

THE DIAPASON

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MÖLLER HONORED ON FACTORY ANNIVERSARY

TRIBUTES AT HAGERSTOWN

**Banquet Speakers Review Career of
Founder of Organ Manufac-
turing Establishment Opened
Fifty Years Ago.**

The fiftieth anniversary of the completion of the original factory of M. P. Möller at Hagerstown, Md., an event which launched a new era for Hagerstown and witnessed the beginning of the great plant which now is known wherever organ construction is known, was observed with a dinner at the Hotel Dagmar on the evening of April 9. The occasion was attended by the leading business men of the city, the mayor and other officials and a number of friends of Mr. Möller from distant points. All the speakers paid tribute to the man who came from Denmark fifty-nine years ago and has made a marked success of the building of organs for this and other countries.

An interesting feature of the evening was the reading from the Odd Fellow, a Hagerstown newspaper of the day, of the following announcement in its issue of April 14, 1881:

The "Möller organ factory" has been completed. The steam engine has begun to throb, and the buzz of the machinery and the scream of the steam whistle has awakened the citizens of the hitherto quiet suburbs of East Hagerstown to the fact of the rapid strides of improvement in our city, and that business and manufacturing are crowding upon them. New life is springing up all around them, and if they would enjoy the Rip Van Winkle slumber of a century past, they must pull up stakes and move farther out into the country, away from the busy thoroughfares along which business enterprise is making its rapid and noisy strides. The organ factory is a fixed fact.

Judge Frank G. Wagaman acted as toastmaster at the banquet and in his introductory remarks paid a tribute to Mr. Möller, saying that Hagerstown owes its growth and the position it has taken more to Mr. Möller than to any other man.

"The occasion tonight," said Judge Wagaman, "is a unique one. Never before have the citizens of this city met together on such an occasion as this, the fiftieth anniversary of one of its citizens in business."

In commenting upon the absence of signs of fatigue to a man who is nearing the four-score mark, and who has accomplished so much, Judge Wagaman said that it was because of his great love for the things which he has accomplished.

Mayor Reuben Musey, speaking in behalf of the city, congratulated Mr. Möller and wished for him continued success. Omer T. Kaylor, speaking as a member of the bar, declared that fate had played an important part in bringing Mr. Möller to America and then to Hagerstown, and traced the life of Mr. Möller from his birth on the Island of Bornholm, Denmark. John B. Ferguson, speaking in behalf of the Chamber of Commerce, said he was only sorry it was impossible for the organization of which he is president to claim some of the credit for bringing Mr. Möller to the city, as in those days there was no chamber.

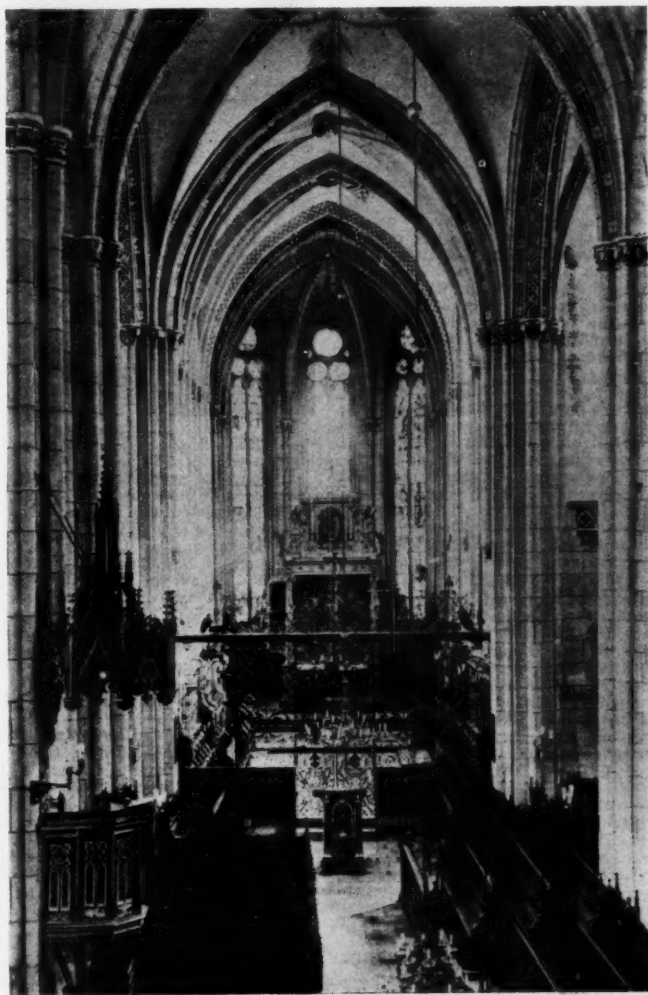
Dr. H. W. A. Hanson, president of Gettysburg College, revealed that his own father was born on the same Danish island and that he, too, had come to America, as did Mr. Möller, to give all he had to give. Dr. Hanson paid a tribute to these two Danish youths, Congressman David J. Lewis classed Mr. Möller with Mr. Edison and other great men for their contributions to civilization.

"To other people Mr. Möller is a great organ builder, but to us he is a great friend," declared the Rev. Dr. J. Edward Harms, his pastor.

Charles J. Powles, speaking as a friend who had known Mr. Möller since his own early boyhood, declared that Mr. Möller's greatest joy was in

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Interior of St. Blasius' Church, Mühlhausen



CONVENTION IN NORRISTOWN DESIGNED FOR DUAL ROLE

Pennsylvania N. A. O. Ready for Splendid Meeting May 3 to 5.

Four outstanding recitalists—Edward Rechlin and Carl Weinrich of New York, Charles A. H. Pearson, Pittsburgh, and E. Arne Hovdesven of Mercersburg Academy—will feature the programs of the eleventh convention of the Pennsylvania council, National Association of Organists, to be held in Norristown, May 3, 4 and 5. Festival services emphasizing the choir-master's art, the organ builder's art and various phases of ecclesiastical music will serve in the general outline of an attractive program. A pilgrimage to the nation's shrine at Valley Forge, where the Octave Chorus Club of Norristown will present an interesting program in the Washington Memorial Chapel, with luncheons and a banquet, will provide the social side of the convention.

While the meeting will cover three days, the convention proper begins Monday, May 4, at 4 p. m. and concludes with the evening recital the next day. Dr. William A. Wolf, founder of the council, will preside at all its sessions and on behalf of the council extends a cordial invitation to all musicians, the clergy and laity who are interested in the advance of ecclesiastical music, to attend its sessions.

Courboin Takes Post at Rye, N. Y.

Charles M. Courboin, the noted concert organist, has accepted the appointment of organist of the Catholic Church of the Resurrection in Rye, N. Y., it is announced. Mr. Courboin was in charge of the factory of the Welte-Tripp Organ Corporation at Sound Beach, Conn.

Austin in Cleveland to Be for Visible and Invisible Audiences.

An organ of three manuals designed for the dual role of entertaining visible and invisible audiences will be installed in the new WHK studios in the Higbee building, Cleveland, it was announced April 1. It is being built by the Austin Organ Company to specifications drawn by Vincent H. Percy. Volume will be gauged by electrical instruments in the microphone circuits when the organ is played for a visible audience, just as it is for broadcasting. Switches cutting in various microphones will operate from the console, so that the organist will be sure of setting up the proper microphone combinations for each set of pipes.

New Chicago Office for Skinner.

The Chicago office of the Skinner Organ Company will be established in new quarters in the La Salle-Wacker building May 1. The company will have larger and more modern offices in the skyscraper on Wacker drive at La Salle street than those maintained for several years in the Lyon & Healy building. Walter D. Hardy is the manager of the Chicago office of the Skinner Company and is known to organists not only in Chicago but in various cities throughout his territory.

Orchestra Plays Weaver's Work.

The Minneapolis Symphony Orchestra, under Henri Verbruggen, on March 6 played from manuscript, in the Northrop Memorial Auditorium, a symphonic poem, "The Vagabond," by Powell Weaver of Kansas City, organist of the Grand Avenue Temple.

VASSAR COLLEGE GIVES CONTRACT TO KIMBALL

FOR THE NEW HALL OF MUSIC

**Design Provides for a Three-Manual
with a Floating Solo—Future Ad-
ditions Planned—Design by
Geer and Dickinson.**

Musical activities at Vassar College will henceforth be centered in the beautiful new Belle Skinner Hall of Music, built across a ravine from the college chapel and fronting on the main highway. The floor of the concert hall follows a natural slope of the ground from the entrance down to the stage, back of which rise the four main organ chambers. No expense has been spared in sound-proofing this building to avoid interference among its various functions, nor in the scientific acoustical treatment of the concert hall and other departments. The conditions are described as ideal.

The organ, which is to be a Kimball, has been the subject of study by Professors E. Harold Geer and George S. Dickinson for more than a year, and consultation with organ building authorities, notably R. P. Elliot, chief engineer of the company entrusted with the work. Although in scope a four-manual organ, it is to be built with three keyboards. The solo organ is complete in every respect, with its own couplers to all three manuals, its own combinations and independent expression. The antiphonal organ has its own couplers, combinations and expression, and likewise floats on all three keyboards. Kimball selective expression slides are provided, as well as a master expression pedal.

The English drawknob console, normally on the stage, may be rolled onto a lift and taken down into the orchestra pit. The soloist or reproducing console may be moved about the stage.

The organ is to be a large and complete instrument, with a balanced diapason ensemble, an adequate reed chorus and a well-distributed variety of colorful and delicately voiced flutes, strings and woodwinds, which, with mutations and percussions, will be substantially enhanced later. The only elements in the buildup of volume which are left out now are in the solo, some pedal upper work and a 32-ft. bourdon.

Besides its function as a concert organ, this instrument has another important duty assigned to it—the illustration of lectures on the history and appreciation of music and related subjects, which will be aided by music rolls in an unusual and comprehensive manner. Rolls will be prepared specially for this organ.

Messrs. Geer and Dickinson of the college planned some clever additions to the usual controls of such an organ, including a set of adjusters in a drawer under the key-bed connecting any pedal piston to any manual piston, and a group of master toe pistons which may be used to duplicate the universal pistons, or may be set to pick up one piston each from any or all of the manual and pedal groups. The organ is to be abundantly provided with adjustable combinations, reversibles and other accessories. Its wind-pressure range from six to fifteen inches.

The stop specifications follow:
GREAT.

Diapason, 16 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
*Doppelflöte, 8 ft., 61 pipes.
Viola, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture (15-17-19-21-23), 5 rks., 305 pipes.

Tromba, 8 ft., 61 pipes.
Claron, 4 ft., 61 pipes.
†Orchestral Oboe, 8 ft., 61 pipes.

SWELL.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.

Salicional, 8 ft., 73 pipes.
 Flageolet, 2 ft., 61 pipes.
 Mixture (15-19-22-26-29), 5 rks., 306 pipes.

Waldhorn, 16 ft., 73 pipes.
 Trumpet, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes.
 Clarion, 4 ft., 73 pipes.
 †Harp, 8 ft.
 †Celesta, 4 ft.

CHOIR.

Gemshorn, 16 ft., 73 pipes.
 Diapason, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 73 pipes.
 †Spitzflöte, 8 ft., 73 pipes.
 †Spitzflöte Celeste, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Unda Maris, 8 ft., 73 pipes.
 Chimney Flute, 4 ft., 73 pipes.
 †Dulcet, 4 ft., 73 pipes.
 Rohrnasat, 2 1/2 ft., 61 pipes.
 Piccolo, 2 ft., 61 pipes.
 †Tierce, 1 3/5 ft., 61 pipes.
 †Septieme, 11-7 ft., 61 pipes.
 Clarinet, 8 ft., 73 pipes.
 †Harp, 8 ft.
 †Celesta, 4 ft.

SOLO (Floating).

†Violoncello, 8 ft., 73 pipes.
 †Cello Celeste, 8 ft., 73 pipes.
 *Harmonic Flute, 8 ft., 73 pipes.
 †Tuba Mirabilis, 8 ft., 73 pipes.
 French Horn, 8 ft., 73 pipes.
 English Horn, 8 ft., 73 pipes.
 †Chimes, 8 ft., 25 tubes.

FLOATING ANTI-PHONAL.

(Separately enclosed and located at rear of hall.)

†Diapason, 8 ft., 61 pipes.
 †Gedeckt, 8 ft., 61 pipes.
 †Muted Viole Celeste, 8 ft., 61 pipes.
 †Gemshorn, 4 ft., 61 pipes.
 †Flügel Horn, 8 ft., 61 pipes.
 †Vox Humana, 8 ft., 61 pipes.

PEDAL.

†Contra Bourdon (extension Bourdon), 32 ft., 12 pipes.

Wood Diapason, 16 ft., 32 pipes.
 Metal Diapason (from Great), 16 ft.
 Contrabass, 16 ft., 32 pipes.
 First Bourdon, 16 ft., 32 pipes.
 Gemshorn (from Choir), 16 ft.
 Second Bourdon (from Swell), 16 ft.
 Quint (from Bourdon), 10 1/2 ft.
 †Octave, 8 ft., 32 pipes.
 Cello, 8 ft., 12 pipes.
 Major Flute, 8 ft., 12 pipes.
 Gemshorn (from Choir), 8 ft.
 Stillgedeckt (from Swell Lieblich Gedeckt), 8 ft.
 †Super Octave (extension Octave), 4 ft., 12 pipes.
 Bourdon (extension Bourdon), 4 ft., 12 pipes.
 Gedeckt (from Swell), 4 ft.
 †Mixture (12-17-19-22), 4 rks., 128 pipes.
 Trombone, 16 ft., 32 pipes.
 Waldhorn (from Swell), 16 ft.
 Tromba (extension Trombone), 8 ft., 12 pipes.
 Waldhorn (from Waldhorn), 8 ft.
 Clarion (extension Trombone), 4 ft., 12 pipes.
 Chimes.

*Temporarily Harmonic Flute, 8 ft. of Solo to be placed on Doppel Flöte chest.
 †Prepared in console, combinations and layout for future installation.

To Promote Recitals in England.

A new organization of and for those devoted to organ music has been launched in London. At a meeting Feb. 10 at St. Peter's, Eaton Square, it was resolved to organize a body, to be known as the Organ Music Society, for the promotion of recitals in London of a finer kind than chance affords. The new body, it is announced, has no resemblance to or competition with any existing organization; it is concerned only with the definite task of arranging recitals aiming at the same standard of interest and musical value that prevails at orchestral concerts and solo recitals generally. Primarily the object is to satisfy those enthusiasts who feel the lack of first-rate recitals in London; and ultimately, it is expected to appeal to many people who at present attach little value to the organ recital. The direction is vested in a committee of four. The persons elected were: Archibald Farmer, president; Harvey Grace, C. H. Trevor and Nicholas Choveaux. A series of recitals is promised for the spring and early summer, by various players and probably in different buildings.

THE DIAPASON.

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INDIANAPOLIS MAKES CONVENTION PLANS

A. G. O. MEETING JUNE 8 TO 12

Nine Recitals by Well-Known Organists Listed—Meredith Nicholson, the Author, to Make Address at the Banquet.

Preparations for the annual general convention of the American Guild of Organists, to be held at Indianapolis, Ind., June 8 to 12, indicate that there will be a program of the high standard which prevails at these conventions. Arrangements for the entertainment of a large number of visitors are being made and Cheston L. Heath, dean of the Indiana chapter, who heads the Indianapolis committee, expects a large attendance in view of the attractions offered and of the convenience of Indianapolis to the West and East alike. Railroad service from Chicago, St. Louis, Cincinnati, Cleveland and all points in the East to Indianapolis is direct and convenient and many automobile roads lead to the Indiana capital city.

Seven recitals in various churches and two in private homes are being planned. Among the recitalists will be Marshall Bidwell, Cedar Rapids, Iowa; Palmer Christian, Ann Arbor, Mich.; Arthur Dunham, Chicago; Harold Heeremans, Seattle, Wash.; Charlotte Klein, Washington, D. C.; Edwin Arthur Kraft, Cleveland; Dr. Melchiorre Mauro-Cottone, New York; Arthur W. Poister, Los Angeles, and Louise Carol Titcomb, St. Louis.

An opportunity will be given to inspect the magnificent Scottish Rite Cathedral and while there to hear the large Skinner organ. In the North M. E. Church a new Kimball organ is being rushed to completion and undoubtedly it will be ready in time for the convention; there will be two recitals on this organ. In the Tabernacle Presbyterian Church, where there is a large Casavant, two recitals will be given. In the Broadway M. E. Church one recital will be given on the four-manual Estey organ and in the Scottish Rite Cathedral two recitals will be given.

There will be an afternoon outing at the Woodstock Country Club with music and as a special attraction Mrs. Edwin Arthur Kraft will favor the guests with songs.

On Wednesday evening at the Broadway M. E. Church the Mendelssohn Choir, a mixed organization of 125 under the direction of Elmer A. Steffin, will give a concert.

The Guild will be honored in having as one of its speakers Father Finn, who will speak on "Boy Choirs."

The annual Guild service will be held at Christ Church on Tuesday evening. A new anthem by Warden Sealy will be sung for the first time at this service. The text is Dr. Chadwick's hymn, "Eternal Ruler of the ceaseless round, of circling planets singing on their way."

The convention will close with a banquet at the Columbia Club Friday evening. At this banquet Meredith Nicholson, the Indiana author, has consented to make an address. Mr. Nicholson is well known as the author of "The Port of Missing Men," "The House of a Thousand Candles" and many other popular novels.

Guests will be comfortably housed at the Hotel Lincoln. This hotel will also be the official headquarters.

"St. Matthew Passion" at St. Paul.

The singing of Bach's "St. Matthew Passion" on Sunday evening, March 22, by the House of Hope Church choir in St. Paul led the large congregation in a beautifully devout service. The part of Christ was sung by Francis J. Rosenthal and that of St. Matthew by Harold Hodgkinson. The arias were sung by Genevieve Naegele-Parry and Elsa McMillan. G. A. Thornton was at the organ and Miss Ruth Dindorf at the piano, while the direction of the oratorio was in the hands of R. Buchanan Morton, director of the choir. Dr. H. C. Swearingen conducted the service. The beauty of the Gothic structure provided a most suitable setting for this devotional work.

Ernest H. Cosby



ERNEST H. COSBY, organist and choirmaster of All Saints' Church, Richmond, Va., completed thirty years of service with this church on March 1 and was presented with a silver loving cup and a purse of gold by members of the congregation. Mr. Cosby has built up a choir of boys and men that is recognized as one of the best in the country, but the most remarkable fact in connection with his long tenure of office is that there has been absolutely no friction anywhere during all these years—a record truly to be envied.

ESTEY FOR MEMORIAL PARK

Three-Manual Ordered for "Wee Kirk o' the Heather," Glendale, Cal.

To the Estey Organ Company has been awarded the contract for a three-manual organ to be installed in the "Wee Kirk o' the Heather," in Forest Lawn Memorial Park at Glendale, Cal. This unique church is to have an instrument of 1,159 pipes, the stop scheme of which will be as follows:

GREAT ORGAN.

1. Open Diapason, 8 ft., 73 pipes.
2. Melodia, 8 ft., 85 pipes.
3. Dulciana, 8 ft., 73 pipes.
4. Viola, 8 ft., 73 pipes.
5. Unda Maris, 8 ft., 61 pipes.
6. Flute (from No. 2), 4 ft., 73 notes.
7. Octave (from No. 10), 4 ft., 73 notes.
8. Cornopean, 8 ft., 85 pipes.
9. Clarion (from No. 8), 4 ft., 73 notes.

SWELL ORGAN.

10. Geigen Diapason, 8 ft., 85 pipes.
11. Concert Flute, 8 ft., 85 pipes.
12. Salicional, 8 ft., 73 pipes.
13. Viole Celeste, 8 ft., 61 pipes.
14. Viol d'Orchestre, 8 ft., 73 pipes.
15. Viole Celeste, 8 ft., 61 pipes.
16. Flauto Traverso (from No. 11), 4 ft., 73 notes.
17. Oboe, 8 ft., 73 pipes.
18. Cornopean (from No. 8), 8 ft., 73 notes.
19. Vox Humana, 8 ft., 73 pipes.
20. Mixture (Synthetic), 3 rks., 61 notes.

CHOIR ORGAN.

21. Geigen Diapason (from No. 10), 8 ft., 73 notes.
22. Melodia (from No. 2), 8 ft., 73 notes.
23. Unda Maris (from No. 5), 8 ft., 61 notes.
24. Viola (from No. 4), 8 ft., 73 notes.
25. Viole Celeste (from No. 13), 8 ft., 61 notes.
26. Oboe (from No. 17), 8 ft., 73 notes.
27. Flute (from No. 2), 4 ft., 73 notes.
28. Vibra Harp (Deagan), 8 ft., 49 notes.
29. Celesta (from No. 28), 49 notes.
30. Harp (from No. 28), 49 notes.
31. Chimes, 20 notes.

PEDAL ORGAN.

32. Diaphone, 16 ft., 32 pipes.
33. Violone (20 from No. 4), 16 ft., 12 pipes.
34. Dulciana (20 from No. 3), 16 ft., 12 pipes.
35. Diapason (from No. 10), 8 ft., 32 notes.
36. Cello (from No. 4), 8 ft., 32 notes.

Baltimore Organ Is Burned.

Historic Westminster Presbyterian Church, Baltimore, Md., within the grounds of which is the grave of Edgar Allan Poe, the poet, was damaged by fire March 13. The flames wrecked the pulpit, destroyed the organ, and damaged a portion of the balcony.

SKINNER ORGAN GIFT TO ROLLINS COLLEGE

FOR THE MEMORIAL CHAPEL

Scheme of Stops Provides for Three-Manual of Comprehensive Resources for Institution at Winter Park, Fla.

Rollins College, Winter Park, Fla., has received a gift of a Skinner organ, work on which is under way at the factory in Boston. The instrument, to be installed in Knowles Memorial Chapel, will be a comprehensive three-manual and the stop scheme is as follows:

GREAT ORGAN.

- Diapason, 16 ft., 12 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Principal Flute, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Grave Mixture, 2 rks. (12, 15), 122 pipes.
- Tromba, 8 ft., 61 pipes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Echo Gamba, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Mixture, 3 rks. (15, 19, 22), 183 pipes.
- Waldhorn, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Flügel Horn, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

- Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Spitzflöte, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Clarinet, 8 ft., 61 pipes.
- Harp and Celesta, 61 bars.
- Tremolo.

PEDAL ORGAN.

- Diapason (lower octave resultant), 32 ft., 32 notes.
- Diapason (bearded), 16 ft., 32 pipes.
- Diapason (Great), 16 ft., 32 notes.
- Bourdon, 16 ft., 32 pipes.
- Echo Lieblich (Swell), 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Still Gedeckt (Swell), 8 ft., 32 notes.
- Trombone, 16 ft., 32 pipes.
- Tromba, 8 ft., 12 pipes.

GRADUATION DAY ON MAY 26

Thirtieth Commencement of Guilman Organ School, New York.

The thirtieth annual commencement exercises of the Guilman Organ School in New York, Dr. William C. Carl, director, will be held Tuesday evening, May 26, at the First Presbyterian Church, New York. A brilliant anniversary program by members of the graduating class is to be presented. Final examinations before the board of examiners, consisting of Professor Samuel A. Baldwin of the College of the City of New York and Dr. Clarence Dickinson of Union Theological Seminary, will be held May 18.

A series of organ recitals is being given at the Wednesday morning master classes by the members of the graduating class for this year. Among those playing are Beatrice Epstein, Iris M. Weeks, Catherine Bach, Clifford Balshaw, Westervelt Romaine and Roberta Bitgood.

BONNETS HAVE A DAUGHTER

New Member Arrives in Family of Noted French Organist.

Word has been received from Paris of the birth of a daughter to M. and Mme. Joseph Bonnet March 18. The young lady has been named Francoise Romaine, and is said to have large hands suitable for organ playing and a strong, vibrant voice.

M. Bonnet has had a busy recital season with tours on the continent and to England. He has inaugurated new organs at the cathedral in Beziers, and St. Nicholas du Champs, Paris; has played three recitals on the new organ at Downs Abbey, England, and soon will leave for four inaugural recitals in Italy. M. Bonnet has also played at the Philharmonic concerts in the Salle Pleyel, Paris, and at the Antwerp Exposition and has made a tour of Belgium. This summer he will be in Paris for his annual class of American students.

**SERVICE MUSIC TOPIC
AT RIVERSIDE CHURCH**

FINE MEETING IN NEW YORK

Carl F. Mueller and Mrs. Clarence Dickinson Lead Discussion—Address by Dr. Fosdick—Program Led by Milligan.

Church music was the subject of a well-attended and no doubt fruitful discussion arranged by the National Association of Organists, with the cooperation of the Hymn Society and the New York Presbytery, at the Riverside Church in New York April 21. It was the latest and one of the most successful of all the forums held in recent years in the metropolis to consider subjects relating to religious music and its administration. Carl F. Mueller and Mrs. Clarence Dickinson, who led the afternoon conference, made effective talks and provoked interesting discussion. Dr. Harry Emerson Fosdick, pastor of the Riverside Church, made an address in the evening which was received most enthusiastically. About 160 attended the afternoon conference and 800 were present in the evening.

The afternoon meeting was opened by Mr. Mueller, minister of music at the Central Presbyterian Church of Montclair, N. J. He spoke on the "Volunteer Choir" for a half hour and led a discussion on the subject for another thirty minutes. Mr. Mueller began by asking permission to change the word "volunteer" to "chorus choir," because of the stigma which has been attached to the word "volunteer" in the past, and to place such an organization on a musical par with the professional or paid choir. He spoke first of the advantages to be gained for a church through a chorus choir, which briefly were outlined as follows:

1. Psychologically the chorus choir fits into the ideal of worship better.
2. It offers opportunity for service.
3. It permits a greater variety of musical effects and induces a more comprehensive musical program.
4. It stimulates congregational participation in the service.
5. It has economic advantages.
6. It has larger publicity values.

The following points were brought out in discussion: Mr. Mueller considers the chorus choir possible wherever there are people from whom to draw, even in a large city. He considers the combination of a paid quartet and a chorus not a good one, as the occasional opportunity to sing a solo draws better voices to the chorus. He contends that a choir worth hearing is worth being seen and therefore that the choir should be in full view of the congregation. He depends upon choir work to keep up interest, with the exception of one picnic a year.

Mrs. Dickinson's subject was liturgical form. She said in part that there never before has been so much interest in orders of service. Liturgy means ordered public worship. The first suggestion of a liturgy was St. Paul's exhortation to "let all things be done decently and in order." Public worship as well as private devotions are necessary, as the individual experience is immeasurably deepened by the collective religious emotion of everyone present. The traditional rituals have one thing in common—a climax to which all parts of the service lead. In the Catholic mass it is the sacrifice of Christ, which is enacted every time mass is celebrated. In the Eastern church it is Christ's unity with His church through the sacrament. The service should provide both intellectual and emotional illumination. The latter is the peculiar mission of the music. The music must be related to the sermon theme to give a governing direction to the whole service.

The choirmaster should prepare a list of available music before the rush of the season begins, so that there will be not only a variety of subjects, but a balanced diet from the different styles and periods of music.

The Rev. Dr. Fosdick asked for "music that is intended for one thing only—the elevation of the spirits of the people," and declared that such music would eliminate from churches much of the present "showy, ostentatious,

M. P. Möller Factory Today, after Fifty Years' Growth



concert type" music which "is not conducive to worship and does not quiet the soul."

The evening musical program was under the direction of Harold Vincent Milligan, F. A. G. O., organist and director at the Riverside Church, who was aided by his chorus choir of forty-five voices. Mr. Milligan played a Prelude on Two Welsh Hymn-tunes by Vaughan Williams as his prelude and the choir sang the negro spiritual "Were You There," as arranged by Burleigh, Mozart's "Praise the Lord, O My Soul," the Bach chorale "Jesu, Joy of Man's Desiring" and Bach's "Blessing, Glory and Wisdom."

FOR SAN ANTONIO CHURCH

Three-Manual Estey Organ To Be Placed in Gospel Tabernacle.

The Estey Organ Company is building a three-manual of 1,463 pipes for the San Antonio Gospel Tabernacle at San Antonio, Tex. The scheme of stops will be as follows:

GREAT ORGAN (Enclosed with Choir).

1. Geigen Principal, 16 ft., 61 pipes.
2. Geigen Principal (Ext. No. 1), 8 ft., 12 pipes, 49 notes.
3. Open Diapason, 8 ft., 61 pipes.
4. Harmonic Flute, 8 ft., 61 pipes.
5. Principal (Ext. No. 1), 4 ft., 12 pipes, 49 notes.
6. Harmonic Flute (Ext. No. 4), 4 ft., 12 pipes, 49 notes.
7. Chimes, 20 tubular bells.
8. Dulciana (from Choir), 8 ft., 61 notes.
9. Tuba (from Choir), 8 ft., 61 notes.

SWELL ORGAN.

10. Bourdon, 16 ft., 73 pipes.
11. Open Diapason, 8 ft., 73 pipes.
12. Gedeckt (Ext. No. 10), 8 ft., 12 pipes, 61 notes.
13. Salicional, 8 ft., 73 pipes.
14. Voix Celeste, 8 ft., 61 pipes.
15. Flute d'Amour (Ext. No. 10), 4 ft., 12 pipes, 61 notes.
16. Dolce Cornet, 3 rks., 183 pipes.
17. Nazard (from No. 10), 2½ ft., 61 notes.
18. Piccolo (from No. 10), 2 ft., 61 notes.
19. Contra Fagotto, 16 ft., 73 pipes.
20. Oboe (Ext. No. 19), 8 ft., 12 pipes, 61 notes.
21. Clarion (from No. 19), 4 ft., 61 notes.
22. Cornopean, 8 ft., 73 pipes.
23. Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

24. Contra Dulciana, 16 ft., 73 pipes.
25. Open Diapason (from No. 2), 8 ft., 73 notes.
26. Melodia, 8 ft., 73 pipes.
27. Dulciana (Ext. No. 24), 8 ft., 12 pipes, 61 notes.
28. Silver Flute, 4 ft., 73 pipes.
29. Twelfth (Ext. No. 24), 2½ ft., 61 notes.
30. Dulcena (Ext. No. 24), 2 ft., 61 notes.
31. Saxophone (Estey Patent), 8 ft., 73 pipes.
32. Clarinet, 8 ft., 73 pipes.
33. Tuba, 8 ft., 73 pipes.
34. Vibra Harp, 37 bars.

PEDAL ORGAN.

35. Open Diapason, 16 ft., 32 pipes.
36. Bourdon, 16 ft., 32 pipes.
37. Gedeckt (from No. 10), 16 ft., 32 notes.
38. Geigen Principal (from No. 1), 16 ft., 32 notes.
39. Contra Dulciana (from No. 24), 16 ft., 32 notes.
40. Major Flute (from No. 35), 8 ft., 12 pipes, 20 notes.
41. Flauto Dolce (from No. 10), 8 ft., 32 notes.
42. Octave (from No. 1), 8 ft., 32 notes.
43. Contra Fagotto (from No. 19), 16 ft., 32 notes.

MOLLER JUBILEE OBSERVED

[Continued from page 1.]

doing something to help somebody else.

Among the other speakers were Dr. Morris G. Smith, president of Susquehanna University; Dr. H. A. Fesperman, James W. Brian, president of Martin Motors, Inc., and Drs. Showalter and Weidle, both of Washington, D. C.

"I want you to bear witness with me," declared Mr. Möller, in conclusion, "that it was not myself who brought me what success I have enjoyed, but my associates. One person cannot do great things, but it must come through loyal associates."

During the last fifty years Mr. Möller has built at his organ plant 5,965 organs, for every state and territory except Alaska, as well as for Europe, Asia, South America and Australia. More organs have been built by Mr. Möller in Hagerstown than by any other living man.

Mr. Möller was instrumental also in establishing the Crawford automobile plant in 1904. After the death of Mr. Crawford he acquired the plant and also purchased the Crawford bicycle plant, which had been idle for some time, changing the name to the M. P. Möller Motor Car Company, which plant has been in operation since 1925.

Mr. Möller, with others, was interested in the purchase from Lynch & Jennings of the Hagerstown Railway Company, combining with the Frederick Railway Company, now the Potomac Edison Company, of which he is still a director. He was instrumental in establishing in 1898 the Home Builders' Association, was its first president, and has been reelected annually for thirty-three years. This association has built many homes in Hagerstown and has assisted in financing manufacturing plants. He was responsible for the reorganization of the New York Central Iron Works and was its president for sixteen years. He aided in the reorganization of the Pangborn Corporation, and in forming the Maryland Surety and Trust Company and then the merger of that company with the Hagerstown Bank, of which he is a director and vice-president. In 1910 he built the Dagmar Hotel. He has to his credit the building of the Y. M. C. A., with other civic-minded citizens.

Mr. Möller was chairman of the war drive in Hagerstown and Washington county; he was interested in forming the Globe Publishing Company and was one of the directors for a number of years. His most recent contribution is the organization of the Society for the Reduction of Crime and the Promotion of Social Betterment, which has done much in making the community a better place in which to live.

Frances McCollin Wins \$500 Prize.

Frances McCollin of Philadelphia, an American composer known to all organists, has been awarded the \$500 prize of the National Federation of Music Clubs in its eleventh prize competition for American composers. The award is made for a three-part choral setting for women's voices with piano accompaniment of a poem, "Spring in Heaven," by Louise Driscoll.

**WICKS TO PLACE ORGAN
IN NEW CASTLE CHURCH**

FLOATING ECHO IS INCLUDED

Three-Manual, All of It Enclosed, Is to Be Completed in July for the Beautiful New Epworth Methodist Edifice.

A Wicks direct electric instrument will be installed in the beautiful new Epworth M. E. Church, New Castle, Pa., the first week in July. The entire organ will be under expression. There are to be separate chambers for each division. The echo will be playable from all manuals. Six-inch wind pressure will be employed for the greater part of the organ.

Following is the stop specification:

- GREAT ORGAN.**
1. Double Open Diapason, 16 ft., 61 notes.
 2. Major Open Diapason, 8 ft., 61 pipes.
 3. Minor Open Diapason, 8 ft., 61 pipes.
 4. Viola da Gamba, 8 ft., 61 pipes.
 5. Doppelflöte, 8 ft., 61 pipes.
 6. Gemshorn, 8 ft., 61 pipes.
 7. Octave, 4 ft., 61 notes.
 8. Concert Flute, 4 ft., 61 notes.
 9. Tuba, 8 ft., 61 pipes.
- SWELL ORGAN.**
10. Bourdon, 16 ft., 97 pipes.
 11. Open Diapason, 8 ft., 73 pipes.
 12. Quintadena, 8 ft., 61 notes.
 13. Stopped Diapason, 8 ft., 73 notes.
 14. Salicional, 8 ft., 85 pipes.
 15. Voix Celeste, 8 ft., 61 pipes.
 16. Aeoline, 8 ft., 73 pipes.
 17. Violina, 4 ft., 73 notes.
 18. Flute d'Amour, 4 ft., 73 notes.
 19. Mixture, 3 rks., 183 notes.
 20. Nazard, 2½ ft., 61 notes.
 21. Piccolo, 2 ft., 61 notes.
 22. Tierce, 13/5 ft., 61 notes.
 23. Vox Humana, 8 ft., 73 pipes.
 24. Oboe, 8 ft., 73 pipes.
- CHOIR ORGAN.**
25. English Open Diapason, 8 ft., 73 pipes.
 26. Melodia, 8 ft., 85 pipes.
 27. Dulciana, 8 ft., 73 pipes.
 28. Unda Maris, 8 ft., 73 pipes.
 29. Waldflöte, 4 ft., 73 notes.
 30. Viole, 4 ft., 61 notes.
 31. Piccolo, 2 ft., 61 notes.
 32. Clarinet, 8 ft., 73 pipes.
- ECHO ORGAN.**
33. Gedeckt, 16 ft., 97 pipes.
 34. Echo Stopped Diapason, 8 ft., 61 notes.
 35. Muted Viol. 8 ft., 73 pipes.
 36. Viol Celeste, 8 ft., 61 pipes.
 37. Flute, 4 ft., 61 notes.
 38. Piccolo, 2 ft., 61 notes.
 39. Chimes (Deagan class A), 20 notes.
 40. Echo Pedal Bourdon, 16 ft., 32 notes.
 41. Harp, 49 bars.
- PEDAL ORGAN.**
42. Resultant, 32 ft., 32 notes.
 43. Open Diapason, 16 ft., 44 pipes.
 44. Bourdon, 16 ft., 44 pipes.
 45. Lieblich Gedeckt, 16 ft., 32 notes.
 46. Quint, 10½ ft., 32 notes.
 47. Bass Flute, 8 ft., 32 notes.
 48. Cello, 8 ft., 32 notes.
 49. Tuba, 8 ft., 32 notes.

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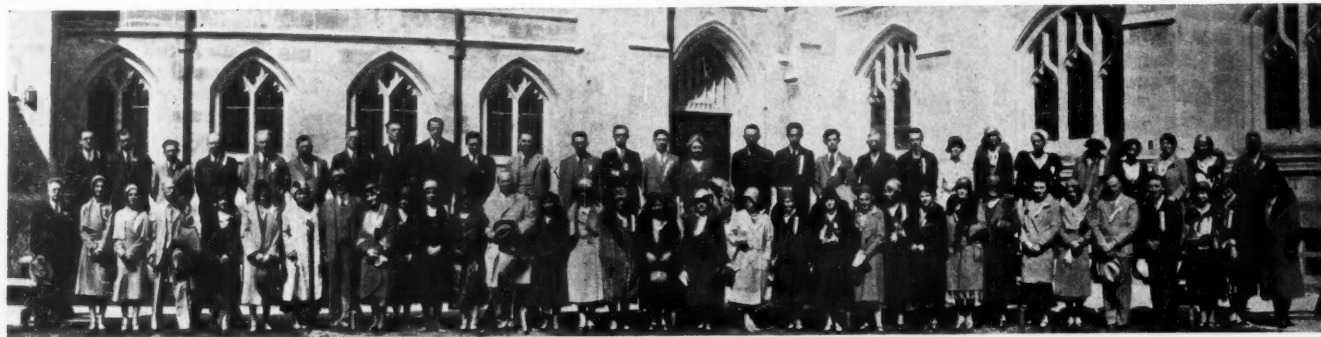
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Edith B. Athey

Organ Recitals — Accompanying
Hamline M. E. Church
Washington, D. C.

Kansas and Oklahoma Organists in Convention at Independence, Kan.



ST. GERTRUDE'S CHURCH, CHICAGO, BUYS KILGEN

WILL BE IN TWO CHAMBERS

Stop Specification of Three-Manual Which Will Be Installed in Edifice Under Construction for Catholic Parish.

George Kilgen & Son, Inc., of St. Louis have received an order from St. Gertrude's Catholic Church, Chicago, through its pastor, the Rev. Bernard C. Heeney, to build a divided organ for the new church in course of construction. The organ is to be placed in two expression chambers, with a handsome grille. The entire great is to be enclosed.

The specification is as follows:

GREAT ORGAN.

Open Diapason, 16 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 12 pipes, 61 notes.
Philomela, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Concert Flute, 8 ft., 61 notes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Wald Flöte, 4 ft., 61 pipes.
Ripieno Minore, 4 rks., 122 pipes, 244 notes.
Ripieno Maggiore, 8 rks., 183 pipes, 366 notes.
Ripieno Fondamento, 8 rks., 488 notes.
Tromba, 8 ft., 61 pipes.
Harp, 8 ft., 49 notes.
Chimes, 25 tubes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
English Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Lieblich Gedeckt, 8 ft., 12 pipes, 73 notes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 12 pipes, 73 notes.
Salcet, 4 ft., 61 notes.
Flautino, 2 ft., 61 notes.
Posaune, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Oboe Clarion, 4 ft., 12 pipes, 73 notes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

Contra Dulciana (tenor C), 16 ft., 61 pipes.
Violin Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Violoncello, 8 ft., 12 pipes, 73 notes.
Gemshorn Celeste, 8 ft., 61 pipes.
Dulciana, 8 ft., 12 pipes, 73 notes.
Flauto Traverso, 4 ft., 73 pipes.
Dulcet, 4 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Orchestral Oboe (synthetic), 8 ft., 13 notes.
Clarinet, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Harp, 8 ft., 49 bars.

PEDAL ORGAN.

Grand Diapason (Resultant), 32 ft., 32 notes.
First Diapason, 16 ft., 32 pipes.
Second Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 12 pipes, 32 notes.
Bass Flute, 8 ft., 12 pipes, 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Flute, 4 ft., 12 pipes, 32 notes.
Trombone, 16 ft., 12 pipes, 32 notes.
Posaune, 16 ft., 32 notes.

The Wurlitzer organ recently installed in the Church of the Epiphany, Orange, N. J., was dedicated Easter Sunday.

HONORS FOR DR. J. H. BREWER

Jubilee Dinner Given by Church to Mark Fiftieth Anniversary.

Dr. John Hyatt Brewer's fiftieth anniversary as organist of the Lafayette Avenue Presbyterian Church in Brooklyn, recorded in *The Diapason* last month, was remembered by the church in an enthusiastic and substantial manner. The principal event was a jubilee dinner on the evening of April 16 for Dr. and Mrs. Brewer, at which greetings were delivered by the Rev. Alvin E. Magary, D. D., pastor of the church; the Rev. Charles C. Albertson, D. D., and the Rev. Cleland B. McAfee, D. D., former pastors, and R. Huntington Woodman, who a year or two ago celebrated his fiftieth anniversary at the First Presbyterian Church of Brooklyn. Charles Coleman Miller presided. Dr. Brewer made a cordial response to the toasts. The choir sang jubilee songs in honor of Dr. Brewer which had been written for the occasion. A beautiful souvenir program contained a picture of the old organ in the Lafayette Avenue Church, a picture of Dr. Brewer and an appropriate hymn—"A Grace"—the words of which were written by Dr. Magary and the music by Dr. Brewer. The dinner drew a large crowd, including not only members of the church, but New York organist friends. A large purse of gold was handed to Dr. Brewer on behalf of the officers of the church.

On April 12 the music at all the services consisted of compositions of Dr. Brewer, at the pastor's request. The morning prelude was his "April Song" and the postlude his Triumphant March. The choir selections included: "O Jesus, We Adore Thee," "O Lamb of God," an alto and bass duet, "Lead Us, O Father," and the anthem "O God, the Rock of Ages." In the evening Dr. Brewer played his Springtime Sketch as the prelude and a Reverie as the postlude and the choir sang "O Master, Let Me Walk with Thee," "More Love to Thee" and "From the Recesses." In a tribute to the organist on the church folder for the day appeared the following:

"Since the day, a half-century ago, when first he summoned this people to the praise of God in song, he has been a friend and helper of the ministers, a kindly and discriminating guide to singers in quartet and chorus, and a faithful servant of the church.

"We rejoice that honors, ungrudgingly bestowed because they have been generously earned, have come to him, and that, among musicians, he has been esteemed; but we rejoice still more that in this long period of service he has been a man to be trusted, wholly interested in the larger aspects of his work in the ministry of music, and always identified, in mind and heart, with the loftiest ideals of music as an expression of religious feeling."

Story of St. Paul's Cathedral Organs.

"A History and Account of the Organs of St. Paul's Cathedral, London," is the title of a very interesting and unusually handsomely illustrated little volume published by Musical Opinion, London. It is the work of W. L. Sumner and does just what its name implies, giving the story of the organs as well as pictures of Henry Willis, the builder; the organist of the

cathedral, Stanley Marchant; Father Bernard Smith, the console, the organ case, etc. The new organ as at present constituted, the stop specification of which has been published in *The Diapason*, is traced through its various metamorphoses from the original instrument built by "Father" Smith in the closing years of the seventeenth century. Those who delve into organ lore will want this volume for their libraries.

Organ Aid of Carnegie Dead.

William L. Mayer, known as an authority on organs and a prominent figure in musical circles, died at his home in Pittsburgh March 21. He was 62 years old. Mr. Mayer was born in Richmond, Va. He gained his preliminary musical education at St. Vincent's College, Latrobe, Pa., and then studied in several European cities. For years before Andrew Carnegie died Mr. Mayer had charge of the steel master's music benefactions, such as the donation of organs to churches and other institutions. He was president of the Pittsburgh Musical Society, vice-presi-

dent for ten years of the American Federation of Musicians, and director of music for twenty years of the Western Pennsylvania Association for the Blind.

Broadcasts by Boyd's Choir.

The Cecilia Choir of Pittsburgh, which for many years has been under the direction of Charles N. Boyd, has been giving a series of programs on Sunday afternoon over radio station KDKA. The music has been entirely unaccompanied church music, ranging from Palestrina, Bach, Eccard and Bortniansky down to the work of modern composers. The programs have been favorably commented upon as a striking change from most of the broadcast offerings.

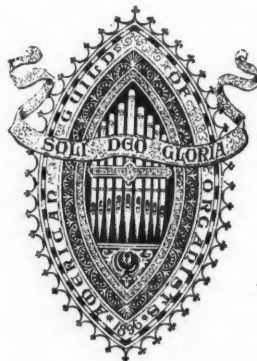
Cantata at Marshalltown, Iowa.

Under the direction of Miss Carolyn Greife, ably supported at the organ by Miss Isabel Mitchem, St. Paul's Episcopal choir of men and boys at Marshalltown, Iowa, gave a splendid rendition Palm Sunday afternoon of Maunder's Lenten cantata, "Penitence, Pardon and Peace."

American Guild of Organists

United States and Canada

General Office: 217 Broadway, New York



The Tenth General Convention of the Guild will be held at

Indianapolis, Indiana

June 9th, 10th, 11th and
12th, 1931

Convention Headquarters will be at the Lincoln Hotel, which will also be the Official Hotel of the Convention.

Recitals will be given by organists of national reputation from all parts of the country, at the Broadway M. E. Church (Estey organ, 4m and echo); Goodman Home; Tabernacle Presbyterian Church (Casavant organ, 4m); Scottish Rite Cathedral (Skinner organ, 4m and echo); North M. E. Church (Kimball organ, 3m).

Addresses will be made by prominent speakers, and there will be a general forum, subject of which will be "Guild Problems"; also a concert by the Mendelssohn Choir.

Information may be had by writing to Mr. Cheston L. Heath, Christ Church, Indianapolis, Ind., or to General Office, 217 Broadway, New York, N. Y.

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ORGANISTS OF KANSAS AND OKLAHOMA MEET

FINE CONVENTION IS HELD

Guild Chapters Have Three-Day Session—Riemenschneider Recitals and Lecture Features—Service, Recitals and Banquet.

Organists of Kansas and Oklahoma met at a joint convention in the handsome and enterprising city of Independence, Kan., in the southwest corner of the state, for three days early in April and staged a meeting that had the caliber of the national conventions of organists. The attendance was very gratifying, the total registration being above seventy-five. The sessions were conducted by three chapters of the American Guild of Organists—Kansas, Oklahoma and Oklahoma City. The arrangements were carried out with perfection by the musicians of Independence, under the leadership of Alfred G. Hubach, dean of the Kansas A. G. O. chapter, ably assisted by Earl W. Hille, organist of the First Presbyterian Church of Independence, where the meetings and recitals took place; J. Paschal Seymour, organist of the Catholic Church; Mrs. J. P. Merritt of the Episcopal Church, Miss Ellen Gladman of the First Christian Church, and other local organists. Back of these leaders stood the Monday Music Club, an organization which has done fine things for the community and which supported the convention morally and financially. The weather man did his part by making all three days of the meeting ideal.

Twelve organists of the two states participating were heard on the recital programs and at a beautiful Guild service, and they demonstrated beyond any doubt the resources of the Southwest as a center of organ culture, while the fine four-manual organ at which the recitalists played established Kansas as a state in which instruments are built adequate for the organists of whom the commonwealth is proud. As a special feature Albert Riemenschneider, concert organist and noted Bach scholar of Cleveland, was brought on to play two recitals and to give a lecture on Bach interpretation.

Aside from the artistic features of the program a significant action was taken at a joint session of the three chapters, at which a motion was adopted urging the council of the American Guild of Organists to take steps to appoint a committee to confer with a similar committee from the National Association of Organists with a view to arriving at a plan for amalgamation of the two bodies. This action was taken following a discussion of the proposition, which had been placed on the program, and in which Professor Charles S. Skilton of Lawrence, nationally known organist and composer and professor of organ and theory at the University of Kansas, advocated such action.

The creative as well as the interpretative talent of Kansas organists was well illustrated at the Guild service which opened the convention Monday evening, April 6. The service revealed also the beauty and resources of the large Reuter organ in the First Presbyterian Church—an instrument which is rated as the largest in any Kansas church and therefore is in consonance with the edifice, a magnificent Gothic building erected three years ago, which both outside and in is a worthy copy, amid prairie farms and oil fields, of the great religious edifices of New York and Chicago.

Mrs. Eleanor Allen Buck, F. A. G. O., of Topeka played as the prelude to the service the Chorale in B minor of Cesar Franck and interpreted it with fine taste. A special feature of the evening was the singing of a part of Charles Sanford Skilton's oratorio "The Guardian Angel," a work of many lovely and unusual effects. In no part of it was the beauty of the oratorio more evident than in the processional, the "Moravian Children's Hymn," sung by the choir of the church, with Earl W. Hille at the organ and R. K. Phipps conducting. Quite in contrast and decidedly modern in style was the anthem "He Shall Give His Angels Charge

over Thee." The Monday Music Club of Independence, a women's organization whose work of the evening made it evident that it is a valuable municipal asset, sang "Suffer, Little Children," under the baton of its conductor, Mrs. Burns Uhrich. The remaining number from Professor Skilton's work was the Intermezzo, arranged for the organ by the composer himself and played by G. Criss Simpson.

After the reading of the Guild declaration of principles and the singing of a hymn, the Rev. John Luke Gehman, Ph. D., pastor of the church, made an address on "The Music of the Spheres," in which he dwelt on the song of the stars and drew a lesson from the firmament, paying a tribute to the value and importance of church music.

Bethuel Gross of the faculty of Tulsa University and a budding composer of whom much may be expected in view of his talent and his earnestness, played as the postlude two movements—a scherzo and "Salve Regina"—from a manuscript symphony, his own initial composition. He also gave a brilliant rendition of the finale from Widor's Second Symphony, which made a fitting close for the program.

After the service the organists of Independence and the people of the church were hosts at a reception in the church parlors.

Tuesday, April 7, was a big and busy day, with programs in which ten members of the chapters represented took part as organ performers, in addition to two recitals by Mr. Riemenschneider and a banquet, a round-table conference, etc.

The conference, the first event of the morning, was marked by a report on the Philadelphia national convention last year, made by Cora Conn Moorhead, Winfield, Kan., who told in detail of the various events of that historic week. Mrs. Marie M. Hine of Tulsa, dean of the Oklahoma chapter, then made a brief talk on choir repertoire, in which she touched on many points in the technique and in the troubles of church musical direction and gave some sensible advice to her associates in this field. Mrs. Hine took occasion to recommend to the organists the use of Dr. Harold W. Thompson's department in The Diapason. Marie Burdette of Winfield gave a very interesting report on music study abroad, telling of the tour and the work of one of the classes taken to Europe by Albert Riemenschneider. Her account included a description of the instruction by Dupre and of fundamental rules of touch, phrasing, etc., laid down by him. Mrs. Mildred Hazelrigg Drenning of Topeka, a choir director of outstanding success, made an extemporaneous talk on "Building a Program of Worship" and not only told of her methods of choir administration, selection of service music, arrangement of services, etc., but elucidated several points of value to organists and directors. "Pre-Organ Study Requirements" was the subject assigned to Clarence Burg of Oklahoma City University, dean of the Oklahoma City chapter, and he dealt with the problems confronted in teaching the organ to various kinds of pupils.

Professor Charles Sanford Skilton of the University of Kansas was the last speaker, the topic assigned to him on the program being "The A. G. O. and the N. A. O.—Shall They Unite?" Dr. Skilton, who is looked upon as the dean of Kansas organists, and who was present at the formation of the Guild in New York thirty-five years ago, an event the description of which aroused the interest especially of the younger members, made a plea that steps be taken to bring about an amalgamation of the two organizations. He gave a history of both the Guild and the N. A. O., a subject with which he is thoroughly familiar, and read and explained the original and present aims of both national bodies. He also emphasized the importance of the Guild examinations, summarizing his argument with the statement that the N. A. O. needs the traditions and the examinations of the older organization and that the Guild needs the enthusiasm and the democracy of the younger body. He said that it was time to take stock and that under present conditions in the world of music experience and youth must get together and co-operate. Dr. Skilton then suggested that at the chapter

business meetings consideration be given to a proposal to urge the council of the A. G. O. to appoint a committee to act with the N. A. O. to bring about an eventual union.

After these discussions the visitors adjourned to the body of the church to begin the organ programs of the day. The first player, Miss Amanda O'Connor of Oklahoma City, played her selections from memory and opened with a rendition of Bach's Prelude in G minor, which showed technical facility and musical understanding. Her other numbers were the first movement of Widor's Sixth Symphony, "Deep River," as arranged by Pietro Yon, and Ralph Kinder's scintillating Toccata. Miss O'Connor was followed by Miss Louanna Rudd, also from Oklahoma City, who played d'Antalfy's "Sportive Fauns" with great delicacy and taste and added to this Arkadelt's "Ave Maria."

Then came a brief but interesting lecture-recital by Laurel Everette Anderson of the University of Kansas. Mr. Anderson explained that improvisation is not a "stunt," nor should it be treated as a "vain search for the lost chord." Mr. Anderson's remarks were of interest in view of the reputation he has achieved as an improviser, a line of work in which he has stood out among the younger generation of American recitalists.

After a very pleasant luncheon at the First Methodist Church the performance by chapter members was resumed with Richard R. Jesson of Manhattan, Kan., first at the console, playing the Clerambault Prelude and giving a very colorful interpretation of Clokey's "Jagged Peaks in the Starlight" and a virile rendition of the Allegro from Widor's Fifth Symphony. Next Mrs. Marjorie Garlinghouse Gard of Kansas City played a Sarabande by Karg-Elert and gave a fine reading of Bossi's Scherzo. Mrs. Meta Clarkson of Oklahoma City played Skilton's "Afterglow" and the Finale from Widor's Second Symphony, which latter was especially well played.

Mrs. Pearl Emley Elliott, the Kansas City organist, whose reputation as one of the ablest players in the Southwest is well established, played the next group, which included the Allegro from Yon's "Sonata Romantica," the Scherzo from Rogers' Sonata in E minor and Bonnet's "Caprice Heroique." There was spirit, style and distinction in Mrs. Elliott's playing and it was easily one of the features of the entire Independence meeting.

Mrs. Lydia Rorem Adams of Oklahoma City, who came next, played her selections from memory and revealed very capable command of the instrument, especially in her second number. Her selections were a "Romance" by Debussy and Finale from "Grand Choeur," by Guilmant. John Knowles Weaver, the Tulsa organist who as a teacher has labored so long and successfully in his community that he may be regarded as a veteran in the Southwest, played a group of four American compositions, all but the first of which are in manuscript. They included Lily Moline Hallam's Toccata from the Second Sonata, a piece entitled "Afterglow" by Charles B. Macklin of Edmund, Okla.; a Canon by Virginia C. Thomas and "Oasis," the work of O. H. Kleinschmidt of Lebanon, Ill. The last group on the program, which included Dupre's "Cortege and Litany" and the Finale from Widor's Seventh Symphony, was played by G. Criss Simpson of the University of Kansas, a young organist recognized as having marked ability.

The children of Independence joined with the visiting organists in enjoying the playing of Albert Riemenschneider at 4 o'clock, when he gave a program of popular content which would appeal to young and old alike, and greatly enhanced the interest in its performance with explanations of the origin, meaning and character of each selection played. The Cleveland man demonstrated that he can command attention by word as well as by note and kept the church full of youngsters on the qui vive throughout the hour and a half of his program.

The banquet in honor of Mr. Riemenschneider was an event so well arranged by the hosts that it can be written down as a most delightful in-

termezzo to all the organ music of the day. Dean Hubach of the Kansas chapter acted as toastmaster. Among those who were called upon for remarks were Benjamin S. Paulen of Independence, former governor of Kansas; Professor Charles S. Skilton, Mrs. Marie M. Hine, dean of the Oklahoma chapter; Mrs. Harry Jiencke, president of the Monday Music Club of Independence; S. E. Gruenstein, editor of The Diapason, and Mr. Riemenschneider. Messages were read from Warden Frank L. Sealy and from Daniel A. Hirschler of Emporia. The room in the Presbyterian Church and the tables were tastefully decorated and there was a large gathering for this feast of the convention.

An audience which filled the church came out to hear the big recital feature—Mr. Riemenschneider's evening program—and went away well satisfied. It was a convincing performance by a man who possesses real command of the instrument and that other requisite for a good recitalist—genuine inspiration. The large organ showed majestic power under his hand. The opening number, the Chorale in A minor of Franck, was given colossal proportions in this recitalist's interpretation—which it deserves but does not always receive. Religious fervor permeated the "Benedictus" of Regner. There was a gorgeous climax in Dupre's Finale from the Magnificat and the playing of the Bach Prelude and Fugue in B minor was such as one would expect from a Bach scholar of the stature of Mr. Riemenschneider. Skilton's "Afterglow," a choice melody, and the Chauvet Andantino were made lovely, and charming indeed was the Rogers Scherzo. Widor's Toccata, the famous war horse, was put through its paces to the admiration of the audience, which then broke into spontaneous applause and was rewarded with the Bach chorale prelude on "Herzlich thut mich verlangen."

Business occupied the early hours of Wednesday. Each chapter held a separate meeting and then the three met in joint session to consider several matters, the most important of which was the proposal which was the outgrowth of the discussion led by Dr. Skilton the preceding day, involving the issue of a union of the national organists' associations. By a unanimous vote the chapters went on record as favoring a union and instructed the secretary to convey their sentiments to headquarters.

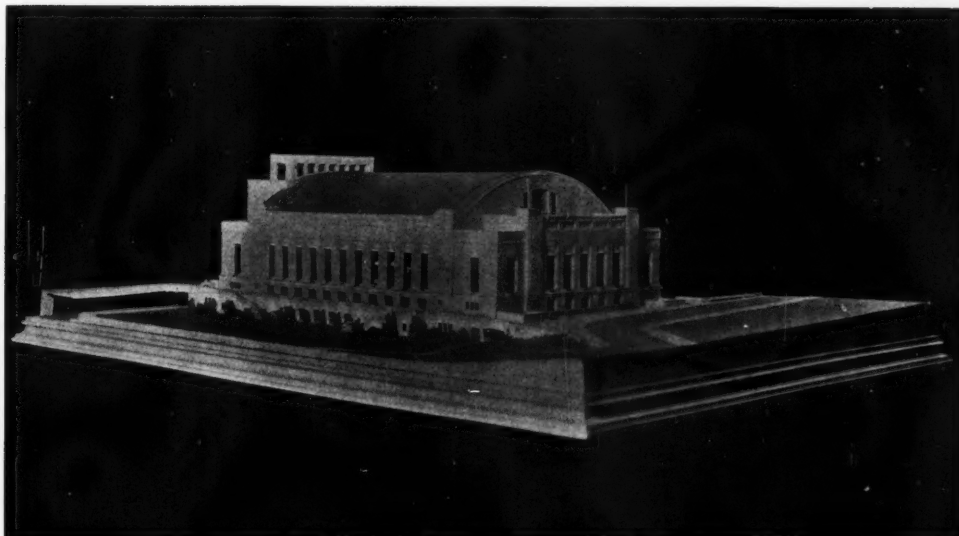
Officers for the year were elected by the Kansas chapter as follows: Dean, Daniel A. Hirschler, Emporia; subdean, Laurel Everette Anderson, Lawrence; secretary-treasurer, Mrs. Eleanor F. Buck, Topeka; members of the executive committee, Richard R. Jesson, Manhattan, and Mrs. A. J. Clark, Topeka. The meeting-place for next year was left to the choice of the executive committee after some discussion of plans for a meeting of chapters from three states—Kansas, Oklahoma and Texas.

For nearly three hours, until the noon hour made adjournment imperative, the organists sat around the console in rapt attention while Mr. Riemenschneider, profound Bach scholar and a lifelong student of the chorales of the master, lectured and illustrated at the keyboard how a love for and understanding of the organ compositions of Bach may be acquired and how Bach should be played, with reference to tempo, phrasing, dynamics, expression, etc. It was a fascinating talk and Mr. Riemenschneider made it doubly fascinating by his enthusiasm and his method of appeal. A great deal was crowded into the three hours. The speaker pointed out that a better approach to an understanding of Bach could be made through a study of his music set to words, and he laid emphasis on the composer's tendency to pictorial description and symbolism. To illustrate his talk he played a number of the chorale preludes. A part of his address consisted of the preface to a new Bach edition of the "Orgelbüchlein" which the Cleveland man has prepared and which is to be published soon by Ditson. This lecture, the closing event of the convention, enabled the organists to leave for their homes with a strong sense of a very valuable lesson in their minds.

Organs that make History

M. P. Möller—then a Prodigy Organ Builder—attracted universal attention with the organ built for the Philadelphia Centennial Exposition—in 1876.

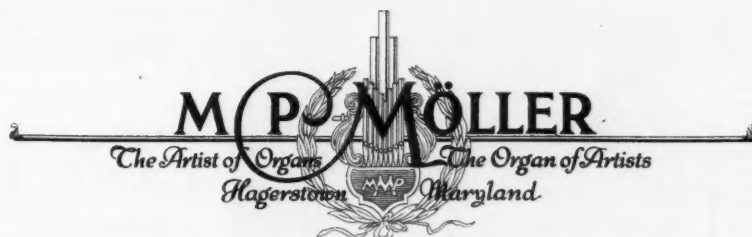
Today—55 years later—M. P. Möller, world's outstanding Builder and Dean of Organ Craftsmen, has the signal distinction of installing the organ in the magnificent Philadelphia Municipal Auditorium (now in course of construction.)



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George W. Chadwick; An Appreciation of a Distinguished Life

By DR. HAMILTON C. MACDOUGALL

George Whitefield Chadwick came from good old orthodox New England stock, and was unmistakably a Yankee. An editorial writer of the Boston Globe said of him: "Imagine a Yankee at the court of music—worshipping but never losing his sense of humor; working hard in his profession but never dulling the keen edge of his gusto; administering a great institution, yet never blunting his creative faculty—and you have pictured a bit of the delightful and various personality of the late George Whitefield Chadwick." And much to the same effect was an editorial in the Boston Herald: "Whatever the late George W. Chadwick tried to do he did well—and he tried everything from directing a conservatory for thirty-seven years to playing the organ, from composing symphonies to writing songs and the comic opera 'Tabasco.'"

Two notable articles have appeared on Chadwick's career, one by Olin Downes in the Sunday edition of the New York Times, April 12, 1931, and the other by Carl Engel in the Musical Quarterly, 1924, volume 10, containing a carefully prepared list of Chadwick's compositions, the only list, I imagine, there is. Of 178 titles there are nine for the organ, some of the organ titles including more than one piece. The reader is respectfully referred to this list. It is much too long to quote even in abbreviated form.

George W. Chadwick was born in 1854 at Lowell, Mass. In 1860 his family moved to Lawrence; he played the organ and piano, taking organ lessons and working in his father's business until he was 21. He was fond of telling how he lost his post as organist in a Lawrence church. He liked to improvise and had favorite successions of chords that he used a good deal. After the service one day the music committee chairman came to him and said: "George, your response to the prayer is too long; make it short, sharp and decisive." With the hot-headedness of 16 he took mortal offense and on the next Sunday, pulling out all the stops, he played a dominant seventh chord, following it with the tonic. After service the youthful sinner anticipated dismissal and informed the irate music committee that he had accepted an invitation to play in another church. At 21 he went to Europe (Leipzig) for study, going to Munich later for work with Rheinberger. He returned home in 1880 and taught music; in 1882 he was engaged to teach in the New England Conservatory and in 1897 was invited to be its director; he resigned this post in December, 1930, and was made director emeritus.

Chadwick's death was sudden. On Saturday, April 4, he was in his usual, though by no means robust, health, and the Chadwicks were entertaining friends at dinner. About 10 he excused himself to go to bed. Mrs. Chadwick, hearing a noise, went to the room where he had fallen and tried to help him up, but he died in her arms. His funeral was held in Trinity Church April 7. The service was conducted by the rector of the church, the Rev. Arthur Lee Kinsolving, assisted by Bishop Lawrence and Bishop Sherrill; the honorary list of pallbearers was a notable one: George B. Cortelyou, Wallace Goodrich, Ralph L. Flander, F. S. Converse (American Institute of Arts and Letters), Timothee Adamowski, Alfred de Voto, Henry Goodrich, William L. Whitney, Henry Hadley (American Academy of Arts and Letters), Edward Burlingame Hill, C. M. Loeffler, Dr. Charles G. Mixer, Frank Benson and C. Howard Walker. Four faculty members from the New England Conservatory and two members of the Tavern Club acted as ushers. Francis W. Snow of Trinity Church played before and after the service; at a certain point in the service two violinists from the conservatory faculty, accompanied by the organ, played the Adagio from the Bach Concerto for two violins.

Mr. Chadwick is survived by Mrs.

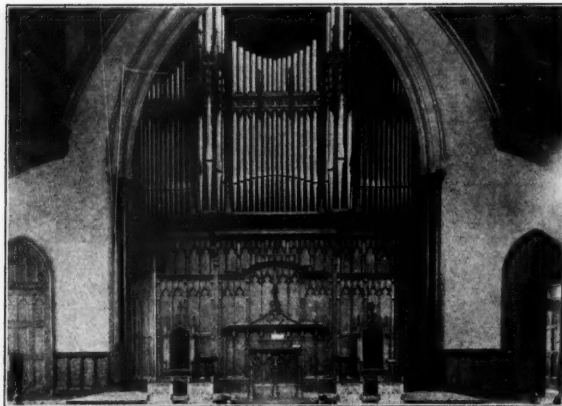
Chadwick and two sons.

It was about 1900 or 1901 that I had some counterpoint lessons with Chadwick. He was then organist at Dr. Edward Everett Hale's church, Exeter and Newbury streets, Boston. When I arrived there for my first lesson I found him struggling with a woman's inability to set down in notes what she was perfectly able to play on the piano. Although he was patient with her and with my various shortcomings it was evident that he would not suffer fools gladly. The brief time I had lessons from him showed me what a clear thinker he was, how destitute of all pomposity, bluster and self-conceit. In regard to his own compositions he would always say: "Last year I made so-and-so," rather than *composed* or *wrote*. I remember his saying once "Mendelssohn understood the business." His instruction was accompanied with a great fund of humor, some biting, sometimes even sardonic if occasion warranted it, but generally kind and illuminating. He was very good company and at home with artistic and literary folk of all degrees; a retentive memory and a wide acquaintance with many clever musicians and well-known people in all walks of life provided him with a fund of anecdotes always apropos of the conversation and always entertaining. Some artists talk grandiloquently of their art for public effect, their actual artistic living being on lower levels; Chadwick's artistic life was without pretense, honest, sincere, noble. We see this disposition to understatement as regards the ineffable aspects of music and life in his answers to a humorous questionnaire in the old Boston Journal: "My favorite play: Horse—with the baby. The quality which I admire most in men: Good Christian nerve. The quality I admire most in women: Their superiority to the laws of cause and effect. My motto: Nothing mean about me."

I think it was after a performance of "Judith" at the Worcester festival in 1901 that I asked him what went wrong at a certain place, for at that point the orchestra dried up. Quickly Chadwick said: "Nothing went wrong; poor orchestration, I guess." The other night in turning my radio around aimlessly I stumbled on this from an announcer: "Now, ladies and gentlemen, that pearl of songs, Chadwick's 'Allah.'" Many of his 100 songs are beloved and are still on concert programs. One set, "Told in the Gate," I feel has never received the attention it deserves.

It is universally agreed that Chadwick was at his best as an orchestral composer. Here his humor and musical imagination had full sway, and here he was always what Philip Hale called him, "the sane, humorous, brusque, imaginative, highly endowed Yankee." Go to your public library and turn to the scherzo from his Second Symphony (1886) and see how Chadwick predated Dvorak in the uses of that sort of theme we describe as folk-tune. Carl Engel says that this scherzo was writ-

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ten long before Antonin Dvorak heard his first Ethiopian melody.

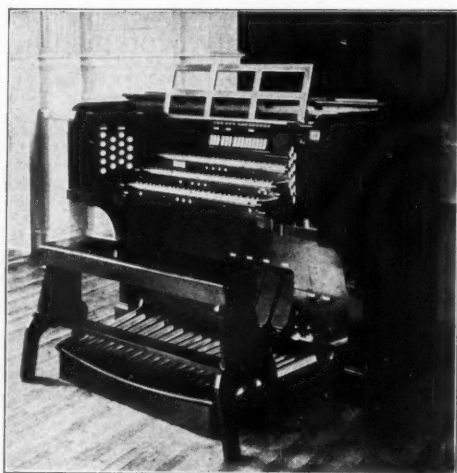
The newspaper obituaries of Chadwick's death with one consent used the words "dean of the American composers" in the head-lines. Nowadays we have deans of everything and the expression is not altogether happy. But in Chadwick's case—and we must never forget this—"no other American composer of this or any previous generation produced so much important music in as many different forms. * * * With him a whole epoch in American music culminated." (Olin Downes).

I have left to the last what seems to me Chadwick's most remarkable quality of mind and music, his youth. He was 76 years old as time goes, but a most active and original mind, a most vivid personality, an intense vitality gave youth to his music. These qualities also operated to prevent him from

self-consciousness in his writing. After a few successful works many composers find it difficult to escape the feeling that the whole world is watching to see if the work in the making is the equal of the works that have preceded it. Chadwick seemed to scent and avoid this danger. It may be that his youthful vitality and his absorption in his work will give his best works lasting power. Keats was right, was he not?

A thing of beauty is a joy forever;
Its loveliness increases; it will never
Pass into nothingness.

The Duke of Marlborough has instructed Henry Willis to electrify and apply a Welte automatic player attachment to the four-manual organ at Blenheim Palace. The instrument will remain playable from the console in the normal manner.



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FINE PROGRAM AT OAK PARK

**Chicago Chapter of N. A. O. Presents
Offering in Grace Church—Organ
Solos and Singing by Choir
Additional Features.**

A service of unusual interest, fine variety and high quality was heard by a congregation which filled nearly every seat in Grace Episcopal Church of Oak Park, Ill., on the evening of April 13. It was the last program of the season under the auspices of the Illinois chapter of the National Association of Organists and the attendance and the nature of the offerings of the evening reminded veterans of some of the outstanding programs presented in years past by A. G. O. and N. A. O. forces.

There were two distinct features which aroused more than ordinary interest, one being a series of improvisations on a theme submitted by Clarence Eddy, and the other the use of descant or fauxbourdon, in hymn singing. These special numbers were supplemented by organ solos, choral work by the choir of Grace Church under the direction of George H. Clark and a brief but appropriate address by the Rev. Harold Holt, rector of the church, on "Music in a Liturgical Service." Vaughan Williams' effective new setting of "For All the Saints" also was sung.

Organists from every part of Chicago came out for the service and it was undoubtedly the best-attended gathering of men and women in charge of church music in this vicinity during the season, while the people of Oak Park showed their live interest by their attendance in a way which filled the pews. Dr. Francis Hemington, former state president of the N. A. O., and organist of Pilgrim Congregational Church in Oak Park, played the prelude, "In the Shadow of the Old Trees," a more than ordinarily attractive composition by Firmin Swinnen, who has proved himself a present-day composer with real inspiration in what he writes. Dr. Hemington, whose long service and years of recital playing in the early days at the Church of the Epiphany were recalled by the old-timers, played the work with notably good registration. The other organ number, Lily Wadhams Hallan's "Osannare," was the postlude. The composer was at the console and played with force and brilliancy, making a fine climax for the offerings of the evening.

The choir of Mr. Clark, well trained and adequate in every particular, sang the service beautifully and gave an adequate reading of West's warhorse, "The Eternal God Is Thy Refuge," an anthem which withstands the years because of its intrinsic merit. A much-appreciated additional number was the solo by Mrs. Frederica Gerhardt Downing, contralto in the Oak Park First Congregational quartet, Harriet Ware's "The Cross."

The fauxbourdon singing came in Elvey's hymn "Crown Him with Many Crowns," a descant by Dr. Peter C. Lutkin being sung by the choir. The more one hears of this decoration of the melodies of hymn-tunes the more he will wish to introduce it in his own church.

The improvisation provoked special interest, and was handled with consummate skill by three men. Edwin Stanley Seder of the Oak Park First Congregational Church had the entire beautiful Casavant instrument under his control in the allegro-andante assigned to him, William Lester of the New First Congregational, Chicago, made a tonally beautiful thing of his adagio and Dr. J. Lewis Browne of St. Patrick's showed his creative skill and the ability to express varied moods in the last movement, a "free fantasia."

The encouragement of both organ improvisation and of descant singing, which was the principal object of the service, was indeed advanced by the evening and although it took nearly two hours—a little too long—for the entire service, it can be said that the congregation showed neither fatigue nor a desire to withdraw at any stage. The service was arranged by a com-

Arthur L. Titsworth



mittee consisting of George H. Clark, chairman; Edwin Stanley Seder, Dr. Francis Hemington and Albert Cotsworth, Jr., the last-named a factor in the music of Grace Church as well as passenger traffic manager of the Burlington Railroad system. The committee had the assistance and inspiration of Albert Cotsworth, Sr., president of the Chicago chapter of the N. A. O., who conceived the idea of holding the service.

**SUMMER CLASS IS PLANNED
Albert Riemenschneider Will Give
Course at Baldwin-Wallace.**

Announcement that Albert Riemenschneider will conduct an organ master class this summer, after an interval of one summer during which he conducted a class of organ students to Europe for study and travel, has been made by the Baldwin-Wallace Conservatory of Music, Berea, Ohio. The classes held by him in the past have been attended by organ teachers from practically all parts of the United States. This will be the fifth such class for the Baldwin-Wallace Conservatory and the fourth for Balboa Park, San Diego, the latter given under the management of Royal A. Brown, F. A. G. O. Mr. Brown attended the first class at Berea and became so enthusiastic over the work that he has been instrumental in having Mr. Riemenschneider hold classes during three summers at the open-air organ in Balboa Park, San Diego.

Every year most of the work has been devoted to the study of the interpretation of Bach's organ works. With this the study of the works of other important organ composers was undertaken. Thus the complete works of Widor, Franck, Rogers, Dupre and Stoughton have been studied. This year the organ compositions of Brahms and of Franz Liszt are scheduled for the summer class, with an important part of the Bach works. Classes meet for two sessions a week, of two hours each. As many private lessons may be arranged as desired, as well as coaching on church and concert repertoire. One day a week is reserved for an outing and relaxation, at which time the entire class joins for a good time. These classes are calculated to offer progressive organists an opportunity to cover a great deal of ground in teaching repertoire.

Finish Series of Five Services.

On Easter Sunday night George M. Thompson's combined choirs at the First Presbyterian Church, Greensboro, N. C., gave their annual "Life of Christ" program, thus bringing to a close a series of five special musical services given at the church this season. The series ran as follows:
Nov. 23—"Stabat Mater," Rossini.
Dec. 15—"The Messiah" (Christmas part), Handel.
Dec. 22—Annual candle-light service of old world Christmas carols.
March 15—"The Holy City," Gaul.
April 5—Annual "Life of Christ" program.

ARTHUR L. TITSWORTH DEAD

For Forty-nine Years at Trinity Reformed Church, Plainfield, N. J.

Arthur L. Titsworth, 76 years old, died April 4 in Muehlenberg Hospital at Plainfield, N. J. He was for forty-nine years organist of Trinity Reformed Church and before that in the Park Avenue Baptist Church.

Mr. Titsworth was a member of the Union and Essex County chapter of the National Association of Organists.

In May, 1882, Mr. Titsworth began his service at Trinity Reformed Church and on April 24, 1927, a celebration of his forty-fifth anniversary was held by the church and a purse of gold was presented to him.

Mr. Titsworth was born in Plainfield Feb. 26, 1855, and lived and worked there all his life. He was graduated from the Plainfield high school in 1870 and from Rutgers College in 1875 with the degree of bachelor of science. In 1878 he received the degree of master of science from his alma mater. Since 1890 he had been secretary of the American Sabbath Tract Society of New York and New Jersey and with his work as an organist he combined the vocation of an accountant.

Mr. Titsworth is survived by his widow, Nellie S. Titsworth.

Concert by Glynn's Memphis Choir.

The choir of the Idlewild Presbyterian Church of Memphis, Tenn., where Franklin Glynn is organist and director, gave a concert at the Hotel Peabody ball-room Sunday afternoon, April 12, under the sponsorship of the Beethoven Club. All of the selections were of a sacred nature. There were nine numbers, all sung unaccompanied. The work done by Mr. Glynn's choir was declared by competent critics to have made musical history in Memphis.

Fire Wrecks Organ at Newark, N. J.

Fire on April 20 wrecked the North Reformed Church at Newark, N. J., and destroyed the large organ. The loss is estimated at \$200,000. Walter Peck Stanley is the organist and director at this church. The same church was wrecked by flames in 1922.

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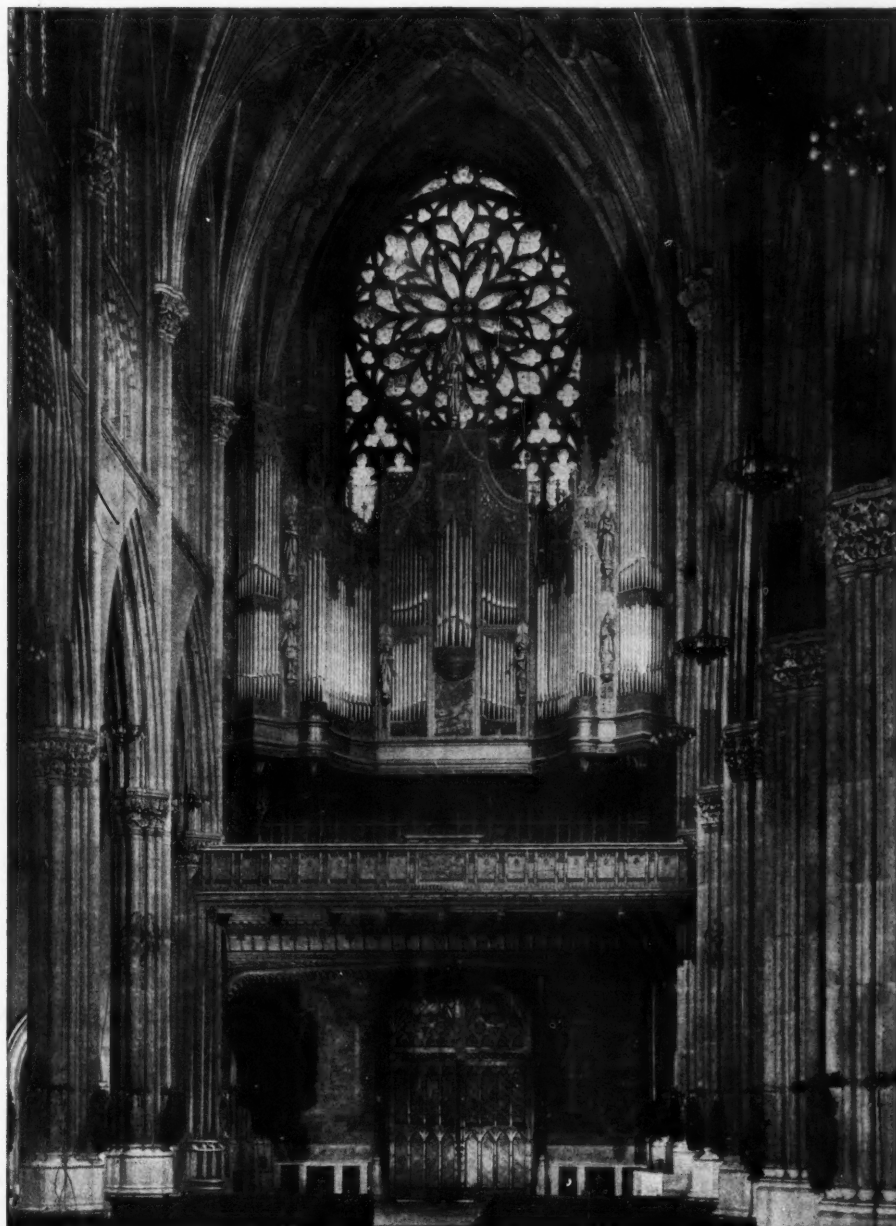
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Miss Catharine Morgan



BIG EVENT IN NORRISTOWN

Catharine Morgan and Camden Musical Art Society in Concert.
BY ROLLO MAITLAND.

When two such musical entities as Miss Catharine Morgan, F. A. G. O., and the Camden Musical Art Society, Dr. Henry S. Fry, conductor, unite to give an evening's program, the result is sure to be a memorable one. April 9 Miss Morgan, assisted by the choral club, presented an organ recital in the church of which she is organist, the Haws Avenue M. E. in Norristown, Pa. The church was crowded, the audience overflowing into the Sunday-school room and the galleries.

Miss Morgan was true to form and played, entirely from memory, a difficult program with a rare combination of masculine strength and feminine charm. The music of French composers predominated. Her first group consisted of the scintillating "Carillon de Westminster" by Vienne, the graceful Pastorale from the Second Symphony by Widor and the quite involved "Variations Symphoniques" by Henri Libert. It was a privilege to hear a composition of Libert, who is one of the masters at Fontainebleau. His music is not so familiar to American audiences as that of Widor, Vienne and Dupre.

The first group by the choral club consisted of "Hymnus Christo" by W. Lawrence Curry; "The Sins of the World," Maitland; "Ave Maria," Arkadelt; "While All Things," Henry S. Fry; "God Is with Us," Kastalsky. In these numbers the club showed its excellent technical and interpretative powers.

Miss Morgan followed with a dramatic rendition of "The Tumult in the Praetorium" by Paul de Maleingreau. The Vivace from the Sixth Trio-Sonata by Bach was interesting from start to finish; its sprightly and ir-

resistible rhythms were well brought out. This group closed with the noble "Cortege et Litanie" by Dupre.

The choral club sang most effectively a group of humorous numbers, including "When Johnny Came Down to Hilo," Lang; "The Traction Engine," Marchant; "The Musical Trust," Clokey; "Water Boy," Robinson. Miss Morgan closed her part of the program with two well contrasted selections, the colorful "Legend of the Mountain," by Karg-Elert, and the "Sunshine Toccata" from Firmin Swinnen's "Longwood Sketches." Miss Morgan went through the tremendous difficulties of this number with the ease of a Rolls-Koyce traveling at eighty miles an hour over a fine concrete road.

The real thrill of the evening came with the performance of Gustav Holst's "Psalm 148" by chorus and organ. One never hears the stirring "Alleluias" of the great climactic finale without wondering just how much more of a climax could be reached—and the Camden singers were equal to it all.

SKINNER FOR HAVERHILL

Three-Manual Organ Will Be Installed in Trinity Church.

Trinity Church at Haverhill, Mass., has arranged with the Skinner Organ Company to build a three-manual organ, the stop layout of which will be as follows:

GREAT ORGAN.

- Gemshorn, 16 ft., 61 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Flute Harmonique, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Mixture, 2 rks., 122 pipes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Rohrföte, 8 ft., 73 pipes.
- Sallecional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Flauto Dolce, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Mixture, 3 rks., 183 pipes.
- Waldhorn, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana (not to draw tremolo), 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Violin Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute, 4 ft., 73 pipes.
- Nazard, 2½ ft., 61 pipes.
- Clarinete, 8 ft., 73 pipes.
- Tuba, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Gemshorn (Great), 16 ft., 32 notes.
- Echo Bourdon (Swell), 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 12 pipes.
- Still Gedeckt (Swell), 8 ft., 32 notes.
- Flute, 4 ft., 12 pipes.
- Trombone (extension Choir Tuba), 16 ft., 12 pipes.

Another three-manual under construction at the Skinner factory is for the chapel of the mother-house of the Sisters of Providence at Holyoke, Mass.

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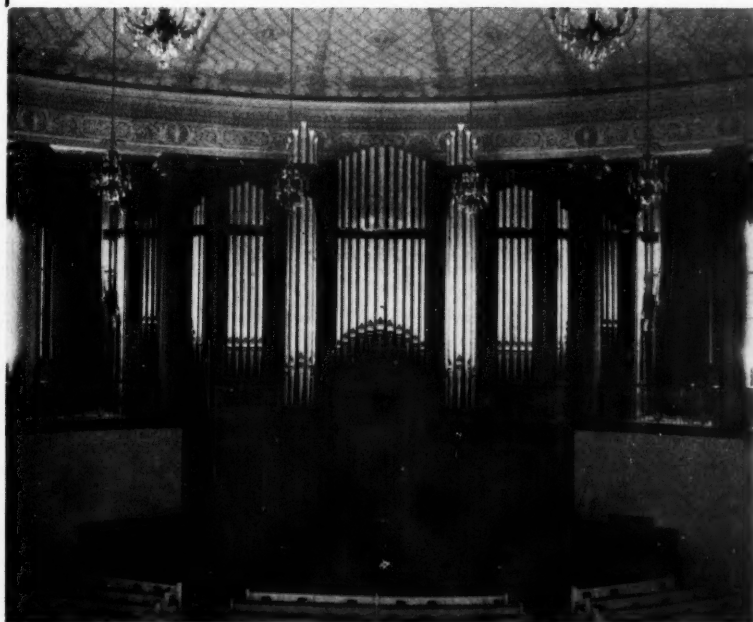
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Clarence F. Read



CLARENCE F. READ, organist and choir director of the First Baptist Church, Rome, N. Y., on Easter Sunday celebrated his twentieth anniversary as an organist and choir leader, having begun his musical career on April 2, 1911, at the First Congregational Church of Fall River, Mass. After graduating from the high school Mr. Read pursued a four-year course at the New England Conservatory, Boston, where he came in contact with many leading musicians of the day and had the opportunity of accompanying noted artists of that period. Being called upon to play the dedication service at the Christian Temple of Wellsville, N. Y., he was urged to remain and became musical director of that church. While at Wellsville, the young organist was instrumental in the formation of the Wellsville Musi-

cal Club, which has sponsored many musical activities in western New York. From there Mr. Read went to Utica for a year at the Tabernacle Baptist Church and for the last seven years he has resided in Rome, where he has built up a reputation as a musician of high standards and ideals. His spare time has been devoted to musical writing and editing. Several sacred songs have been sung at various times and two of his organ arrangements were sung at the Easter services. At the present time Mr. Read is working on three compositions for the organ.

Wurlitzer Opened at Saranac Lake.

The new Wurlitzer organ installed in St. Bernard's Catholic Church, Saranac Lake, N. Y., was used for the first time at high mass Easter Sunday. Stanley Wallace of New York City was at the console. Before the service Mr. Wallace played "He Has Arisen," by Guilman, and the Largo from the "New World" Symphony by Dvorak. As a postlude Mr. Wallace played "Hail the Christ," by Lemare. The specification of the organ was designed by J. G. Jones of the New York office after consultation with the Rev. Joseph Creeden and Miss Jane Morgan, organist of St. Bernard's Church.

"Volume on the 'Artiste'."

"Symphonic Re-creation" is the attractive title of a booklet handsomely printed and beautifully illustrated which M. P. Möller, Inc., have published to describe their "Artiste" player. The little volume contains excellent pictures of rooms in which Möller organs have been installed, views of consoles, and a great deal of other interesting matter. It is an extraordinarily artistic piece of publicity.

Miss Sophie M. Richter, Miss Rose Kandlik and Miss Sally R. Hadfield were among the organists who took part in a concert by the choir of the Humboldt Park Evangelical Church recently under the direction of Gustav Mrozek. Miss Richter, organist of the church, and Miss Hadfield played Demarest's Rhapsody as an organ duet.

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Southern California—"Mr. Allen has a national reputation as one of the outstanding American organists, which he upheld last evening. (University of Redlands.)

His program arrangement did not follow accepted traditions, altho it began with Bach and concluded with Cesar Franck. Choice gave Mr. Allen opportunity to exhibit his versatility and originality. He revealed the great possibilities of the organ, once considered an instrument of definite limitations and inelasticity."—*Redlands Daily Facts.*

Seattle, Washington (University Temple)—"A program rich in contrast, ranging from Bach to De Falla and Elgar—a superb technician—also a genuine gift for interpretation, phrasing and style. Never does he blur his effects—he is, in the best sense, a virtuoso.

The recital was a revelation of the possibilities of the organ as a solo instrument."—*B. M. M., Seattle Post-Intelligencer.*

St. Louis, Mo.—"Lovers of the organ listened with delight. Mr. Allen responded to the sympathetic hearing and his interpretations were of such a character as to give his program praise as one of the best heard here in years."—*St. Louis Times.*

Springfield, Mass.—"It is always interesting to listen to an organist who can imbue the compositions of Bach, Schumann and Mozart with an element of freshness, originality and spontaneity, and still hold to the highest traditions. For these reasons it was a real delight to hear the program given on the Municipal Organ by Mr. Allen. Mr. Allen played with exquisite combinations of tone. Finish and delicacy characterized his entire performance."—*Springfield Union.*

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**Cleveland Recital
Series Completed;
Easter Cantatas**

By CARLETON H. BULLIS

Cleveland, Ohio, April 18.—Two notable series of organ recitals were concluded during the past month. One was that given at the Euclid Avenue Congregational Church by Vincent H. Percy, with Thomas Wade Lane as reader. These programs began on the first Sunday in January and continued every Sunday afternoon until a week before Palm Sunday. Each recital followed a programmatic idea and the selection of pieces and poetic readings evidently was the result of much thoughtful preparation. The other series was at the Museum of Art by Melville Smith, given on alternate Wednesdays from early February to April 1. Five programs were presented, covering an extensive selection of organ music of the sixteenth and seventeenth centuries. These two series, with Mr. Kraft's regular Trinity Cathedral programs on the first Monday evening of each month, have kept Cleveland well provided with organ recitals.

Bach's "Passion according to St. Matthew" was presented by the Bach Chorus of Cleveland at Severance Hall Sunday afternoon, March 22. F. W. Strieter, conductor of the organization, utilized the Cleveland Symphony Orchestra and the Severance Hall organ. Albert Riemenschneider, who has appeared with this chorus repeatedly, played the organ parts. The Bach Chorus will participate with Mr. Riemenschneider in his program of Bach music at Baldwin-Wallace College May 3.

The usual surfeit of cantatas was evident in the announcements for Good Friday and Easter services. The prevalent stand-bys were, as can be guessed, "Crucifixion" of Stainer and Dubois, "Seven Last Words." Perhaps the most unusual cantata offering was that of Dr. John Talcott and his choir at the West Side Evangelical Church. Manney's "Resurrection" was sung at an early Easter morning service. The West Side Evangelical is a congregation whose edifice continues on the old site of the '60's, but whose membership is now scattered far and wide over the entire town and suburbs. Nevertheless the church was packed at this 7 a. m. service.

Another noteworthy performance was that of the rarely-heard "The Man of Nazareth" by James H. Rogers at the Epworth-Euclid Church. This is appropriately a Holy Week cantata, but was sung on Easter evening to give way to the Good Friday rendition of "The Crucifixion," which is an annual institution with the Epworth choir.

A refreshing Easter service was the vesper hour at the Church of the Covenant, where Charles A. Rebstock's choir sang delightful carols. Two trumpets, two trombones and tympani were used at the morning service, the brass quartet playing several choruses and otherwise participating in ensemble numbers. Dr. C. E. Clemens, organist emeritus of the church, divided the work at the organ with Mr. Rebstock.

Mauder's "Penitence, Pardon and Peace" was used at the Lakewood Presbyterian Church on Easter evening. Graham Marsh is organist and director.

Parts of Handel's "Messiah" were sung at the Easter choral vespers at the First Baptist Church.

Miss Thelma Merner, organist of the First Methodist Church, quietly prepared the organ pieces for the state contest of the Ohio Federation of Musical Clubs, went to Cincinnati unknown to her friends, participated in the contest, and then wired back that she came through as winner in the fray. Miss Merner, in a program with Miss Ida Engel at the Baldwin-Wallace College April 12, played a group of the test pieces. The two performers appeared together in groups of two-piano numbers, and also in Clokey's "Symphonic Piece" for organ and piano.



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Miss Louise Post Brisley, who wished to be married to Lieutenant A. Murray Nielson in her home at Upper Montclair, N. J., but to the accompaniment of music from the organ of the First Congregational Church at Montclair, of which she is a member, had both her wishes gratified at the wedding March 6. A leased wire, microphones and amplifiers carried a program played by Frank Scherer, organist, from the church to Miss Brisley's home. The details were arranged by J. R. Toppie, chief engineer of station WOR.

Wins Wisconsin Organ Contest.
At the state contest of the National Federation of Music Clubs in Milwaukee Henry Herreid was adjudged winner of the organ section. Mr. Herreid is a resident of Deerfield, Wis. He was graduated from the high school in 1928, and is now a junior at the University of Wisconsin. For the last two years he has been organist at Grace Episcopal church in Madison.

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San Francisco Organ in Cathedral Takes on Modern Features

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

San Francisco, Cal., April 17.—One by one tracker action organs are disappearing throughout the land, and before long they will be as rare as a horse and buggy. The latest "tracker" in this region to be modernized was the three-manual Hook & Hastings at St. Mary's Cathedral in San Francisco. This historic organ, over which Dr. Achille Artigues presides, was built in Boston in 1890. The rebuilding of the instrument was entrusted to Felix F. Schoenstein & Sons, the pioneer California firm. An interesting coincidence is the fact that the senior partner and founder of the firm, Felix F. Schoenstein, who is now 83 years of age, installed the original organ in 1890 and was present at the rededication March 22. The organ has always been noted for its churchly tone and splendid full organ, and now with its new three-manual console and additions is a very satisfactory instrument.

Dr. Artigues, with the assistance of the cathedral quartet, gave the following program at the rededication: Prelude, Clerambault; "Vom Himmel hoch" and Christmas Chorale, Pachelbel; Fugue in C major, Buxtehude; "Tribulations" (a cappella), J. Schweitzer (sung by the quartet); Fantasia in G major, Bach; "Romance sans Paroles," Bonnet; "Marche Funebre et Chant Seraphique," Guilmant; "Ecce Filius Tuus," Monestel (sung by the quartet); Toccata in D minor, Belier.

While many organ firms are suffering from the present wave of depression, business appears to be booming for Felix F. Schoenstein & Sons, judging from a recent report of their activities. In addition to the job just described they have rebuilt and made a detached console for the new First Presbyterian Church of Eureka; have installed an organ in St. Emydius' Church, San Francisco; installed two Estey organs, one in the Glide Foundation Methodist Church and one in St. Bernard's Church, Eureka; installed the Wangerin organ in St. Brigid's Church, San Francisco, and now are installing an organ in Dr. H. H. Johnson's residence, San Francisco. A two-manual electric organ has been sold to St. Stephen's Church, Sacramento, and will be installed at an early date on completion of the new church. The Schoensteins are broadcasting twice daily their own studio organ in their factory building over station KYA, and are receiving generous comments of appreciation from listeners.

On Palm Sunday afternoon the Northern California chapter of the Guild were guests of Mrs. Baldwin Woods, the brilliant organist of Trinity Methodist Church, Berkeley, at her home in the college city. Charles M. Dutton, the pianist who recently returned to Berkeley after a number of years' residence in Paris and other European cities, spoke informally on "Music in the Cathedrals of France as It Impressed a Listener." He spoke especially on the growing popularity of Bach and of the many opportunities that were afforded of hearing his works. After the talk refreshments were served and a pleasant hour was spent in meeting old friends and discussing matters of interest.

The second recital of the series which is being given by the First Baptist Church of Oakland in collaboration with members of the Guild was held on Sunday afternoon, April 12, with Raymond White, A. A. G. O., organist of Notre Dame de Victoire (French Church) at the console. Mr. White was assisted by Eileen Piggott, soprano. The program follows: Sonata I (Maestoso-Allegro, Pastorale, Allegro assai), Guilmant; Fuga-Gavotta, Brescia; Variations on "Hail to Thee, Jesu Holy," Bach; "The Knight of Bethlehem," Thomson, and "I Know That My Redeemer Liveth," Handel (sung by Mrs. Piggott, accompanied by Richard Purvis, organist of the church); "Song d'Enfant," Meditation and "Ariel," Bonnet; "Carillon-Sortie,"



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Mulet. Domenico Brescia, composer of the Fuga-Gavotta, is head of the theory department of Mills College and one of the best-known and most highly respected musicians on the Pacific coast. He is the author of a monumental work on the fugue, showing its development from earliest times and comprising illustrations of fugues of all kinds and descriptions of from two to twelve voices for piano, organ, strings and voices, all on the same subject.

For the third consecutive summer Frederick Schlieder, the distinguished organist and composer of New York, will hold classes in creative methods in music study and improvisation in the bay region. This year his course will be given at the Abbey, the Carruth organ studio in Oakland, from Aug. 10 to Sept. 4. We are fortunate in at-

tracting Mr. Schlieder to the western coast, and we hope he will continue to spend the summer with us for many years to come. If his novel ideas in teaching music were more generally adopted we feel that the youngsters, and grown-ups too, would look forward with pleasure and joy to their practice periods.

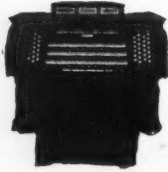
On Tuesday evening, April 14, the Berkeley Choristers, under the direction of Miss Claire McClure, gave a very interesting program at the First Baptist Church of Berkeley. This organization deserves the whole-hearted support of all music-lovers for the excellent purpose which impels it to present seldom-heard compositions of the old masters.

Warren D. Allen, organist of Stan-


ford University, also deserves our thanks for giving us the opportunity of hearing the Bach cantata "Hold in Affection Jesus Christ," sung by the university choir on Tuesday evening, April 7, with the assistance of the Marguerite MacManus String Ensemble and soloists. The ensemble also played the Fifth Brandenburg Concerto.

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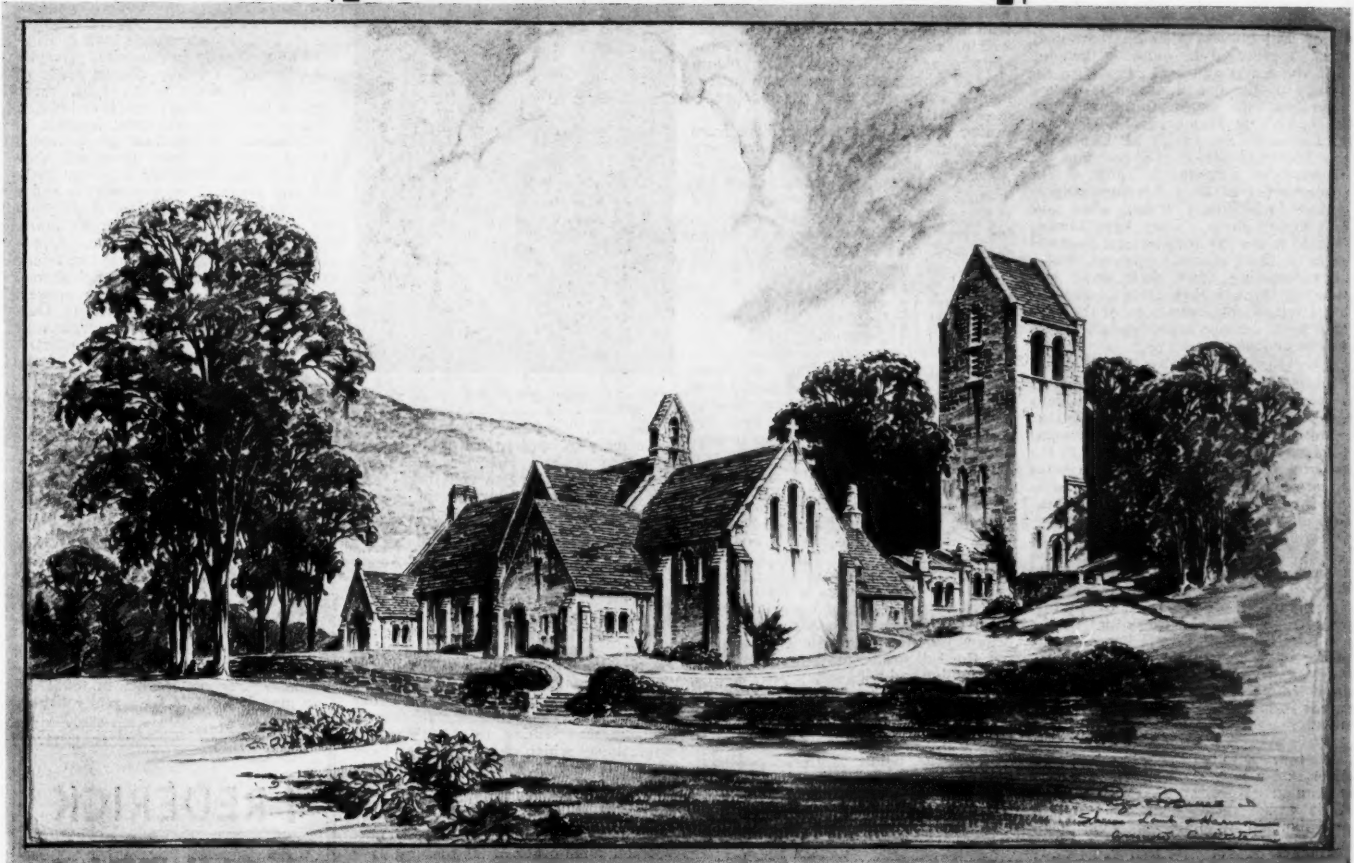
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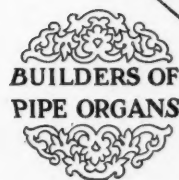
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Mühlhausen Organ Gave Bach Adequate Play for His Talents

By HOWARD D. MCKINNEY

[Final article.]

In making a tour of the churches of northern Germany one becomes accustomed to their severe style and dignified aspect. In fact, on entering a Lutheran church in Germany, no matter what its general type of architecture may be, one knows that the interior will possess a quiet, restrained, often sombre style quite in keeping with the tenets and well adapted to the liturgy of the denomination it serves. Churches such as St. Catherine's and St. Jacob's at Hamburg, St. George's at Eisenach, St. John's at Lüneburg, the Marienkirche at Lübeck and St. Thomas' in Leipzig, in spite of the spaciousness of their interiors, appear almost forbiddingly severe when one first enters them. They have always seemed to me the architectural counterparts of the Lutheran chorales, which go resounding down their aisles and swelling through their arches. Both of these artistic manifestations of the German spirit become more engaging with longer acquaintance.

The church of St. Blasius in Mühlhausen is the exception which proves a rule. One is immediately conscious upon entering its beautiful interior that minds other than those of Protestant Germany had something to do with the ordering of things here. A gorgeous bit of stained glass in the chancel windows, warmly decorated walls, a beautiful gold reredos crowned with a depiction of the coronation of the Blessed Virgin, a wonderfully graceful iron screen, all are reminiscent of the early days of the structure (it was built in the thirteenth and fourteenth centuries), when it served the ritual of the Catholic Church. To me it seems one of the most beautiful churches in Germany, especially so since I had hardly expected to find such fairness in a rather isolated, somewhat time-ravaged town.

A tour among the churches also gives one a new slant on the vagaries of human nature, at least that portion of it which devotes its time to the guardianship of churches. One meets all sorts of custodians in the course of a foreign tour, from the high-minded rather insolent individual with a mind only on the fees that may be coming to him, to the polite man (or very often a woman) genuinely interested in the building in his charge and anxious to be helpful to the visitor. We had excellent luck in most of the churches visited in Germany and found the majority of the custodians more than ready to help us in every way possible. But we were hardly prepared for our experience in Mühlhausen. A polite "küster" was no great rarity, but one who combined a gracious manner, a thorough knowledge of the history of his town and church and an unusually effective way of telling things certainly was.

Driving over from Eisenach, probably along the very road taken by Bach when he assumed his duties as organist at St. Blasius' in the autumn of 1707, we arrived in the old town on a Sunday morning, long after the "haupt gottesdienst" was over. If you have ever been in a provincial German town on Sunday, after the last of the morning's congregation had gone to their homes, you will know what a deserted town greeted us. The church was carefully locked and noone was visible. We discovered the "küster" across the street and were lucky in finding the verger at home. Yes, he would gladly come over and let us into the church. In answer to our question as to whether or not we might photograph (a question which always has to be tenderly and carefully approached) he asked us in what phase of the church's history we were particularly interested. When he found that we had come to visit his church because of its relations with Johann Sebastian, he became really interested and helped us for several hours, digging up old documents relating to certain aspects of Bach's career in Mühlhausen. Nothing would do but that we must go to dinner with him at

the town inn (his family was away for the summer, he explained), an occasion which gave us opportunity to learn more about the town and its interesting history.

Long before Bach came there in 1707, Mühlhausen had occupied an important place in the developing art of church music in Germany. Joachim Burck had here written passions in the style of the Italians as early as 1568; Johannes Eccard, a prolific composer of music in the early seventeenth century, had been born here, and Johann Rudolph Ahle, known as the composer who introduced the Italian aria form within the strict precincts of the church, as well as his son, Johann George Ahle, well known as an instrumental composer, were Bach's predecessors at St. Blasius.

The young organist came here from Arnstadt, where he had not had any too happy a time; he found himself in much more congenial surroundings in Mühlhausen, and immediately started to improve the status of the music in his church. One of the first things necessary was a rebuilding of the organ, an instrument dating in its original form from 1560, when it had been built by one Jost Bape, a "gallant artist of Göttingen." Bach had had practical experience with organ builders, and the plans he submitted to the city council describing the work necessary to bring their old instrument up to his requirements show him to have been familiar enough with the mechanical details of the organ to suggest just what means should be employed to improve its tone. First and foremost is a suggestion for improved wind supply, a suggestion which bears out the contention that above everything he wanted the massive climatic effects of which the organ is capable and for which his music so constantly calls. This contention is further supported by the report of Forkel, received from Bach's sons, that in testing a new organ Johann Sebastian always tried out the full organ first to see whether the builder had adequately provided for this prime requisite of the instrument. Other details are given, showing Bach's taste in registration. A new 32-ft. sub-bass was added to give better foundation to the whole; softer accompanimental stops were called for, showing that he liked contrasting color; a whole new department (brustwerk) was added, comprising three principals (8-ft., 3-ft. and 2-ft.), a mixture, three ranks, a *tertia*, a soft 4-ft. flute and an 8-ft. stillgedeckt. Purists in the matter of Bach organ music would do well to examine these specifications (given by both Spitta and Terry), especially noting that a "new carillon of twenty-six bells of 4-ft. tone on the pedals, desired by the parishioners, must be introduced."

Bach's sensitiveness to his surroundings, his constant search for environments best adapted to his creative activities, were factors in his make-up which never left him contented in one place very long. The same ideals which suggested Mühlhausen as a place of real possibilities for the furthering of his art soon took him away from there, almost before he had had a chance to become settled. The city, which evidently had been noted for the bitterness of its theological disputes in days past, became involved in a disagreeable controversy directly affecting Bach's peace of mind and, what was worse, his religious belief. A new sect, the Pietists, had arisen within the Protestant church as a protest against its formalism and its insistence upon too much creed. This movement attracted many followers throughout Germany and was violently opposed everywhere by the orthodox members of the Lutheran body. Bach's natural inclinations, as shown by nearly all of his works, were toward this Pietistic doctrine of "faith before formalism," but his training had been so orthodox and he had been so thoroughly grounded in the principles of Lutheran authority that he naturally turned from anything suggestive of revivalism. When the minister of his church became known as one of the Pietistic leaders, Bach decided that the Puritan severity which ruled out art from the sanctuary was in too direct opposition to his own desire for the development of that very art, and he gladly accepted an offer which,

Howard D. McKinney



Photograph by Orren Jack Turner.

as he said, "God has been pleased unexpectedly to open to me, with a more adequate stipend [his German practicality was always to the fore!] and the opportunity to pursue the object which concerns me most—the betterment of church music—free from the opposition and vexations encountered in Mühlhausen. The Duke of Saxe-Weimar has been graciously pleased to give me the entree to his capella as one of his chamber musicians."

Knowing the stubborn nature of their brilliant organist, the town council could do nothing but give their consent to his resignation, especially since he showed willingness to be "of further use to the church," meaning, of course, that he was willing to supervise the alterations which had already been begun on the St. Blasius organ. This time, however cool parting between the Mühlhausen council and their departing organist may have been, there was none of the hard feeling which marked some other of his moving days—that from Arnstadt, for instance, or that later from Weimar. He was cordially invited to come over from his new post and display the resources of the new instrument, which was finished in 1709. We cannot help but wonder as to his feelings upon that occasion, for the Mühlhausen organ was the nearest approach Bach ever had to an instrument commensurate with his ability as a player. The organ to which he went at Weimar was of the two-manual variety and conspicuously inferior to this one he might have had at Mühlhausen. Did he perhaps wish himself back there as he played the program on the night of the organ dedication, as the new stops for which he had planned sounded forth the chorale melody which Terry surmises he played on that occasion—that of "Ein Feste Burg"?

And so it would hardly seem that Grace's statement as to Bach's churches being less resonant than the average English church is at all warranted by the facts. To be sure, the duke's chapel at Weimar, where Bach played during the period in which he wrote his greatest organ works, can hardly be called either large or resonant. But the memory of how organ music should sound in large interiors and how it had sounded at St. Catherine's, the Marienkirche, St. Blasius', or even in the smaller "Predigerkirche" in which he had played at Arnstadt, stood him in good stead. Bach wrote not for the little Weimar organ high up in the duke's stuffy chapel, but for the organs he had heard send forth their majestic utterances under more suitable conditions.

These are days of changing taste in organ design in the United States. One builder after another has become suddenly aware of the necessity for improvement in the tonal design of our instruments, especially as regards the

ensemble. We are becoming conscious of the need for a "classic ensemble," built up of a proper blend of foundational and harmonic corroborating stops. And we talk of all this as if it were something quite new!

The idea, of course, is centuries old. It was correctly worked out, both in its aesthetic and musical significance, by the time Bach arrived to give us the greatest organ works ever written. With a little trouble we can acquaint ourselves with these German organs containing the best classic ensembles ever designed, a statement made with full knowledge of the noble organs of France and a sincere appreciation of the many fine instruments built in England and recently in America. Despite the absence of heavy chorus reeds of the more modern Willis type, these organs have a marvelous breadth and dignity of tonal structure; because of the presence of the best proportioned chorus structure ever designed, they have a silvery brilliance, a power without any sense of oppressiveness and a tonal flexibility unmatched throughout the world. To hear real organ music played on them is a revelation. And it is amusing to note that one American recently returned from a trip abroad reports that there is little to interest English and American taste in Germany! One wonders what organs he may have heard. It is likewise heartening to learn that a designer of the standing of Senator Richards has become interested in the German organs. In a recent article Mr. Richards said that these instruments gave Bach and his contemporaries the command of tonal resources quite undreamed of by the modern organ; that they gave contrapuntal music a new meaning. Quite true, but it seems that we have been a long time finding it out!

Perhaps if we get some more such enthusiasm on the part of American builders and designers for these organs, instruments which, in Richards' words, are "bound to upset much of our complacent satisfaction with the tonal equipment of the American organ and the musical outlook of the American organist," our renaissance in tonal design may be said to have really begun.

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A new chapter under the presidency of Roy McMichael has been formed at Hagerstown, Md. We believe that all organists in that vicinity will welcome an opportunity to become affiliated with N. A. O. activities and trust that the Hagerstown chapter may have a long and successful career.

At the last meeting of the executive committee it was moved that a letter of congratulations be sent to our good friend S. E. Gruenstein upon his completion of forty years' service as organist of the First Presbyterian Church at Lake Forest, one of the beautiful suburbs of Chicago. It is a great honor to serve one church for two-score years. Mr. Gruenstein has achieved that record with such apparent ease that he seems destined to eclipse other outstanding records. How fortunate that Lake Forest has such a congenial soul to lead it in the ministry of music!

Lest you forget we again call your attention to two important meetings for May:

New Jersey state rally day at Camden, May 19.

Pennsylvania state convention at Norristown May 3, 4 and 5.

Convention committees are busy with the details of the national convention to be held in New York City beginning on Labor Day evening. There is a wealth of material and the resultant program ought to be an unusually attractive one. If there are special features which you would like to have incorporated in the four days' schedule, please send your requests to headquarters. It is the desire of the committees that the program may be one of the utmost interest to all.

New Jersey Rally May 19.

Plans are well under way for the 1931 rally of the New Jersey council, to be held in Camden Tuesday, May 19. The program committee, consisting of Howard S. Tussey, chairman; Harry R. Bagge, Marjorie R. Seybold and Dr. Henry S. Fry, is depending largely on the cooperation of each member of the Camden chapter to make this day one to be remembered by all. The tentative program includes registration and a morning session at Centenary-Tabernacle M. E. Church, luncheon at the Hotel Walt Whitman, an address by Dr. Wilfred W. Fry and an evening recital by Catharine Morgan at the Church of the Immaculate Conception. Preceding this recital Edward S. Breck will give a reading of his prize-winning arrangement of the Overture to the opera "Prince Igor," and Lewis Shearer, baritone of the choral club, will sing a group of songs. In the evening the choral club will present its annual concert, at which the delegates to the rally will be guests of the club. The Pro Musica String Quartet will be the assisting artists.

Notable Service at Hartford.

The annual public service of the Hartford council of the National Association of Organists was presented at Christ Church Cathedral March 15 in the form of choral evensong. More than 1,200 heard a program of sacred music of exceptional merit presented by a mixed chorus of sixty voices from various choirs in Hartford and vicinity. The cathedral male choir of forty-five voices was in the chancel.

The service was played and conducted by Edward F. Laubin of the

Asylum Hill Congregational Church and Arthur Priest, organist of the cathedral. The participating choirs were the Asylum Hill, Christ Church Cathedral, Center Congregational, Central Baptist, Plainville Congregational, Church of the Good Shepherd, Church of the Redeemer, First Methodist, First Presbyterian, Immanuel Congregational, Trinity Church, Unitarian Meeting-House, Windsor Avenue Congregational and Windsor Locks Congregational.

The prelude, "Vision," by Rheinberger, and Prelude to "Lohengrin," by Wagner, were played by Ralph M. Lowry of the Plainville Congregational Church. The processional hymn was "God of Our Fathers," by Warren, the cathedral choir taking part in the procession. One of the features of the evening was a splendid presentation of Mr. Priest's new anthem, recently published, entitled "Surely God Is in This Place." This work was given with the composer conducting and Mr. Laubin at the organ. An excellent antiphonal effect was obtained with the chancel choir singing the chorale and the gallery choir taking up the fugue.

The address was by the Rev. Rockwell Harmon Potter, dean of Hartford Theological Seminary. The Very Rev. Samuel R. Colladay, D. D., dean of the cathedral, conducted the service and pronounced the benediction. One of the features was the playing of Clarence E. Watters of St. John's Church, who gave a splendid rendition of "Cortege et Litanie," by Dupre, at the offertory.

Making special reference to the fiftieth anniversary of the work in music of T. T. Noble, organist of St. Thomas' Church in New York, the cathedral choir sang one of Dr. Noble's most effective anthems, "O Wisdom." Mr. Laubin, with Mr. Priest at the organ, then directed the chorus in "Blessed Jesu," from Dvorak's "Stabat Mater," and "Great Peace Have They," by David G. Smith, head of the Yale School of Music. The sixty solo voices blended perfectly and Mr. Laubin obtained effects in shading and expression which were admirable.

Reginal De Vaux of St. Joseph's Cathedral gave a brilliant and musically rendition of the Toccata and Fugue in D minor by Bach, thus bringing this unusual service to an effective conclusion.

ELSIE J. DRESSER, Secretary.

Portland, Maine, Chapter.

The Portland, Maine, chapter held a Lenten dinner in one of the private dining-rooms of the Eastland Hotel. Members of the American Guild of Organists were invited to join them. Alfred Brinkler acted as toastmaster and called the meeting to order. Mrs. Foster L. Haviland, president of the Portland chapter, read a paper on the objects of the N. A. O. Wilfred Tremblay reported what he has been able to do in forming new local chapters in the state. Greetings were sent to Dr. T. Tertius Noble, who is celebrating his fiftieth anniversary as an organist. Lewis E. White, president of the Men's Singing Club and a member of the Portland Music Commission, explained why we should stand behind the music commission and made suggestions for making the programs more interesting. The Rev. Ralph Stooddy, pastor of the Chestnut Street Methodist Church, gave a most inspiring description of the new Rockefeller Church on Riverside Drive, New York, of which the Rev. Harry Emerson Fosdick, D. D., is pastor. He explained in detail the building, the organ and the carillon. The meeting closed with a spelling-bee, using words from the Musical Dictionary. Miss Velma Millay outspelling all those present.

ELIZABETH DE WOLFE, Secretary.

Worcester, Mass., Chapter.

The monthly meeting of the Worcester chapter was held in the Hope Congregational Church April 24. After the transaction of routine business an address was made by John P. Marshall

of Boston University on the theme "Modern Music." There were songs by Mrs. Hazel Brooks Blanchard, accompanied by Fannie A. Hair, and a social hour rounded out the evening. The committee in charge of the April activities consisted of Fannie A. Hair, chairman; Linnea Hokanson, Bertis H. Adams and Frank Dana.

This chapter has welcomed two new members—George F. Fuller, one of Worcester's prominent citizens who is deeply interested in music and has presented three organs to local churches, and F. Theodore Hopkins, organist of the North Brookfield Congregational Church.

ETHEL S. PHELPS, Secretary.

Miami, Fla., Chapter.

The March meeting of the Miami chapter was held March 9 at the Miami Conservatory of Music. Joseph Tarpley played piano solos by Brahms, Liszt and Debussy. Following Mr. Tarpley's program C. Seibert Losh of Midmer-Losh, Inc., gave an interesting and instructive talk on the "Development of the Organ."

On Monday evening, March 23, Louis A. Oates, organist of the Scottish Rite Temple of Miami, gave a recital on the four-manual Skinner organ in the Masonic Temple. Mr. Oates had prepared a varied and pleasing program, bringing out the beauties of the organ in the following selections: "Remembrance," Telma; "Angelus," Massenet; "Solveig's Song," Grieg; selections from "The Desert Song," Romberg; "Scenes from Shakespeare's 'Tempest,'" Stewart; "Marche Funebre," Grieg; "Funeral March of a Marionette," Gounod; "Peace," R. Deane Shure. Mr. Oates was assisted by Campbell Palfrey, tenor, who sang "Dawn," by Curran, and "Prayer," Palfrey, composed by the singer's father.

A reception was held by the members of the Miami chapter March 26 at the home of Mr. and Mrs. L. D. Gates for the visiting organists who attended the state music teachers' convention in Miami.

The Miami chapter again met April 6 at the Gesu Church, where Miss Alva Robinson gave an interesting demonstration of Catholic Church music. The Kyrie by Pietro Yon and the Gloria by Biggs were beautiful examples of music of the mass by living composers. Three numbers by Du Bois, Meditation, "In Paradisum" and "Fiat Lux," were illustrative of incidental music rendered at other Catholic services; an elevation by Raffy was a softly devotional item, and a "Sortie," or postlude, by the same composer impressively concluded the instructive recital. Miss Robinson was assisted by Miss Mona Ericson, soprano, who sang a "Salve Regina."

A short business meeting was held at the Möller studio after the recital, followed by a social hour at which several visitors were introduced and given a welcome.

Kentucky Chapter.

The chapter held its monthly meeting April 6 at the French Village, Louisville. Douglas Renger read a paper on Russia in which he described conditions in music and his student days at the Moscow Conservatory.

Gounod's "Messe Solennelle" will be rendered May 12 at St. John's Evangelical Church under the direction of Mrs. Julia B. Horn, organist and choir director. This service is sponsored by the Kentucky chapter.

Stainer's "Crucifixion" was given Palm Sunday and Gaul's Passion Music Maundy Thursday in Christ Church Cathedral under the direction of Ernest Arthur Simon, choirmaster and organist. These services were well attended and the choir of men and boys was up to its usual high standard of excellence.

Rossini's "Stabat Mater" was presented Easter Sunday night at the Fourth Avenue M. E. Church by the choir and assisting artists under the direction of Farris Wilson, organist and director. This service was well at-

tended.

Mrs. Stephen S. Jones, organist of the Crescent Hill Baptist Church, played the organ for the Baptist service in the Louisville Memorial Auditorium.

Easter Sunday night the choir of the Crescent Hill Baptist Church sang "The Light Out of Darkness" by Geibel under the direction of Ernest A. Simon, with Mrs. Stephen S. Jones at the organ. A large congregation was present.

Central New Jersey.

The monthly meeting of the Central New Jersey chapter was held April 6 in the State Street M. E. Church, Trenton. A prelude, "Easter Morning," by Malling, was played by Mrs. Ruth Frey. A program devoted entirely to Mendelssohn was the special feature of the evening, consisting of musical selections and essays. The musical numbers included: Prelude and Fugue in G, played by Miss Jean Schlickling; first and second movements from Sonata 2, in C minor, played by W. A. White, organist of the First Methodist Church; first and third movements from Sonata 4, in B flat, played by Mrs. Dorothy Schragger, organist of the Ashlar chapter of the Eastern Star. The literary program included the following essays: "Early Life of Mendelssohn," Miss Marian Hackenberger; "His Traits and Characteristics," Miss Florence Westenberger; "His Compositions," Miss Nita Sexton; "His Oratorios and Organ Numbers," Mrs. Bertram Power.

A short business meeting followed the evening's program.

NITA B. SEXTON, Secretary.

Union and Essex Chapter.

A business meeting of the chapter was held on the evening of March 19 at the auditorium of the Altenburg piano house in Elizabeth. Because of a storm many of the members were unable to be present. After calling the meeting to order, President Leet called for the report of the treasurer, Miss Bouton. A motion was passed requesting the secretary to extend the sympathy and well wishes of the chapter to D. R. Belcher of Westfield, who has been ill for many months. President Leet requested all members to furnish a list of the churches and their organists in their localities in order to locate any organists who do not belong to the N. A. O.

The treat of the evening was an address by Senator Richards, the architect in charge of designing and building the huge organ in the new convention hall in Atlantic City. He included in his talk a description of many of the unusual problems presented in constructing the organ which were due to the tremendous size of the auditorium. In addition he described the features in the specifications and showed a number of photographs of various parts of the organ, including pictures of some of the large pipes. The address was exceptionally interesting and well repaid those who risked the weather to be present.

FREDERICK P. SLOAT, Secretary.

Reading Chapter.

The monthly recital of the chapter was held in the Park Evangelical Church on Easter Sunday evening at 9 o'clock, with Miss Grace Roland, organist of the church, in charge of the program. The choir of the church assisted. The program follows: "Jubilate Deo," by Silver, was played by Mrs. Lillie H. Schlegel. The next number was an anthem, "The Angel of the Lord," by Joseph von Woess. "Dreams," by Stoughton, was played by Carl Seltzer, organist of Grace Evangelical Church. The Rev. J. A. Weigand spoke briefly on "Music, the Handmaid of Religion." "Evening Chimes," by Wheelton, was played by Frank Doerrmann, organist of Zion's Reformed Church. "The Resurrection Morn," by Gailbraith, was sung by the choir. The final organ number, "On the Coast," by Dudley Buck, was

played by Donald Browne, organist of Pennside Presbyterian Church. A short business meeting followed the program.
MARGUERITE A. SCHEIFELE,
Recording Secretary.

Pottsville, Pa., Chapter.

Mrs. Beulah Strauch presented Maunder's "Olivet to Calvary" March 29 in the Second Presbyterian Church, where she is organist and director.

The Schuylkill County Chorus, under the direction of Llewellyn Edwards, a member of the Pottsville chapter, gave its annual concert in the high school auditorium April 16. Miss Louise Kantner, also a member of the chapter, is a member of the chorus.

Harold May, organist and director at the Methodist Church, presented short recitals prior to the community services during the past season.

Miss Alice Krebs, an honorary member, has been busy throughout the winter, giving interesting illustrated talks on the Passion Play at Oberammergau.

Orrie Kaiser, organist of Trinity Lutheran Church, presented Maunder's "Olivet to Calvary" March 22.
ORRIE KAISER, Secretary.

Easton, Pa., Chapter.

A recital was given under the auspices of the Easton, Pa., chapter by Dr. Rollo F. Maitland of Philadelphia March 3 in the Brainerd Presbyterian Church. The program was as follows: Concert Overture, Hollins; "Vesper Dream," M. Maitland; Fugue a la Gigue, Bach; Chorale, Franck; "In Memoriam," Nevin; "Will-o'-the-Wisp," Nevin; "The Bells of St. Anne de Beaupre," Russell; "Water-Sprites," Nash; "Marche Slav," Tschaiakowsky. It was a most enjoyable recital and well attended by many music-lovers.

The regular meeting of the chapter was held March 16, at which time G. F. Döhning, a representative of Hillgreen, Lane & Co., spoke to the members on organ construction.

MAE LITZINGER, Secretary.

Quincy, Ill., Chapter.

The Quincy chapter held its monthly meeting April 21. Organ manufacturers kindly sent literature that we might study the details of construction of the various makes of organs.

The Easter season was a busy one for N. A. O. members. Salem Evangelical Church, of which Max Kruwell is organist and director, had several special services. Central Baptist Church, Harry Love organist, gave the cantata "The Resurrection," by Manney, and other numbers. St. Paul's Evangelical Church, Herman Warma, organist, had a special program. The Cathedral of St. John, Mrs. Roxanna Peine organist, presented "Olivet to Calvary," by Maunder. The Vermont Street Methodist Church, Juanita Nichols organist, gave Stainer's "Crucifixion." The First Union Congregational Church, Mrs. Mourning organist and Mrs. Lillian Brown Ingram director, gave an elaborate program, using two choirs and orchestral instruments, and presented the cantata "For He Is Risen," by Clokey.

On Palm Sunday and the Sunday preceding the First Presbyterian Church gave afternoon and evening performances of a pageant, "The Wit-

Alexander McCurdy



THE ANNUAL SERIES of Saturday afternoon recitals for March at the Second Presbyterian Church, Philadelphia, by Alexander McCurdy, Jr., afforded much delight to the representative audiences in attendance. A graceful act was the rendition of the Toccata on "O Filii et Filiae" from manuscript, a composition of Mr. McCurdy's late instructor, Lynnwood Farnam. This memorial contribution, as well as many other compositions in the series, demonstrated that the performer reflected in no small degree the inspiration he had received from his master. His coloring of Karg-Elert's "Legend of the Mountain" was a thing of rare beauty, while the treatment of Schumann's Canon in B minor was all that could be desired.

The major selections included a generous sprinkling of Bach, Franck, Vierne, Dupre, Brahms and Barnes. High lights included the "Cathedral" Fugue of Bach, the Dupre interludes, the chorale preludes of Bach and Brahms and the "Piece Heroique," by Franck. Wistful and shimmeringly beautiful were the effects evoked in the echo organ in the playing of Bonnet's "Romance sans Paroles" and Karg-Elert's "Harmonies du Soir." A very sympathetic presentation was accorded the late S. Wesley Sears' "Prayer to St. Clement." E. N. F.

nesses," written for the "Presbyterian Players" of that church, with a cast of sixty biblical characters. Miss Ruth Brown, organist of the church, played a half-hour program preceding the pageant, using numbers which helped prepare for the scenes to follow. The organ selections were as follows: Overture to "The Messiah," Handel; "Where Wild Judea Stretches Far," Stoughton; "By the Waters of Babylon," Stoughton, and R. Deane Shure's suite, "Through Palestine." ROXANNA PEINE, Secretary.

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St. Louis Organists Pay Warm Tribute to Galloway's Memory

[In compliance with the earnest wish of the organists of St. Louis, members of the A. G. O., the N. A. O., and those who are members of neither organization, that the organ world should know of their deep feeling over the loss of Charles Galloway, and of their regard for him and his memory, the following tributes by well-known St. Louis organists are published.]

By Alfred L. Booth, Dean Missouri Chapter, American Guild of Organists.

Charles Galloway has occupied a place in the musical life of St. Louis such as few achieve in a metropolitan center. He was uniquely a part of the community. From it he went to France for his study with Guilman. To it he came back when his studies were finished. Here he began his musical career and here he completed it. Here he set up his home, gathered his pupils around him, ministered in the music of St. Peter's Protestant Episcopal Church until his death, conducted the leading men's and women's choral organizations, directed the chapel music at one of the two universities. Undoubtedly possessed of the ability to have become better known over the country had he chosen a larger field, he rather chose to devote his life to his own city, and quietly maintain his high standard of excellence.

Nor did Charles Galloway ever give the impression that he realized what an integral part he had become in the cultural life of St. Louis. Modesty, sincerity and a complete lack of any pettiness marked all of his relationships and contacts. His ideals of thorough scholarship have been a rock to which St. Louis music could anchor, yet he was never the pedant. He never set himself up as an arbiter. Rather through his charming personality and his firm but never harsh requirement of the best in all the activities under his direction, he inspired both young and old to emulate his ideals.

And, fortunately, this prophet was not without honor in his own country. St. Louis has appreciated the breadth and depth of his musicianship; it has admired him as a devoted husband and father and as a Christian gentleman, and as a friend it now pays loving tribute to his memory.

From the more personal standpoint of the organist and as a member of the American Guild chapter, and the local chapter of the National Association, Charles Galloway was always ready to cooperate in the furtherance of any worthwhile project. Although he was often too busy with important features of his many musical activities to attend regularly the social gatherings of these organizations, he invariably gave of his support and his own talent ungrudgingly when asked to give recitals or stand behind the recitals of guest artists coming to St. Louis. The organists of St. Louis will miss him sorely.

By Percy B. Eversden, M. A., Mus. D., Missouri State President, National Association of Organists.

It is a melancholy pleasure to be afforded the opportunity of contributing some small token of appreciation and gratitude for the influence of the life and work of Charles Galloway.

When informed of his passing the shock was overwhelming; something personally vital seemed to have been taken from one's own life, leaving a void that naught could fill.

It seemed impossible that one in the very zenith of his fame, in the midst of his activities and so apparently needful to his community should so ruthlessly be removed; and, complainingly, we said, "No, it can't be true!" Then, with the realization of fact came the thought that all is well, that the passing of this man was supremely ideal, just as he himself would have wished had he planned it.

Directing the rehearsal of the massed choruses of Washington University with the St. Louis Orchestra in "A Song of Victory," surrounded by those who knew best how to appreciate him most, with his beloved life partner and sharer of his many triumphs at his side, this eminent musician victoriously passed on to be greeted and acclaimed by those who had preceded him.

It is but natural that his ideals should manifest themselves in his general character. With so exalted an appreciation of the high ministry of the church organist, he was necessarily a religious man, devoted to his church and its service; steadfast and loyal to the best traditions of his beloved art, he was equally loyal and true in his friendships with those inspired with like aspirations, participating with them in the joys attendant on work well done; conscious of the insistent demands made by that art upon its devotees, he was patient and

sympathetic with those traveling the common road, encouraging them with recitals from his own experience.

With a humility born and nurtured by greatness, with a mastery achieved by constant and laborious effort, with a passion for the pure and noblest ever dominant above the sham and superficial; with a devotion to his art that verily snatched the vitalities of his being, he gave freely of his talents and attainments in the best and richest way, not alone in his home city, where he will be most greatly missed, but wherever his name is known.

Passing from the immediate center of his triumphs at an early, yet ripe age, methinks I hear him singing as a descendant to "A Song of Victory"—"I have fought a good fight, I have finished my course, I have kept faith."

By Ernest R. Kroeger, Director Kroeger School of Music.

Charles Galloway's career is a striking example of the success achieved by a man who constantly strove to reach the high ideal which he set for himself when he was a very young man. It shows clearly the results of singleness of purpose united to unflagging industry. Never for a moment did he depart from the elevated standard to which he aspired. Consequently the entire condition of St. Louis musical life was improved and benefited by his endeavors. Certain it is of all who have labored in the cause of organ music in this vicinity, he set a pace unmatched by any other organist. In choir work the unanimity and artistic interpretations displayed by the singers under his direction were quite unique.

Of course, he could not have attained such distinction if he had not had a truly musical nature. In fact, he felt very strongly musically. He not only labored in the cause of the best music, but he was deeply convinced that it was imperative that he should influence others to react to it as he did. Therefore a tremendous sincerity was the foundation of everything he did, whether at the organ, or in his teaching, or conducting. All who were associated with Charles Galloway were impressed by his sincerity. It affected them so intensely that they felt a real emotional uplift from their musical contact with him. That is the reason for the esteem in which he is held by our community. It is needless to state that an individuality so vital as his will be deeply mourned and greatly missed.

Personally he was kindly, sweet and simple. It was impossible for him to cherish any animosity against anyone. He was the friend of all who knew him. After an association with him for forty-five years, the writer cannot recall a harsh word which came from his lips. The world is greatly benefited by the lives of men of the stamp of Charles Galloway.

Young Organist Braves Blizzard.

Virgil Fox, the 18-year-old organist who has been filling many engagements this season, played March 8 at the University of Illinois after making an exciting trip to reach the university in the teeth of the severe blizzard and snow-storm that isolated sections of central Illinois. Mr. Fox started by automobile but reached Champaign by train just one hour before he was to play—having had no dinner and no chance to change clothes—on a strange instrument. The car he drove had been in four snowbanks, and only by good fortune did he reach Peoria, whence he left on a train that was eighteen hours late. The train bucked snowbanks every mile of the way and not until he stepped off at Champaign did he know if he would get there at all. At five minutes to 4 he changed clothes in the director's office and walked out to play at five minutes after.

A festival service of music by Russian composers was given under the direction of Ernest Mitchell at Grace Church, Broadway and Tenth street, New York, Sunday, April 19, at 8 p. m. The program included selections by Tchaikowsky, Nikolsky, Gretchaninoff and Rachmaninoff.

At the Church of the Pilgrims March 20 Eric DeLamar's cantata for soprano and organ, "Sing We to God," was given its first Washington performance, with Warren F. Johnson at the organ and Mrs. S. S. Simmerman soprano.

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WHAT IS DIAPASON TONE?

*An Age-long Discussion is Newly Illuminated by Mr. Jamison After
an Intensive European Study for the Estey Company*



ONE of the best known Philadelphia organists, after hearing the new Estey-Schulze diapason chorus, wrote us last month, on a subject of compelling interest to every organist, every organ builder and organ enthusiast.

He commented on the recent reaction, in this country, in favor of more prominent upper work and mixtures, following as it has, on the preference of most organists, during the last twenty years, for more and more foundational tone. "Organists brought this fundamental weakness on themselves by sanctioning schemes weak in upper work, and depending on octave couplers to make up for its omission." He said that he was "very keen" on hearing plenty of foundation tone, but also wanted bright upper work. He realized that if the two were to hang together, that the eight foot diapasons would have to be voiced along similar lines to the Octave, Fifteenth and mixtures. That if he were to get all the qualities he wanted, including power, it looked like a real problem.

He then stated that he was surprised to find HOW MUCH foundation tone was developed by our eight foot diapason, of comparatively small scale, how much power and weight, combined with what brilliance and ability to blend with the upper work.

There is nothing "accidental" about the way the

stop and chorus he heard was made. A real surprise awaits every critic who hears it for the first time.

There are all kinds of "Diapasons",—hardly two alike, and it would seem an easy thing to make a good one. But when the subject of the apparent simplicity of engineering a satisfactory diapason comes up we are reminded of the remark a California organist once made in this connection,—“Yes, it's simple,—just like playing Mozart.”

“Diapason” is, unfortunately, a broad term. It stands for a space in the tonal spectrum between flutes and strings. It is a question of under or over-development, harmonically, if we keep within that space or cross over into the territory beyond its boundaries. Whether we believe this, or that diapason tone is sui generis is beside the point. The fact remains that there are tones, poor or rich in harmonics, that, due to liberal interpretation or lack of standardization, are classed as “diapason.” The matter has occupied the wits, tastes and argumenta-

tive abilities of authorities, ever since it was first realized that this tone is essentially “organ,” and best adapted to foundational organ tone.

There is the “Old English” type, with its low cut-up, low wind, straight flattening, almost vertical languid,—a silvery, glorified Dulciana; the Silbermann, with its exceptional clarity. The Schulze, brought to England in the middle of the last century, has remained the model for the best English work ever

EDITOR'S NOTE

The announcement last month that the Estey Organ Company had consummated certain working arrangements with European organ builders whereby the best that Europe had to offer would be combined with the best American practices attracted much notice among the best informed organists. Mr. J. B. Jamison of the Estey staff has received many letters from various parts of the country showing interest in the introduction of the artistic classic ensemble into American organ building.

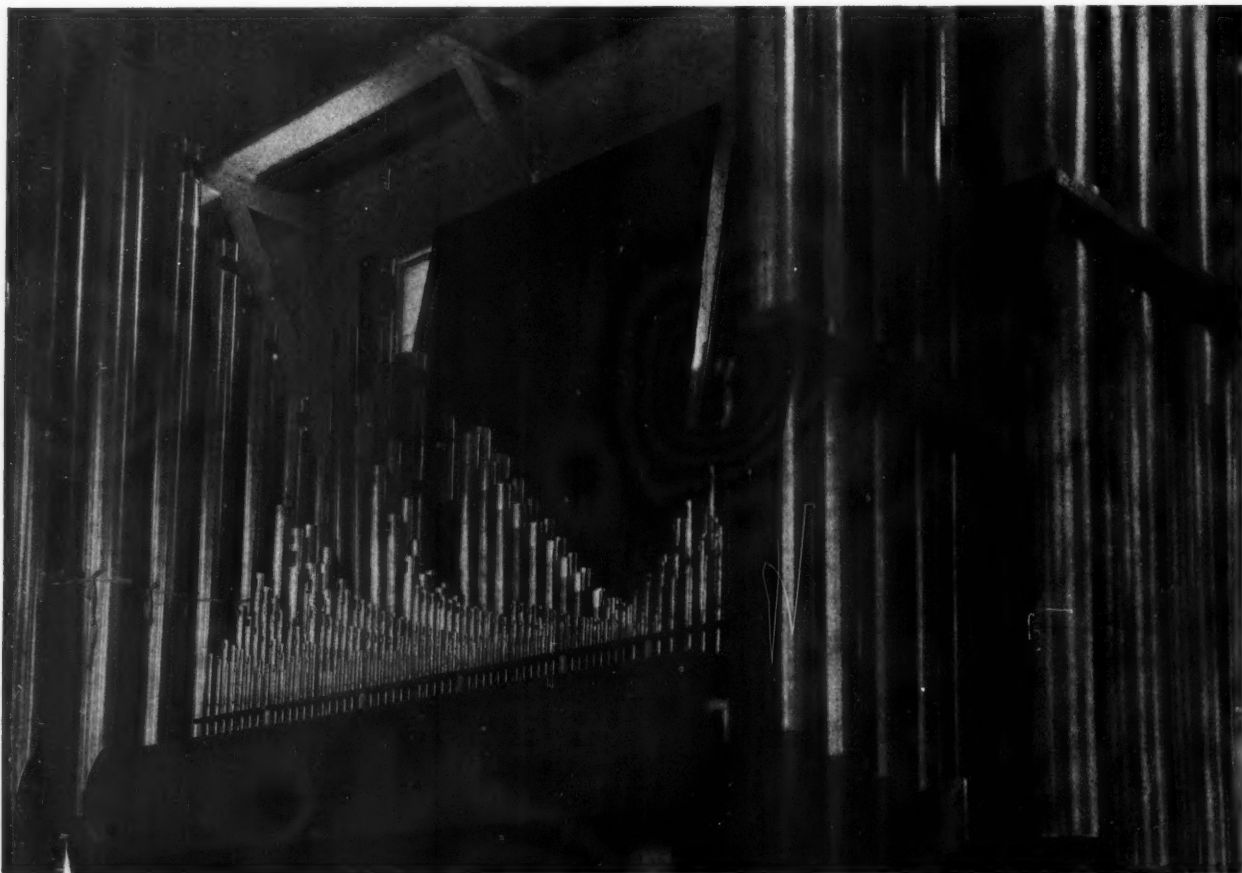
The interest shown surely warrants further words from Mr. Jamison, and he has been invited to discuss in this issue that fundamental question “What is Diapason Tone?” With the annual convention of The American Guild of Organists at Indianapolis in the offing, June 9 to 12, inclusive, such subjects as the classic ensemble and the true diapason seem worthy of all the authority that can be brought to bear on them.

The Estey Organ

since. It was very different in design, and very different in results, from any type that had gone before. There are all sorts of Schulze variations, but the original, general idea remains. Hope-Jones brought to prominence the high cut, high wind, leathered lip type,—almost devoid of harmonics,—about 1900.

The Old English, Silbermann and Schulze stops are all first class chorus members, and thrive on being treated as such. The latter two, especially, were developed with that purpose in view. Their creators

In the search for ideal diapason tone,—powerful enough to hold its own with modern chorus reeds (as much as any diapason should),—with fundamental quality that will make its weight felt,—and at the same time with sufficient harmonic development to mesh its partials with those of stops representing its harmonic series,—no builder in this country seems to have realized that one type of diapason can be made that can be and can do all these things. Where the effort has been made to find such



THE ESTEY DIAPASON CHORUS

The outside diapason chorus with five rank mixture for Estey organ being built for Claremont Colleges, California. Notice the preponderance of spotted metal used. The 16-ft. open Diapason rank is made with the patented telescopic Haskell-type pipes, resulting in a degree of crisp, prompt tone impossible to get with full length pipes. They can be made to take up no more than 10 ft. 6 in. height, including the chest on which they stand.

believed it impossible to make an "organ" without a cohesive ensemble, in which every structural voice dovetailed with every other.

The Hope-Jones type was not designed for cohesion or clarity. It was not treated as a chorus member by its originator, and has merit only as a solo voice. Many of Hope-Jones' admirers, as well as those who came under his influence (willingly or unwillingly) have attempted to use it for purposes other than those he had in mind for it, and have thereby ruined their chorus effects.

tone, the problem has been given up as impossible, or the builder-designer has been satisfied to do without one or the other of these qualities, and built up his tonal scheme along lines that did not require them all, sacrificing ensemble to the stop.

One school is timid, and leans to the "refined" ideal. It seeks "repose" (and finds it) in its diapasons. This is the high cut, barely adequately blown, sometimes leathered, type. Another school insists on power and fundamental weight. It wants "round" tone, and lots of it,—so big that one hears the "im-

fact" of eight foot stops in chords, a heavy, windy, "woof." This is the high cut, high wind, hard blown variety, coarse tone, but it seems popular. Sometimes bright top work and mixtures are imposed on this dull foundation, with "hopes for the best," but anyone can hear all single members of such an assembly—we cannot call it a "chorus,"—the eight foot here, the fifteenth there and the mixture some place else. No competent director would tolerate an analogous condition (unblending voices) in his choir. Still another vogue is the gamba-diapason that coheres but is disagreeably hard.

The Estey Company has not been satisfied with any one of these substitutes for ideal tone. It has found in the Schulze diapason, a voice that has all the qualities a diapason should have, and has taken a stand with those great foreign builders who have based their classic work on Schulze lines.

The Estey-Schulze Diapason as an individual voice is first of all musical, and irresistably beautiful. It has an abundance of unforced power. There is not the slightest trace of windyness to these pipes at any part of the scale, even at closest range. As a chorus stop, the Estey-Schulze welds with its upper work into a solid mass of tone, each member adding power and cohesion to the chorus. It is practically impossible to hear any one member of the chorus,—as a single voice. It has been a never-failing source of amusement and gratification to hear visiting organists inquire, "What stops have you got on now?"

If these men realized the trouble to which we have gone to insure this homogeneous tone, this problem of voicing and scaling would still more

excite their admiration and astonishment. There are scores of minute details involved, the neglect of any one of which would spoil the result. The making of a superlative chorus is even more difficult than playing Mozart.

The first consideration is:—what are the duties of a Diapason? (Until these are known, how can the pipe be designed?)

If it is admitted that a diapason can be foundational, and pleasant (though intrinsically uninteresting) to the ear, but that such tone cannot cohere into a chorus,—how can an ensemble be made from it?

If the contrary view is taken,—that a good chorus stop has to be so overdeveloped harmonically that it cannot be an agreeable solo voice, much of the charm of diapason tone is denied.

If a voice lacking in sonority be chosen, or if power is developed at the expense of quality of speech—(windyness),—it is not ideal tone.

The Estey Company is making Diapasons that are fundamental and yet blend completely into a chorus; that as individual voices are of extraordinary beauty; warmth and richness—interesting tone; that have clarity and amazing power. It is combining these voices, by means of the best English scaling, into chorus work hitherto unknown in this country.

Those who have heard the choruses we are building know this is true.

We invite all those interested to inspect the organ we are now building for Claremont Colleges, Claremont, California, at the factory, Brattleboro, Vermont, and shall be pleased to answer all inquiries relative to this subject of diapason ensemble.

A FRENCH TRIBUTE TO MR. HASKELL'S EXCLUSIVELY ESTEY PATENTS

*Prof. Bedard, of the University of Lille, France, Writes an Unsolicited Eulogy
of an Estey Inventor*

Following are excerpts from a letter recently received at the Estey plant from Prof. Bedard, University of Lille, France, which is of general interest to the organ world and particularly to the many admirers of the late William E. Haskell, whose inventions gave Estey organs many exclusive features. Prof. Bedard writes:

" . . . having now quite my liberty in another French Musical Review, "Le Monde Musical," I wish to show to French organists what was Mr. Haskell's contribution to the art of organ building. Surely this *master of master-voicers* has created a new race of organ pipes. Was not any pamphlet published after his death, resuming his invaluable original dis-

coveries,—if so, I would be very much indebted to you for sending it to me.

"I have shown many organists and organ builders and voicers the pipes that Mr. Haskell (after our long conversations in Paris) sent me as models. These pipes possess a fine characteristic tone, but, soaked in their routine, organ builders and voicers smile.

"But I have got my revenge the last week. The organ of my own parish was in repair and the organ builder very much puzzled,—not daring to mitre C, C# and D of a large scaled open flute, for the organist was opposed to collocating these three pipes outside the swell box. The vicar entitled me as a judge. Being a professor of physiology, and consequently an experimental man, I proposed the Haskell solution. The D was shortened, a proper sized auxiliary zinc tube inserted, with sliding part, and naturally (premier coup) at the first shot the "Haskellized" pipe delivered a good tone of the same quality as the normal E, and even more steady than before the shortening process. (So did the C# and C)."

Professor Bedard's fame as an acoustician is international. His enthusiasm for the Haskell inventions is shared by all those who are familiar with them. Several foreign firms have requested us to send them samples of his various patented stops. They

recognize in Wm. E. Haskell, one of the greatest geniuses ever associated with organ building. Audsley likewise called him "America's most distinguished artist in labial pipe formation and voicing."

The Haskell inventions, covering as they do almost four-fifths of the patents on organ pipes taken out at Washington during the years 1900-1924, remain the exclusive property of the Estey Organ Company. They consist of tonal specialties of characteristic timbre, and with a subtle beauty of "flavor" quite unmatched in the entire realm of organ building. The patented "short length" pipes mentioned by Professor Bedard lend themselves to production of deep string tone impossible to obtain by any other means. This accounts for the superiority of Estey Contra Gambas, Violones, Contra Dulcianas, and 16' Diapason tone, with their great degree of prompt, crisp, orchestral

quality and attack. They can be installed in restricted heights where ordinary pipes cannot.

With such a library of voices to choose from, as ornaments to the Diapason and Reed ensembles, Estey specifications have an individuality intriguing to all judges of organ tone.



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Who's Who Among the Organists of America

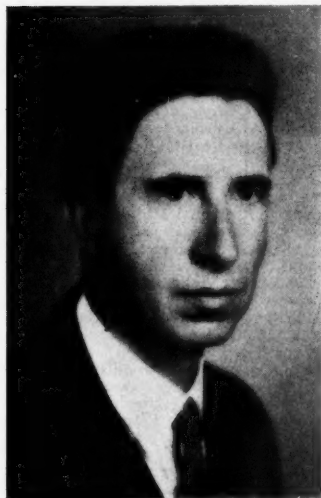
Gottfried H. Federlein.

Born in New York in 1885, Gottfried H. Federlein has lived in a musical atmosphere since infancy. His father, a native of Munich, Germany, was sent when a young man to America as an emissary of Richard Wagner, for the purpose of stimulating public interest in Wagner's music dramas. He later became associated with Heinrich Conried of the former Metropolitan Opera regime and with Theodore Thomas. His mother, born of old New England stock, was for some time contralto soloist of Grace Church in New York, with the late Samuel P. Warren as organist.

At the early age of 5 years the son commenced his studies on the piano, at 7 on the violin and at 10 on the cello, supplementing these with self-study on the trumpet, clarinet and bassoon. At 12 he had decided upon a career as a violinist, but an incident a few years later changed his entire musical future. Attending a small country church one Sunday evening, he was asked to play the hymns owing to the non-appearance of the young woman who usually played. Young Federlein consented, though he had never played even a harmonium such as the little church boasted, with the result that at the conclusion of the service he chose to become an organist rather than a violinist.

His first position, at 17, was in a small Episcopal church on the lower east side of New York. Having been baptized and confirmed in the Episcopal faith, he continued as organist in churches of that denomination for several years, working with boy and volunteer choirs until 1911. That year he became organist of the Society for Ethical Culture, where for several seasons he gave weekly recitals on a four-manual Hope-Jones organ. Here he remained until 1920, when he accepted the position of organist at the new Central Presbyterian Church in Montclair, N. J. In 1924 he returned to the

Gottfried H. Federlein



metropolitan district as organist and director of a mixed choir of thirty voices in the Marcy Avenue Baptist Church, Brooklyn, with which he is at present associated.

Meanwhile in 1915 he was invited, without competition, to become organist of Temple Emanu-El, the most prominent Hebrew congregation in the country, then occupying the temple at Fifth avenue and Forty-third street, New York City. In 1927 the union of the two congregations—Emanu-El and Beth-El—took him to Temple Beth-El at Fifth avenue and Seventy-sixth street. In the fall of 1929 the magnificent new Temple Emanu-El at Fifth avenue and Sixty-fifth street was completed. This building, one of New York's points of interest, contains three

Leon Verrees



organs, the one in the main auditorium being an outstanding instrument, built by Casavant Freres. Here Mr. Federlein makes his headquarters in an environment that is lofty and ideal.

Mr. Federlein's connection with the American Guild of Organists dates from the time he was 18 years of age, when he became an associate. Two years later he became a fellow. Serving on the council for a few years he became successively registrar, secretary and warden.

Prominent appearances in concert have been with the New York State Music Teachers' Association, the Minnesota Music Teachers' Association, the Philadelphia Sesquicentennial, the Westchester Community Center at White Plains and before the Guild in Washington, D. C., Richmond, Va., Buffalo, N. Y., and other centers. He has written considerable music for the Temple Emanu-El services, most of which has remained in manuscript. His published works include sacred songs, organ compositions and transcriptions, operettas, more than fifty anthems and numerous choral arrangements of standard works.

Leon Verrees.

Leon Verrees, member of a distinguished family of Belgian organists, whose work at St. Luke's Church, Scranton, Pa., has attracted widespread attention, was born Dec. 9, 1893 at Turnhout, a small town about forty miles east of Antwerp, Belgium. His father was an organist and the son received musical training from early childhood. There were nine children in the family. Mr. Verrees' oldest brother went to the organ school at Malines at the age of 12 and studied organ and composition under Edgar Tinel. He is at present organist at the Cathedral of Namur. The second brother became a painter and etcher. The third became a business man. The fourth went to the Conservatory of Antwerp to study organ. He is now professor of harmony at the Conservatory of Antwerp and also director of the music school in Turnhout.

Leon started his musical career at the age of 15 and began with the cello. Having already three organists in the family, the father advised him to study the cello, although his inclination was always toward the organ, owing to the fact that from early childhood he heard his older brothers practicing organ music on a piano with a pedal attachment. At the time he was studying the cello in the Conservatory of Antwerp he practiced on a piano with pedals for his own pleasure and so was able to

assist his father at the church services while still very young. But he was graduated as a cellist in 1916. Then his love for the organ came to the fore and while he was studying counterpoint he took up organ work and won a diploma in two years.

In 1920 Mr. Verrees decided to come to this country with his second brother, who had been here several years.

It so happened that Mr. Verrees' brother had a friend who knew Lynnwood Farnam and on the friend's advice the brothers visited Mr. Farnam. They made their call on the day on which Mr. Farnam's assistant was leaving, and after some discussion Leon was appointed to help Farnam. The young Belgian was unable to speak English at the time, but Mr. Farnam could speak French and so they got along well. Mr. Verrees was with Mr. Farnam for two and a half years, or until his appointment as organist of St. Luke's at Scranton. They became fast friends and how the former assistant cherishes the memory of Farnam is shown by the following tribute which he has written in a letter to The Diapason:

"I think I can say in all honesty that Lynnwood Farnam was the greatest organist that ever lived on this earth. It was always a puzzle to me why I never saw anything in the papers in New York about this genius, but your last editorial on 'Critics' has solved that puzzle!"

Mr. Verrees married Miss Ann Sinclair, whom he met shortly after he came to the United States. She is a cellist and the youngest of five sisters, all of whom are musicians.

Frederic Hodges.

Frederic Hodges, organist of the First Presbyterian Church of Johnstown, N. Y., was born at Milborne Port, Somersetshire, England, and received his first musical instruction from his father, Hubert Edward Hodges, an organist who held the same post for forty-two years. At 12 years of age Mr. Hodges played the piano in Sunday-school and from that time was in regular demand for piano solos and as an accompanist. At 14 he was appointed organist of the Goathill Church and shortly thereafter was appointed to the important post at the Parish Church of Queen Camel, Somerset, at the same time being articled pupil and assistant to G. E. Lyle at Sherborne Abbey and accompanist to the Philharmonic Society. It is interesting to note that two consecutive pastors served the Queen Camel Church for over fifty years each.

Mr. Hodges served four years at this church and was appointed organist and choirmaster of St. Mary's Church, Clonmel, Ireland, after a competition, there being over forty applicants for the post.

In 1889 St. John's Church, Youngstown, Ohio, called Mr. Hodges to its organ bench and he remained about three years and was very successful as a teacher of piano and organ, also giving organ recitals in Pittsburgh, Ash-

Frederic Hodges



tabula, Warren, Dayton, Buffalo, Utica and Albany.

Mr. Hodges settled at Johnstown, N. Y., in 1892 and served the First Presbyterian Church for twenty years. Then he accepted a call from the First Methodist Church, where he remained nineteen years, after which he returned to the First Presbyterian, where he has a very capable quartet and a Hook & Hastings organ.

In 1901 Mr. Hodges married Miss Marion Purchase of Ventnor, Isle of Wight. Mr. Hodges holds diplomas from the Society of Arts and the Royal Academy of Music, London, England, and the degree of associate of the London College of Music.

How his church looks upon the service rendered for two decades by its organist is attested by the following paragraph which appeared on the church folder recently: "Perhaps many of us have visited other churches during the vacation months. Often these visits make us realize more keenly the blessings which are ours in our church home. One of the best of these blessings, and one which most of us do not fully appreciate, is our quartet choir and organist. We have become so accustomed to music, real music beautifully rendered, as a part of each church service, that we take it too much for granted. Today we appreciate our choir and organist and the work which they are doing for us."

Frank Wrigley, organist of the First Presbyterian Church of Detroit, played his 1,000th radio program April 11 from that church.

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Official Journal of the National Association of Organists.

S. E. GRUENSTEIN, Publisher.

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NO LAW AGAINST IT

In the April issue of a new but select magazine which sells its copies at a dollar each, we understand, is an attempt to draw a picture of "The U. S. Organ"—and it is a picture that would do credit to the art department of the most enterprising yellow journal of New York or Chicago. The writer attempts to give for the benefit of the layman a view of organ construction of today in America, in language that the layman can understand. If Herodotus has been reincarnated recently and is walking among us he will certainly feel that he has a rival in the author. As an example of the contents of the extended and well illustrated article we may quote the following gem:

Unlike other musical instruments, the organ cannot be played loudly or softly—its pipes must always be blown with the same wind. Therefore, to increase the volume of the great, there is added the swell organ, concealed behind a grille, its volume of sound regulated by mechanical shutters which close and open. This division should contain a number of diapasons to be added to those of the great; but its chief function is that of adding the brilliant chorus reeds to the ensemble—oboe, corompean, clarion, trumpets. Thus the diapasons of the great organ, somewhat dull and monotonous by themselves, can be made more and more brilliant, first by the addition of their own mixtures, then by the swell organ reeds.

There may be no harm in letting a magazine of general circulation have its little joke with the organ, we presume. Why should we insist on being taken seriously? The average reader knows nothing about the workings of an organ anyway, and certainly will know no more when he has finished reading the article in question; those who know can smile or shed a tear, as their disposition may lead them to do. But the unfortunate thing is the renewed emphasis on the fact that the business of building organs and playing them is a constant victim of self-appointed non-professional writers and "experts" who have no responsibility. Imagine a mere dabbler in medicine who never has taken a course in a medical college and only has read a few books on the subject or obtained permission to witness some operations writing on surgical subjects for the medical press! Imagine a person who has never been licensed as an architect drawing up plans for skyscrapers and dictating to structural contractors!

Yet any amateur or semi-amateur need only declare himself either a recitalist or an organ architect and if he has a knack for obtaining publicity and all the qualities covered in the modern term "salesmanship" he need have little else. The magazine contribution to which we refer is not altogether unique. A weekly publication with an enormous circulation recently published two articles by a lady who made an organist the basis of her story. She evidently had taken the trouble to add to the zero of acquaintance with an organ which she already possessed as much

as she could gather about organ terminology in talking to a journeyman organist for half an hour, then using that terminology most absurdly.

It is probably too much to hope that some day organists, organ builders, organ architects and everybody else connected with organ playing and construction will be compelled to pass a test as to their knowledge before being permitted to practice their professions. (Yes, we admit that even editors of organ papers should be included.) At present there are no standards and anyone can establish himself in proportion to the gullibility of the public and the wind pressure on which he is voiced. There is no law against it.

RELATIVITY

On the front page of one of the largest newspapers of the nation recently appeared the story of a Harvard professor who by virtue of business acumen had attained a place of eminence in the public utility world. Then comes this: "In a dozen years the Harvard professor, whose salary at Cambridge is \$6,500 a year, has emerged from obscurity to this high position in the nation's business." Now if he had been in charge of the music of a church as prominent among churches as Harvard is among universities and by dint of ability and hard work had achieved noteworthy success in the cigar business we presume the same paper would have phrased it that he "had lifted himself out of ignominy" to his present lofty estate. We mention the item merely to comfort those few who sometimes think that knowledge and the fine arts are not duly recognized. Do you recall the old and no longer used hymn, "Oh, to be nothing, nothing"?

A VALUABLE CONTRIBUTION

The sixth and last of a very valuable and interesting series of articles by Howard D. McKinney, dealing with German organs, and especially with the instruments on which Johann Sebastian Bach played, is published in this issue of The Diapason. The gratitude of this paper and of all its readers has been earned by the director of music of Rutgers University by virtue of the picture he has drawn for us. His articles are the first to be published, at least for a number of years, on this general subject. The last previous ones recalled were written for us by Dr. Oscar E. Schminke, the composer, several years ago. Professor McKinney made good use of a tour of Germany to visit and study the instruments on which Bach did his work and has given the organ world some decidedly informative material. He has pointed out among other things that Bach was not as badly handicapped as we have been led to believe by the organs of his day as compared with the most modern ones of the present. The pictures taken by Professor McKinney and reproduced with his articles are real works of art.

So many letters have been received commending The Diapason for presenting the results of this American organist's research in Germany that there is no doubt as to the value of what he has done.

The Pittsburgh Record, published by the University of Pittsburgh, in its April issue has an interesting and informative article by Dr. Charles N. Boyd on "Pittsburgh Composers." Among those listed as having contributed to the creative musical resources of the nation are Stephen C. Foster, Adolph M. Foerster, Ethelbert Nevin, Charles Wakefield Cadman, who before he moved to California in 1910 was organist of the East Liberty Presbyterian Church; Victor Herbert, Giuseppe Ferrata, who at one time was head of the music department at Beaver College and wrote much for the organ; T. Carl Whitmer, another prominent organist; Harvey B. Gaul, noted organist and critic, and a number of others.

Sentiment still exists in the organ world. Stop-knobs from the old console of the organ at St. George's Hall, Liverpool, are now on sale at 5 shillings each from Henry Willis & Sons, Ltd., Great George street, Liverpool, it is announced. Early application should be made for any special knobs desired.

"OUR AMERICAN MUSIC"

A volume of distinct value and of unusual typographical beauty is "Our American Music," by John Tasker Howard, published by the Thomas Y. Crowell Company, New York. The book covers 300 years of history and development of musical art on this hemisphere and contains interesting sketches of the lives and achievements of the leaders throughout these years in both sacred and secular composition. Although there is no chapter devoted to organists, a large number of them are mentioned and there is an interesting chapter on "Latter-Century and Present-Day Church Music." In a list of musical periodicals no publications devoted to the organ are included, and the author may be among those who have not yet become convinced that organists are musicians. These, however, are merely omissions which unfortunately mark nearly every book.

The author has approached his task not only as a critic and historian, but as a writer of human interest. His work begins with the first colonists and their crude musical expression and comes down to the present year. Nearly 500 composers are discussed, the more important ones at some length. An appendix contains two valuable features—a complete list of chamber music and orchestral compositions by American composers, with the names of their publishers, both here and abroad, and a bibliography of over 500 books and magazine articles on various phases and periods of American music. This is followed by an index of fifty pages or more, referring to every important citation in the book.

"Uncle" Visits the Capital.

Washington, D. C., March 31, 1931.—Dear Mr. Gruenstein: You can also add me to the elect who have been called upon to help "Uncle." This time he was the uncle of Harold Gleason, and he touched me one Sunday morning after church service. He was well dressed and his car (?) broke down outside of Washington and it took his all to have it repaired. He must have the \$2 craze, as that is what he touched me for. This happened about two months ago. Sincerely,

ADOLF TOROVSKY.

"Crucifixion" Sung by Camden Society.

The choral club of the Camden Musical Art Society covered itself with glory and proved a great spiritual inspiration at its rendering of "The Crucifixion," by Stainer, on the evening of March 24. In spite of inclement weather the North Baptist Church of Camden, where the impressive service was held, was crowded to the doors and many people were turned away. The club of seventy-two voices, under the direction of Henry S. Fry, Mus. D., organist of St. Clement's Church, Philadelphia, was in excellent form. The rendering of Stainer's beautiful work was characterized by fine attack, exquisite shading and religious feeling. Heart and voice, musical technique and spiritual integrity worked hand in hand and Dr. Fry's excellent leadership was rewarded. Robert M. Haley of Hadonfield presided at the organ and supported the chorus and soloists with superb registration of the instrument. Not anywhere was there the slightest hesitation and Mr. Haley was always en rapport with Dr. Fry and his baton. The service began with Tertius Noble's "Solemn Prelude," which was played by Forrest R. Newmeyer, organist of the church. The invocation was offered by the Rev. Calvin W. Laufer, D. D., musical editor of the Presbyterian Board of Christian Education, Philadelphia. The pastor of the church, the Rev. George Finnie, D. D., delivered a brief address on the crucifixion and its significance. The offertory numbers, Bach's "O Sacred Head Now Wounded" and Brahms' "O World, I E'en Must Leave Thee," were exquisitely played by Howard S. Tussey, a Camden organist and chairman of the executive board of the society.

An illustrated lecture depicting the history of the organ was presented by Professor M. Lochner in the Concordia College chapel at River Forest, Ill., March 31. Professor Lochner interpreted numerous slides, the property of William H. Shuey of Oak Park.

That Distant Past as It Is Recorded in The Diapason Files

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

The death of Alexandre Guilmant, the noted French organist and teacher, who had taught a large number of American organists, occurred in Paris March 30. He was born March 12, 1837.

Casavant Brothers were awarded the contract to build a large organ for St. Paul's Episcopal Church at Toronto. It was announced that the instrument would have upward of 100 speaking stops and would be the largest in Canada.

The Diapason recorded a number of gifts of organs by Andrew Carnegie to churches in various parts of the country.

The 350th recital and the last of the series of 1911 at the Church of the Divine Paternity in New York City was played by J. Warren Andrews April 6.

The Western chapter of the American Guild of Organists (now the Illinois chapter) held its annual meeting April 17 and elected Arthur Dunham as dean, William E. Zeuch subdean, Allen W. Bogen secretary and Effie E. Murdock treasurer.

Edward Duncan Jardine, the last male descendant of the famous Jardine family of organ builders, committed suicide by shooting in a hotel at Seattle April 1 and in a note left in his room referred to his act as "an April fool joke." Mr. Jardine was assistant manager of the organ department of the W. W. Kimball Company and had gone to Seattle to install an organ. Mr. Jardine's father was a partner in Jardine Brothers, a well-known New York firm of organ builders, which went out of business thirty-five years ago.

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

At the service in Trinity Church, New York, April 13, celebrating the twenty-fifth anniversary of the founding of the American Guild of Organists, those who took part included Past Warden Walter C. Gale, Past Warden Frank Wright, Warden Victor Baier, Past Warden Warren R. Hedden, Moritz E. Schwarz, Past Warden Samuel A. Baldwin, Lynnwood Farnam and R. Huntington Woodman.

A large four-manual in St. Mary's Catholic Church at Massillon, Ohio, built by A. J. Schantz, Sons & Co., was opened with a recital by Pietro A. Von March 30.

New York theater organists organized the Society of Theater Organists.

The four-manual Möller organ in St. John's Episcopal Church at Wilmington, Del., was opened April 10 with a recital by George Henry Day.

Dr. George Ashdown Audsley's new volume, "Organ Stops and Their Artistic Registration," was off the presses of the H. W. Gray Company and was reviewed in The Diapason.

Dr. William H. Woodcock retired at the age of 72 years as organist and choirmaster of the Cathedral of the Incarnation at Garden City, L. I., N. Y., after having served thirty-five years at this post. He had missed only one Sunday during his term of service.

Another "Art of Fugue" Performance.

Vassar College, Poughkeepsie, N. Y., April 15, 1931.—Editor The Diapason: May I call your attention to an error in the report of a recent performance of Bach's "Art of Fugue" in New York, which appears in your April issue? This report contains the statement that Graeser's version has been heard only three times in this country, the second being April 11, 1930, at Town Hall, New York, under Albert Stoessel. Apparently your correspondent is unaware of the performance in Boston on Dec. 11, 1929, of which I enclose a program. This Boston performance was the second performance in this country of Graeser's orchestral version, and the total number of American performances of which I am aware is four.

Very truly yours,
E. HAROLD GEER.

The Free Lance

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

We in Boston have had a Bach festival and much enthusiasm has been worked up. I wonder how much real interest and intelligent appreciation it inspired. I'll wager that the average attendant had no idea what it was all about, and that dear old J. S. B.'s dull vocal solos were welcomed with the same hypocritical joy as his juicier bits. Alas! A letter from a friend who is a musician of much experience is candid enough. She writes: "Some portions of the mass gave me a thrill, but the solos bored me to extinction." And Philip Hale, sanest of critics, was moved to free his mind about the uninspired church cantatas appearing on the program of one of the days. Is it not a curious thing that of the four great men, Bach, Handel, Mozart and Beethoven, only the second and third had a real feeling for the voice?

Rodzinski, the conductor of the Los Angeles orchestra, has been winning commendation for playing symphonic compositions by Whithorne, Daniel Gregory Mason and Gershwin ("An American in Paris"). This is in contrast with the neglect by the "incomparable Toscanini" of our native composers. I often wonder whether conductor and recitalist who say: "I am entirely willing to play American compositions when I find works as good as the ones I am using" are like the tramp who was looking for a job and afraid he would find it.

My conscience is not altogether clear in the matter of my support of the American in music and of American music in American concert rooms. I admit that art has no country and that its universal aspects are the important ones. Yet there are certain discriminations that I believe are worth making. In the present stages of our national aesthetic development the American artist needs encouragement. We may well choose our foreign friends on the basis of their racial nearness and for their intellectual and national morale. That is the reason I am for the Germans and German music as against the French and modern French music. The French have shown themselves masters in grabbing the American student's attention and dollars, and I think it time that the Germans woke up and made a bid for the same. I am therefore glad to note that the "Deutsches Musikinstitut für Ausländer, Berlin W. 15, Kurfuerstendamm 26a" (German Institute for Music for Foreigners in Berlin) will be glad to send its attractive circular to inquirers. I have no connection, direct or indirect, with this summer school and am too old to profit by the instruction of world-famous teachers who are in it, but if I were a young man I would spend as much time as I could command in one of the beautiful German cities this summer.

The Archbishop of York has been conducting a "mission" in Oxford. At one of the services he interrupted the singing of the hymn, "When I Survey the Wondrous Cross"; the congregation had reached the verse:

Were the whole realm of nature mine,
That were an offering far too small;
Love so amazing, so divine,
Demands my soul, my life, my all

when he stopped the organist and suggested that those who did not mean the words of the hymn should not sing it, and those who meant it little should sing it quietly. It was noticed that the volume of singing took an appreciable drop when the organist took up the tune.

It is futile to be censorious in a case like the one described, and yet it is difficult to see how there was any gain in bringing about what the Daily Mail styles a "dramatic moment." The fervent earnestness of Watts' hymn is not so common nowadays, and religious feeling seeks ordinarily a less forceful expression. If we are to scrutinize every line in every hymn in order to make sure that it carries our ardent

Alice Knox Fergusson



MISS ALICE KNOX FERGUSSON, A. A. G. O., has given a series of recitals at Christ Episcopal Church in Dallas, Tex., at which she has had the assistance of vocal soloists of the first order. March 18 she played these selections: Sonata 3, Guilman; Suite, Rogers; "Jour de Printemps," Kinder; "The Primitive Organ," Yon; Pastorale, Wely; "Benediction Nuptiale," Saint-Saens; "Grand Choeur," Capocci. March 25 her offerings consisted of the following: Sonata in E minor (First Movement), Rogers; Nocturne, Miller; Allegretto, Jores; "Serenade at Sunset" (by request), Meale; "Prayer" (from "Suite Gothique"), Boellmann; "Ave Maria," Bossi. In a request program on the evening of March 11 Miss Fergusson played: "Song of Joy," Stebbins; Minuet, Boccherini; "Cortege," Dubois; "Benediction Nuptiale," Dubois; Pastorale, Faulkes; Rustic March, Boex; Meditation, Kinder; "Magnificat," Clausmann.

assent we shall become so morbidly self-conscious that the singing will become a mere intellectual exercise. The archbishop's action may have been legitimate, but it was in my opinion too professional.

It is reported that Walter Damrosch is of the opinion that popular taste in music has improved since the broadcasting of good music has become common. (By "good" music I mean music that has lasting power.) Since Mr. Damrosch is a very clever man, is very good at his job, probably makes a very good thing of it financially and, like any thoughtful man, feels more comfortable when he is really accomplishing something than when he is merely carrying a pile of bricks back and forth from one corner of a lot to another, it would be very strange indeed if he did not persuade himself that the "peepul" are getting fond of the classic masters. My reaction to the subject is quite different. In the first place, the broadcasting of "good" music is a mere fragment of time compared with the hours occupied in broadcasting pure musical and literary rubbish; in the second place, I assert that it is not what people listen to when they are factually lured or dragooned by teachers into a sort of listless attention that counts, but what they choose when they are wide-awake and greedy for amusement; and in the third place, if you wish to find out by what the young people from 15 to 25 are really influenced, study the music they dance to, go into the thousands of fraternity and sorority houses in our universities and into the dormitories of the women's colleges, and see what the music is that you find on the pianos. It is largely musical waste—garbage.

Some ministers are annoyed by what they term an excessive use of the organ in service. Presumably they are of the opinion that the legitimate uses of the organ in the service are (1) to make a noise, as brief as possible, just before the service begins, (2) to ac-

MIDMER-LOSH

No work of art is truly great unless it faithfully reflects the spirit and meaning of its own period.

THE pipe organ is the only musical instrument deriving its energy from other sources than the performer and so becomes, far more than any other, an engineering problem. The average organ powered with a 5 h. p. motor has the tonal energy of approximately 40 musicians.

The application of other power than human to the organ is so recent that many of us are still inclined to think in terms of the hand-blown tracker organ.

This concern, with 70 years of instruments in the finest Churches and Institutions of the world's greatest metropolis, looks forward to the development of the organ free of the mechanical limitations of the tracker instrument, and proposes an organ built in the best light of modern science, and with its own noble heritage of the traditions of the past.

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company the hymns and anthems (the latter being as inconspicuous as may be) and (3) to make a noise after the service is concluded. Let us assume such ministers have little ear for music and a poor opinion of its value as an art. I quote one bishop who says: "I have been at services which have been ruined through the organist imagining that every pause was a signal for some quite meaningless noise on the organ." I believe the good bishop was the victim of a droning player, one of those fearful individuals who hangs on to the pedal of the last chord, who has little sense of rhythm, who is, in short, a poor sort of a chap as far as music is concerned, and who deludes himself by thinking that any devout soul can worship on the organ whether or not he can play it. Yet, all this granted, there are pauses in the service that may well be filled (not prolonged) by the organist.

I cannot help quoting it! St. John Ervine in the London Observer of March 1, irritated by hearing the horrible noises of popular music, bursts forth with the following, to which I add a fervent Amen. He writes: "I am sick with a great sickness, sick, sick of jazz and jazzers and of sleek young men with fishy eyes, who come out and sing a lil' song entitled 'She's Ma Sweetie, but A Hadden Got No Money So She Didden Wanna Play with Me-e!'" If I hear another over-brillianted, under-aired young man announcing in tones of tin that he wants to go, he wants to go, he wants to go back to the shack where the popeyed Susans grow, I shall say, "For heaven's sake go, and don't trouble to return!"

Hurrah! Hurrah!!
St. Louis Seminary Purchases Kilgen. Archbishop Glennon of St. Louis has contracted with George Kilgen & Son, Inc., to build a two-manual seventeen-stop "straight" organ for the chapel of the Boys' Preparatory Seminary under construction in St. Louis County. The seminary when completed will represent a \$2,000,000 investment.

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Stray Notes on Organ Design; Pedal Stops and the Swell-Box

By EDWIN H. LEMARE

[Continued.]

In the previous installment of these stray notes on organ matters there was an allusion to the many "inane and untried" schemes of specifications so often in evidence nowadays. In looking through a recent issue of *The Diapason* we are given much food for thought. We note, in a specification for one church a total of 1,071 manual pipes placed over a pedal organ "joke" of only two stops, limited to the lower octave of twelve pipes each. This means that there are only twenty-four pedal pipes to support an upper manual structure of 1,071! Again, we have 1,205 manual pipes placed over another pedal organ fiasco of two half (less than half!) stops of only twelve pipes—which in themselves combined do not even cover the full compass of the pedalboard! Why then confine to call it a "pipe" organ when most of the really important pipes are omitted? Better, while we're about it, be honest and call it a "pipe harmonium"; or, perchance, keep the lower CCC and GGG pedal pipes for special effects when playing the Dead March from "Saul"! The great Psalmist tells us to "Praise the Lord upon the pipe." Today he would probably amend this injunction to "Praise the Lord upon the few pipes that remain." (N. B. My old friend Humphrey J. Stewart was once reprimanded by a minister of the gospel for smoking a pipe. Whereupon he quoted the Psalmist as his justification!)

If this inane idea continues much farther, thus robbing the organ of its crowning characteristic, pedal tone, we will doubtless, in a short while, see so-called "pipe" organs without any pedalboard at all, for what use may it be to the player?

A few years ago I wrote a series of articles for *The Diapason* entitled "The Evils of Unification." Shortly afterward I remember an editorial in which I was acclaimed a "prophet"! One may perchance overlook the usual "borrowed conditions" of most of the present-day pedal organs, but to limit its compass to only twelve notes spells disaster and ridicule in the future. It may eventually lead (and who knows it may not?) to small church and "hymn playing organs" having only one octave of pedal keys—spread out, wide apart, so as to be easily located for these lonesome twelve pedal pipes, thus returning to the early instruments of centuries ago.

To this day you will often find organs, bearing a good builder's name, with a sort of mongrel, impossible pedalboard—a relic of the old practice reed organs—with its fat, thick, natural and sharp keys on a more or less flat board (usually placed right under the bench instead of well under the keyboards)—absolutely impossible for any clean-cut or proper pedal playing. There is only one pedalboard—the Wesley-Willis, which I introduced to the United States in 1902. Barring a few unnecessary and ill-advised modifications suggested by my late friend G. A. Audsley, it was eventually adopted as the American standard by the A. G. O. Today only one or two of the outstanding builders strictly adhere even to the modified pattern. Others, alas, seem to pay scant heed to these measurements and I fear often use up their old stock of wide keys and more or less straight boards to any old scale they may find in the factory.

In the previous articles I had hoped to have covered the question of "Pedal-less Organs," but am persuaded to add to this, because of the continued tendency toward its unaccountable neglect, not alone tonally but in regard to the pedalboard itself. There is another matter which demands instant cognizance—the present craze for enclosing in swell-boxes all the manual stops from which seemingly most of the so-called pedal organs are borrowed.

A borrowed pedal organ has no asset of its own. It is only a liability to the manuals.

In other words, when we have no

adequate independent pedal department, we may as well forget about such writers for the instrument as Bach, Rheinberger, Mendelssohn, Merkel, and those of later date, for we have not the means whereby to interpret their works effectively. The above statement is made advisedly and with a view of again issuing a note of warning with regard to a possible further depreciation of the "king of instruments."

To return to manual stops; their most suitable wind pressures, etc. That great artist Henry Willis the first, who, with his brother George, was undoubtedly one of the most noted heavy-pressure reed voicers of his day—and in the writer's opinion has never been surpassed—often stated that if a voicer could not obtain the necessary brilliance and power out of a tuba on twenty-five inches the fault lay with himself and not in the pressure. One has only to hear these wonderful reeds in some of the English cathedrals and concert halls to realize their unequalled effect. With the French organs by Cavaille-Coll and others the power—although somewhat harsh and blatant—was obtained through larger scales, etc., and by a different method of voicing and on a much lower wind pressure. But from a musical point of view they could in no way be compared with the Willis type. If I remember rightly Hope-Jones, when with the Austin firm, placed the big tuba in the Atlanta, Ga., and Ocean Grove auditoriums on a pressure of fifty inches; but apart from the unnecessary inconvenience and expense involved, did we (or will we ever) obtain from such a pressure an added or greater volume of pure "telling" tone? "I hae me doots." The above statement may be challenged by those who have not traveled and consequently have not had the opportunity of hearing and judging for themselves some of these great English tubas.

To obtain the full tonal clarity of a tuba mirabilis, it ought never to be enclosed or muffled in a swell-box. Other tubas on a lesser wind pressure may be enclosed with the rest of the solo organ, but there ought, at least, to be one unenclosed for big effects.

And here let us for a moment discuss the question of swell-boxes. Until some organ builder can accomplish a seeming impossibility and invent and make pipes in which the pitch and speech remain unaffected by varied wind pressures (as more or less with free reeds) we will doubtless have to continue with what I fear will ever remain a somewhat clumsy method of expressive control—particularly with regard to solo effects—namely, enclosing pipes in a room, or box, with Venetian shutters which open or close for the purpose of stifling or letting out more tone. For ensemble effects, such as full swell with its mixtures and high-pressure reeds, the expression box undoubtedly lends a unique and wonderful organ effect; but we are here chiefly concerned with soft expressive solo stops. It must be remembered that by smothering the pipes in a closed box their quality and character are likewise affected. It is analogous to a vocalist singing in another room and gaining his expression by opening or closing the door. As, however, we will have to continue with the only present means of expression, is it not up to the various organ builders to make organ tones as sympathetic and responsive as possible by improving the swell shade action? May I suggest that they devote their brains and ingenuity toward a pneumatic (or possibly a delicately controlled electric) action, which will open or close the swell shades in exact accordance with the movement of the foot—similar to the old direct mechanical action. Here is a problem really worth while solving, no matter what time or expense is involved in so doing.

From the artist's point of view there is nothing more disconcerting than being unable, through the sole of his foot, to give of his expressive soul in his playing. Never in the whole of my experience have I found an electric swell action (even by the most noted builders) in which one is not immediately conscious of even the smallest sudden movement of the swell shades—no matter how many contacts there may be. This is particularly noticeable

in soft legato melodies; and if the player cannot control his expression without the usual sudden "jumps and starts" it is difficult for him to control his temper—or, as it is often kindly allowed, "artistic temperament"! Be it understood that the writer is in no way condemning the electric swell control system. Its obvious deficiencies are pointed out in the hope that these remarks may lead to a further study and consequent improvement in this respect on the part of the organ builders.

There is another matter relative to swell-boxes which ought to receive due consideration. It is the number of swell or expression pedals. As I write there is before me a specification of a large organ wherein it states that each of the seven tonal departments is "entirely enclosed in its own expression box." Apart from the space these expression pedals must occupy on the front panel of the pedalboard (plus doubtless a few crescendo pedals) how, I ask, is it possible, with our present small equipment of feet, to make full and artistic use of them, especially as one's mind ought to be concentrated on the inspirational rendition of the music to be performed? Is it not obvious that by an over-abundance of expression pedals, etc., the less are the feet available for the proper rendition of the pedal part? Such an array of expression pedals must, while playing, be difficult to be blindly located; unless (horrors!) they were, with the pedalboard itself, brought still farther back toward the bench so as to be in sight, thus further preventing the natural and necessary free movement of the ankle and heel for good pedal playing. Does one not, in piano playing, have to move the seat sufficiently far back from the keyboard to allow a free arm and wrist movement? The same thing applies to the free movement of the knees and ankles, which, if unnaturally cramped, cannot function properly. To prove this, try the following experiment: Sit at your piano and play, say, a Bach fugue, and at the same time an imaginary pedal part on the floor (toe and heel—especially the latter) and note that the farther back you bend the knees the more are the heels raised and thus hampered in their free ankle movement. It is for this reason that the pedalboard should be placed well under the manuals and that the front of the middle sharp on the pedalboard be at least ten inches from a plumb line dropped from the front of the lower manual—whether it be choir or (in two-manual instruments) great!

To return to the question of expression pedals. With such a number, as above stated, they must of necessity be extended far down toward the lower octave of the pedalboard, where only the left foot can reach them. Alas! Goodbye to legato pedal playing in which both feet are necessary.

If not practical from the player's standpoint, an overabundance of mechanical accessories mitigates against technical perfection insofar as the proper interpretation of the music is concerned. In other words, it is useless to place before the organist a Chinese puzzle and expect him to fathom its mysteries and at the same time try to concentrate his mind upon the music he is performing. The pianist, or any other instrumentalist, is not thus hampered. He has the sympathetic means of expression under his fingers and has little else to worry about.

It is often wondered why American organ builders have not more frequently tried to emulate some of the old pure and real pedal and manual diapason tone of the old country. It is useless to make the old excuse of "age." The old adage concerning the "mellowing hand of time" is no excuse for organ pipes. Their original charm is due to the way they were first made, voiced and winded. Organs do not improve with age. For example, many admire the old Roosevelt diapasons and still point with pride to their age in the way of their round and satisfying tone. Their age has little to do with it, unless, possibly, in the old well-seasoned lumber then used. (N. B. It is interesting to visit some of the English factories and see the old stock of lumber, some of which has been seasoned

in open sheds for twenty or more years.)

There are also many fine old organs wherein—during the course of reconstruction—much of the original tone has been needlessly discarded. The reason usually given is that the pipes were voiced on a much lower pressure and consequently cannot be incorporated. Of course they cannot on a different or heavier pressure! I remember so well when my old friend J. J. Binns (who was one of the most distinguished organ builders in England) rebuilt and modernized the action of that fine old Schulze organ (with its open metal 32-ft. front case) in Armley Parish church, Yorkshire. Apart from several additions we made in the way of modern reeds, strings, etc., all of the original pedal and manual diapasons, mixtures, etc., were carefully packed away and afterward replaced on the new soundboards on their original pressure; thus preserving for all time the diapason tone, which to this day has seldom if ever been duplicated or surpassed.

Apart from the frequent lack in American organs of this full, round, solid diapason tone, it must never be forgotten that the noted builders in this country have distinguished themselves throughout the world, especially by their wonderful development of the electric action and things pertaining thereto (see my article in *London Musical Opinion*, February, 1931). Not alone in this respect have the American organ builders distinguished themselves, but in many other lines, such as imitative orchestral tones—French and English horns; thin string tones. (Incidentally, I believe the latter, made of small scale and of more or less pure tin, were first brought over from England, with his diaphones, by Hope-Jones.) There are also many other modern tonal achievements credited to our builders here; and the writer, for one, will never cease to pay honor to whom it is due.

May I venture to suggest a few possible reasons why the lovely old pedal and manual diapason tone is so often disregarded by American builders? May it not be for the following reasons: (1) Economy, (2) space, (3) expense, (4) competition? To exemplify—(1) Economy, insofar as the usual high-speed heavy pressure fan blower is concerned, thus saving the organ builder the extra expense of independent and ample reservoirs either in the organ chamber itself or in the basement; (2) space, in the organ chambers, perchance for a few desired additional manual pipes at the sacrifice of a worthy pedal department; thus saving (3) expense when the fatal (4) competition is involved. An organ builder is not a contractor or a bricklayer. He is, or ought to be, an artist who takes a pride in his tonal results. Give him space in the organ chambers to obtain it. An organ is not a ready-made instrument such as is a piano, which you can buy at a music store and have delivered that same evening. Possibly those who pay may some day realize that they will save money in the end—and especially in the way of increasing the general effectiveness of the instrument—if they will first select their organ builder and consult him regarding the necessary space to "fill the prescription," or chosen specification, rather than expect him, for the sake of competing with others, to belittle his reputation in the attempt to crowd into an inadequate space a host of similarly voiced and tonally duplicated manual stops.

The above and other important matters will be discussed in the next issue of *The Diapason*.

Bohemian Club, San Francisco, April, 1931.

(To be continued.)

Riesberg Quits Church Work.

Following thirty-five years of activity in New York City as organist and choir director, F. W. Riesberg will relinquish Sunday work, and has resigned as organist of Calvary Baptist Church, devoting himself to duties connected with his position on the *Musical Courier*, and as instructor of piano, organ and harmony. During these thirty-five years Mr. Riesberg estimates that he has "heard 3,000 sermons, played 6,000 preludes and postludes and kept out of all church quarrels."

Skinner Supports Lemare's Advice, But Defends Crescendo

Boston, Mass., April 17, 1931.—Mr. S. E. Gruenstein, The Diapason, Chicago, Ill. Dear sir: I read Mr. Lemare's articles on organ design and note as I have for about thirty years that his writings are full of sound information.

I am especially indebted to him for emphasizing the deadly deterioration in the tone of the full organ by smothering the great organ in an expression box. Also, his remarks on ample speaking space call to mind the fact that more than thirty years ago I designed what are called bass chests upon which, since that time, all the larger lower ends are taken away from their former position on the wind-chests and placed on the so-called bass chests, the same being connected by tubes, thereby creating a fine breathing-space for the smaller pipes, so that there has not been for many years in any Skinner organ a crowded condition of the pipes.

I share Mr. Lemare's dislike for gross flutes and philomelas and thick, cloying tones of this description, although earlier examples of Skinner organs contained these stops, but not any more. When I desire a flute tone of large proportions at the present time, the flauto mirabilis serves well to accompany broad ensemble strings on the solo organ, the flauto mirabilis having a brilliant lyric quality of tone.

With Mr. Lemare's remarks on the correct way to tune a celeste, however, I cannot agree, for the simple reason that a celeste beat of uniform speed carried to the top, leaves the octaves of the celeste rank out of tune—for example:

4' C	2' C	1' C
263.1 × 2 = 526.2	2 × 1052.4	
261.6 × 2 = 523.3	2 × 1046.6	
1.5	2.9	5.8

beats per second.

The 4' C, having 261.6 beats, should have a celeste pipe of proper speed at 263.1, or about 1.5 beats per second. Now the octave above the 261.6 would be 523.3. The octave above the 4' C sharp rank of 263.1 would be 526.2, which forces us to a beat of 2.9. Going on to the next octave above by multiplying each of the 2' C pipes by 2, we would get, for 1' C, 1046.6 for the pitch of a normal rank and 1052.4 for the pitch of the sharp rank—in other words, 5.8 beats per second—and if these octaves are to be in tune, we must have these beats. If they are tuned as Mr. Lemare says at an even beat, the 2' C sharp rank would be 1.4 out of tune with its own octave, and the 1' C would be 2.9 out of tune with the octave below, and I am sorry to say that 1' C would be 4.3 beats per second out of tune with the 4' C, its own double octave. In short, an increase in beats in an ascending scale is the only possible way that these pipes of the voix celeste can be kept in tune with their own octaves. A favorable condition in the situation will be found in the fact that when these voix celeste pipes with these increasing beats are played in chords they apparently slow up, as I have often remarked.

I note Mr. Lemare's reference to a three-rank celeste, one tuned slightly flat and the other slightly sharp of normal. We have in this case a beat between the normal and the sharp rank, another beat between the normal and the flat rank and another beat between the flat and sharp rank, making a confusion of beats, which to my ear is a jumble, and rather intolerable. Incidentally, to me a flat-beating celeste is frightfully depressing. I gave up the flat beat and the three-rank celeste thirty-one years ago. I dare say Mr. Lemare will agree with me that a slow beat in the bass of any celeste, just enough to suggest life, is most desirable.

I agree with Mr. Lemare that soft stops on the great are usually misplaced, but they do give us something to put between a couple of diapasons that would otherwise, perhaps, be too close together.

Mr. Lemare's remarks on ample

speaking space cannot be overemphasized.

I wonder if Mr. Lemare has ever heard the gamba and gamba celeste on the solo organ in the Cathedral of St. John the Divine. That is the first exhibit of this type of string tone in the Skinner organ. It is gorgeous beyond words, and fine in musical quality, which is merely to say that these stops need not be overblown, and can be made musical and valuable; but if there is any stop that can be named which cannot be badly voiced and misplaced, I have yet to learn what it is.

Mr. Lemare does not mention the so-called tibia. I think the tibia goes beyond the philomela and gross flöte in hideous vulgarity. I have not yet got over my amazement at the fact not only that organ specifications, especially for theater organs, have been made on the basis of throwing out three-quarters of the pipes in an ordinary organ and substituting octave couplers, but that such a construction should be defended and claimed as superior to the classical instrument. I once looked to England as the rock-ribbed exponent of the classic in organ building, but I note with regret that certain monstrosities are also getting a vogue in England, and I have heard that even the most noteworthy French builder was lending an ear to the idea. I have often remarked the evil influence that economic conditions have on artistic questions.

I share Mr. Lemare's opinion of the stentorphone, with a rare exception of very large instruments where it may be added in the way of completeness. But why not call it "diapason"?

May I refer to one other paragraph in Mr. Lemare's article—"The more they are allowed to rely upon the various 'organ builder's helps' in the way of crescendo pedals, etc."—in connection with the line almost immediately following—"with a great artist no such things are prescribed or tolerated." In a well-designed organ it is possible to build up a crescendo by drawing the stops in the order of their strength and with a certain regard for quality at the same time, and to make a crescendo so even and smooth that when it is used by an artist it results in an absolutely even increase in the volume, so that it might truthfully be said that one did not hear a single stop come on as an individual. Of course, the crescendo has to be wired up to give the smoothest possible effect. It takes, perhaps, an hour or so on a big organ to search out the most desirable order of entrance and, incidentally, it is for this reason that I have no liking for the adjustable crescendo, which can only serve to upset the correct order once established, if it is utilized.

Lynnwood Farnam, Palmer Christian, Edwin Arthur Kraft, Charles Heinrich, Gaston Dethier, Clarence Mader, Arthur Poister, Warren Allen, Harold Gleason—in fact, every great American organist with whom I have been in personal contact—finds the crescendo pedal indispensable. Is there anyone with sufficient temerity to say

that these men are not artists?

Now these latter sentences may be taken as being a violent reflection on Mr. Lemare's judgment. I desire to say that that is not the idea at all. If Mr. Lemare does not care for the crescendo, I have no quarrel whatever with his opinion, but I do think it is a mistake to deny the crescendo pedal to very great artists who do find a use for it. But that again is not my reason for making reference to the crescendo pedal. My real reason is this: Mr. Lemare's article is full of sound advice which should be seriously regarded. I do not want his remarks on the crescendo pedal, which I think are badly mistaken in connection with other artists, to discount all the other things he has said in which I feel that he is not mistaken.

ERNEST M. SKINNER.

"St. Matthew Passion" in Minneapolis.

An event of outstanding importance was the first performance in Minneapolis of Bach's "St. Matthew Passion" in St. Mark's Episcopal Church on the afternoon of Sunday, March 22, by St. Mark's choir and Westminster choir combined. Under the direction of Rupert Sircom, at the organ, Westminster choir and soloists, from the chancel, sang the recitatives, arias and incidental choruses and St. Mark's choir, from the rear gallery, under the direction of Stanley R. Avery, rendered the chorales. Preceding the service Mr. Avery, choirmaster and organist of St. Mark's, played four appropriate Bach chorale preludes. The service was repeated Sunday evening, March 29, at Westminster Presbyterian Church. There were large congregations at both performances and musicians, public and press hailed these initial performances as of the greatest value and importance in the community.

Town Hall Ovation for Seibert.

Henry F. Seibert closed his season at the Town Hall, New York, with a recital March 27. At the conclusion he was tendered an ovation. Robert Erskine Ely, director of the Town Hall, led Mr. Seibert to the center of the stage and spoke in commendatory terms of the recitals of the season. Mr. Seibert was engaged to play on the program of organ and chamber music with stage action devised and directed by Irene Lewisohn which the Neighborhood Playhouse presented at the Kaufman Auditorium, Ninety-second street and Lexington avenue, April 26 and 27. April 12 Mr. Seibert and his quartet gave a program at Holy Trinity Lutheran Church, New York. Mr. Seibert's recital was devoted to Bach.

Anniversary at St. Peter's, Chicago.

Mason Slade, organist and choirmaster at St. Peter's Episcopal Church, Chicago, conducted a special musical program April 19 to mark the fortieth anniversary of the boy choir, which is one of the oldest vested boy choirs in the city. The present choir consists of sixty boys. Former choir boys and choirmasters were honor guests.

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Pittsburgh News;
Clarence E. Watters
in Brilliant Recital

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., April 21.—Clarence E. Watters of St. John's Church, Hartford, Conn., who was formerly organist and choirmaster of the Church of the Ascension in Pittsburgh, played a recital for the Western Pennsylvania chapter of the Guild at North Side Carnegie Music Hall April 16. The program was played from memory, and Mr. Watters proved to be an outstanding performer. The audience was thrilled by the brilliant technical display, especially in the Dupre Variations. The complete program included: Fifth Concerto, Handel; "Dearest Jesus, We Are Here," Bach; Passacaglia and Fugue, Bach; "Requiescant in Pace," Sowerby; "The Cuckoo," d'Aquin; "A Rose Breaks Forth," Brahms; "Variations sur un Noel," Dupre; Chorale, Honegger; "Resurrection," from the Passion Symphony, Dupre.

The Cannarsa Organ Company is rebuilding a small Felgemaker organ for the new Masonic Temple in Steubenville, Ohio, which building will be dedicated in May. New chests and a new console will be provided, with provisions for fifteen additional stops to be added in the future.

Pittsburgh is again represented on the program of the state N. A. O. convention to be held at Norristown early in May. Charles A. H. Pearson will play one of the recitals.

The Bellefield Presbyterian, First United Presbyterian and Grace Reformed Church (Earl Collins, Stephen Leyshon and Milton T. Pickles are the organists) have been uniting for evening services since the first of the year. The choirs are merged for these services and frequently these organists exchange in playing the prelude. On Palm Sunday evening at the Bellefield Church "The Message of the Cross" was sung and on April 5 Mr. Leyshon conducted a musical service at the First U. P. Church. Milton Pickles says it is quite an inspiration to play for these union services.

Earl Collins played a recital in the Forest Hills Presbyterian Church on March 3, inaugurating the Roosevelt organ recently installed. This organ formerly stood in the Beaver Falls Presbyterian Church.

Julian R. Williams gave a recital at the Coraopolis Presbyterian Church April 21. On the same evening the organ students of the Pittsburgh Musical Institute were presented in a recital at the P. M. I. auditorium.

James Letcher, 78 years old, retired jeweler, and father of S. W. Letcher, president of the Letcher Organ Company and organist of the Smithfield Methodist Episcopal Church, died April 13 in the Allegheny General Hospital. He was born in Cornwall and came here after his retirement from the jewelry business in 1923. He was an organist in Cornwall for forty years and was a member of the Sheraden Methodist Episcopal Church. He leaves three sons, S. W. Letcher, R. E. Letcher, local district manager for the Estey Organ Company, and James P. Letcher.

A lecture on Catholic church music was to be given Sunday evening, April 29, at the auditorium of Duquesne council, Knights of Columbus, by Albin D. McDermott, organist of St. Agnes' Church. The vocal illustrations were sung by members of St. Agnes' senior choir. Mr. McDermott plans to repeat his talk for the Western Pennsylvania chapter of the Guild at St. Agnes' Church May 12.

Memorial Recital at Jacksonville, Fla. The Friday Musicals of Jacksonville, Fla., presented a memorial organ recital, an annual event commemorating the memory of members who have died during the year, at the First Baptist Church on Good Friday afternoon. Mrs. Marion Bowles was organ soloist, assisted by a mixed quartet.

Dr. William G. Schenk



WILLIAM G. SCHENK, MUS. D., was an organ soloist in a faculty recital of the Detroit Conservatory of Music in the Scottish Rite Cathedral on the evening of April 22. He played Handel's Concerto No. 1, with an orchestral accompaniment on the piano by Dr. Wilhelm Middelschulte. Dr. Middelschulte played two groups of organ solos on the same program, including his own Fantasia on a Theme by Bach, Reger's "Ave Maria," the "Chorus Mysticus" from Schumann's "Faust," the Andante from the Piano Concerto, Op. 58, of Beethoven, and Bach's Concerto in A minor. Dr. Schenk has been successful as a teacher and recitalist in Detroit and is also establishing a reputation as a composer.

Summer Work for Seder.

Edwin Stanley Seder, F. A. G. O., whose present season has included a series of fifteen half-hour radio recitals over the National Broadcasting Company's coast-to-coast network, as well as recitals in Beloit, Wis., Lincoln, Ill., and a tour of North Dakota, Minnesota and Michigan, will remain in Chicago for the summer session of the Sherwood Music School June 29 to Aug. 8. Besides the organs at the Fine Arts building Mr. Seder has available for teaching the large four-manual Skinner at the First Congregational Church, Oak Park, where he will give several lecture demonstration classes. At the Easter services in the Oak Park church Mr. Seder's new manuscript anthem, "A Ballad of Easter," received its first hearing. April 19 he appeared as soloist with the Chicago Bach Chorus at the University of Chicago chapel, playing the Toccata and Fugue in D minor and "Nun komm, der Heiden Heiland." On April 26 he took part in an A. G. O. service in Wilmette, playing Bach's Fugue in E flat and a manuscript, "The Chapel of San Miguel," by Mr. Seder. On May 22 and 24 he will be soloist at two joint concerts of Lutheran choirs in LaGrange and Forest Park.

Dedication at Gettysburg, Pa.

Rededication of Christ Lutheran Church at Gettysburg, Pa., from March 22 to 26 was marked by the opening of a new three-manual organ built by M. P. Möller. Mrs. A. Z. Rogers was at the console for the various services and on March 23 E. Arne Hovdesven of the Mercersburg Academy gave a recital, assisted by M. P. Möller, Jr., as vocal soloist. Mr. Hovdesven played: "Carillon," Vierne; Intermezzo in G, Hoschke; "To Spring," Grieg; "Scotch Poem," MacDowell; "The Mirrored Moon," Karg-Elert; "Ariel," Bonnet; Chorale Preludes, "In Thee Is Gladness" and "O Sacred Head," Bach; Toccata from Fifth Symphony, Widor.

Philadelphia News;
Mozart's "Requiem"
Sung at St. James'

By DR. JOHN M'E. WARD

Philadelphia, Pa., April 20.—Mozart's "Requiem," one of the imperishable masterpieces of musical composition, was given an excellent performance on March 25 by the choir of St. James'. Ernest White conducted the work, the accompaniments being played by members of the Philadelphia Orchestra and Donald Wilcox, at the organ. The audience filled the building and listened with profound and reverent attention to the finely-sung choral work.

The first act of "Parsifal" was given by the choir of St. Luke and Epiphany under the direction of Harry A. Matthews on the afternoon of Palm Sunday.

Stainer's "Crucifixion" takes first place in number of performances during this Lenten season. "Olivet to Calvary" is second and Dubois' "Seven Last Words" a close competitor, while Mercadante's "Seven Last Words" is gaining in popularity.

Haydn's "Seven Last Words" was the offering of the Oratorienchor of Zionskirche this year, under the capable direction of Fred Rauser. Old Zion's German church was filled to hear a remarkably fine performance by a choir composed of selected voices from various German churches, accompanied by a string orchestra. This work was composed in 1785. In the oratorio the words of the Saviour which introduce each chorus are sung a cappella; then, accompanied, the choir states the theme, which is developed in various forms, until, after the seventh chorus, there comes the poignant ending "It is finished." The organ prelude by Mr. Rauser was the first movement of Sonata 148, by Rheinberger.

The pulpit, choir stalls and organ console in St. Matthew's Episcopal Church were destroyed by fire early on the morning of March 27. The entire building was threatened. Miss Roma Angel is organist of this historic church.

The Eastern Baptist Seminary chorus, numbering forty-three voices, directed by Carl H. Morgan, with Robert P. Elmore at the organ, presented excerpts from "Elijah" in Gethsemane Baptist Church April 14.

An interesting experiment, the installation of a loud speaker, was made in the Church of the Advocate during the week of April 8. A microphone was installed in the swell-box and four horns of the loud speaker were located in the tower of the church. Before each service the organist plays the organ chimes, the tone being amplified and distributed over the neighborhood. The simulation of actual bells is quite accurate, and the tones are heard for several blocks. If this plan proves successful it will introduce another item of musical interest to church work.

ORDER AT COUNCIL BLUFFS

Reuter to Build Three-Manual for New St. Paul's Lutheran Church.

For its strikingly beautiful new edifice now approaching completion, St. Paul's Lutheran Church of Council Bluffs, Iowa, has awarded to the Reuter Organ Company the contract for an organ. The instrument is to be a moderate-sized three-manual and built to the specifications outlined as follows:

- GREAT ORGAN.**
First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Viol d'Gamba, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Octave, 4 ft., 61 notes.
Flute, 4 ft., 61 notes.
Trumpet, 8 ft., 73 pipes.
Chimes (preparation).

- SWELL ORGAN.**
Bourdon, 16 ft., 97 pipes.
Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 notes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Orchestral Horn, 8 ft., 73 notes.
Flauto Dolce, 4 ft., 73 notes.
Salicet, 4 ft., 61 notes.
Nazard, 2 1/2 ft., 61 notes.
Flautino, 2 ft., 61 notes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

- CHOIR ORGAN.**
Contra Gamba, 16 ft., 61 notes.
Violin Diapason, 8 ft., 73 notes.
Melodia, 8 ft., 73 notes.
Viole d'Gamba, 8 ft., 73 notes.
Dulciana, 8 ft., 61 notes.
Violina, 4 ft., 61 notes.
Wald Flöte, 4 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

- PEDAL ORGAN.**
Sub Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Cello, 8 ft., 32 notes.
Octave, 8 ft., 32 notes.
Dolce Flute, 8 ft., 32 notes.
Major Flute, 8 ft., 12 pipes.

The choir of St. Anne's Church, Annapolis, Md., under the direction of Edwin Hall Pierce, F. A. G. O., organist and choirmaster, gave Dr. J. Christopher Marks' "Victory Divine" Sunday evening, April 19.

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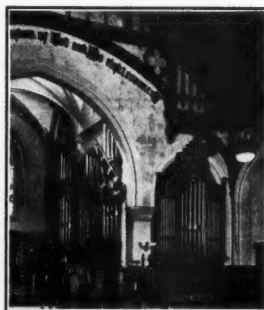
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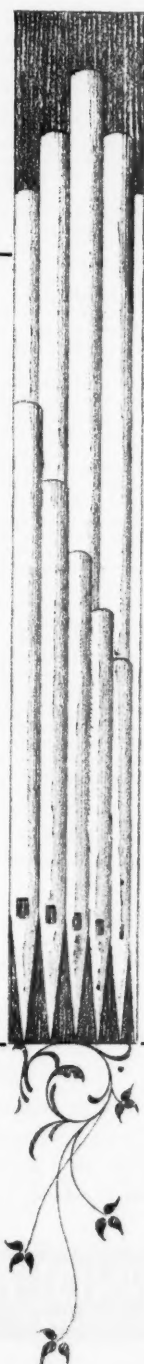
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By WILLIAM LESTER.

"Toccata Jubilant," by Roland Diggle; published by Oliver Ditson Company, Boston.

For a year or more the amount of organ music published in this country has decreased at a rapid rate, until at the present time only an occasional number survives the economical dispositions of the readers and reaches the outside public. This narrowing down of chances for issue has had one good effect—there is much less trash being released than was evident a few years ago. The few pieces that do come out are of a much higher grade than too much of the earlier flow.

A case in point is this new work by Dr. Diggle. He has produced and published prodigally for many years, and in the main he can point with justifiable pride to the catalogue of his works. But nowhere, to my knowledge, has he before reached the high standard of musical craftsmanship, of musical idea expressed and set forth in the opus now a subject of review. It is music of a high order, brilliant (as befits the title), idiomatic, telling in effect and grateful in results to both player and listener.

A scintillating manual passage holds forth over a bold, angular theme set out on the pedals. After the first statement, and a finely developed climax, an intriguing episode leads into the contrasting middle theme. This is a closely woven contrapuntal fabric evidently thought of in terms of the antique "organo pleno." A recapitulation and intensification of the principal theme serves as a climax for the large-scale work and brings the piece to a sonorous and triumphant close.

The composer is to be congratulated on his first-class achievement—such virile organ music is all too rare; the more is it to be welcomed when, as in this case, it makes its appearance. This particular piece cannot help but be popular and to win a wide hearing.

"Notre Dame on a Summer Day," suite for organ by Russell Sniwell Gilbert; published by the White-Smith Music Publishing Company, Boston.

Three movements, issued separately, make up this attractive suite. Listed in due order the titles run: "Sunrise on a Window," "Birds Among the Spires" and "Sunset Shadows." The first piece is a beautifully worked-out development of an undulating theme, set against a moving melodic counterpoint. It is simple in construction and mold, but the composer has succeeded in achieving real beauty in its graduated rise to a fine climax and consequent curve downward again. The second piece is of more obvious type—of scherzo quality. The closing number is in the nature of a nocturne. The solo is set in the more sombre lower registers and the dynamic levels are kept on the quiet side.

All in all a fine set of pieces, artistically well worth while, musically interesting and of practical value for service or recital use.

"Aquarelle," for organ, by John L. Sedlacek; published by J. Fischer & Bro., New York.

A simple melodic piece of no great distinction, built on a two-bar theme of undulating character. The harmonic structure has an individual twang to its

Miss Alyce Vandermeij



MISS ALYCE VANDERMEIJ has been playing some unusually interesting daily radio recitals at Grand Rapids, Mich., which are broadcast by station WASH. These broadcasts were begun about a year ago and have been so favorably received that they are considered a very important feature of the offerings of this station. Miss Vandermeij plays the programs on the Wurlitzer organ at Calvary Church, Grand Rapids, and they are given every weekday from 11:30 to 12:30. On March 14 she played a program of compositions by T. Tertius Noble, including five of his chorale preludes. Recently she gave a Widor program, playing among other selections movements from three of his symphonies. A Bach program consisted of such works as the Toccata and Fugue in D minor, the Fugue in D major and several chorale preludes. There have been programs also devoted to Dubois, Schubert, Schumann, Mozart, Guilman, Faulkes, Hollins, Bonnet, Rheinberger, Mendelssohn, Lemmens, Lemare, Saint-Saens and others. Miss Vandermeij is organist of Central Reformed Church.

idiom, coupled with a halting sort of awkwardness in the movement of the parts.

Choral Postlude, Caprice; two pieces for organ by W. D. Armstrong; published by Theodore Presser Company.

Two attractive numbers cast in diatonic mold, simple as to form and attractive in melodic thought. The postlude is a straight-away essay in march form. The Caprice is sub-titled "Contrasts," a worthy suggestion as to the character of the number.

Organists at four Moberly, Mo., churches played compositions of T. Tertius Noble, whose fiftieth anniversary of church service was being celebrated, at services March 15. At the Central Christian, Fourth Street Methodist and Coates Street Presbyterian Noble compositions were presented at the morning hours by the organists, Mrs. W. F. Wigginton, Mrs. Lee Reynolds and Mrs. E. J. Yowell, respectively, and in the First Baptist Church the organist, Mrs. Leo Eisenstein, played Noble numbers at both morning and evening services.

Louis B. Denley of Rockville, Conn., has handed in his resignation as organist and musical director of the Baptist Church because of ill health. Mr. Denley has served this church for over thirty years.

Events in Buffalo; Recital for Guild by Harry W. Stratton

By HELEN G. TOWNSEND

Buffalo, N. Y., April 21.—The April meeting of the Buffalo chapter of the American Guild of Organists was held Sunday afternoon, April 19, at the Church of the Atonement, John F. Hartman, organist. A recital was given by Harry W. Stratton, dean of the chapter, who played the following program: Sinfonia alla Toccata, "Wir danken Dir, Gott," Chorale Prelude on "Nun Komm der Heiden Heiland" and Chorale Prelude on "Herr Jesus Christ, Dich zu uns wend"; Bach; Fugue in G, Rheinberger; Chorale in E, Franck; "Overture Triomphe," Ferrata; "Chant de Mai," Jongen; Scherzo, Widor; Nocturne, Miller; "Easter Morning on Mount Rubidoux," Gaul.

A short business meeting followed the recital.

On Palm Sunday the combined choirs—senior and junior—of Christ Evangelical Church presented the liturgy cantata "The Message of the Cross," by Greene-Scott, under the direction of Susan Heller Spaulding, organist.

On Sunday evening, March 29, the choir of St. Mary's-on-the-Hill Episcopal Church sang Stainer's "Crucifixion" under the direction of Arnold Cornelissen, organist and choirmaster.

On Monday evening, March 30, the choir of the Lafayette Presbyterian Church, augmented by soloists from other choirs, sang Handel's "Messiah" under the direction of William J. Gomph, organist and choirmaster.

DeWitt C. Garretson is continuing his fifteen-minute organ recitals at St. Paul's Cathedral on Monday, Wednesday and Friday at 12:40 noon. These recitals are broadcast from station WBEN. The following programs have been played among others:

March 26—Sonata in C minor (Andante and Finale), Ralph Baldwin; Concerto No. 5, F major, Handel.

March 31—Five Chorale Preludes, Bach.

April 2—Toccata and Fugue in D minor, Bach; Chorale Prelude, "Nun komm, der Heiden Heiland," Bach; Menuet, Boellmann.

An Easter musical service was given on Sunday evening, April 5, at the Parkside Lutheran Church by the Parkside quartet, Harry W. Whitney organist and director, assisted by Mildred Laube Knapp, harpist; Harriet Lewis, violinist, and J. Howard Zwicky, tenor.

On Sunday evening, March 29, Trinity Episcopal Church choir, under the direction of Seth Clark, organist and choirmaster, sang the cantata "The Man of Nazareth," by James H. Rogers.

The Richmond Avenue Methodist Church chorus and quartet choir sang

Dubois' "Seven Last Words" Sunday evening, March 29, under the direction of Mrs. Frans A. Thomsson, soprano and director, with Mrs. Mabel Laird Huber at the organ.

The Saturday Lenten musical service at St. Paul's Cathedral on March 28 was given by the cathedral choir, DeWitt C. Garretson, organist and choirmaster.

A cantata, "Christ Victorious," by Roy E. Moelte, was given by the choir of the Episcopal Church of the Holy Communion, Mrs. Louis Schiesel, organist and director, on Easter Sunday evening.

MANY CANTATAS IN DETROIT

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

Detroit, Mich., April 19.—Palm Sunday marked the conclusion of the organ recitals which have been given during the Lenten season at the Jefferson Avenue Presbyterian Church by Dr. Alle Zuidema; at Central Woodward Christian Church by Marian Van Liew and the Central Methodist Church by Guy Filkins. All reported unusual attendance and interest in this season's programs.

Detroit choirmasters seem to have the same ideas when it comes to selecting Lenten cantatas for Palm Sunday and Holy Week. Stainer's "Crucifixion" was sung at the First Presbyterian Church, the North Woodward Congregational, the Iroquois Avenue Christ Lutheran and Eastminster Presbyterian. "From Olivet to Calvary," by Maunder, was sung at the First Congregational. Dubois' "Seven Last Words" was given by the choirs of Central Methodist, St. Paul's Cathedral and the Metropolitan Methodist Churches. Christ Episcopal chorists sang the Bach "Passion of Our Lord" according to St. Luke.

Many varied and interesting cantatas comprised the Easter music sung in Detroit churches. "From Death to Life," by Shelley, was sung by the Cadillac Boulevard Presbyterian choir under the direction of Mrs. D. F. Niemeyer. The Fort Street Presbyterian chorists and quartet, directed by Jason Moore, sang Gaul's "The Holy City." "The Messiah Victorious," by Hammond, was presented by the choir of the Woodward Avenue Baptist Church, of which Charles Wuerth is the organist. The First Congregational quartet and chorus sang "Easter tide," by Gaston Borch, Raymond Jacobs directing. Under the direction of Austin Chambers, Petrie's "The Greatest Love" was sung at the Central Woodward Christian Church.

At St. Mark's Episcopal Church Manney's "The Resurrection" was given by a choir of seventy voices. "The Paschal Victor," by Matthews, was sung at the Central Methodist Church by the double quartet and Central chorists. The chorists, an organization only five months old, sang "Unfold, Ye Portals" ("Redemption") and the Mozart "Gloria" in an acceptable manner.

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The independent use of the stops or pistons is not interfered with, and as the concealed cylinder has a dialed knob visible on the console, by turning this knob the sequential stop changes may be reversed or moved forward without using the spacing bar, thus permitting the repetition or omission of any program number.

Young New York Organist a Suicide.

Alfred Dressler, 19 years old, a freshman at New York University and organist for the last three years at Christ Episcopal Church, Bronxville, N. Y., plunged to his death early on the morning of April 7 from the window of his room on the eighth floor of the Hotel New Yorker. Mr. Dressler was appointed organist at Christ Church at the age of 16. The Rev. Charles W. Robinson, rector of the church, lauded the young man's musical abilities, especially as an organist. His musical talent, combined with his cheerful disposition and genial social qualities, it was said, had won for him great esteem among the parishioners of Bronxville. Young Dressler was graduated from the Roosevelt High School

in Yonkers with the class of '29. He was taking an academic course at the university.

The thirteenth community concert by the Choir Ensemble Society of Johnstown, Pa., of which Edward A. Fuhrmann is conductor, was given at the Garfield Junior High School auditorium March 16. Four compositions of Boris Levenson and Charles Gilbert Spross' cantata "The Word of God" were presented. This chorus is a unique organization whose work has attracted much attention. It is "for all the people of Johnstown—the rich and poor of all colors and creeds."

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Music of Easter Day in the Churches of America Reviewed

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

One of the New York newspapers has been receiving letters since Easter on the state of ecclesiastical music in that city. As I happened to be in the metropolis that Sunday, I not only heard some music but collected a number of programs and bought the issue of the newspaper in question which contained an entire page of service lists. These last I have studied with results which may be interesting to my readers.

In the first place, I must admit that there are a considerable number of organist-choirmasters whose repertoire seems still decidedly Victorian; such old anthems of the past century as Stainer's "They Have Taken Away My Lord," Vincent's "As It Began to Dawn," and Cobb's "I Heard a Great Voice" are still in wide use. The best of them, "As It Began to Dawn," was used in four churches, and it is the one which needs no apologies. I even found Warren's "Magdalene" listed—a work for whose title and publisher one of our progressive young organists wrote me early in the season; he sent me the first phrase which a venerable lady had hummed to him—quite accurately.

But the men who send their programs to the newspaper are not all or even in significant number Victorians. The most popular anthem on the lists was Dickinson's arrangement of the Spanish Easter carol, "In Joseph's Lovely Garden" (Gray), which was sung in eleven churches; the second choice was Dickinson's edition of the Norwegian carol, "This Glad Easter Day" (Gray), with a score of seven; while for third place, with a score of five, I noted Dickinson's arrangement of Reimann's "By Early Morning Light"—a favorite of my own—and the late Dr. Parker's sonorous "Light's Glittering Morn" (G. Schirmer). Dr. Dickinson is the presiding genius of New York's Easter celebration musically this year; beside the three numbers already listed, I found the following, all published by Gray:

"White Lilies of the Lord," 2.
"The Promise of Resurrection."
"The Lord Is Risen."
"O Anxious Hearts." (Basque)
"Easter Litany."
"Joyous Easter Song." (Pludde-
mann) 4.
"When the Dawn Was Breaking."
(Polish)

Perhaps Harvey Gaul ran next in popularity with his fine series of carols published by Ditson:
"Three Men Trudging," 2.
"When the Children Went to Play."
(Alsatian) 2.
"Three Holy Women." (Normandy)
"Spanish Easter Procession."
"Ice Has Gone." (Kopolyoff) 2.
"The Three Lilies." (French). Pub-
lished by G. Schirmer.

Dr. Parker was represented by "Christ Our Passover" (2) and "Behold, Ye Despisers" (both Gray), as well as by "Light's Glittering Morn." I was surprised to find mentioned only once an anthem by Dr. Chadwick which was very popular ten or fifteen years ago, "Shout, Ye High Heavens." Their English contemporary, the late Dr. John E. West, is represented by three anthems, "Unto the Paschal Victim" (Novello, 4 votes), "Awake, with Holy Rapture Sing" (Novello), and "Most Glorious Lord of Life" (Novello).

Living American composers were represented, though I regret some important omissions from the following lists—notably the compositions of James and Candlyn:

Andrews—"O Sons and Daughters." (Gray)
Clokey—"Hymn Exultant." (Gray) 2.
Barnes—"Long Ago in Holy Land."
H. A. Matthews—"There Stood Three Marys" (G. Schirmer); "Behold the Dawn." (Ditson)

J. S. Matthews—"The Following Love" (Gray); "On Wings of Living Light" (Gray); "The Risen Lord."
Sowerby—"The Risen Christ." (Boston Music Co.)

Noble—"The First Easter Dawn." (Schmidt) 2.

Stewart—"To the Paschal Victim." (Boston Music Co.)
Yon—"Christ Triumphant." (J. Fischer) 2.

Among the modern, English composers represented I noted the following anthems:

Bairstow—"The Promise Which Was Made." (Novello) 3.
Davies—"O Sons and Daughters."
Elgar—"Light of the World." (Novello)
Rowley—"Easter Day."
M. Shaw—"Christ the Lord Is Risen."

G. Shaw—"Spring Bursts Today" (Novello); "With a Voice of Singing"; "The Day Draws On." (Novello)
Thiman—"Let All the World" (Novello) 2; "O Christ, the Heavens' Eternal King" (Novello); "The Strife Is O'er." (Novello) 2.

The following Easter cantatas were presented:

Gaul—"The Holy City."
Manney—"The Resurrection." (Ditson)
Marks—"Victory Divine." (Presser)
H. A. Matthews—"Life Everlasting." (G. Schirmer)
Rogers—"The New Life." (Ditson)
Stevenson—"Easter Eve and Morn." (Ditson)
Stoughton—"The Resurrection and the Life." (White-Smith) 2.

The organ numbers were varied, with such old favorites as Ravanello's "Christus Resurrexit" (J. Fischer) in evidence. Harvey Gaul's fine "Easter Morning on Mount Rubidoux" (J. Fischer) was played by three leading organists. Among other American compositions I noted Mark Andrews' "March on Easter Themes" (Gray), played twice, and Mueller's "Paean of Easter" (White-Smith), played twice.

I cannot guarantee the accuracy of all the publishers listed above, for I have not time to look up such a list, and my overcrowded memory is "fashed" with a big book on Scottish literature which I just published. But most of the guesses are probably right.

Before I leave New York I want to give you the programs of three Presbyterian churches, with the assertion that if these congregations were not uplifted by the music, they should be interred:

First Presbyterian (Dr. W. C. Carl).
Sowerby—"The Risen Christ."
Liszt—"Alleluia" (women's voices).
Basque—"O Anxious Hearts."
M. Shaw—"Christ the Lord Is Risen."
J. S. Matthews—"On Wings of Living Light."
Sixteenth Century—"Easter Song."
Bach—"Alleluia, Christ Is Risen."
West—"Wake, with Holy Rapture Sing."
Shaw—"Spring Bursts Today."
Liszt—"O Sons and Daughters."
Ancient—"Now Christ the Lord Is Risen."
Vulpius—"An Easter Alleluia."
Old Spanish—"Feet Not, Be of Good Cheer."
Matthews—"The Risen Lord."
Madison Avenue Presbyterian (Seth Bingham).

Twelfth Century—"Christ the Lord Hath Arisen."
Spanish—"In Joseph's Lovely Garden."
Donostia—"Flowery Easter" (women).
Traditional—"This Joyful Eastertide."
Kopolyoff—"Ice Has Gone from All the Rivers."
Norwegian—"This Glad Easter Day."
Brahms—"Mary Magdalene."
Handel—"Hallelujah Chorus."
Brick Presbyterian (Dr. C. Dickinson).
Vulpius—"Christ Is Risen."
Liszt—"Resurrection."
Norwegian—"This Glad Easter Day."
Spanish—"In Joseph's Lovely Garden."
Liszt—"Easter Song of the Angels."
Gaul—Handel—"Today Is Christ Arisen."

Yon—"Christ Triumphant."
Traditional—"Joyous Easter Song."
Dickinson—"Easter Litany."
Bohemian—"The Lord Is Arisen."
The programs from Dr. Carl represent the choral music of three services; from Dr. Dickinson two; from Mr. Bingham one.

And now to survey the rest of the country briefly. I am not at all sure that Chicago or Grand Rapids or Philadelphia did not have better music than New York; I was simply using that city because a large number of programs were available to me. There were some churches where rather unique programs were given. I give two specimen lists from churches where at Easter an effort was made to give a musical meditation on the life of Christ. Similar attempts have been recorded

before in this journal; you may like to compare this year's with those you have clipped from former issues:

Central Methodist, Yonkers, N. Y. (H. E. Wood).

The Prophecy of the Birth—Bass, "The Voice in the Wilderness," Scott.
The Birth—Slovak Carol, "Alleluia, Christ Is Born," arranged by Kountz.

His Mother—Soprano, "When I View the Mother," Voris; "The Dream of Mary," Parker.
The Child Jesus—Choir, "Christ When a Child," Tschakowsky.

A Lesson from the Sermon on the Mount—Alto, "Consider the Lilies," Maunder.
His Triumphant Entry—"When o'er the Steep of Olivet," Maunder.

The Demand for Crucifixion—Choir, "And the People Clamored," Dubois.
The Mockers—Choir, "Thou Wouldst Fain Destroy the Temple," Dubois.

Veneration of the Crucified—Choir, "Christ, We All Adore Thee," Dubois.
The Triumph of Resurrection—Choir, "Easter Song," Fehrmann-Dickinson.

In this presentation the narratives were given by one representing an angel, while the organ played softly with all lights out except a spot-light on the angel. (Upon this last feature I reserve judgment.)

First Presbyterian, Greensboro, N. C. (G. M. Thompson).
The Annunciation—Trio, "To Mary Gabriel Was Sent," Bearnais, Thirteenth Century.

The Birth—Senior Choir, "Gloria in Excelsis," Dickinson-Old French.
The Childhood—Women's Quartet, "In the Carpenter's Shop," F. Foster.

Christ and the Children—Contraalto, "I Think when I Read," West; Junior Choir, "Jesus, Friend of Sinners," Dickinson-Grieg.

A Parable—Bass, "The Publican," Van de Water.
A Miracle—Choir, "Fierce Was the Wild Billow," Noble.

A Promise—Soprano, "Come unto Me," Coenen.
The Triumphal Entry—Choir, "Ride on in Majesty," Scott.

The Atone—Tenor, "There Is a Green Hill," Gounod.
The Resurrection—Male Quintet, "In Joseph's Lovely Garden," Dickinson-Basque.

Have you ever wondered whether the editor-in-chief of The Diapason is as up-to-date in his programs as he is in every detail connected with organs and organists? Well, here is his program in part—and the rest is as good. It happened that he celebrated on Easter morning the fortieth anniversary as organist of the First Presbyterian Church in the important Chicago suburb of Lake Forest. I was amazed to find that Mr. Gruenstein commenced playing for that church exactly two months before I was born; I mention this merely to assert that he is the younger man of us two. The flowers on his console represented not only the affection of his church, but the admiration of his colleagues, among whom all readers of this department number themselves. This has been a year of most important anniversaries: Noble Rogers, Truette and Gruenstein head the list. The son of a minister, Mr. Gruenstein has carried on a fine tradition of musical ministry throughout the continent. Here is his program, in part:

Organ—Old Easter Melody, "O Filii," West.
Quartet—"This Glad Easter Day," Dickinson-Norwegian.
Quartet—"All in the April Evening," Mackinnon.
Quartet—"Alleluia, Christ Is Risen," Kopolyoff.
Quartet—"Spanish Easter Carol of the Lambs," Gaul.
Quartet—"In Joseph's Lovely Garden," Spanish-Dickinson.
Organ—"Christus Resurrexit," Ravanello.
Quartet—"The Lord Bless You and Keep You," Lutkin.

Well, here are parts of programs from all sections of the country:

Emmanuel Church, Baltimore (F. Erickson).

Anthem—"O Christ, the Heavens' Eternal King," Thiman.
Ancient Easter Hymn—"At Dawn They Sought," arranged by Hirsch.

Carol—"Three Men Trudging," Gaul-Prevocval.
Carol—"The Three Holy Women," Gaul-Normandy.

Anthem—"O Joyful Sound," Schlieder.
Second Presbyterian, Kansas City (Mrs. R. D. Garver).

Cantata—"Easter Eve and Morn," Stevenson.
St. Mark's, Minneapolis (S. R. Avery).
Anthem—"Christ Our Passover," Macfarlane.
Offertory—"Christ Triumphant," Yon.

Anthem—"Light's Glittering Morn," Parker.

Tabernacle Lutheran, Philadelphia (B. P. Uimer).
Cantata—"Penitence, Pardon, and Peace," Maunder.

Anthem—"The Lord Is Risen," Billings.
Anthem—"On Wings of Living Light," Berwald.

Trinity Church, Elizabeth, N. J. (A. W. Cooper).
Anthem—"By Early Morning Light," Dickinson.

Holy Cross Lutheran, St. Louis (W. Wismar).
Anthem—"The Lord Is Arisen," Dickinson.

Anthem—"Joy Dawns Again," Reimann.
Postlude on "O Filii," West.
Grace Church, Brooklyn Heights, New York (Frank Wright).

Anthem—"Awake, Awake, with Holy Rapture Sing," West.
Anthem—"Light's Glittering Morn," Parker.

Anthem—"Unto the Paschal Victim," West.
Anthem—"Most Glorious Lord of Life," West.

First Congregational, Dalton, Mass. (Kate E. Fox).
Anthem—"Christ Is Arisen," Fehrmann.
Anthem—"Light's Glittering Morn," West.

Carol—"In Joseph's Lovely Garden," Dickinson.
Anthem—"The Strife Is O'er," Andrews.
Austin Presbyterian, Chicago (Alice R. Deal).

Anthem—"Behold, Ye Despisers," Parker.
Anthem—"Hymn Exultant," Clokey.
First Baptist, Rome, N. Y. (C. F. Read).

Anthem—"On Wings of Living Light," J. S. Matthews.
Organ—"Ave Maria" and "Adoration" (new), Wiedermann-Read.
Cantata—"The Redemption," Gounod.
Wesley Methodist, Worcester, Mass. (A. L. Jacobs).

Anthem—"There Stood Three Marys," H. A. Matthews.
Anthem—"This Glad Easter Day," Dickinson-Norwegian.

Carol—"The Three Holy Women," Gaul-Norman Carol.
Anthem—"In Joseph's Lovely Garden," Dickinson-Spanish.

Organ—"Paean of Easter," Mueller.
Anthem—"The Lord Is Risen," Billings (early American composer).
Presbyterian, Jamesburg, N. J. (Ralph E. Marryott).

Organ—"Fantasia on 'Ad Coenam,'" Willan.
Carol—"We Will Be Merry," Praetorius.
Carol—"When the Children Went to Play," Gaul-Alsatian.

Chorale—"Praise Be to God," Hirsch-Vulpius.
Anthem—"Spanish Easter Procession," Gaul.

St. Paul's Episcopal, Albany (Dr. T. F. H. Candlyn).
Anthem—"The Promise Which Was Made," Bairstow.

Anthem—"O Sons and Daughters," Davies.
Carol—"By Early Morning Light," Dickinson.

Church of the Divine Paternity, New York (J. Warren Andrews).
Anthem—"Now Is Christ Risen," Pludde-
mann.
Carol—"This Glad Easter Day," Dick-
inson.

Second Presbyterian, Philadelphia (A. McCurdy).
Anthem—"Behold the Dawn," H. A. Matthews.

Anthem—"O Morn of Beauty," Matthews-Sibelius.
Organ—"Toccata on 'O Filii,' Farnam.
Anthem—"Rejoice, Rejoice," Hirsch-Sixteenth Century.

Anthem—"Awake, Thou Wintry Earth," Bach.
Anthem—"By Early Morning Light," Dickinson-Reimann.

St. Matthew's Lutheran, New York (H. D. Bruening).
Anthem—"By Early Morning Light," Dickinson-Reimann.

Organ—"Toccata on 'Neander,' Candlyn.
St. Mark's-in-the-Bouwerie, New York (W. A. Goldsworthy).

Choral Work—"Dawn in the Garden," Goldsworthy.
Anthem—"Christ Is Risen," West.
Anthem—"The Bells of Easter," Chaffin.

St. Ann's, Sayville, Long Island (A. Hall).
Anthem—"Light's Glittering Morn," Parker.

Duet—"If Ye Then Be Risen with Christ," Wadely.
Organ—"March on Easter Themes," Andrews.

I acknowledge with thanks the receipt of interesting programs from the Church of the Epiphany, Chicago (Francis E. Aulbach); Christ Episcopal, Dallas (Alice K. Ferguson); Blessed Sacrament, Hollywood, Cal.; Welland Avenue United, St. Catharines, Ont. (Dr. F. T. Egener), where Rossini's "Stabat Mater" was per-

formed; St. James' Episcopal, Zanesville, Ohio (W. S. Bailey), and St. Mark's, Chicago (A. C. Evans).

Some of the Lenten programs also were very interesting. As usual, Lloyd Morey had a fine program at his Palm Sunday vespers at Trinity Methodist Church, Urbana, Ill. The second section was Rossini's "Stabat Mater"; the first, sung unaccompanied, included the following numbers:

- Gounod—"For Us the Christ," from "The Redemption."
- Palestrina—"Gloria Patri" and "O Bone Jesu."
- Bach—"Jesu, Priceless Treasure."
- Gibbons—"Almighty and Everlasting God."
- Morey (arr.)—"Jesus Walked This Lonesome Valley."
- Burleigh (arr.)—"Were You There?"
- Wilson—"O Fount of Love."
- Grieg—"Jesu, Friend of Sinners."
- Tschernokoff—"O Bless the Lord."
- James—"We Pray Thee, Gracious Lord."

Among the excellent numbers performed by Dr. D. McK. Williams at St. Bartholomew's, New York, during Lent were the following anthems:

- Bach—"Jesus, Joy of Man's Desiring."
- Holst—"Silence in Heaven."
- Parker—"Most Mighty, Most Holy."
- James—"By the Waters of Babylon."
- Beach—"Thou Knowest, Lord."
- Webbe—"Lord, Let Thy Spirit."
- Baumgartner—"My King Rode In."

At one of his 4 o'clock organ recitals, March 22, Charles F. Black played the following numbers at the First Presbyterian Church of Jamestown, N. Y., with the general title of "Via Dolorosa": Shure—"The Garden of Gethsemane"; Maleingreau—"The Tumult in the Praetorium" and "The March to Calvary"; Wagner—"Good Friday Spell"; Bizet—"Agnus Dei"; Beethoven—"In questa Tomba"; Dupre—"Resurrection."

I quote this organ recital because it embodies an idea that I have advocated of making the recitals during Lent definitely centered on religious meditations of a specific sort.

At St. James' Church, Chicago, Leo Sowerby performed on Good Friday a setting of the Passion by Charles Wood, a work which I have never heard, but should like very much to hear interpreted by so distinguished an exponent of modern music.

A good many cantata programs reached me this Lent. I mention as examples merely, for this article must close, the delightful little cantata by Rogers, "The Man of Nazareth," at the Second Presbyterian Church of Kansas City, and two Maunder cantatas at Emmanuel Reformed Church, Hanover, Pa. (T. L. Wilcox)—"Penitence, Pardon and Peace" and "Olivet to Calvary."

I will report two or three other programs of great interest next month.

Frederick C. Mayer



Photograph by Underwood & Underwood

FREDERICK C. MAYER'S spring series of organ recitals in the cadet chapel at the United States Military Academy at West Point, N. Y., is scheduled for Sunday afternoons, April 12, May 10 and June 7. Mr. Mayer is completing his twentieth year as organist and choirmaster of the military academy. The Möller organ, which consists of more than 12,000 pipes, is one of the largest instruments in the world. The appearance of the chapel interior is greatly improved through the presence of the new organ screens for the east gallery section. These screens, carved by the Irving & Casson Company, with display pipes made by M. P. Möller, Inc., were designed by E. Donald Robb, one of the architects of the Washington Cathedral. The screens have recently been completed and were dedicated in the chapel on Palm Sunday to the memory of the women of the army.

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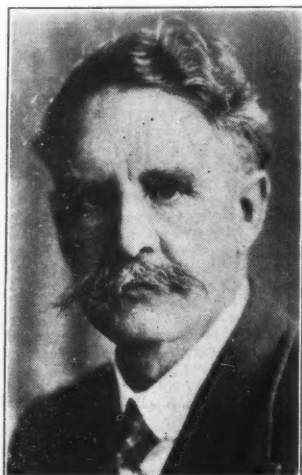
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William C. Webb



PROFESSOR WILLIAM C. WEBB, F. R. C. O., recently appointed organist and director of music at Christ Church Cathedral, New Orleans, as previously announced in The Diapason, came to America from London in August, 1928, to take the position of organist at Lawrence College, Appleton, Wis., and head of the organ department at Lawrence Conservatory of Music, as well as organist at the First Methodist Episcopal Church of Appleton.

Mr. Webb began his musical career as a choir boy, at the age of 7, in Esher Parish Church, Surrey, England. Esher is mentioned in the Domesday records. The parish covers a large area and the church is a massive stone building, having a splendid three-manual Walker organ. The congregation is large and influential and the Duchess of Albany, Lord Esher and other titled persons attended this church. Having a good voice he soon became solo boy. After studying the organ with the organist at that time, J. E. Adkins, later of Preston Parish Church, Webb was eventually appointed organist and choirmaster, thus breaking an established rule at Esher Parish Church that the organist must have been a student of the organist to his majesty, the king, at St. George's Chapel, Windsor Castle. Mr. Webb became a student of organ, piano, singing and theory at the Guildhall School of Music, London, and later studied with Dr. Madeley Richardson at Southwark Cathedral, London.

Professor Webb has given many recitals, one before King George, who personally congratulated him on his performance. He has also played on the large organs at the Crystal Palace, Queen's Hall and Alexandra Palace, among other places, but he says one of the most nerve-racking experiences he ever had was when opening a rebuild at an old church in Harrow, Middlesex. Pulling out one of the stops on the old tracker instrument, about two feet came through and then the front of the organ case gradually leaned forward.

As a choral and orchestral conductor Professor Webb has achieved marked success. On one occasion, at a competitive festival, three of his choirs—ladies' voices, mixed voices and a choral society—each won the premier prize. As a teacher he has been successful, several of his students now holding important positions; one is a professor at the Royal Academy of Music, London, and others are playing in important London churches.

In New Orleans, where he succeeded Edward Austin, F. R. C. O., the blind organist, Mr. Webb has already established himself and has received high commendation from Dean Nes, himself a musician, playing organ, piano and violin. He gave two recitals recently, one at Natchez and the other at Baton Rouge, La.

The Chicago office of M. P. Möller, Inc., has closed contracts with Grace Reformed Church of Detroit, Mich., and the First Presbyterian Church of Alpena, Mich., for two-manual organs.

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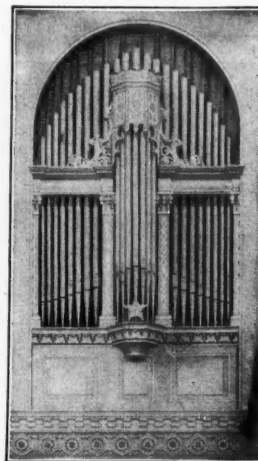
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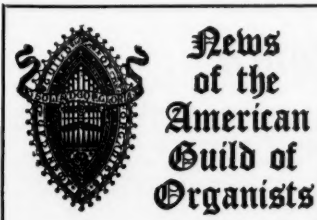
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News of the American Guild of Organists

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

New England Chapter.

Since the last report in *The Diapason* there have been two public services and a public recital under chapter auspices. Of these services, the first took place at Tabernaacle Church, Salem, Mass., the music being performed by the choir (C. Francis Woods, choir-master), by Mrs. Ethel P. Bragdon, organist, and by guest organists of the chapter—Francis W. Snow, Albert W. Snow and Homer Humphrey, who played the prelude, offertory and postlude respectively.

The other service, at the Second Church in Boston (1649), was under the charge of Homer Humphrey, organist and choir-master of that church. The unaccompanied singing by the mixed chorus was of particularly high excellence. The choral numbers were: "Let All the World in Every Corner Sing," T. T. Noble; Cherubim Song, Tschaiakowsky; "Jesu, dulcis Memoria," Rheinberger, and "Our Father," Verdi. The prelude was played by Dowell P. McNeill, the offertory by Ruth E. Bailey and the postlude by Albert W. Snow.

The recital at the Harvard Club of Boston Sunday afternoon, March 22, consisted of organ solos and piano solos, the organist being Maurice C. Kirkpatrick, lecturer in music and organist and choir-master at Wellesley College, and the pianist Elizabeth Siedoff, recitalist and lecturer on musical subjects. There was a large audience, and the program's especially contemporary interest was characteristically and effectively brought out.

On April 27, at the rooms of the Harvard Musical Association in Boston, the New England chapter tendered a reception to Everett E. Truette, our friend and former dean and the teacher of many of our members, in commemoration of his fifty years as an organist and his long and eminent career as a teacher of the organ.

The performance at the Central Congregational Church, Boston, in March, of Horatio Parker's cantata, or musical morality play, "The Dream of Mary," called to memory the years in which Dr. Parker was organist and choir director of Trinity Church, Boston. The work was given twice, scenically and with solo voices, chorus and organ, by the department of fine arts in religious education, Boston University. Harold Jackson Bartz, F. A. G. O., was the organist.

On Sunday afternoons in Lent Francis W. Snow, organist and choir-master of Trinity Church, Boston, presented great masterpieces of organ music in a series of five recitals. The first program included pieces by composers before the time of Bach; the second, some compositions of Bach; the third, some works of Cesar Franck; the fourth was devoted to works of Widor and the fifth to liturgical music of various periods.

Raymond C. Robinson, F. A. G. O., the dean of this chapter, has, through the season, given a weekly noon-hour organ recital at historic King's Chapel, in the downtown district, on Mondays, playing programs that represent the organ classics, along with well-chosen numbers by modern masters.

The passing on of George W. Chadwick, early in April, will occasion many reviews of his honored career as an American composer of orchestral, choral and other works and as a teacher. Among the members of the New England chapter the older ones recall the years when Mr. Chadwick was organist and choir director of the Universalist Church on Columbus avenue,

Boston, writing anthems that, through their excellence, became necessities in the better quartet and chorus choir libraries throughout this country, and composing choral works of important worth and orchestral works that found a welcome on symphonic programs in America and abroad. We remember him also as one of the founders of the New England chapter. At the service for Mr. Chadwick, at Trinity Church, Boston, Francis W. Snow played a Bach chorale prelude, "Schmücke Dich, O liebe Seele", and a movement from one of the trio-sonatas, and there was performed with organ accompaniment the slow movement of the Concerto for Two Violins, by Bach.

ARTHUR H. RYDER, Secretary.

Rally of Missouri A. G. O.

Missouri organists held an enthusiastic rally on April 27 at Columbia, the seat of the state university, under the auspices of the Missouri A. G. O. chapter, as announced previously in *The Diapason*. A full account of the occasion will appear in the June issue. The meeting was held at the invitation of Dean James T. Quarles of the school of fine arts of the university. The recitalists were Harry E. Cooper, F. A. G. O., of Kansas City, Daniel R. Philippi of St. Louis and Edward Eigenschenk of Chicago. Powell Weaver of Kansas City led a discussion of chorus choirs. Dinner was served for the visitors and they were invited to a recital by Claire Dux in the evening.

Missouri Chapter.

The chapter was entertained Monday evening, March 30, at the Third Baptist Church, St. Louis, with Miss Catherine Carmichael as hostess. Miss Carmichael is to be commended for her very excellent work she did with her choir in the program presented for the chapter's entertainment. Her organ solos, played with great taste, brought out all the beauties of the fine new Kilgen organ, which, it is safe to say, is one of the most beautifully voiced instruments in the city of St. Louis.

Texas State Convention May 13.

The Texas chapter held its monthly meeting April 9 at the First Presbyterian Church, Dallas. The business session was in charge of the dean, Mrs. Walter Alexander, and consisted mainly of reports of standing committees and officers. The state convention, to be held at Fort Worth May 13, was announced. The following were appointed for the civic music campaign: Mrs. G. C. Cochran, Mrs. J. E. Reeves, Mrs. Ernest Peoples, Mrs. A. L. Knaur, Mrs. Beverly Roberts, Mrs. Charles Mitchell, Miss Carolyn Schadek and Miss Clara Dargan.

Miss Anita Hansen was leader for the program, which was as follows: "Modern French Organs and Organists," Mrs. Howard Beasley; Scherzo from Sonata 5, Guilman, and "Variations de Concert," Bonnet (Mrs. George Cochran, organist Central Congregational Church); Andantino, Quef (Mrs. Ernest Peoples, organist and choir director, Oak Cliff Presbyterian Church); "Piece Heroique" (for organ and piano), Franck (arranged by Schwab) (organ, Alice Knox Fergusson, A. A. G. O., Christ Episcopal Church; piano, Grace Switzer, A. A. G. O.).

Mrs. Homer Chapman was elected a delegate to the State Federation of Music Clubs convention at Temple, April 22.

Members present were Mesdames Alexander, Beasley, Chapman, Cochran, Gharis, Price, Peoples, Reed, Sewell and Simmons, Misses Fergusson, Frost, Dargan, Hammons, Hansen, Schadek and Switzer and George Bentley and Maury Jones. Mrs. J. L. Price, A. A. G. O., was hostess.

Fort Worth, Tex., Branch.

The Fort Worth branch met for its monthly recital and dinner March 23 at the Baptist Seminary. William Barclay acted as host for the dinner. Miss Helen Ewing, regent, presided over the business meeting. Each member answered roll-call by naming his favorite modern organ composition. The following organ program was given in the music building: Toccata and Fugue in D minor, Bach; Serenade, Rachmaninoff-Kraft; "Marche Religieuse," Guilman (May Belle Boaz); Scherzo in D minor, Federlein; Barcarolle in E minor, Faulkes; Toccata in D minor, Nevin (W. Glen Darst); Concerto in

A minor (first movement), Grieg (Helen Boren, pianist; orchestral score played on the organ by William Barclay); "Chant de May," Jongen; "Marche Slav," Tschaiakowsky (William Barclay). Mrs. W. Glen Darst, soprano, sang two groups of solos.

Northern Ohio Chapter.

The Northern Ohio chapter, meeting at Griese Memorial Chapel, The Temple, Cleveland, April 20, was fortunate to have as its speaker Dr. Charles E. Clemens, professor of music at Western Reserve University from 1896 to 1930 and an outstanding personage in musical circles. Dr. Clemens spent three months in England last summer, and his address to us concerned the organic side of his visit. Born in Plymouth, England, Dr. Clemens played the organ at the age of 8, and his description of the first three organs on which he practiced, all one-manual instruments, was delightful. He told of some of the organs in the churches and cathedrals in which he played. In England there seems to be a more general distribution of music among amateurs. The majority of people there study music for the love of it rather than to pursue it as a profession.

After the formal meeting cakes and punch were served, and we were privileged to make a survey of the temple and the organ.

The Northern Ohio chapter wishes to announce that its membership has reached 296.

MARGARET RHODEHAMEL.

Indiana Chapter.

The Indiana chapter met March 24 at the Methodist Church in Greencastle as guests of the De Pauw chapter. The monthly dinner was followed by a business meeting, with Cheston L. Heath, dean, presiding. We then adjourned to the auditorium for the service-recital played by three members of the De Pauw chapter. They were assisted by the choir of the Methodist Church. The program follows: Variations on a Noel, for Organ, Dupre (Miss Fonda Hollinger); "O Wisdom," Noble (choir); Menuet, Dethier; "Echo," Yon, and "Sunshine" (Toc-

cata), Swinnen (Miss Rachel Dean); "Sheep and Lambs," Mackinnon (choir); "Vermeland," Hanson; "Corrente e Siciliana," Karg-Elert, and "Carillon-Sortie," Mulet (Miss Adeline Kriege).

Mrs. HOWARD L. CLIPPINGER, Secretary.

Tampa, Fla., Branch Hears Siewert.

The second annual Guild service of the Tampa branch was a beautiful and a very impressive one. Rich red gladioli, orange calendulas and honeysuckle were the flowers arranged by Mrs. W. H. Deuber. The service, held at the First Christian Church April 15, was brief, preceding the organ recital played by Herman F. Siewert, F. A. G. O., dean of the Florida chapter. The prelude was played by Mrs. Nella A. Crandall, organist of the church, who was also accompanist for the soloist, Mrs. George F. Hayman, organist at the Seminole Heights M. E. The declaration of the Guild principles was read by the regent, Mrs. H. B. Lenfestey. At the close of a three-minute address by the pastor, Dr. Nance, he introduced Mr. Siewert. Mr. Siewert's program was composed of music of a lighter character than is his custom, due to requests, in an effort to interest the public in organ music. The program follows: "War March of the Priests," Mendelssohn; "At Evening," Kinder; Chorale Prelude, "In Thee Is Gladness," Bach; Overture to "Orpheus," Offenbach; Scotch Fantasia, Macfarlane; "The Angelus," Massenet; "Will-o'-the-Wisp," Nevin; "Liebestraum," Liszt; Toccata from Fifth Symphony, Widor.

The choir of the First Congregational Church, St. Petersburg, Fla., has twice repeated the cantata "Esther," by Stoughton. The costumes were gorgeous and capacity audiences attended each performance. Mrs. Charlotte Pratt Weeks was organist for the performance and had a difficult task, as she was seated at the console far above the players, who were on the pulpit platform. This cantata was presented in Tampa at the Municipal Auditorium April 6, with Mrs. Weeks at the piano. Mrs. SAM M. KELLUM.

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EASTMAN SCHOOL OF MUSIC ROCHESTER, N. Y.

Programs of Organ Recitals of the Month

John Harms, Concord, N. H.—In a recital at the Independent Presbyterian Church of Savannah, Ga., March 24, Mr. Harms, organist and choirmaster of St. Paul's School, Concord, played the following program: Passacaglia and Fugue in C minor, Air for G String, and "Be Glad Now, All Ye Christian Men," Bach; "Behold, a Rose Is Blooming," Brahms; Canon in B minor, Schumann; Chorale in A minor, Franck; "Tu es Petrus," Mulet; Prelude to "La Dama de Elia," Debussy; Toccata on "Ave Maris Stella," Dupre; Finale from First Symphony, Verne.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe played a Bach program for the first part of his recital in the South Congregational Church March 24. The compositions played included: Concerto (D minor) after Vivaldi, Vivace (Second Trio—Sonata), Three Chorale Preludes ("To God Alone Be Praise," "O Lamb of God, Most Holy," and "Lord Jesus Christ, Turn unto Us"), and Prelude and Fugue (Great G Minor), Bach; "Sunday Morning on Glion," Bendel-Stanley; Psalm-Prelude, No. 1, Howells; Good Friday Scene ("Parsifal"), Wagner.

On March 31 Mr. Beebe gave a recital on the four-manual Casavant organ in the Church of the Holy Trinity at Middletown, Conn. His program was as follows: Prelude and Fugue (Great G minor), Three Chorale Preludes, Siciliano (Flute Sonata), and Sarabande (Cello Suite), Bach; Larghetto (Clarinet Quintet), Mozart; Prelude, Debussy; Psalm-Prelude, No. 1, Howells; "Good Friday," Malling; Good Friday Scene ("Parsifal"), Wagner.

Arnold S. Bowman, Harrisburg, Pa.—Mr. Bowman gave a recital in Salem Lutheran Church at Oberlin, Pa., March 9. He is organist and choir director of the church. Assisting Mr. Bowman was John W. Wilson, baritone soloist of St. Stephen's Episcopal Church, Harrisburg, and formerly of the Chicago Civic Opera Company. Following was the program: Third Sonata, in C minor, Gullmunt; Pastoral, Fote; "O Sacred Head Now Wounded," Bach; Prelude and Fugue in E minor, Bach; "Christus Resurrexit," Ravanello; "Romanze," Svendsen; Allegro from First Sonata, Borowski.

Godfrey Hoffmann, Brooklyn, N. Y.—In an "hour of organ music" at Bethlehem Lutheran Church Sunday evening, April 12, Mr. Hoffmann's numbers included: "Grand Choeur," Chauvet; Prelude, Fugue and Variation, Franck; "Suite Gothique," (Chorale and "Priere"), Boellmann; Sonata No. 3 (Allegro; Adagio), Gullmunt; "Chant Seraphique," Gullmunt; Toccata and Fugue in D minor, Bach; Four Chorale Preludes, Bach; Reverie, Strauss; "The Primitive Organ," Tom; Adagietto from "Suite L'Arlesienne," No. 2, Bizet; Sonata No. 2, Mendelssohn; Air from "Orpheus," Gluck; "Dreams," McAmis; Prelude in D minor, Clerambault; Symphony No. 4 (Andante Cantabile; Finale), Widor.

George W. Needham, A. A. G. O., Leona, N. J.—In a recital at the Presbyterian Church Sunday evening, April 19, on which occasion Mr. Needham was assisted by Mrs. Jay A. Weber, soprano; Miss Ruth Fisher, cellist, and Arthur B. Toan, Jr., violinist, the following program was presented: Allegro con moto from Sonata, Op. 25, Whiting; Adagio in A minor, Bach; "Lead, Kindly Light" (with accompaniment of violin, organ and cello), Rachmaninoff; Third Sonata, Gullmunt; Allegretto Espressivo, Grieg; Allegretto Amoros, Goldmark; "In Hadrian Square," Homer Whitford; Toccata and Fugue in D minor, Bach.

Marion Hutchinson, F. A. G. O., Minneapolis, Minn.—Miss Hutchinson played the following program in a recital at the Central Lutheran Church Sunday afternoon, April 12: Prelude and Fugue in A minor, Bach; Chorale Prelude, "Machs mit mir, Gott," Karg-Elert; "Dialogue," Clerambault; "Grande Piece Symphonique," Franck; "Aberlind," Schumann; "Cortege et Litanie," Dupre; "Adoration" and "Verset des Psaumes" ("Vesper du Commun"), Dupre; "Carillon-Sortie," Mulet.

Fred H. Parker, Columbia, S. C.—In a recital March 24 dedicating the new organ built by M. P. Miller at the First Baptist Church of Batesburg, S. C., Mr. Parker, organist and director at the First Presbyterian Church of Columbia, played this program: Prelude in B flat major, Bach; First Movement from First Sonata, Borowski; "Night," Jenkins; "Evensong," Johnston; "Will-o'-the-Wisp," Nevin; "March of the Priests" (from "Athalie"), Mendelssohn; "Deep River," arranged by Gillette; Sortie in F major, Rogers.

Daniel R. Philipp, St. Louis, Mo.—In a recital at Christ Church Cathedral Sunday afternoon, March 29, Mr. Philipp played: Chorale, "Ein Feste Burg," Luther; Pastoral in A major, Gullmunt; Adagio from "Moonlight" Sonata, Bee-

thoven; "Marche Russe," Schminke; Intermezzo from "Cavalleria Rusticana," Mascagni; "The Swan," Saint-Saens; "Grand Choeur" in D major, Gullmunt.

Carl F. Mueller, Montclair, N. J.—In a series of recitals on Wednesday evenings at the Central Presbyterian Church Mr. Mueller has had the assistance of such forces as the Montclair College choir, the a cappella choir of the Montclair High School, the women's glee club of the Montclair State Teachers' College and the choir of his own church. Among the organ programs have been these:

March 15—Prelude and Fugue in C minor, Bach; Adagio (from "Moonlight" Sonata), Beethoven; Chorale Prelude, "O World, I e'en Must Leave Thee," Brahms; Scherzo Pastoral, Fedelein; "The Magic Harp," Meale; "In Springtime," Kinder; "Within a Chinese Garden," Stoughton; Toccata (from Fifth Symphony), Widor.

March 25—Episodes in the life of Christ: Prelude to "Parsifal," Wagner; "Our Father Who Art in Heaven" (Sixth Sonata), Mendelssohn; Chorale, "The Lord's Prayer," Apletschleiff; "Mount Hermon" (from Suite, "Through Palestine"), R. Deane Shure; "Garden of Gethsemane," Shure; Chorale, "The Trees and the Master," Prothero; "The March to Calvary," Malling; "Paean of Easter," Mueller.

Lewis H. Gordon, M. A., Hamilton College, N. Y.—In a Holy Week recital of sacred music at the Presbyterian Church of Port Carbon, Pa., March 31, Professor Gordon played: Prelude, Fugue and Variation, Franck; Chorale Preludes by German composers ("O World, I e'en Must Leave Thee," Brahms; "Out of the Deep I Cry," Bach; "Oh Sacred Head Now Wounded," Reger); "Consolation" (from "Suite Intime"), L. H. Gordon; Cantilene, Pierne; Toccata, "Thou Art the Rock," from "Byzantine Sketches," Mulet.

Stanley R. Avery, Minneapolis, Minn.—Mr. Avery gave a recital at the First Presbyterian Church of Ottumwa, Iowa, Feb. 25 and presented this program: Preludio, Bimboni; "Kol Nidrei," arranged by Lemare; Fantasy on the tune "Galilee" ("Jesus Calls Us o'er the Tumult"), J. Sebastian Matthews; Scherzo Fantasy, Avery; "Ave Maria," Schubert; First Movement (abridged) from Unfinished Symphony, Schubert-Lemare; Old Irish Air, arranged by Charles L. Etherington; "Benediction Nuptiale," Hollins; "Romanze," Tschaiokovsky; "Christmas Evening," Mauro-Cottone; Harmonizations of the Chorale "All Hail to Thee," Nicolai.

Edward Eigenschken, Chicago, Ill.—Mr. Eigenschken of the Second Presbyterian Church was heard in a recital at Holy Ghost Church, Techny, Ill., April 6 and played: Largo, Handel; Andantino from "Toy Symphony," Haydn; Finale from Fourth Symphony, Widor; Chorale, "In Thee Is Joy," Bach; Fugue a la Gigue, Bach; "Grand Choeur Dialogue," Gigout; "Seraphic Chant," Moline; "Divertissement," Verne; Reverie, Dickinson; Toccata (Fifth Symphony), Widor; Fanfare, Shelley; "Clouds," Coiga; Scherzo, Verne; "Song of the Basket Weaver," Russell; "Carillon de Westminster," Verne.

Frederick J. Van Hagen, Toledo, Ohio.—The dedicatory recital on a Kilgen organ in the Eastminster Presbyterian Church of Toledo, Ohio, was played by Mr. Van Hagen, organist of the First Lutheran Church, on Easter Sunday afternoon and the program included: "Easter Morning" (with chimes), Malling; "Divinum Mysterium," Candlyn; Fantasy-Prelude, Macpherson; Minuet, Bach; Minuet, Gluck; "Grand Choeur," Hollins; Sarabande and Arioso, Handel; "Evening Song," Bairstow.

Edwin Grasse, New York.—In a recital on Easter Sunday for the Ethical Culture Society on the three-manual Wurliizer organ Mr. Grasse presented this program: Chorale, No. 3, Franck; Intermezzo, Grasse; "St. Ann's Prelude," Bach; Adagio from Concerto (violin solo), Brahms; Toccata, Widor.

William E. Zeuch, Boston, Mass.—Mr. Zeuch played the recital at the University of Michigan for Palmer Christian March 25 and his selections were as follows: Chorale Improvisation, "Sleepers Awake," Karg-Elert; Andante from Fourth Sonata, Bach; Sketch in D flat, Schumann; Finale from Third Symphony, Wagner; "Ave Maria," Schubert; Cantilene, McKinley; "Distant Chimes," Snow; "Carillon-Sortie," Mulet; Introduction to Act 3, "Die Meistersinger," Wagner; "Ride of the Valkyries" ("Die Walkure"), Wagner.

Frederick Stanley Smith, A. A. G. O., Pinehurst, N. C.—Professor Smith has been playing fifteen minutes before the service at the Village Chapel to congregations that have filled the church. During the month of March he played the following: Grave and Adagio, from Second Sonata, Mendelssohn; "Introspection," Frederick Stanley Smith; "Pillgrims' Chorus," Wagner; "Solvejg's Lied,"

Grieg; Adagietto and Intermezzo, Bizet; "Salut d'Amour," Elgar; March in D, Gullmunt; Andantino, Lemare; Nocturne in B minor, Fote; Prelude in C minor, Chopin; "Finlandia," Sibelius; Andante Cantabile, from Fifth Symphony, Tschaiokovsky; Bridal Song, from Wedding Music, Goldmark; Nocturne, Karganoff; Andantino, Martini; Meditation, Massenet; Prelude to "The Deluge," Saint-Saens; "Rustic Dance," Demarest; Evensong, Johnston; Prelude to "Parsifal," Wagner; "O Thou Sublime, Sweet Evening Star," Wagner; "Lamento," Gabriel-Marie; "A. D. 1620," MacDowell; Elegy, Massenet; Allegretto from Symphony in D minor, Franck.

Warren D. Allen, Stanford University, Cal.—Three Lenten recitals were played in his regular series at the Memorial Church, Stanford University, by Mr. Allen. The offerings consisted of the following:

March 15—Sonatina from the Cantata, "God's Time Is the Best," Air in D major, "When in the Hour of Deepest Need" and Passacaglia in C minor, Bach; Good Friday Spell (from "Parsifal"), Wagner.

March 31—Three Chorale Preludes, Bach; Hallelujah Chorus, from "The Mount of Olives," Beethoven; "O World, I Now Must Leave Thee," Brahms.

April 2—Passion Chorales from "The Little Organ Book"—"O Man, Bewail Thy Fearful Sin," "See the Lord of Life and Might," "When on the Cross the Saviour Hung," "O Lamb of God, All Holy," "Ramb of God, Our Saviour" and "We Bless Thee, Jesus Christ Our Lord," Bach. Each chorale was sung by members of the university choir.

Harold E. Schuneman, Pittsburgh, Pa.—In a recital April 23 to dedicate the organ in the Mount Lebanon United Lutheran Church Mr. Schuneman played this program: Prelude and Introduction to Third Act of "Lohengrin," Wagner; Gavotte, from "Iphigenia in Aulis," Gluck; "The Bells of St. Anne de Beaupre," Russell; "Piece Heroique," Franck; "Marche du Vieilleur de Nuit," Bach-Widor; Chorale Prelude, "O Sacred Head," Bach; "Ronde Francaise," Boellmann; Minuet in A, Boccherini; Toccata in F, Widor.

W. Arnold Lynch, Coatesville, Pa.—In a recital at Olivet Methodist Church April 23 Mr. Lynch played: Concert Piece in B major, Parker; "Benedictus," Reger; Spinning Song, Mendelssohn; Fantasia in E minor ("The Storm"), Lemmens; "In Springtime," Kinder; "Dreams," Stoughton; "Angelus du Soir," Bonnet; Toccata from Fifth Symphony, Widor.

Edith B. Athey, Washington, D. C.—Miss Athey, organist of the Hamline Methodist Church of Washington, played a recital at the First Presbyterian Church of Ballston, Va., Sunday afternoon, April 19. The selections on her program were the following: "Marche Religieuse," Gullmunt; Aria, Bach; Spring Song, Macfarlane; "Ave Maria," Bach-Gounod; Scherzo, Becker; "Jubilate Amen," Kinder.

Burnett Andrews, Morristown, N. J.—Mr. Andrews played two Sunday evening recitals in March at St. Peter's Church before congregations which filled the church. His offerings consisted of the following:

March 1—Allegro, Symphony in E flat, Maquire; "Ave Maria," Bach-Gounod; Andante Cantabile, Fifth Symphony, Tschaiokovsky; Toccata on "Ave Maris Stella," Dupre; "The Bells of St. Anne de Beaupre," Russell; Finale, Symphony in E flat, Maquire.

March 22—Passacaglia, Eighth Sonata, Rheinberger; Cantilena, McKinley; "Carillon," DeLamar; "Sunshine and Shadow," Gale; "Liebestraum," Liszt; Toccata, Fifth Symphony, Widor.

Mrs. Edith B. Ross, Lincoln, Neb.—In a dedicatory recital at Bethany Church of Christ March 24 Mrs. Ross of the University School of Music played as follows: Prelude and Introduction to Act 3, "Lohengrin," Wagner; "Vom Himmel kam der Engel Schaar," "In Dir Ist Freude," Bach; Air from "Rinaldo," Handel; Melody-Gavotte, Gluck; "Reve Angeliqne," Rubinstein; Finale from Sixth Symphony, Widor.

Glady's Hollingsworth, F. A. G. O., San Diego, Cal.—In a recital at Balboa Park March 31 Miss Hollingsworth played: March, Symphony 3, Widor; Adagio e Dolce, Sonata 3, Bach; First Movement, Second Concerto, Bach; Andante, Sonata in C sharp minor, Harwood; Allegro, Symphony 6, Widor; Adagio in B flat, Pleyel; "Torchlight Dance," Rubinstein; Andante and Finale ("Grande Piece Symphonique"), Franck.

At the Church of St. James-by-the-Sea in La Jolla, Cal., March 20 Miss Hollingsworth presented this program: Chorale Prelude, "Hark! A Voice Saith, All Are Mortal," Bach; Adagio, Symphony 6, Widor; Cantilena, Goltermann; March, Symphony 3, Widor; Andante Espressivo

(Sonata in G), Elgar; Scherzo, Symphony 4, Widor; Andante and Finale ("Grande Piece Symphonique"), Franck.

William H. Jones, A. A. G. O., Raleigh, N. C.—Mr. Jones, organist and director at Christ Church, played the following compositions in a recital for St. Mary's School in Christ Church April 16: Largo, Handel; Sonata in the Style of Handel, Wolstenholme; Prelude in B minor, Bach; Chorale Prelude, "In Thee Is Gladness," Bach; Melody in E, Rachmaninoff; Scherzo in G minor, Bossi; Chorale in E minor, Franck; Prayer and Cradle Song, Gullmunt; Spring Song, Macfarlane; "Dreams," Stoughton; "Finlandia," Sibelius.

E. Harold Geer, Poughkeepsie, N. Y.—Professor Geer played a Chadwick program at his recital April 19 at Vassar College, in memory of the late Boston composer. Professor Geer's selections included: Postlude in F minor; Offertory in G; March in B flat; Elegy, in memory of Horatio Parker; Suite in Variation Form.

Sue Goff Bush, Kansas City, Mo.—Mrs. Bush gave a recital on the Hinners organ at Mount Carmel Academy in Wichita, Kan., a noted Catholic school for girls, April 14, with a program which consisted of these compositions: "Christus Resurrexit," Ravanello; Air for G String, Bach; Pastoral, Cleweli; Rustic March, Boex; Toccata, Dubois; "The Bells of St. Anne de Beaupre," Russell; "The Squirrel," Weaver; "The Rosary," Nevin; First Sonata (Introduction and Allegro), Gullmunt.

Dr. J. Lewis Browne, Chicago.—Dr. Browne, head of the music department in the Chicago public schools and organist of St. Patrick's Catholic Church, gave a recital April 14 at Nazareth College, Kalamazoo, Mich., playing the following program: "Gaudemus Igitur" (MS), M. E. Bossi; "Hymnus," A. von Pielitz; "Fuga Cromatica," Rheinberger; "Ave Maria," "Scherzo Symphonique," Gavotte with Intermezzo and "Alla Marcia," J. Lewis Browne; Prelude in G major and Fugue in C minor, Bach; "Priere," Franck; Scherzoso, Anger; "Soupir" (paraphrased), Stein; Andante, Bird; Extemporization on given theme.

James T. Quarles, Columbia, Mo.—Dean Quarles of the college of fine arts at the University of Missouri gave a recital at Graham Memorial Chapel, Washington University, St. Louis, April 19, and played the following program: Introduction and Passacaglia, Reger; Andante (clock movement), from Symphony in D, Haydn; "Chant Savoyard," Herbert W. Waring; Fantaisie in A minor, Franck; Toccata from "Oedipe a Thebes," Le Froid de Mereaux; "Clair de Lune," Karg-Elert; Fugue in D major, Gullmunt.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio.—In his recital at Trinity Cathedral April 6 Mr. Kraft played: "Marche Triomphale," Higg; Chorale Prelude, "O Gott, Du frommer Gott," Karg-Elert; "Alleluia," Dubois; Sonata, "The Ninety-fourth Psalm," Reubke; "Introduction," Frederick Stanley Smith; "Song without Words," Frank L. Sealy; Theme and Variations in A flat, Thiele.

Edward G. Mead, F. A. G. O., Oxford, Ohio.—Mr. Mead of the Miami University faculty gave a recital before the Southern Ohio chapter of the American Guild of Organists March 23 in Bethlehem Methodist Church of Cincinnati. His program, played on the Austin organ, was as follows: Fantasia and Fugue in G minor, Bach; Adagio from Fifth Sonata, Gullmunt; Pastoral from Second Symphony, Widor; "Carillon," DeLamar; Chorale in E major, Franck; Scherzo from Second Symphony, Verne; Chorale Prelude on a Theme by Tallis, Darke; Arabesque, McKinley; Toccata from Fifth Symphony, Widor.

Guy Filkins, A. A. G. O., Detroit, Mich.—The fifth informal recital at the Central Methodist Church was played Sunday afternoon, March 29, by Mr. Filkins. His program was as follows: "Pomp and Circumstance," Elgar; Hercuse from "Jocelyn," Godard; "Up the Saguenay," Russell; "Fireside Fancies," Clokey; Largo ("New World" Symphony), Dvorak; "The Music Box," Liadoff; Toccata, "Thou Art the Rock," Mulet.

Mary Duncan, Poughkeepsie, N. Y.—In a recital at the Vassar College chapel April 14 Miss Duncan, a pupil and assistant of Professor E. Harold Geer of Vassar, played the following program: Toccata, Adagio and Fugue, C major, Bach; Chorale Preludes, "O Welt, ich muss dich lassen" (second setting) and "Herzlich dich mich verlangen" (second setting), Brahms; "Nun danket alle Gott," Karg-Elert; Sonata, A major, No. 3, Mendelssohn; "Divertissement," Verne; Credo Song, Grace; Toccata (from Symphony 5), Widor.

Programs of Organ Recitals of the Month

Ernest Mitchell, New York City—In his recital at Grace Church Sunday afternoon, April 12, Mr. Mitchell presented the following program: "Symphonie Romane," Widor; "The Reed-Grown Waters," Karg-Elert; "The Mystic Organ" (Offertory and Elevation), Tournemire; "The Gypsy," Jepson; Toccata, Gigout.

Marshall Bidwell, Cedar Rapids, Iowa—The following are the offerings at the most recent recitals by Mr. Bidwell on the organ in the municipal auditorium:

March 29—Overture to "Oberon," Weber; Berceuse from "Jocelyn," Godard; Waltz in A flat, Brahms; "Liebesfreud," Kreisler; "Marche Nuptiale," Gullmant; Adagio from "Moonlight" Sonata, Beethoven; "Valse Triste," Sibelius; "Les Rameaux" ("The Palms"), Faure.

April 5—"Alleluia," Dubois; Andante in G ("Song of Hope"), Batieste; Fantasy on an Old Easter Melody, West; "Resurrection Morn.," Johnston; Spring Song, Macfarlane; "In Paradise," Dubois; Caprice ("In Springtime"), Kinder; Reverie on the Hymn "I Know That My Redeemer Liveth"; "Easter Morning on Mount Rubidoux," Gaul.

Latham True, Mus. D., Palo Alto, Cal.—Dr. True played a program of compositions of Will C. Macfarlane at the Castilleja School chapel March 15, with the assistance of a quartet. His offerings were as follows: "Chanson Joyeuse"; Meditation; Spring Song; Two selections from cantata, "The Message from the Cross"; "Evening Bells and Cradle Song"; anthem, Te Deum in G.

Frederick Chubb, Mus. B., F. R. C. O., Vancouver, B. C.—Mr. Chubb played a series of twilight recitals at Christ Church Cathedral Saturdays in February and March. His offerings included the following:

Feb. 21—Fantasia in E, Wolstenholme; "Hora Mystica" and "Hora Gaudiosa," Bossi; "Pierce Heroique," Cesar Franck; "Rondo Capriccioso" and Toccata, Lemare; Passacaglia (arranged by P. J. Mansfield), and "Requiescat" (arranged by Eaglefield Hull), Cyril Scott; "St. Ann" Fugue, Bach; Overture in C minor, Hollins.

Feb. 28—Symphony No. 1 (Allegro), Maquaire; Andante from Quartet, Debussy; Passacaglia in D minor, Reger; Chorale in E, Franck; "Suite Gothique," Boellmann; Variations from the Septet, Beethoven; Prelude and Fugue in D major, Bach; Symphony in G minor (Finale), Lemare; Toccata, Wolstenholme.

March 7—Sonata No. 5 (Scherzo and Finale), Gullmant; "Siegfried Idyll," Wagner; Chorale in A minor, Franck; Prelude and Fugue in D minor, Bach; Two Negro Spirituals, arranged by Colebridge-Taylor; Symphony in F (Variations), Widor; "Thou Art the Rock," Mulet; Overture in C major, Hollins.

March 14—Fantasia and Fugue in G minor, Bach; Berceuse and Finale ("Fire-Bird"), Stravinsky; Fantasia on B-A-C-H, Liszt; Prelude to "The Dream of Gerontius," Elgar; Scherzo, Gigout; March in E flat, Lemare; "Carillon," Mulet; Overture to "Tannhäuser," Wagner.

Frederick Boothroyd, Colorado Springs, Colo.—In his memorial recitals at Grace Church on Tuesday and Thursday afternoons at 5:30 Mr. Boothroyd has presented the following offerings among others:

March 26—"Ave Maria," Arkadelt-Liszt; Passacaglia, Bach; "Kamennoi-Ostrov," Rubinstein; Scherzo in E, Widor; "Carillon," Vierne.

March 31—Capriccio on the Notes of the Cuckoo, Frescobaldi; "Tristesse," Rebikov; Pastorale and Scherzo, Vierne; Irish Rhapsody, Wolstenholme.

April 3—Good Friday Music and Transformation Scene from "Parsifal," Wagner; Chorus from "The Messiah," Handel; Introduction and Fugue from Sonata in C minor, Reubke.

April 14—Second "Sonata da Camera," A. L. Peace; "Song of India," Rimsky-Korsakoff; Prelude in C sharp minor, Rachmaninoff; Toccata, Yon.

April 16—Symphonic Poem, "Le Rouet d'Omphale," Saint-Saens; Prelude in C minor, Chopin; Nocturne in F minor (No. 15), Chopin; Overture, "Athalie," Handel.

George H. Clark, Oak Park, Ill.—Mr. Clark presented the last recital of his series at Grace Episcopal Church Sunday afternoon, March 29, and the offerings were: Sonata in F minor (first movement), Mendelssohn; Andante Cantabile (by request), Tschalkowsky; Serenade, Lemare; Scherzino, Ferrata; Three Sketches (C major, F minor, D flat major), Schumann; Finale (First Sonata), Gullmant.

Virgil Fox, Princeton, Ill.—In a recital at the University of Illinois March 8 Mr. Fox played these works: Prelude and Fugue in B minor, Bach; Adagio from Second Organ Concerto, Bach; Allegro from Second Symphony, Vierne; Canon in B minor, Schumann; "Clair de Lune,"

Karg-Elert; Toccata, Gigout; "Arpa Noturna," Yon; "Marche Religieuse," Gullmant.

Mr. Fox played as follows at the First Presbyterian Church of Springfield, Ill., on the afternoon of March 29: Fugue in C minor, Bach; "Clair de Lune," Karg-Elert; Concert Variations, Bonnet; Adagio from Fantasy Sonata, Rheinberger; Canon in B minor, Schumann; "The Bells of St. Anne de Beaupre," Russell; Festival Prelude, Hugh C. Price; "The Rosary," Nevin; "Marche Religieuse," Gullmant.

Henry F. Seibert, New York City—In a recital Sunday evening, March 22, at the First Presbyterian Church of Passaic, N. J., Mr. Seibert played the following program: Prelude to "Parsifal," Wagner; "Ave Maria," Arkadelt-Liszt; "Onward, Christian Soldiers," Whitney-Sullivan; Song without Words, Mendelssohn; "Will-o'-the-Wisp," Nevin; First Movement of Sonata in D minor, Paganini; "Christus Resurrexit," Ravanello; "To the Evening Star" ("Tannhäuser"), Wagner; Toccata and Fugue in D minor, Bach; "Marche Champetre," Boex; "Lead, Kindly Light," Dykes-Lemare; First Pedal Study, Yon.

Hattie May Butterfield, Fort Smith, Ark.—In two of a series of three Lenten recitals at St. John's Episcopal Church, in all of which she was assisted by prominent soloists, Miss Butterfield played:

March 1—Fugue in E flat major ("St. Ann's"), Bach; "Matin Provencal," Bonnet; Finale from First Symphony, Vierne; "Dance of the Candy Fairy," "Arab Dance" and "Dance of the Reed Flutes," Tschalkowsky; "Dance of the Gulls," Moline.

March 8—Prelude and Fugue in D major, Bach; Adagio from "L'Arlesienne," Bizet; Pastorale and Finale (From First Sonata), Gullmant; "A Song of India," Rimsky-Korsakoff; "Caprice Viennois" and "The Old Refrain," Kreisler-James; Scherzo from "Storm King" Symphony, Dickinson.

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

April 5—Fantasia on Plainsong "Ad Coenam Agni," Healey Willan; Prelude to "The Deluge," Saint-Saens; "In Paradisum," Guy Weitz; Melodie, Gluck. He was assisted by Walter H. Nash, violinist.

April 12—"Praeludium," Fritz Lubrich; "Ave Maria," W. H. Richmond; Fantasia, "The Triumph of Life," Franz Wagner.

April 19—Scenes from Shakespeare's "The Tempest" ("Ariel," "Epithalamium," "The Enchanted Isle"), H. J. Stewart.

April 26—"Praeludium," Op. 52, No. 2, Reger; Canzonetta, Schmid; Variations on Chorale "From Deepest Woe," Bruno Weigl.

Wade N. Stephens, Chicago—Mr. Stephens of the class of 1929 gave the fourth alumni recital under the auspices of the Northwestern University School of Music at the First Congregational Church of Evanston April 8, playing these compositions: Chorale Prelude, "Christ, unser Herr, zum Jordan kam," Bach; Fugue a la Gigue (G major), Bach; "Symphonie Romane," Widor; Rhapsodie, Cole; Caprice, Gullmant; "Vorspiel" and "Liebestod" ("Tristan and Isolde"), Wagner-Lemare.

Roberta Bitgood, F. A. G. O., New York City—The following programs were played among others recently at the First Presbyterian Church on Thursday noon by Miss Bitgood:

March 19—Allegro Appassionato (Sonata 5), Gullmant; Andante Cantabile (Symphony 5), Tschalkowsky; Chorale Prelude, "Blessed Jesus, We are Here," Bach; Prelude and Fugue in C minor, Bach.

March 26—Aria in the Style of Bach, Mauro-Cottone; "Garden of Gethsemane," Shure; "Suffering, Trial, Triumph," Jacob.

Among Miss Bitgood's April programs were these:

April 9—"Easter Day," Loret; "Resurrection Morn.," Johnston; "Easter Dawn," Claussmann; "Marche Religieuse," Gullmant.

April 23—First Movement (Fifth Symphony), Widor; Mountain Sketches ("Jagged Peaks in the Moonlight," "Wind in the Pine Trees" and "Canyon Walls"), Clokey.

Anna Carbone, New York City—Miss Carbone gave an interesting recital on the Kilgen organ recently installed in the Church of Our Lady of Pompell, New York City, on Sunday evening, April 19. Her program was as follows: Sketch in F minor, Schumann; Fugue in G, Scarlatti; Fantasia and Piece in G minor, Bach; "In Summer," Stebbins; "La Danza delle Streghe," G. B. Fontana; "Fantasia Bizzarra," G. B. Fontana;

Capriccio, Lemaigre; "Twilight," Anna Carbone; Toccata from Fifth Symphony, Widor; Introduction to Act 3, "Lohengrin," Wagner. She was assisted by Pauline Caroli, soprano; Florence Longo, mezzo-soprano; Louis Laneri, tenor, and Dante Negro, baritone.

Charles R. Cronham, Portland, Maine.—Among Mr. Cronham's offerings at the Sunday afternoon municipal recitals have been the following:

March 15—Festival Toccata, Fletcher; Nocturne in E flat, Chopin; "Water-Sprites," Nash; "Forgotten Fairy Tales," MacDowell-Cronham; "Russian Boatmen's Song on the River Volga," Traditional; Spanish Military March, Stewart.

March 29—Three Songs without Words, Mendelssohn; "Distant Chimes," Shackley; "Up the Saguenay," Russell; "To Spring," Grieg; Overture to "William Tell," Rossini.

Russell H. Miles, Urbana, Ill.—Mr. Miles, who played the University of Illinois Sunday afternoon recital March 1, presented the following offerings: Prelude in E flat, Bach; Adagio molto (Sixth Sonata), Merkel; Prelude to "The Deluge," Saint-Saens; Prelude, Fugue and Variation, Franck; Oriental Sketch, Bird; Andante from "Symphonie Pathetique," Tschalkowsky.

Paul H. Eickmeyer, Mus. B., A. A. G. O., Muskegon, Mich.—Mr. Eickmeyer played the following Wagner program Sunday afternoon, March 22, at St. Paul's Episcopal Church: "Pilgrims' Chorus," "Song to the Evening Star," and March and Chorus, from "Tannhäuser"; Prize Song from "Die Meistersinger"; "Love-Death" from "Tristan and Isolde"; "Dreams"; Introduction to Third Act and Bridal Chorus, from "Lohengrin." This was the last recital of the season on the four-manual built by the Austin Organ Company.

Claude L. Murphee, Gainesville, Fla.—In his Sunday afternoon recital at the University of Florida April 5 Mr. Murphee played: "Paeon of Easter," Carl F. Mueller; "Adoration," Mauro-Cottone; Intermezzo ("Storm King" Symphony), Dickinson; "Garden of Gethsemane," R. Deane Shure; "Easter Morning," H. L. Baumgartner; "Christ Triumphant," Yon; Prelude to "The Blessed Damozel" (tran-

scribed for organ by Palmer Christian), Debussy; "The Cuckoo," Arensky; "A Dream Mood," Gordon Balch Nevin; "Easter Morning on Mount Rubidoux," Harvey B. Gaul.

Franklin Glynn, Memphis, Tenn.—In a recital on his recent tour Mr. Glynn of the Idlewild Presbyterian Church played the following program at the First Presbyterian Church of Phoenix, Ariz., Feb. 17: Allegro (Symphony 6), Widor; Reverie on the Tune "University," Grace; Prelude, Clerambault; Toccata in F and Chorale Prelude, "Come, Saviour of the Gentiles," Bach; Cantilene in A flat, Wolstenholme; "Festivity," Glynn; Scherzo in F, Hoffman; Improvisation on "Annie Laurie"; Overture, "Euryanthe," Weber.

Fred Faassen, Zion, Ill.—In his two recitals at Shiloh Tabernacle March 15 Mr. Faassen played: Festival March in C, Huhn; "In a Monastery Garden," Kotelbey; Reverie, Dickinson; "Invocation," Mailly; "Adoration" from "The Holy City," Gaul; Minster March from "Lohengrin," Wagner; Meditation-Elegie from First Suite, Borowski; Impromptu No. 1, Coleridge-Taylor; Andante Cantabile from Fifth Symphony, Tschalkowsky; "Prayer," Gullmant.

Elmer A. Tidmarsh, Schenectady, N. Y.—April recitals at Union College by Mr. Tidmarsh included these programs:

April 5—"Christus Resurrexit," Ravanello; "Easter Morning on Mount Rubidoux," Gaul; "O Filii et Filiae," Loret; Spring Song, Mendelssohn; "A Rose Breaks into Bloom," Brahms; "Praeludium," Jarnefelt; "Hosannah," Dubois; "The Squirrel," Weaver; Sunshine Toccata, Swinnen.

April 12—Minuet, Rousseau; "Romanza," Schumann; Canon in B minor, Schumann; Ricercare, Palestrina; Prelude, Purcell; Prelude, Clerambault; "Suite Gothique," Boellmann.

Ray Hastings, Los Angeles, Cal.—Numbers played by Dr. Hastings in recent popular programs at the Philharmonic Auditorium included: Cathedral Prelude and Fugue, Bach; Sarabande, from Obos Concerto, Handel; Prayer from "Lohengrin," Wagner; Cavatina, Raff; "Serenity," Ross Hastings; Independence March, Wyckoff.

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Programs of Organ Recitals of the Month

H. Frank Bozyan, New Haven, Conn.—In recitals on the Newberry organ at Yale University, Mr. Bozyan in the last month has played the following programs:

April 12—Fantasie in D flat major, Saint-Saens; Chorale Preludes, "Herr Jesu Christ, Dich zu uns wend" and "Von Gott will ich nicht lassen," Bach; Toccata, Adagio and Fugue in C major, Bach; Concerto No. 5, Handel; "Cathedrals" and "Nudes," Vierne; Presto, from Sonata in G, Elgar.

April 19—Chorale in B minor, Franck; Trio-Sonata No. 6, Bach; Chorale Prelude, "Nun komm, der Heiden Heiland," Bach; Allegro from Third Concerto, Handel; Intermezzo, Rheinberger; Etude, Bonnet; Fugue in C sharp minor, Honegger; "Nombres," de Maleingreau.

Carl McKinley, Boston, Mass.—Mr. McKinley, of the faculty of the New England Conservatory of Music, was presented in a recital on the large Austin organ in the Horace Bushnell Memorial Hall at Hartford, Conn., Sunday afternoon, April 19, and played this program: Suite from "Water Music," Handel; Andante from Fifth String Quintet, Mozart; Toccata and Fugue in D minor, Bach; Andante from "Grande Piece Symphonique," Franck; Scherzo in G minor, Bossi; Improvisation (Ostinato and Fughetta), Karg-Elert; Chime Melody, McKinley; Scherzo, Dethier.

In a recital at the South Methodist Episcopal Church of South Manchester, Conn., March 29 Mr. McKinley played: Prelude to "Parsifal," Wagner; Melody for the Chime of South Methodist Church, McKinley; Evening Song, Bairstow; Finale (Second Sonata), Dunham.

J. Robert Izod, McKeesport, Pa.—Mr. Izod gave a recital at St. Stephen's Episcopal Church April 17 at which he presented the following program: Preludio (Third Sonata), Guilman; Evensong, Johnston; Andante (First Symphony), Beethoven; "Absolution," Guilman; "The Bells of St. Anne de Beaupre," Russell; Londonderry Air, arranged by Lemare; First Sonata, Mendelssohn; "Cantilene Pastorale," Guilman; Evensong, Martin; Toccata (Gothic Suite), Boellmann.

Robert J. Stewart, Philadelphia, Pa.—Mr. Stewart played the following program at the Oak Lane Baptist Church April 16: Concert Overture in E flat, Faulkes; Andante Cantabile (from Fifth Symphony), Tschalkowsky; Spring Song, Macfarlane; Symphonic Poem, "Finlandia," Sibelius; "The Bells of Aberdovey," Stewart; Londonderry Air, arranged by Sanders; Caprice, Kinder; "Offertoire de Sainte Cecile," No. 3, Grison.

W. Lawrence Curry, Wilmington, Del.—In a recital at Trinity Church April 22 Mr. Curry played this program: Sketch in F minor, Schumann; "Piece Heroique," Franck; "Clair de Lune," Karg-Elert; Cathedral Prelude and Fugue, Bach.

Miss Florence Rubner, Mount Vernon, N. Y.—Miss Rubner, organist and choir director at the Lutheran Church of the Good Shepherd, played the following program in a recital at that Church Sunday afternoon, April 19: Processional, Dubois; "At Evening," Kinder; Fountain Reverie, Fletcher; Prelude and Fugue in E minor, Bach; Londonderry Air, Traditional; "L'Organo Primitivo," Yon; "O Star of Eve," from "Tannhäuser," Wagner; "Christus Resurrexit," Ravanello.

David R. Pew, Oxford, Ohio—In his graduation recital at Miami University, played at the Methodist Church of Oxford Sunday afternoon, April 12, Mr. Pew, a pupil of Edward G. Mead, made

use of these compositions: Allegro and Adagio from Sixth Symphony, Widor; Scherzo from Fifth Sonata, Guilman; Berceuse, Dickinson; Passacaglia and Fugue in C minor, Bach; "Benedictus," Reger; Chorale Prelude on the tune "Rockingham," Noble; "Minuetto Antico e Masetta," Yon; Finale in B flat, Franck.

W. Curtis Snow, Holland, Mich.—In his vesper recital at the chapel of Hope College April 12 Mr. Snow played: First Symphony (Allegro), Maquaire; "Lied," Vierne; Adagio, Corelli; Prayer from "Lohengrin," Wagner; "A Pastel," No. 1, Op. 82, Karg-Elert; "Flight of the Bumble-bee," Rimsky-Korsakoff; "A Cyprian Idyll," Stoughton; Fugue in C major, Bach.

George M. Thompson, Greensboro, N. C.—Mr. Thompson was guest organist at the University of North Carolina in Chapel Hill March 25 and played a program which consisted of these selections: Canzona, Gabrieli; "Prayer" ("Adoremus Te"), Palestrina; Prelude in D minor, Clérambault; "Ave Maria," Arkadelt; "Tidings of Joy," from Christmas Cantata, Bach; "Soeur Monique," Couperin; Fantasia and Fugue in G minor, Bach; Grand Chorus in D, Guilman; Fountain Reverie, Fletcher; "The Nightingale and the Rose," Saint-Saens; "In Summer," Stebbins; "Romance sans-Paroles," Bonnet; "Hymn of Glory," Yon.

Walter James Barron, St. Augustine, Fla.—In the fourth of his series of six recitals at Trinity Church, played on the afternoon of March 17, Mr. Barron presented this program: "Piece Heroique," Franck; Serenade, Grasse; "Song of the Basket Weaver" and "Up the Saguenay," Russell; "Marche Triomphale," Higg.

Rhea Verona Crews, Urbana, Ill.—Miss Crews, a pupil of Professor Russell H. Miles, played the following program in a senior recital at the University of Illinois March 24: Sonata No. 12, in D flat, Rheinberger; Chorale Prelude, "An Wasserflüssen Babylon," Bach; Pastorale, Franck; Fourth Symphony (Prelude, "Romance" and Finale), Vierne.

Möller Dedicated in Englewood.

The Chicago force of M. P. Möller, Inc., under the personal supervision of W. H. Strock, has completed the installation of a three-manual organ, containing twenty-two complete ranks of pipes, harp and chimes, in the First Christian Reformed Church of Englewood, Chicago. The dedicatory program was played by Fred Faassen of Zion March 26. His selections included: Sketch in C, Schumann; "Dreams," McAmis; "The Bells of St. Anne de Beaupre," Russell; "Meditation a Sainte Clotilde," James; "Romance sans Paroles," Bonnet; Concert Prelude in D minor, Kramer; "The French Clock," Bornschein; "A Southern Fantasy," Hawke.

At a Musicians' Club dinner held in London recently, tributes were paid to organists. E. Stanley Roper, chairman, pointed out that the Chapel Royal, through the efforts of its succeeding organists, had been in the forefront of British musical activities for the remarkable period of over 700 years. The chief object of the gathering, said Mr. Roper, was to commemorate the services of organists in the cause of British music.

Southern California Activities; Meeting of A. G. O. Held April 6

By ROLAND DIGGLE, MUS. D.

Los Angeles, Cal., April 10.—The April meeting of the Guild, held April 6, was notable in that the nominating committee submitted a slate for the coming year that contained many new names and was the cause of some discussion.

During the past season the present dean, Joseph W. Clokey, has given us some excellent meetings, but with only nine meetings a year one only gets into the swing of things when a new dean is elected. In fairness, it seems to me, we should give a man two years and let him know that he can count on that length of time to work out his plans.

I have watched with a great deal of interest the recitals being given by the university organist, Alexander Schreiner, at the University of California, Los Angeles. Mr. Schreiner has been giving two recitals a week at noon, and an afternoon recital every other Sunday. The programs have been well arranged and the interest of the students and general public has increased from month to month. The noon recitals will draw an average of 400 students and on the Sunday afternoons that I have been able to attend there must have been 600 or 700 people present. This is really a splendid showing and must be very encouraging not only to Mr. Schreiner, but to Dr. Moore, the donor of the organ, and the university authorities generally.

Outside of this there is the cultural value, and a very much higher appreciation of organ music among the thousands of students at the university. During the last few months forty to fifty young people must have come up to the organ at my church not only to see the console, but to ask questions and request me to play certain pieces. All of them spoke of the university organ and its organist in glowing terms and it was not difficult to see where their interest had been awakened.

George J. Kilgen has signed contracts for organs at Our Lady of Lourdes Church, Los Angeles, and the Marymount School for Girls, Westwood, Cal. These two instruments are to be medium-sized two-manuals, and are, I believe, the ninth and tenth Kilgen organs sold in the Los Angeles district during the last year.

Clarence Mader gave the last recital of the present series at Immanuel Presbyterian Church in the latter part of March. There was a good audience present and a hope was expressed that the recitals would continue next season. The most interesting number on this program was the last part of Ernest Austin's "Pilgrim's Progress." Mr. Mader has intimated that he has planned a recital at which he will play a condensed version to take about an hour and a half. Pilgrim should be

able to cover a great deal of ground in that length of time and I shall look forward to this recital with interest.

There have been a few changes of organists among the Christian Science churches. It seems that a number of them are making it their policy to change every year. This is a poor policy and is bound to keep a man on tenterhooks all the time, wondering if he is to be re-engaged.

NEWS-NOTES FROM OBERLIN

Oberlin, Ohio, April 18.—Dr. George W. Andrews was one of the judges who decided on the Harmon awards for distinguished achievement in 1930, granted by the Harmon Foundation of New York. During the recent spring vacation Dr. Andrews enjoyed an extensive automobile tour which took him to Washington and New York. He speaks with much enthusiasm of the lovely new music building at Vassar College, where he visited with two former students, Harold Geer and George Dickinson.

The Rev. George W. Andrews, D. D., who was Oberlin's oldest living graduate, died at the home of his nephew, Dr. George W. Andrews, on March 31, at the age of 98 years.

Bruce Davis of the organ faculty played in recital at Salem Lutheran Church, Lebanon, Pa., April 14. Mr. Davis is also scheduled to play a recital in Toledo May 12 on the program of the Northern Ohio A. G. O. convention.

A very interesting article by Laurel Yeamans, entitled "Why We Need an Organ Building," appeared in the April issue of the Oberlin Alumni Magazine.

The Oberlin College A Cappella Choir, under the direction of Olaf Christiansen, appeared on the Oberlin College hour broadcast from station WHK, Cleveland, March 22. The work of this choir is attracting favorable comment from many musicians in this section of the country. The annual concert will be given in Warner Concert Hall on the evening of May 5.

With the chapel of the new Graduate School of Theology approaching completion we have another organ in prospect. The contract has not been placed, but we are assured that, although small, this instrument will be one of charm and distinction.

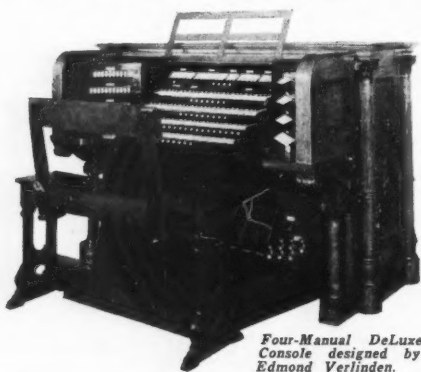
Lawrence Frank, A. B., A. A. G. O., of the year's graduating class, has been appointed head of the music department at Park College, Parkville, Mo.

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Statement of the ownership, management, circulation, etc., required by the act of Congress of Aug. 24, 1912, of The Diapason, published monthly at Chicago, Ill., for April 1, 1931.

State of Illinois }
County of Cook } SS.

Before me, a notary public in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the owner of The Diapason and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the act of Aug. 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

Publisher—S. E. Gruenstein, 306 South Wabash avenue.

Editor—Same.

Managing Editor—None.

Business Managers—None.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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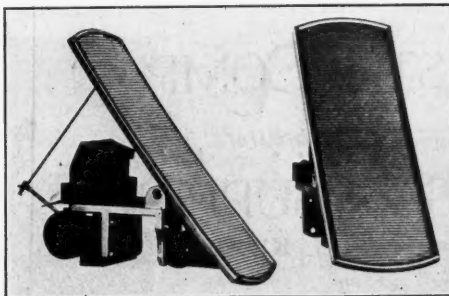
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WHEN STAINER'S "CRUCIFIXION" was sung at St. Paul's Lutheran Church in Evanston on Wednesday evening of Holy Week it was under the joint direction of two church musicians who are also brothers. The senior choir of St. Paul's Church is directed by D. Sterling Wheelwright. For this occasion the chorus was augmented by the choir of Bethel Lutheran Church of Chicago, where Lorin F. Wheelwright is organist and choir director. With the assistance of members of the North Shore festival chorus the combined group numbered over eighty singers. An impressive choir was one result, but most surprising was the interest shown by these volunteer choirs in taking a trip away from the home church. A capacity house greeted both renditions.

Eigenschenk Recital at Kimball Hall.

Edward Eigenschenk will give a recital at Kimball Hall Tuesday, May 5, under the auspices of the Second Presbyterian Church, Chicago, of which he is the organist and director of music. The recital is under the direction of Frank Van Dusen. Mr. Eigenschenk will play the following program: "Hours in Burgundy" ("Sunrise," "Grape Gatherers," "Grape Pressers," and "Return of the Grape Gatherers"), Jacob; Allegro Moderato (Fourth Concerto), Handel; Prelude on a Theme in Gregorian Style, DeLamar; Scherzo (Fourth Symphony), Widor; Andante ("Clock" Movement), Haydn; Fugue a la Gigue, Bach; "Praeludium," Jarnefelt-Nevin; Pastorale, Guilman; Scherzo (Second Symphony), Vienne; "Etude Symphonique, Bossi.

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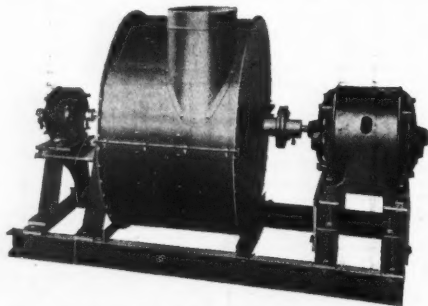
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Seattle Chapter of Guild Hears Talk on Jewish Music

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

Seattle, Wash., April 17.—The local chapter of the American Guild of Organists had its monthly luncheon meeting at the Pine Tree tea-room April 9. Mr. Goldfarb was the speaker and an interesting address was made on Jewish music. The speaker gave us a brief history of Hebrew music, vocally illustrated. Stress was laid on several present-day composers and artists who are of the Jewish race. Preceding the address the dean announced that there would be a recital in the First Presbyterian Church April 20, when Fred Feringer, organist of the First Presbyterian Church, and Walter G. Reynolds, A. A. G. O., of the First Methodist Church were to be the soloists.

The next meeting of the chapter will be held at Everett May 4 in the First Baptist Church. Dinner will be served, followed by the monthly meeting. After the meeting a recital will be played by Mrs. David McNicoll, organist of the First Christian Church; Harold Heeremans, of the University Temple; Wallace Seely, of St. Paul's Episcopal, and Gordon Dixon, A. A. G. O., organist of the Queen Anne Methodist, all of Seattle.

Dr. Franklin S. Palmer, organist and director of St. James' Cathedral, plans to leave April 26 to spend his summer vacation in Europe. En route he will stop at Boston and visit his brother. Sailing from New York on May 7 he will go to Southampton, where he will spend a month visiting the cathedrals and historic places of interest in the south of England, renewing his acquaintance with many friends. Following this sojourn he will travel to France, where he expects to spend some time. After his stay in France he will make a trip through Germany. He plans to return the latter part of August. During his absence Mr. Sanger, assistant organist, will officiate and take charge of the boys' and men's choir. Mr. Sanger is an associate of the Royal College of Organists, England, and has been at the cathedral for the last two years.

John Edmonde Butler, organist and director of Trinity Episcopal Church, has spent a three weeks' vacation in San Francisco. This is the first trip Mr. Butler has taken in the last thirteen years, and was made with his brother. Mr. Butler is the dean of the Seattle organists, having held the position of organist and director for thirty years. Mr. Butler's place was taken by Miss Virginia Chapman, who did fine work at the organ.

Harold Heeremans, organist of the University Temple, gave a fine recital April 13 on the four-manual Kimball. These recitals are worthy of more consideration than they receive from the musical public. The following program was played: Intermezzo (First Symphony), Widor; Chorale Prelude, "O How Blessed, Faithful Spirits, Are Ye," Brahms; Prelude, Fugue and Va-

riation, Franck; Arabesque, Vierne; Toccata in D (Dorian), Bach; "In Summer," Stebbins; "Evening Song," Baintrow; "The Mirrored Moon," Karg-Elert; Fantasia and Fugue, Parry.

Wallace Seely, organist of St. Paul's Episcopal Church, played the following program in a preludial recital at the church March 29: Prelude and Fugue in E minor (Cathedral), Bach; "Vision," Rheinberger; Cradle Song, Iijinsky; Sarabande, Handel.

Disappointment was felt at the University Presbyterian Church Easter Sunday and a performance of the "Messiah," which was to have been sung under the direction of Raymond Kendrick, with an orchestra of twenty-two pieces, was postponed because a serious operation had to be performed upon Mr. Kendrick just prior to Easter. Mr. Kendrick is supervisor of music at the Queen Anne High School. His many friends will be glad to learn that he is recovering and expects soon to be back on the job.

The services at the First Methodist Church during Holy Week were substantially supported by the choir under the direction of Graham Morgan, with Walter G. Reynolds at the organ. Motets by the following composers were sung at these services: Vittoria, Ruffus, Palestrina, Gibbons, Surianus, Byrd, Child and Bach. At the three-hour service on Good Friday the choir sang six of Bach's chorales and solos from the "Messiah" by Handel were sung by members of the choir. In the evening the choir sang Dubois' cantata "The Seven Last Words." Concluding the Easter music the choir sang "The Creation," by Haydn, on Sunday evening.

SERVICES AT PALM BEACH

Season of Musical Activity in Bethesda-by-the-Sea Church.

At Bethesda-by-the-Sea, Palm Beach, Fla., a musical season of considerable interest came to a close with the service on Easter. A congregation that overflowed the church into the cloisters and garth listened to Gottfried H. Federlein's Communion Office in D, Horatio Parker's "Christ Our Passover," and Barnby's "Break Forth into Joy." The most notable event of the season was the giving of Mrs. Spencer Trask's Christmas play, "The Little Town of Bethlehem," with Mme. Louise Homer, noted contralto, singing the part of Mary. The musical setting for this play was written especially for the occasion by Sidney Homer, well-known composer and husband of Mme. Homer. On Feb. 28 the Westminster Choir, under the direction of John Finley Williamson, gave a concert of sacred music in the church. On Sunday afternoon, March 15, Claude L. Murphree, organist of the University of Florida at Gainesville, gave a recital in the church, which displayed the resources of the four-manual Skinner organ. The choir of the church, consisting of eighteen men and women and twenty boys, gave Stoughton's "Woman of Sychar" twice, and on Maundy Thursday, April 2, James H. Rogers' Lenten cantata "The Man of Nazareth."

The organist and choirmaster, Ferdinand V. Anderson, gave ten half-hour recitals on successive Sunday afternoons before the out-of-door service in the garth at 4 o'clock. Great numbers of visitors to the new memorial Cluett gardens found these programs and the unique service that followed a source of inspiration.

After the final service on April 19, Bethesda Church was closed until the first Sunday in Advent.

NEWS-NOTES FROM ST. LOUIS

BY DR. PERCY B. EVERS DEN.
St. Louis, Mo., April 21.—The event of the month was the recital on the Kilgen organ in the United Hebrew Temple on the afternoon of Sunday, April 19, by Dr. Melchiorre Mauro-Cottone of New York, who played the following program: Toccata, Adagio and Fugue in C major, Bach; "Andantino all Antico," Antonio Mauro; Chorale in A minor, Cesar Franck; "Hora Mystica," Bossi; Toccata, Bossi; "Soeur Monique," Couperin; Gavotte in F, Martini; Variations on a Carol by

Gevaert, Mauro-Cottone.

Dr. Mauro-Cottone was greeted by a large and enthusiastic audience and played an interesting program of classic and semi-classic numbers. His reading of Bach was particularly refreshing, his Adagio following traditional tempo, while his rendition of the Italian numbers evidenced a technique and coloring worthy of the compositions played.

Walter Wismar, organist at Holy Cross Lutheran Church for nearly thirty years and director of the Concordia Seminary chorus, composed of 125 members of the student body, gave a delightful choral program at the Odeon Sunday afternoon, April 19. The program included several Bach chorales, two Handel choruses and the "Ye Voices Raise" from the Sixth Chandos anthem. Mr. Wismar is doing exceptionally fine work with this chorus, which has recently been heard over the Columbia chain on the air.

Dean James T. Quarles of the state university at Columbia, Mo., played the monthly recital at Washington University Sunday, April 19. In a carefully selected program he paid a tribute to the late organist of Washington University by including a Guilmant Fugue in D major, which the master dedicated to Mr. Galloway.

Daniel R. Philippi of Christ Church Cathedral gave a program of request numbers at his April recital, which included some of the lighter organ numbers appreciated by the public.

George B. Kemp, Jr., who has made many friends during his sojourn in St. Louis, has returned to Indianapolis, where he is officiating as organist at Tuxedo Park Baptist Church.

Charles A. Ryder with Estey, Charles A. Ryder of Atlanta, Ga., has become associated with the Estey Organ Company as its Southern sales and service representative. Announcement of the appointment was made in April from the New York office of the company.

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Organ Music in the Colleges of America; Florida University

By HAMILTON C. MACDOUGALL

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

"Way down south in the land of cotton" lies Florida, the land of flowers. And not only the land of flowers, but the land of rich fruits and valuable products of the tropics, the land of orange orchards, the land where lemons, limes, grapes, pineapples, bananas, pears and guavas grow with luxuriance, the land of coffee, rice, tobacco and cigars, and the land where northerners and westerners flee to escape from the rigors of snow and ice of the winter.

So fascinating is Florida, and so far is she from the musical centers of New York and Chicago that we fail to think of her as having anything to do with education or with music. Yet the state has two publicly-controlled universities and four privately-controlled ones—the University of Florida, for men, at Gainesville; the Florida State College for Women, at Tallahassee; the University of Miami at Coral Gables; John B. Stetson University at De Land; Southern College at Lakeland and Rollins College at Winter Park. As for music, there are orchestras at Miami and Gainesville, and in addition at the latter place there is the finest organ in the state and a brilliant young player to put it through its paces.

Claude L. Murphree, organist of the University of Florida, is not a native of Florida, coming from the neighboring state of Alabama, where he was born at Gadsden June 8, 1906. It was in September, 1925, that he received the appointment of university organist, and he must be one of the few American musicians to have occupied such a post at the age of 19. Still more interesting is the fact that he carried along academic work at the university at the same time that he was giving weekly recitals on the Auditorium organ. He was graduated in June, 1928, with the B. A. degree.

It is well worth stopping a bit to see what sort of a program the young sophomore offered on Sunday, Sept. 20, 1925, at 4 p. m., if one must be precise. Here it is: Toccata in G minor; H. A. Matthews; Meditation, "Thais," Massenet; Humoresque, "The Primitive Organ," Yon; "Within a Chinese Garden," R. S. Stoughton; Fantasia and Fugue in G minor, Bach; "Carillon," Eric DeLamarter; "Tu es Petrus," Mulet; Arabesque and Scherzetto, Vierne; "Massa's in the Cold, Cold Ground," Foster-Lemare; Finale from First Symphony, Vierne.

I do not wish, however, to suggest that Murphree jumped into his university organist post without serving any apprenticeship in his calling. He was a piano pupil at 6 of Mathilde Bilbro, nationally known as an author of instruction books in piano playing. Later he had lessons from Miss Alice Camp, now of the faculty of the Louisville Conservatory. In 1923 he finished his high school course as valedictorian of his class at the Disque School in Gadsden; during three years he had been pianist of the glee club and orchestra, taking lessons from Emile Levy (many years Eugene Ysaye's accompanist), who came to Gadsden from Birmingham twice a week. Murphree attended the First Baptist Church in Gadsden and here it was that he had his first professional engagement. The organist of the church, Lee Wood of Tuscaloosa, moved to another town, and through his influence Murphree became the church organist. The organ was a two-manual, tracker action Pilcher. During the summer preceding his taking the post he had a month's lessons from Wood and in September, 1923, he began his duties. From Wood he first caught the divine spark; it was through admiration of Wood's playing that he began to love the organ. A little later Wood gave up his theater appointment and Murphree succeeded him there. Next to music young Murphree's ruling passion was the "movies," and playing the picture was his great

Claude L. Murphree at University of Florida Organ



delight; there was no organ in the theater, only one of those combinations of piano with a few pipes. Organ or no organ, however, he played the pictures for a year, delaying his entrance into the university until 1924.

The then president of the University of Florida, his uncle, Albert A. Murphree, wrote our hero's father about the possibility of getting the young organist to go to Gainesville as organist of the First Baptist Church; the Wurlitzer people were then installing a three-manual instrument in the church, and to play a new and large organ was an inducement for a removal to Gainesville not to be resisted. Playing this new organ for the first time still remains one of Murphree's major thrills.

The installation of an organ in the university's auditorium was next in order, and Murphree's appointment as university organist came about naturally. Dr. Andrew Anderson of St. Augustine gave the university \$50,000 for an instrument. President Murphree spent much time investigating organs and finally settled on a Skinner four-manual, seventy-two stops, 4,101 pipes, which was ready for use in the spring of 1925 and dedicated at commencement in June by William E. Zeuch. Zeuch heard young Murphree play, recommended him to the university board of control, and advised him to go to Boston for study that summer. This was done, but Albert Snow could not do anything for him as Snow was going to Europe, and, remembering a delightful two weeks with Edwin Arthur Kraft in a summer school at Birmingham (1923), Murphree went straight to Cleveland. His two months with Kraft at Trinity Cathedral were among the most pleasant and valuable months of Murphree's life.

So, in September, 1925, Claude Murphree played his first recital as university organist. In the next five years he had eighteen recitals a college year, with seven recitals for each of the summer months of '26, '27, '28 and '29, a total of 118 recitals. In 1928 radio station WRUF was installed on the campus, supervised and operated by university officials; Murphree broadcasts two half-hour recitals daily except Sunday. He says the radio unquestionably has cut down the attendance at his Sunday recitals, but he feels the huge gain in listeners more than compensates. Meanwhile he gives two Sunday recitals a month and plays at convocation, as it is called (formerly chapel). Chapel is not compulsory. He also takes outside recital engagements and has two church positions.

The University of Florida is fortunate in its situation. Gainesville, exclusive of the university, has 12,000 population and is emphatically a resi-

dence town. There are no factories or industrial establishments. The wide streets, large trees covered with picturesque Spanish moss adorning them, make a favorable impression on the visitor. The campus is level, beautified by innumerable pine trees, with twenty-two buildings, all of Gothic architecture. The campus is in the form, roughly speaking, of a quadrilateral, about half a mile long and half that wide. It gives the northerner a pleasant sense of being in pastures new to note that Ninth street is also the Dixie Highway. The University Record for 1930-31 gives the registration for the first semester as 2,252, of whom 175 are B. A. candidates; the summer session (co-educational) in 1929 had 1,423 students. In 1910 the university had 190 students, forty-six instructors and 12,000 volumes in the library; there are now 324 officers of instruction and research and 60,000 volumes in the library. In the University Record I find colleges of arts and sciences, commerce and journalism, law, agriculture, engineering, education, a graduate school and a division of military science and tactics, in which 60 per cent of the students (freshmen and sophomores) are enrolled. Murphree writes me that "we have no school of music, though prospects are bright for one; we three—Professor John W. De Bruyn (director of glee club and chapel choir, M. A. from Michigan), teacher of voice, and R. DeWitt Brown, A. B., director of band and orchestra, and I—form the 'department.' There is a band, connected with the division of military science and tactics, of over 100 members." Murphree adds a brief reminiscence of his college days—"parenthetically I may add that I played alto-horn in the band during my entire four undergraduate years, and that the liking for football I obtained then, going with the band to the games, is still with me!"

The orchestra is a full concert one and all players are students. For the first time it has oboe, bassoon, tympani and a generous string section, with the usual brass and woodwind from the band. There are two rehearsals a week, sixty to ninety minutes long; also one radio program a week, band and orchestra alternating. Mr. Murphree assists at the piano with the orchestra. The glee club is rehearsed in divisions, one each night in the week, from 7 to 8. Students are required to attend a certain percentage of rehearsals. Both organizations have student officers and in the men's glee club students have entire charge of planning outside trips, subject to audit by the auditor of the university.

Mr. Murphree studied during the summer of 1930 with Dupre.

The university organist's book of

programs—perhaps 100 in number—is convincing testimony to his catholicity of taste and courage in playing what he wants to play and likes to play, rather than conforming to conventionalized standards. Perhaps the best way to show how he exhibits catholicity and courage is to print two programs given last year:

No. 1—Sonata in F minor, Mendelssohn; "Massa's in the Cold, Cold Ground," Foster-Lemare; "Sketches of the City," Gordon Balch Nevins; Symphonic Piece for Organ and Piano, Joseph W. Clokey (Mr. Bruce at the piano).

No. 2—Prelude and Fugue in A minor, Bach; Suite, "Harmonies of Florence," Seth Bingham; Chorale in E major, Franck; Scherzo (Fourth Symphony), Widor; "Isthar" (tone poem), R. S. Stoughton; Variations on a Noel, Dupre.

In Gainesville, where opportunities for hearing symphony orchestras of a high class are very, very few, Mr. Murphree considers himself justified in indulging liberally in transcriptions. The all-Wagner program was one of his most successful ones, and last May he played an all-Bach one which was most enthusiastically received.

All of which makes me want to say—yes, I will say it—"Murphree, I glory in your spunk! Go it while you're young!"

Organ Club Visits London Tower.

Members of the Organ Club of London paid a visit of inspection to the historic instrument in the Royal Chapel of St. Peter ad Vincula, Tower of London, on Feb. 21. Permission for the visit was given by the resident governor and major, Lieut.-Colonel D. Burges. The party was conducted to the chapel, where the organist, Edward Todd, read a paper on the history of the organ. Mr. Todd explained that there is one Father Smith stop remaining, but that the rest of the pipe-work and soundboards are by Hill, about 1844. After a recital several members tried the instrument before proceeding to St. Dunstan's Church, where they were welcomed on behalf of the rector. Mr. Penrose then invited the members to try the three-manual Hill organ before assembling in the vestry for the purpose of holding the adjourned general meeting. The organizing secretary has arranged a series of visits to famous and interesting organs this year and enthusiasts are invited to communicate with F. S. Church for details of membership, etc. The Diapason has received a copy of the "Organ Club Handbook," containing a fine reproduction of the organ case at St. Paul's Cathedral. Readers of The Diapason who would like copies can obtain them on application to Francis S. Church, the secretary, 98 Munster road, Fulham, S. W. 6, London.

One of the outstanding musical programs of the Lenten season in Jacksonville, Fla., was that presented March 25 at the Riverside Presbyterian Church, under the auspices of the Woman's Club, by Mrs. William E. Sweeney, organ soloist and accompanist, assisted by a double quartet and a violin soloist. Mrs. Sweeney's organ numbers were: Toccata and Fugue in D minor, Bach, and "Suite Gothique," Boellmann.

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RECITALS A SPECIALTY

Music for Catholic Service; New Mass by Dr. H. J. Stewart

By ARTHUR C. BECKER

This department is in receipt of an interesting composition which deserves careful perusal from those who have the music of the church in their charge. Even with the Motu Proprio in effect the last twenty-five years, there is a considerable amount of music published for worship that can hardly bear the name of good music, but to offset this deplorable condition we are fortunate in having publishers who are careful in their selection, and we therefore can feel satisfied that it is never necessary to resort to compositions of an inferior nature when we have so much which is of real worth.

The composition of which I wish to make mention in this issue of The Diapason is a "Missa pro Defunctis" for quartet, chorus and orchestra by Humphrey J. Stewart. It is published by J. Fischer & Bro. Dr. Stewart is well known to musicians as an organist and composer of rare ability, and many of us have enjoyed his splendid recitals on the magnificent outdoor organ in Balboa Park, San Diego, Cal. He lives up to his reputation as a well-schooled, erudite composer in this requiem mass, and presents the sacred text in a simple, straightforward manner, at all times keeping clear of sentimental mawkishness. The intonations begin with a quiet figure in the accompaniment with the chorus as a background to the figure. At the words "Te decet Hymnus" the plain chant is used. Still in a subdued manner the music leads up to the kyrie, which begins with a fugue. The Christie is homophonic, but leads back to the repetition of the kyrie, which is again in the fugal style. The graduale begins softly, but rises to a climax at the words "In Memoria Aeterna" and then ends softly. The tractus is forceful throughout except at the close, which is quiet and ends in the major mode. The "Dies Irae" is based entirely on the plain chant, tone 2, although in parts. It is unique because of its being put in modern rhythm. The accompaniment, because of its independence, assumes symphonic proportions. To the writer the treatment of the "Dies Irae" is a distinct achievement in the art of choral writing.

The offertorium is rugged in character, as it should be, and has a lovely theme. The beginning of the Sanctus has a decidedly ethereal quality because of the division of the treble voices and the nature of the accompaniment. The Benedictus is a quiet setting, fitting the text—a simple theme of rare beauty. The division of the male voices is what makes the "Agnus Dei" particularly interesting, aside from the beauty of its structural content.

This "Missa pro Defunctis" also has the "Lux Aeterna" and a stunning "Liberia." A part of the "Liberia" is taken from the chant melody.

In all a remarkably beautiful work, and I predict a universal use for this splendid production of Dr. Stewart.

It may interest my readers to know that the "Missa pro Defunctis" is dedicated to His Holiness Pope Pius XI., and that the mass is in strict conformity with the Motu Proprio. In fact, it was carefully examined in Rome before the papal dedication was granted.

Boy Organist Heard in New York.

Felix McGuire, Jr., the boy organist of Harrison, N. Y., gave a recital Sunday afternoon, April 12, at Mecca Temple, on West Fifty-sixth street, New York, and played Guilman's Third Sonata, in C minor, among other selections. He played entirely from memory. On April 3 Master McGuire played at Christ Church, Rye, N. Y., in connection with a Lenten musical service.

Edwin B. Wase



FOR MORE THAN TWENTY-FIVE YEARS Edwin B. Wase, Mus. B., has been playing in church without missing one Sunday and for the last ten years of this period he has been at his present post in St. Paul's Lutheran at Newport, Pa., where he has won the deep affection of pastor and congregation. Here in a lovely part of Pennsylvania, in an attractive town thirty miles west of Harrisburg, on the Juniata river and the William Penn highway, Mr. Wase plays and follows other musical pursuits. His church, a prominent unit in the Susquehanna Synod of the United Lutheran Church, is nearly 100 years old and is a beautiful edifice. Mr. Wase lives with his parents at Duncannon, fifteen miles from Newport.

Mr. Wase is an honor graduate of the Harrisburg Conservatory and received his diploma in 1905, when the late Edwin J. Decevee was the director. He has studied organ for a number of years under F. A. McCarrell of Harrisburg. He has also studied harmony and counterpoint under Frank Wright of New York. Mr. Wase is a member of the American Guild of Organists and of the National Association of Organists. He is organist of the Newport chapter of Royal Arch Masons and is a charter member of the Society of Pennsylvania. When he is not playing the organ he usually is playing golf.

The Rudolph Wurlitzer Company has signed a contract through J. G. Jones of the New York office to build an organ for the mortuary of Thomas M. Quinn & Sons, Flushing, Long Island, N. Y. This is one of the most beautiful funeral homes on Long Island. The instrument is to be of two manuals and will be equipped with a reproducing player attachment. The organ will be installed toward the end of May, at which time a recital will be given.

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Marion Janet Clayton



MISS MARION JANET CLAYTON, who has a new four-manual Skinner organ in the First Presbyterian Church of New Rochelle, N. Y., offers in collaboration with the clergy and choir "a service of worship interpreted through the organ," with the theme of her first program "The Soul's Aspiration toward God." This took the place of the usual vesper service on Feb. 8 and was attended by a congregation much larger than usual. The service opened with an improvisation on the lines

Thou soul, most precious in His sight,
Love bids thee bow in prayer, God needs thee for His coronet, to shine in beauty there. Turn unto Him, and bend the knee, nor any homage spare.

Other organ selections were the Prelude to "Parsifal," to the theme "O God, Thou Art My God; early will I seek Thee," etc. Rheinberger's "Vision" was played for the verses "Open my eyes," etc. For the scriptural words "I cried unto God with my voice" the organ number was the chorale prelude on "I Call to Thee, Lord Jesus Christ," by Bach.

In a recital of works of French composers at the church March 18 Miss Clayton played: Allegro from Symphony 6, Widor; Allegro Cantabile from Symphony 5, Widor; Gavotte, Thomas; "Premiere Arabesque," Debussy; Prelude to "La Damoselle Elue," Debussy; "Petite Pastorale" ("Mother Goose" Suite), Ravel; Chorale in B minor, Franck; Scherzo from Symphony 3, Vienne; Sarabande, Des-

touches; Gavotte ("Le Temple de Gloire"), Rameau; "Soeur Monique," Couperin; "Noel" with Variations, d'Aquin; Fugue in G minor, Dupre.

Miss Clayton studied with Harry Rowe Shelley for seven years. The summer of 1928 was spent at Fontainebleau under Widor, Dupre and Libert and here she won a prize for organ playing. Two years earlier she won first prize for New York state, playing in Wanamaker's, and for the central eastern group of states at Town Hall, in the competition for young artists under the auspices of the National Federation of Music Clubs. In addition to her work at New Rochelle, Miss Clayton is assistant organist of the Central Congregational Church (Dr. Cadman's) in Brooklyn and accompanist to the Handel Choir. Outside of summer vacations she has missed but two Sundays on the organ bench since she began playing at the age of 14. As guest organist during the winter at the Westchester County Center, her recital on the big Aeolian received much favorable comment from a large audience. Miss Clayton also specializes in recitals in private homes.

Miss Alicia Fuller, formerly of St. Mark's Lutheran Church in Detroit, has been appointed director of music and organist of Zion Lutheran Church at Coraopolis, Pa.

Edward Eigenschenk

Young American Virtuoso



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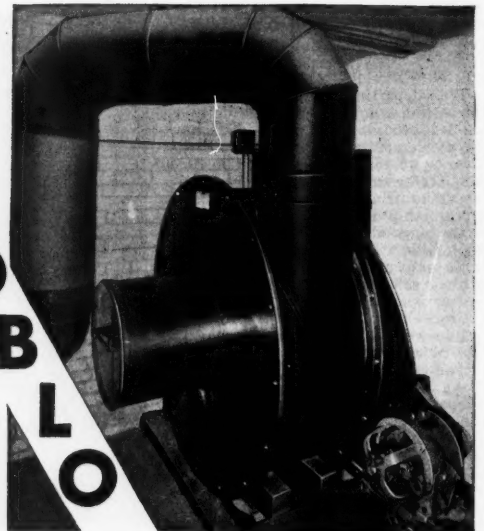
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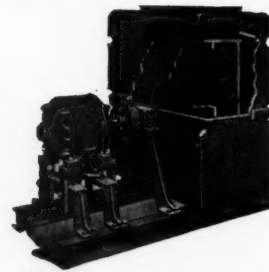
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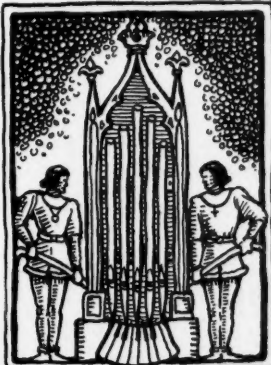
He says further, “Allow me, Mr. Dennison, to extend to you my heartiest congratulations for your truly wonderful work and to thank you for your co-operation and congeniality in helping me to overcome the difficult task.”

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