

THE DIAPASON

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WINDOW IN ST. THOMAS' IN HONOR OF DR. NOBLE

Window in St. Thomas', New York, Honors Dr. Noble

LAMBETH DEGREE BESTOWED

Memorial Marking Service of Organist Dedicated in New York Church —Archbishop of Canterbury Confers Rare Honor.

A beautiful and imposing memorial window, erected in St. Thomas' Church, on Fifth avenue, New York City, to commemorate the service of Dr. T. Tertius Noble to that church and to ecclesiastical music in general, was completed late in February and was dedicated with an impressive service Sunday afternoon, Feb. 28.

On the same afternoon Bishop Manning of New York, acting for His Grace, the Archbishop of Canterbury, conferred upon Dr. Noble the Lambeth degree of doctor of music. Dr. Noble was recommended for this degree by Sir Henry Walford Davies, organist of St. George's Chapel, Windsor Castle. This degree can be granted only by the Archbishop of Canterbury and this is the first time it has ever been conferred on an organist living outside of the British Isles.

A description of the interesting panels in the Noble window is as follows: Center—St. Cecilia, patron saint of music. Above: Angels holding a label upon which is the word "Alleluia." At the base: The arms of Trinity College, Cambridge, and a view of the quad.

Left Hand from Center—St. Gregory (A. D. 590) was the organizer of the unified church song. Above: Martin Perotin, surnamed "The Great," organist of Notre Dame in Paris (1183-1235). He was the first to write for three and four voices. At the base: Arms of York and view of York Minster.

Extreme Left Hand Light — Jan Sweelinck (1562-1621), organist of the "Old Church" in Amsterdam, who offered the first examples of the great development to which the organ fugue was later to attain. Henry Purcell (1658-1695), who wrote a considerable amount of church music which exercised a great influence on Handel. In the base: "Souls of the Righteous in the Hand of God" (written by Dr. Noble).

Right Hand Center—St. Ambrose (died A. D. 397). In Italy he organized musical traditions. Pierluigi da Palestrina (1526-1592), who created the purest and most perfect models of religious music. In the base: Arms of Ely and view of Ely Cathedral.

Extreme Right Hand Light—Johann Sebastian Bach. Handel. In the base: "Fierce Was the Wild Billow" (written by Dr. Noble).

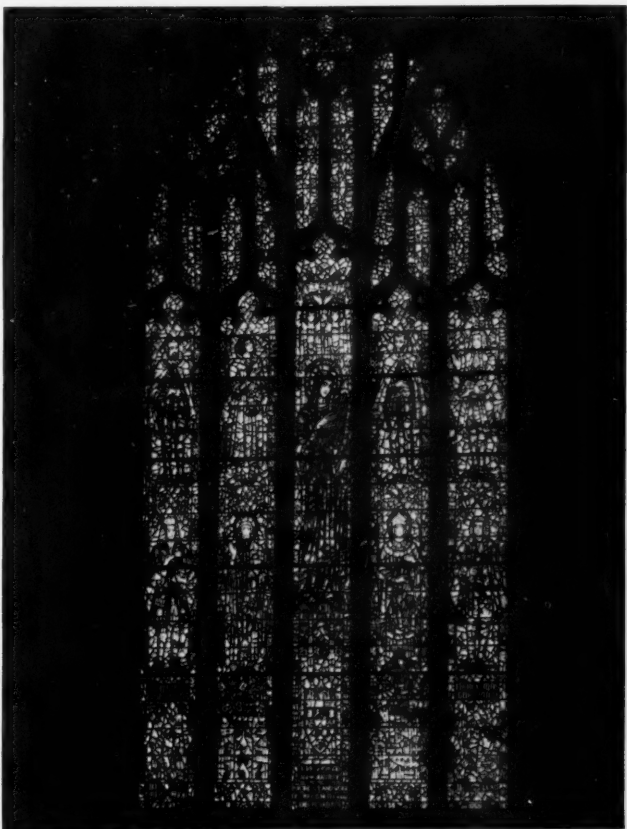
In Tracery — Musical instruments mentioned in the Psalms.

The inscription at the base of the center panel reads: "To the glory of God and in gratitude for the life and works of T. Tertius Noble, Mus. Doc. Erected A. D. 1931."

On March 15, 1931, Dr. Noble's fiftieth anniversary of activity as a church musician, both as organist and composer, was observed at St. Thomas' Church and the same week a dinner in his honor was given by the National Association of Organists in New York and attended by a large company of friends of the distinguished organist from all parts of the country. At the anniversary services in St. Thomas' the Rev. Dr. Roeliff H. Brooks, the rector, announced that a fund had been provided for the erection of a memorial window in the clerestory of the church to express gratitude for the organist's services.

Federlein's Annual Recital March 17.

Gottfried H. Federlein announces that his annual recital at Temple Emanu-El in New York, of which he is the organist, will take place on Thursday evening, March 17. Mr. Federlein's program will include compositions of Bach, Reger, Rheinberger, Gigout, Stravinsky and Wagner. Cards of admission are not required.



TEMPLE TRIBUTE TO WARD

Thirtieth Anniversary as Organist Celebrated in New York.

Frank E. Ward's thirtieth anniversary as organist and choirmaster of Temple Israel, on Ninety-first street near Broadway, New York City, was observed at the Friday evening service Feb. 5. Rabbi William F. Rosenblum paid a warm tribute to Mr. Ward, his subject being "The Song of the Synagogue," and the compositions used in the service all were works of Mr. Ward, including his complete "Morning and Evening Service of the Synagogue" in manuscript. The choir was augmented to forty, many former members of the synagogue musical organization under Mr. Ward being in the choir gallery. A reception was held after the service and the congregation, about a thousand people, came forward to greet the organist. Last July Mr. Ward celebrated his twenty-fifth anniversary as organist of Holy Trinity Church.

Historical Series by Ernest White.

Ernest White has given a series of interesting historical recitals in St. James' Church, Philadelphia, on Monday evenings in February. The program included the "Orgelbüchlein" and the programs were arranged as follows:

Feb. 8—Bach and His Forerunners.
Feb. 15—Johann Sebastian Bach.
Feb. 22—Bach and Nineteenth Century Composers.
Feb. 29—Bach and Twentieth Century Composers.

In addition to the compositions of Bach on the final program these modern works were played: "Variations on a Noel," Dupre; "Carillon," Sowerby; Fugue in C sharp minor, Honegger; "Upon Hearing the First Cuckoo in Spring," Frederick Delius; "The Tumult in the Praetorium," de Malingreau; "Sur un Theme Breton," Ropartz; "Adeste Fideles," Karg-Elert; Toccata on "Lord Jesus Christ, Unto Us Turn."

TO TAKE DR. BREWER'S POST

Marion Janet Clayton to Lafayette Avenue Church, Brooklyn.

Miss Marion Janet Clayton has been appointed organist and director of music of the Lafayette Avenue Presbyterian Church of Brooklyn, succeeding the late Dr. John Hyatt Brewer. Miss Clayton is a young New York organist who has been forging to the front rapidly because of the quality of her recital and church work. She leaves the First Presbyterian Church of New Rochelle, N. Y., to take the prominent Brooklyn position, held by Dr. Brewer for more than half a century. Miss Clayton has been a pupil of Widor, Dupre and Libert in Paris and has won several prizes. In this country she has studied with Harry Rowe Shelley and Charles M. Courboin.

To Select Heinroth's Successor.

Dr. Samuel Harden Church, president of the board of trustees of Carnegie Institute, Pittsburgh, has selected the following as an advisory committee to assist in the choice of an organist to succeed Dr. Charles Heinroth: John A. Bell, Dr. Charles N. Boyd, Charles A. Dickson, Harvey B. Gaul, Andrew W. Herron, Dr. Caspar P. Koch, Ralph Lewando, J. Fred Lissfelt and Earl Mitchell. Several organists have been heard, each playing two recitals. A choice probably will be made in May.

Marie Cowan Wins Contest.

Miss Marie Cowan, artist pupil of Frank Van Dusen, was awarded first place in the final organ contest sponsored by the Society of American Musicians, which was held at Kimball Hall Saturday, Feb. 6. Judges of this contest were Herbert Hyde, Arthur Becker and Mason Slade. Miss Cowan will be presented in recital at Kimball Hall in March or April by the Society of American Musicians and under Bertha Ott's management. This is the fourth organ contest in which Miss Cowan has been awarded first prize during her period of study with Mr. Van Dusen.

CHURCH IN NEW YORK ORDERS LARGE ORGAN

CONTRACT GOES TO KIMBALL

Beautiful New Byzantine Edifice of Christ Methodist Parish on Park Avenue Will Have a Four-Manual of 5,956 Pipes.

New York City is to have a new four-manual organ of outstanding importance, which will be installed in the beautiful new edifice of Christ Methodist Episcopal Church. The contract, one of the most interesting and important to be awarded this winter, has been given to the W. W. Kimball Company of Chicago. There will be seventy-six speaking stops, with a total of 5,956 pipes, besides harp and chimes. Supplementing the main four-manual console, which will be of the drawknob type, there will be a two-manual console, to be placed in the chapel, which will be used to play a part of the main organ. A feature will be the antiphonal-echo division in the gallery, with resources of sixteen stops and a set of chimes. Fifty-six combination pistons, eleven reversibles and fifty-one couplers will complete the console equipment.

Dr. Clarence Dickinson of the Brick Presbyterian Church and head of the School of Sacred Music of Union Theological Seminary, drew up the specifications, acting as consultant for the purchasers. The Kimball Company was represented by Robert P. Elliot and C. A. Woodruff.

The new church, under construction at Park avenue and Sixtieth street, is just around the corner from the old Madison Avenue Methodist Church, which it supplants. The style of the edifice is Byzantine and the design is the work of Dr. Ralph Adams Cram of Cram & Ferguson.

The tonal resources of the organ are shown by the following stop specification:

- GREAT ORGAN.**
Double Diapason, 16 ft., 73 pipes.
Diapason I, 8 ft., 73 pipes.
Diapason II, 8 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Wald Flöte, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 rks. (17, 19, 22), 183 pipes.
Tromba, 8 ft., 73 pipes.
Ophicleide (from Solo), 16 ft., 73 notes.
Tuba Sonora (from Solo), 8 ft., 73 notes.
Clarion (from Solo), 4 ft., 73 notes.
Chimes (in Echo Antiphonal).
Harp and Celesta (Deagan De Luxe), 61 bars.
Tremolo.
- SWELL ORGAN.**
Lieblich Gedeckt, 16 ft., 73 pipes.
Diapason I, 8 ft., 73 pipes.
Diapason II, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Muted Viole, 8 ft., 73 pipes.
Muted Viole Celeste, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Viola, 4 ft., 73 pipes.
Muted Violes (extension), 4 ft., 24 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Lieblichflöte (extension 16 ft. Gedeckt), 4 ft., 24 pipes.
Flute Twelfth (extension 16 ft. Gedeckt), 2 1/2 ft., 73 notes.
Flautina (extension 16 ft. Gedeckt), 2 ft., 73 notes.
Dolce Cornet, 3 rks. (12, 15, 17), 183 pipes.
Mixture, 5 rks. (15, 19, 22, 26, 29), 305 pipes.
Waldhorn, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
French Trumpet, 8 ft., 73 pipes.
Oboe (open), 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Chimes (in Echo Antiphonal).
Harp (in Great).
Celesta (in Great).
Tremolo.
Vox Humana Vibrato.
- CHOIR ORGAN.**
Contra Dulciana, 16 ft., 73 pipes.

English Diapason, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 73 pipes.
 Spitzflöte, 8 ft., 73 pipes.
 Dulciana (extension), 8 ft., 12 pipes.
 Viol d'Orchestre, 8 ft., 73 pipes.
 Viol Celeste, 8 ft., 73 pipes.
 Kleine Erzähler, 8 ft., 73 pipes.
 Kleine Erzähler Celeste, 8 ft., 73 pipes.
 Dulcet (extension), 4 ft., 12 pipes.
 Flute d'Amour (*), 4 ft., 73 pipes.
 Nazard (*), 2 1/2 ft., 61 pipes.
 Piccolo 2 ft., 61 pipes.
 Dulcetin (extension), (*), 2 ft.
 Tierce (*), 1 3/4 ft., 61 pipes.
 Septieme (*), 1 1/7 ft., 61 pipes.
 Harmonics, 5 rks., collective, from stops marked (*), 73 notes.
 Bassoon, English Horn ext., 16 ft., 12 pipes.
 English Horn, orchestral, 8 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 Diapason Phonor (from Solo), 8 ft., 73 notes.
 Melophone (from Solo), 8 ft., 73 notes.
 Tuba Sonora (from Solo), 8 ft., 73 notes.
 French Horn (from Solo), 8 ft., 73 notes.
 Orchestral Oboe (from Solo), 8 ft., 73 notes.
 Orchestral Flute (from Solo), 4 ft., 73 notes.
 Chimes (in Echo Antiphonal), 8 ft.
 Harp (in Great), 8 ft.
 Celesta (in Great), 4 ft.
 Tremolo.

SOLO ORGAN.

Diapason Phonor, 8 ft., 73 pipes.
 Melophone, 8 ft., 73 pipes.
 Violoncello, 8 ft., 73 pipes.
 Cello Celeste, 8 ft., 73 pipes.
 Orchestral Flute, 4 ft., 73 pipes.
 Ophicleide, 16 ft., 73 pipes.
 Tuba Mirabilis, 8 ft., 73 pipes.
 Tuba Sonora, 8 ft., 73 pipes.
 French Horn, 8 ft., 73 pipes.
 Orchestral Oboe, 8 ft., 73 pipes.
 Tuba Clarion (ext. of Ophicleide), 4 ft., 24 pipes.
 Chimes (in Echo Antiphonal), 8 ft.
 Harp (in Great), 8 ft.
 Celesta (in Great), 4 ft.
 Tremolo.

ANTIPHONAL-ECHO.

Contre Viole, 16 ft., 73 pipes.
 Diapason, 8 ft., 73 pipes.
 Viole, extension, 8 ft., 12 pipes.
 Vox Angelica, 8 ft., 73 pipes.
 Wald Flöte, 8 ft., 73 pipes.
 Flute Celeste, 8 ft., 61 pipes.
 Octave Viole (extension), 4 ft., 12 pipes.
 Chimney Flute, 4 ft., 73 pipes.
 Viole Twelfth (extension), 2 1/2 ft.
 Carrillon, 3 rks. (12, 17, 22), 183 pipes.
 Tuba, 8 ft., 73 pipes.
 Corno d'Amour, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes.
 Chimes (Deagan class A), 25 tubes.
 Tremolo.
 Vox Humana Vibrato.

ANTIPHONAL-ECHO PEDAL.

Diapason (ext. of manual), 16 ft., 12 pipes.
 Contre Viol (from manual), 16 ft., 32 notes.
 Viole (from manual), 8 ft., 32 notes.
PEDAL ORGAN.
 Contra Bourdon (ext. large scale), 32 ft., 12 pipes.
 Diapason I 16 ft., 32 pipes.
 Diapason II 16 ft., 32 pipes.
 Diapason III (from Great), 16 ft., 32 notes.
 Bourdon (large scale), 16 ft., 32 pipes.
 Violone, 16 ft., 32 pipes.
 Contra Dulciana (from Choir), 16 ft., 32 notes.
 Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
 Diapason Quint (from Great Double Diapason), 10 1/2 ft., 32 notes.
 Stopped Quint (from Pedal Bourdon), 10 1/2 ft., 32 notes.
 Octave I (ext. of Pedal Diapason I), 8 ft., 12 pipes.
 Octave II (ext. Pedal Diapason II), 8 ft., 12 pipes.
 Flute (ext. Pedal Bourdon), 8 ft., 12 pipes.
 Cello (ext. Pedal Violone), 8 ft., 12 pipes.
 Dulciana (from Choir), 8 ft., 32 notes.
 Still Gedeckt (from Swell Lieblich Gedeckt), 8 ft., 32 notes.
 Octave Quint (from Great Double Diapason), 5 1/2 ft., 32 notes.
 Super Octave (from Great Double Diapason), 4 ft., 32 notes.
 Flute (ext. Pedal Bourdon), 4 ft., 12 pipes.
 Bombarde (ext. of Ophicleide), 32 ft., 12 pipes.
 Trombone, 16 ft., 32 pipes.
 Ophicleide (from Solo), 16 ft., 32 notes.
 Waldhorn (from Swell), 16 ft., 32 notes.
 Bassoon (from Choir), 16 ft., 32 notes.
 Tromba (ext. of Pedal Trombone), 8 ft., 12 pipes.
 Waldhorn (from Swell), 8 ft., 32 notes.
 Clarion (ext. of Trombone), 4 ft., 12 pipes.
 Chimes (in Antiphonal Echo).

THE DIAPASON.

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ORGAN IS FINISHED AT ASCENSION, NEW YORK

HAS FOUR MANUALS, 82 STOPS

Complete Reconstruction and Addition of Solo and Echo Completed by Aeolian-Skinner—Jessie Craig Adam Gives Recital.

In the Church of the Ascension, New York City, at Fifth avenue and Tenth street, the new organ, evolved from the old instrument by means of a complete reconstruction, redesigning and extensive additions, was played in recital Feb. 2 by Miss Jessie Craig Adam, organist and director of this church. The instrument, built by the Aeolian-Skinner Company, is the gift of Mrs. Mary H. Tompkins "in thanksgiving for the lives of William Wright Tompkins and Philip Kingsland Tompkins."

The first organ in the Church of the Ascension was situated in the rear gallery. When alterations to the church were carried out, about 1895, an organ was installed in the chancel by the Hutchings Organ Company. By 1912 the action required rebuilding. This was done by the Steere Organ Company, but little change in the tonal resources was made at that time.

The latest reconstruction, carried out at the Skinner factory during the summer of 1931, not only included changes in and additions to the old organ, but the addition of a solo organ on the north side of the chancel and of an echo over the gallery. The instrument is now a four-manual of eighty-two stops. The tone quality of the old organ, always singularly rich and satisfying, has been enriched by additional reeds and modern orchestral stops. These were carefully planned to blend with the old material, the result being a modern instrument, adequate to the size and beauty of the church.

The stoplist of the organ now is as follows:

GREAT ORGAN.

Diapason, 16 ft., 61 pipes.
 Diapason No. 1, 8 ft., 61 pipes.
 Diapason No. 2, 8 ft., 61 pipes.
 Diapason No. 3, 8 ft., 61 pipes.
 Doppel Flöte, 8 ft., 61 pipes.
 Gemshorn 8 ft., 61 pipes.
 Gedeckt, 8 ft., 61 pipes.
 Viol d'Amour, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Flute Harmonique, 4 ft., 61 pipes.
 Twelfth, 2 1/2 ft., 61 pipes.
 Fifteenth, 2 ft., 61 pipes.
 Harmonics, 5 rks., 305 pipes.
 Chimes (Solo).

SWELL ORGAN.

Contra Gamba, 16 ft., 61 pipes.
 Diapason, 8 ft., 61 pipes.
 Hohlfloete, 8 ft., 61 pipes.
 Salficional, 8 ft., 61 pipes.
 Voix Celeste, 8 ft., 61 pipes.
 Viole, 8 ft., 61 pipes.
 Quintadena, 8 ft., 61 pipes.
 Octave Viole, 4 ft., 61 pipes.
 Flauto Traverso, 4 ft., 61 pipes.
 Flautino, 2 ft., 61 pipes.
 Mixture, 5 rks., 305 pipes.
 Posaune, 16 ft., 61 pipes.
 Cornopean, 8 ft., 61 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Oboe, 8 ft., 61 pipes.
 Clarion, 4 ft., 61 pipes.

CHOIR ORGAN.

Dulciana, 16 ft., 61 pipes.
 Diapason, 8 ft., 61 pipes.
 Melodia, 8 ft., 61 pipes.
 Keraulophone, 8 ft., 61 pipes.
 Voix Celeste, 8 ft., 61 pipes.
 Flute d'Amour, 4 ft., 61 pipes.
 Piccolo, 2 ft., 61 pipes.
 Clarinet, 8 ft., 61 pipes.
 Harp and Celesta (Solo).
 Chimes (Echo).

SOLO ORGAN.

Diapason, 8 ft., 73 pipes.
 Grosse Flöte, 8 ft., 73 pipes.
 Orchestral Flute, 8 ft., 73 pipes.
 Flauto Dolce, 8 ft., 73 pipes.
 Flute Celeste, 8 ft., 61 pipes.
 Gamba, 8 ft., 73 pipes.
 Gamba Celeste, 8 ft., 73 pipes.
 Chimney Flute, 4 ft., 73 pipes.
 English Horn, 16 ft., 73 pipes.
 Orchestral Oboe, 8 ft., 73 pipes.
 French Horn, 8 ft., 73 pipes.
 Tuba, 8 ft., 73 pipes.
 Chimes, 25 tubes.
 Harp and Celesta, 61 bars.

ECHO ORGAN.

Echo Dulcet, 8 ft., 61 pipes.
 Echo Dulcet Celeste, 8 ft., 61 pipes.
 Cor de Nuit, 8 ft., 61 pipes.
 Fern Flöte, 4 ft., 61 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Chimes.

PEDAL ORGAN.

Bourdon, 32 ft., 12 pipes.
 Diapason (wood), 16 ft., 30 pipes.

Firmin Swinnen



FIRMIN SWINNEN, the genius who presides over the splendid Aeolian organ in the conservatories of Pierre S. du Pont near Wilmington, Del., has as another part of his work at the organ a regular series of recitals for the faculty and students of the University of Delaware at Newark. The organ of the university is a gift of Mr. du Pont to the institution. On Feb. 1 Mr. Swinnen played his thirty-fifth recital at Mitchell Hall, which houses the organ. His program was as follows: "Egmont" Overture, Beethoven; "Song of the Basket Weaver," Russell; "Valse Triste," Sibelius; Finale (Symphony Pathetique), Tschai-kowsky; Serenade and Prelude in C sharp minor, Rachmaninoff; Minuet in E flat, Bizet; "Carmen" Fantasie, Bizet.
 The program on Jan. 4 was as follows: Overture to "Poet and Peasant," Suppe; "Dreams," Wagner; Minuet in A, Boccherini; Andante Cantabile (Fifth Symphony), Tschai-kowsky; Berceuse, Palmgren; "Chant Symphonique," Van Hemeldonck; Symphony No. 6 (first movement—Allegro), Widor.

Diapason (metal), 16 ft., 30 pipes.
 Violone, 16 ft., 30 pipes.
 Bourdon, 16 ft., 30 pipes.
 Dulciana, 15 ft., 30 pipes.
 Quint, 10 1/2 ft., 30 notes.
 Octave (wood), 8 ft., 12 pipes.
 Principal (metal), 8 ft., 12 pipes.
 Violoncello, 8 ft., 12 pipes.
 Gedeckt, 8 ft., 12 pipes.
 Fifteenth, 4 ft., 12 pipes.
 English Horn (Solo), 16 ft., 30 notes.
 Trombone, 16 ft., 30 pipes.
 Tromba, 8 ft., 12 pipes.
 Chimes.

Miss Adam, who has made the music at the Ascension known for its excellence, played the following program: Allegro from Symphony 6, Widor; "Jagged Peaks in Starlight" and "Canyon Walls," Clokey; "Dreams," McAmis; Toccata and Fugue in D minor, Bach; Pastorale from Sonata I, Guilmant; Prelude to "The Blessed Damsel," Debussy; Scherzo in G minor, Bossi; "The Bells of St. Anne de Beaupre," Russell; Toccata in C minor, Fleuret.

TO REPLACE STORM VICTIM Estey Three-Manual for Church in Arkansas Struck by Tornado.

The Estey Organ Company has been awarded a contract for a three-manual organ to be installed in the First Methodist Church at Camden, Ark. This organ will replace one which was badly damaged in a tornado which partly destroyed the church a few weeks ago. The deal was negotiated by B. T. Pettit of the Dallas office. The Estey factory is building organs for the United States Army Chapel at Fort McPherson, Atlanta, Ga.; for Christ Episcopal Church at Bradenton, Fla.; for the residence of Dr. M. N. Mattson of Pasadena, Cal., and for Stevens Congregational Church at Portland, Maine.

FEATURES IN THIS ISSUE

Large four-manual Kimball organ ordered for beautiful new Christ Methodist Church, New York City, is described.

Joseph Bonnet opens new organ in Church of St. Eustache, Paris, and the instrument is described by Seth Bingham, noted American organist.

Windows to mark the fifty years' service of Dr. Tertius Noble to church music is dedicated in St. Thomas' Church, New York City.

Fortieth anniversary of Dr. William C. Carl as organist of historic First Presbyterian Church in New York to be observed in March.

Organ at Church of the Ascension, New York, rebuilt and enlarged into a four-manual by the Aeolian Skinner Company, is played by Miss Jessie Craig Adam.

Gordon Balch Nevin writes intimate tribute to his former teacher, the late J. Warren Andrews.

Death takes Clayton F. Summy, veteran Chicago music publisher.

Question of standard pedal measurements taken up in article by Dr. Percy B. Eversden, with results of questionnaire.

Gustav Holst, eminent English composer, is speaker at dinner of N. A. O. in New York.

Easter music, etc., reviewed by Dr. Harold W. Thompson.

DEATH OF CLAYTON F. SUMMY

Well-Known Chicago Music Publisher Passes Away at Age of 79.

Clayton F. Summy, founder and head of the Chicago music publishing house bearing his name, died Feb. 10 at his home in Hinsdale, a suburb of Chicago. He had not been in good health for several years, but was able to attend to his work until two weeks before his death. Mr. Summy had been a figure in the musical world for more than two-score years. His widow, who was Mina Rommeis, was a singer in prominent churches for many years and came of a family active in the musical life of Chicago. Through the years Mr. Summy had built up a fine catalogue and at the same time developed a retail music store known to every person in the West interested in music.

Clayton Frick Summy was born Dec. 9, 1852, at Landisville, Pa. After finishing his school work and studying music he taught at Sterling, Ill., and then went to Boston for further study. From 1877 to 1879 he was on the faculty of the Hershey Music School in Chicago. After a connection with Lyon & Healy for nine years he established his own retail music business in 1888. In 1895 he organized the Clayton F. Summy Company and was its head until his death.

Mr. Summy is survived by his widow and two daughters—Mrs. William G. Purcell and Mrs. William A. Dennis.

Clarence Dickinson Opens Organ.

Dr. Clarence Dickinson of New York gave the dedicatory recital on the Skinner organ in the Falling Spring Presbyterian Church, Chambersburg, Pa., Jan. 19 before a large and enthusiastic audience which included many organists from the southern part of the state. On Jan. 17 Dr. Dickinson played for the Children's Music Club of New York City, prefacing his recital with a short talk on the organ as an instrument. On Jan. 12 he played a recital at Worcester, Mass., in the Piedmont Congregational Church. Other Dickinson engagements earlier in the season included recitals at Bridgeport, Conn., Syracuse, N. Y., and Winston-Salem, N. C.

**DR. WILLIAM C. CARL
FORTY YEARS AT POST**

RECITALS TO MARK JUBILEE

Programs Will Celebrate Two Score Years of Incumbency of Organist of First Presbyterian Church, New York.

William C. Carl, Mus. D., organist and educator of organists, will celebrate his fortieth anniversary at the historic First Presbyterian Church, New York, during the early part of March.

Dr. Carl has been invited by the church to give three recitals in celebration of his anniversary. They will be played on the afternoons of Tuesday, March 1, 8 and 15 at 4:30 o'clock, with a special service on the evening of Good Friday, March 25, at 8 o'clock, when Vaughan Williams' Mass in G minor (on the whole-tone scale) and selections from the "St. Matthew Passion" will be sung. The soloists for the recitals are Ruth Rodgers, soprano; Amy Ellerman, alto, and Ernest Davis, tenor. For the Good Friday service they are Mildred Rose, soprano; Amy Ellerman, alto; Dan Gridley, tenor; Dudley Marwick, bass, and the motet choir of the First Church. The program of March 8 will be devoted to works by Bach and at the other recitals the French composers will figure prominently, as Dr. Carl's acquaintance with the French artists has extended over a long period.

Until 1887 this church on lower Fifth avenue did not possess an organ. The music was under the direction of George Huss, father of Henry Holden Huss, the well-known pianist and composer. The best available vocalists sang, and the only aid was a pitch pipe. A room was provided in the rear of the east gallery to which the quartet would retire to get the pitch and then return and sing a Psalm-tune. In 1887, after repeated difficulties, the church installed a Roosevelt organ, engaging Sumner Salter as the first organist. Five years later Dr. Carl returned from extended study under Guilman in Paris and was engaged as organist and director, which position he still holds.

The church still held to its Calvinistic ideas and considered it a sin to speak to anyone on leaving the church. Each pew had a door, which was fastened during the service and, strange to say, still is found there. When Dr. Carl assumed the position the music committee asked that the organ selections should be submitted to it previous to each Sunday service.

Dr. Carl was asked immediately to arrange a series of recitals, as the pastor, the Rev. Dr. Howard Duffield, was progressive and a student of music. The recitals began the latter part of March, before audiences which taxed the church's capacity. Noted composers wrote especially for these recitals and dedicated their compositions to Dr. Carl. Among them were Guilman, Dubois, Gigout, Boellmann, Salome, de la Tombelle, Claussmann, Renaud, Bonnet, Vierne, Tournemire, MacMaster, Faulkes, Hollins, Lemare, H. J. Stewart, Wolstenholme and many others. American, French, German, English, Italian and historical programs were given, and the leading artists of the city appeared in solo numbers.

When Dr. Carl assumed the position at the First Church there was a solo quartet. For the last thirty-five years there has been a chorus of solo voices in addition to the quartet.

The First Church possesses one of the largest Skinner organs to be found in the country and two years ago valuable additions were made.

Dr. Carl was prominent in arranging

Dr. William C. Carl, Forty Years at New York Post



the American tours of Guilman and Bonnet, and has given many series of recitals in the First Church. He is the first concert organist to have played above the Arctic circle and has appeared as soloist at the world's expositions here and abroad, and with the leading orchestras, besides making seven transcontinental tours and inaugurating many of the large organs of the country.

In 1899 Dr. Carl founded the Guilman Organ School and during all these years has been its director and head of the organ department.

The French government twice decorated Dr. Carl—first as "Officier de l'Instruction Publique" and later as "Chevalier de la Legion d'Honneur." New York University made him a doctor of music.

Regarding musical appreciation in the United States forty years ago Dr. Carl says: "The people were eager for the best in music, but the opportunities to hear the orchestras and to attend organ recitals were far from what we have now. When Guilman played his first recital in the First Presbyterian Church a man was overheard to say: 'Why, when he plays with his hands and feet they are struck together!' At this recital Walter Damrosch gave him the theme for his improvisation, autographing it with the inscription: 'To Guilman, the wizard of the organ.' When a passage was played with the feet alone the audience was wild with excitement. At old Chickering Hall, when Guilman, Frederic Archer, George W. Morgan or John White would play, as the people crowded to lean over the gallery they nearly fell into the parquet. Those were days of

genuine enthusiasm for the organ and its music was a novelty."

FIVE RECITALS IN SERIES

Noted Men Play at Second Presbyterian Church, Philadelphia.

Five outstanding recitals constitute a series in February and March at the Second Presbyterian Church of Philadelphia. The dates and performers are: Feb. 17—Warren D. Allen of Stanford University, California.

Feb. 24—Robert Noehren.
March 2—Hugh Porter, Second Presbyterian Church, New York City.
March 9—Robert Elmore.
March 16—Robert Cato, Old Christ Church, Philadelphia.

Mr. Allen's program was as follows: Rigaudon in C minor, Lully; Sinfonia from the Cantata, "I Stand before the Gate of Heaven," Allegro from First Trio-Sonata, Bach; Sketch in F minor, Schumann; Largo from 'Cello Sonata, Chopin; Fantasia in C minor, Liszt; "Carillon" in B flat, Vierne; "Vermeland," Hanson; Roulade in D minor, Bingham; Andante and Finale ("Grande Piece Symphonique"), Franck.

Mr. Noehren played this program: Chorale Prelude, "Blessed Jesus, We Are Here," Prelude and Fugue in G minor (Eight Short) and Allegro from Fifth Trio-Sonata, Bach; Chorale in B minor, Franck; Allegro Vivace (First Symphony), Vierne; Meditation (First Symphony), Widor; Fugue in B major, Dupre; Chorale Improvisation, "Adorn Thyself, O My Soul," Karg-Elert; Tocata in B minor, Gigout.

**ROCHESTER CHURCH
BUYS REUTER ORGAN**

WILL STAND IN NEW EDIFICE

St. Luke's Lutheran Awards Contract for Three-Manual of 1,914 Pipes, All Under Expression, to Kansas Builders.

The Rev. William Trebert, pastor of St. Luke's Lutheran Church at Rochester, N. Y., has placed with the Reuter Organ Company of Lawrence, Kan., a contract for a comprehensive three-manual organ. The organ is to be installed in the new church being erected by St. Luke's congregation.

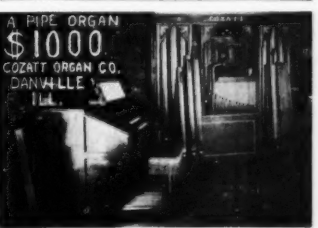
The specification calls for an organ of thirty-seven stops, including harp and chimes. In all the instrument will have 1,914 pipes. The entire organ will be under expression, with the great and choir enclosed in one chamber. The console is to be of the draw-knob type.

The new St. Luke's Church is to be a beautiful edifice of Gothic architecture, at Cumberland and Ormond streets, just across from a park and opposite the new postoffice in Rochester. Its completion is planned for late spring, at which time the organ will be installed. Cornelius M. Maguelin is organist of the church and will preside at the new organ.

Following are the resources of the organ:

- GREAT.**
- Open Diapason, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Erzähler Celeste, 8 ft., 61 pipes.
- Octave, 4 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Harmonic Tuba, 8 ft., 73 pipes.
- Chimes, 25 tubes.
- Harp Celesta, 49 bars.
- SWELL.**
- Bourdon, 16 ft., 12 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 85 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Sallecional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Flauto Dolce, 4 ft., 73 notes.
- Violina, 4 ft., 61 notes.
- Nasard, 2 1/2 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Dolce Cornet, 4 rks., 244 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Orchestral Horn, 8 ft., 73 notes.
- Vox Humana, 8 ft., 73 pipes.
- CHOIR.**
- Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.
- PEDAL.**
- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Cello, 8 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.

Sir Walford Davies has resigned the post of organist at St. George's Chapel, Windsor, in order to find time for other work. Hylton Stewart of Chester Cathedral has been appointed to the post.



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ORGANISTS VICTIMS OF CHECK SWINDLER

CLEVER SCHEME SUCCEEDS

Visitor Offers Position in Distant City—Hands Check for Expenses of Trip—Then He Gets Help in Having Check Cashed.

A swindler who by means of bad checks and a glib tongue has been able to make organists his victims is abroad in the land and The Diapason has been asked to warn its readers against the man.

From Erie, Pa., one organist writes that he received a telephone call from a man who said he represented a prominent Detroit church. He explained that this church's organist was about to leave and that the Erie organist had been recommended for the vacant position. His request for an interview was readily granted and he appeared at the Erie church in response to the invitation. Here he made use of a good line of talk, offered the organist a very attractive salary, and showed that he was familiar with the situation in many churches and knew many organists. The visitor then invited the organist to make a trip to Detroit to meet the officers of the church whose name he used and handed him a check for \$100 to cover traveling expenses. The two men went downtown together and on the way the stranger casually mentioned that he was looking for a place where he might cash a small check. The organist took him to his bank and endorsed a check for \$40, which was duly cashed. Both checks in a short time were returned as being of no account and the organist mourns the loss of \$40. A Detroit organist was victimized by the same man in much the same manner.

Despite the depression and its effect on organists, there are evidently men who still consider the field among them sufficiently profitable to lead them to pick out church musicians as their prey. Nothing has been heard for some months from the affable and dignified stranger who went about from place to place getting loans of \$2 and representing himself as the uncle of this or that prominent organist. It may be that he has graduated from the \$2 class to the \$40 class.

Annual Concert of Harris' Choir.

The eighth annual concert of St. Paul's choristers, Brooklyn, directed by Ralph A. Harris, was held Feb. 5 in the parish-house of the church. A large audience greeted the choir of men and boys, who opened the program with Palestrina's "Tu es Petrus." A Willan number which followed was beautifully interpreted, as was also Howells' setting of "Lo, How a Rose." However, the choir showed more freedom and a quicker response to the conductor in the Praetorius setting and it was most interesting to have these two sung together. Mendelssohn's "And Then Shall Your Light Break Forth," which closed the first half of the program, showed finish and a feeling for nuances. Morley's "My Bonnie Lass," which opened the second half, was attractively sung, but the feature of this part of the program was the boys' quartet. Mr. Harris has again demonstrated his preference for bringing the boy's voice down when it becomes too brilliant in its soprano range and so saving it for unique service as an alto or tenor and later a bass range should this develop. The boys sang with beautiful tone and a fine feeling for the words and phrases. The idea of developing accompanists from the choir is another phase of the work done by Mr. Harris.

Death of Miss Nellie Ring.

Miss Nellie Ring, who for more than a quarter of a century was organist and choir director at St. James' Church, Johnson City, N. Y., and who for the last three years held the same position at St. Patrick's Church, Binghamton, N. Y., died Feb. 3 at Binghamton following an illness of several weeks. Miss Ring's playing on the four-manual Austin organs given to St. James' and St. Patrick's by George F. Johnson was enjoyed by thousands of persons.

OMAHA CHURCH BUYS AUSTIN

Three-Manual to Be Placed in Second Church of Christ, Scientist.

A three-manual organ is to be built by the Austin Organ Company for the Second Church of Christ, Scientist, of Omaha, Neb. Preparations will be made for future installation of an echo organ. The stop specification is as follows:

- GREAT ORGAN.**
 First Diapason, 8 ft., 73 pipes.
 *Second Diapason, 8 ft., 73 pipes.
 Gross Flöte, 8 ft., 73 pipes.
 *Concert Flute, 8 ft., 73 pipes.
 *Gemshorn, 8 ft., 73 pipes.
 *Flute d'Amour, 4 ft., 73 pipes.
 Octave, 4 ft., 73 pipes.
 *Harmonic Tuba, 8 ft., 73 pipes.
 *Chimes (ff), Deagan class A, 25 tubes.
 *Chimes (pp).

*Enclosed in Choir box.

- SWELL ORGAN.**
 Bourdon, 16 ft., 97 pipes.
 Open Diapason, 8 ft., 73 pipes.
 Orchestral Flute, 8 ft., 73 pipes.
 Rohr Flöte (Bourdon), 8 ft., 73 notes.
 Sallcional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 61 pipes.
 Flauto Dolce, 8 ft., 73 pipes.
 Flute Celeste, 8 ft., 61 pipes.
 Harmonic Flute (Orchestral Flute), 4 ft., 61 notes.
 Nazard (Bourdon), 2 1/2 ft., 65 notes.
 Piccolo (Bourdon), 2 ft., 61 notes.
 Contra Posaune, 16 ft., 85 pipes.
 Cornopean (Contra Posaune), 8 ft., 73 notes.
 Oboe, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Tremolo (valve type).

- CHOIR ORGAN.**
 Open Diapason (from Great), 8 ft., 73 notes.
 Concert Flute (from Great), 8 ft., 73 notes.
 Gemshorn (from Great), 8 ft., 73 notes.
 Gemshorn Celeste, 8 ft., 61 notes.
 Flute d'Amour (from Great), 4 ft., 73 notes.
 Clarinet, 8 ft., 73 pipes.
 French Horn, 8 ft., 73 pipes.
 Harp and Celesta, 61 bars.
 Tremolo (fan type).

- PEDAL ORGAN.**
 Open Diapason, 16 ft., 32 pipes.
 Bourdon, 16 ft., 32 pipes.
 Lieblich Gedeckt (Swell), 16 ft., 32 notes.
 Octave (Ext. Pedal Open Diapason), 8 ft., 12 pipes, 20 notes.
 Flute (Ext. Pedal Bourdon), 8 ft., 12 pipes, 20 notes.
 Posaune (from Swell), 16 ft., 32 notes.

PILCHER IN NOVEL EDIFICE

Three-Manual Dedicated in New York Apartment-Church.

The three-manual Pilcher organ recently installed in the First Reformed Episcopal Church, New York City, was dedicated at the opening services of the new church on Jan. 31. This edifice is another church-apartment-house combination and is said to be one of the most attractive of this type of buildings erected in New York City. It is of the Tudor Gothic type of architecture and Richard Lamb was engaged by the church as consulting architect.

The rector of the First Reformed Episcopal Church is the Rev. Howard David Higgins, Th. M. Mrs. Hurley, organist of the church, presided at the console at the opening services.

DEDICATION IN PERTH AMBOY

Möller Three-Manual in Historic St. Peter's Church Is Opened.

The new Möller three-manual in St. Peter's Episcopal Church, a historic edifice at Perth Amboy, N. J., was dedicated Jan. 31. The inaugural recital was given in the evening by Frank H. Mather, L. R. A. M., organist and choirmaster of St. Paul's Church, Paterson, N. J., and choirmaster of St. Peter's, assisted by Henry R. Toft, Jr., organist and assistant choirmaster of the Perth Amboy church. Mr. Toft played as the prelude Mendelssohn's Fourth Sonata and as the postlude the Bach "St Ann" Fugue. Mr. Mather played the following selections: Fantasia and Fugue in A minor, Merkel; "Memories" (by request), Dickinson; "Chant for Dead Heroes," Gaul; Overture in C minor and major, Thomas Adams; "In Moonlight," Kinder; "Hymn of Glory," Yon; "In Paradisum," Dubois; Coronation March, Svendsen; "A Rustic Melody," Rameau; Chorale Prelude on "Stracathro," T. Tertius Noble; Toccata, Beller; "Far o'er the Hills," Frynsinger.

The service was sung by St. Peter's choir of fifty voices, with G. Hamilton Benz, baritone, as soloist. The anthem was Stainer's "O Clap Your Hands."

A series of didactic exercises took place the first two Sundays of February. The one on Feb. 14 attracted an audience which taxed the church's seating capacity. Mr. Toft played the Prelude and Fugue in D major by Bach, the Sonata in A minor by Borowski, the "Suite Arabesque" by Holloway, a March by Guilmant and the Fanfare by Lemmens. Miss Zona Hall, a young lyric soprano of New York City, sang "O Divine Redeemer," by Gounod, and "Just for Today," by Seaver.

The specification of the organ was published in The Diapason Oct. 1, 1931.

FINE CLEVELAND SERVICES

Monthly Oratorio at Church of Covenant Given by Rebstock.

The musical program at the Church of the Covenant in Cleveland under the direction of Charles A. Rebstock is an extensive and effective one, in which Mr. Rebstock has the support of his paid choir of forty voices, including a solo quartet, and the fine new four-manual Skinner organ, which, he writes, is a delight to him. This organ, a gift to the church from a prominent parishioner, was opened Nov. 8. Its specification appeared in The Diapason Oct. 1, 1930.

Once a month an oratorio is given under Mr. Rebstock's direction. On Nov. 15 Brahms' "Requiem" was sung. Dec. 20 there was a program of unusual carols in connection with the annual candle-light service and 1,496 people were in attendance. Dec. 27 parts 1 and 2 of the Bach Christmas Oratorio were given. Feb. 7 the choir sang part 1 of Mendelssohn's "Elijah" and Feb. 14 Mr. Rebstock played an organ program. Feb. 21 the offering was the second part of "Elijah." Feb. 28 there was a Gounod program including "De Profundis." On March 6 Dubois' "Seven Last Words" will be sung, on March 20 a "Parsifal" service will be given, March 25 Moore's "Darkest Hour" and for the close a program of unusual Easter carols is to be presented on the afternoon of Easter, March 27.

Every Sunday this year the vesper service has been one of music under Mr. Rebstock's direction and he plays a twenty-minute organ recital before each vesper service.

Cotsworth Program for Chicago Club.

The Chicago Club of Women Organists will have an event of special interest Monday evening, March 14, at the Kimball salon, when a program of compositions dedicated to Albert Cotsworth will be presented. Mr. Cotsworth will be the guest speaker. The program will include: Prelude, Eric DeLamarter (played by Frances Anne Cook); "A Southland Song," William Lester (Sophie M. P. Richter); soprano, "Barter," William John Hall (Emma N. Ewen); "Paeon," Irving Gingrich (Ora E. Phillips); piano and organ, "Ode to a Meadow Lark," Lily Wadhams Moline (Marilyn Barnett and Mrs. Moline-Hallam); "Souvenir," Sumner Salter (Ora Johnson Bogen); "Evening," Walter Keller, and "Hymnus," Rossetter G. Cole (Margaret Zoutendam). Mr. Cotsworth will make "A Talk on Listening." Guests will be welcome.

Recitals Mark Examination Week.

Professor Luther T. Spayde, M. Mus., head of the organ department at Central College, Fayette, Mo., inaugurated a series of recitals during examination week Jan. 19 to 22. The half-hour recitals were given each afternoon at 4:45 o'clock. Many students as well as townspeople attended the programs. The series was called "vesper organ meditations." Many requests were received for the presentation of similar recitals in the future. Among the compositions played were: Reverie, Dickinson; "L'Organo Primitivo," Yon; "The Old Castle," Moussorgsky-Bossi; "Dreams," McAmis; Largo, Handel; Berceuse, Dickinson; "The Bells of St. Anne de Beaupre," Russell; Largo ("New World" Symphony), Dvorak; Loure (Third Suite for Cello), Bach-Ward; "A Cloister Scene," Mason; "A Memory," Stebbins; "Drink to Me Only with Thine Eyes," arranged by Miles.

NEW METROPOLITAN TEMPLE BUYS ORGAN

ORDER TO AEOLIAN-SKINNER

Three-Manual Instrument Will Be Installed in Beautiful New York Methodist Church as Soon as Building Is Ready.

The Aeolian-Skinner Company is building a three-manual organ for the beautiful new edifice of the Metropolitan Methodist Temple in New York City. The Rev. Wallace MacMullen, D. D., is pastor of the church. The installation will be made as soon as the building is ready. Following are the resources of the instrument:

- GREAT ORGAN.**
 Diapason, No. 1, 8 ft., 61 pipes.
 Diapason No. 2, 8 ft., 61 pipes.
 Flute Harmonic, 8 ft., 61 pipes.
 Gemshorn, 8 ft., 61 pipes.
 Flute, 4 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Chimes (electric action), 20 tubes.

- SWELL ORGAN.**
 Contra Gamba, 16 ft., 73 pipes.
 Geigen Diapason, 8 ft., 73 pipes.
 Rohrflöte, 8 ft., 73 pipes.
 Sallcional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 73 pipes.
 Flute Celeste, 2 rks., 8 ft., 134 pipes.
 Flute Triangulaire, 4 ft., 73 pipes.
 Mixture, 3 rks. (15, 19, 22), 183 pipes.
 Oboe, 8 ft., 73 pipes.
 Trumpet, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes.
 Tremolo.

- CHOIR ORGAN.**
 Gamba, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Geda Maris (tenor C), 8 ft., 61 pipes.
 Melodia, 8 ft., 73 pipes.
 Flute, 4 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 Harp and Celesta, 61 bars.

- PEDAL ORGAN.**
 Contra Bass, 16 ft., 32 pipes.
 Bourdon, 16 ft., 32 pipes.
 Gamba (Swell), 16 ft., 32 notes.
 Octave, 8 ft., 12 pipes.
 Flute, 8 ft., 12 pipes.
 Cello (Swell), 8 ft., 32 notes.
 Chimes (Great), 20 notes.

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**BONNET OPENS ORGAN
IN ST. EUSTACHE, PARIS**

NOTABLE EVENT ON FEB. 18

**French Organist Marks Twenty-fifth Anniversary in This Church—
Instrument Completely Electrified and Enlarged.**

BY SETH BINGHAM.

In the presence of a vast throng of parishioners and music-lovers, the great organ at the Church of St. Eustache, Paris, which has been under reconstruction for several years, was formally consecrated on Thursday, Feb. 18, at a dedication service over which presided His Eminence Cardinal Verdier. The occasion also marked the twenty-fifth anniversary of the incumbency at St. Eustache of the world-famous organist Joseph Bonnet. The following program of choral and organ numbers accompanied the dedication ceremonies and the blessing of the organ by Cardinal Verdier: Entrée, "Ecce Sacerdos Magnus," Vittoria; chorus, "And the Glory of the Lord" ("Messiah"), Handel; Psalm 150, Pitoni (mixed choir of St. Eustache); Prelude and Fugue in F minor, Handel; Suite on the First Gregorian tone, Clerambault; Psalm, "In Convertendo" (soli, chorus, small organ and orchestra), Rameau; Fantasia and Fugue, "Ad nos, ad salutarem undam," Liszt; Chorale Prelude, "Aus tiefer Noth" (six parts, with double pedal and trombones), Bach; "Ave Maria," Josquin des Prés; "Ave Verum," Mozart; "Oremus pro Pontifice" (chorus and both organs), Liszt; "Tantum Ergo," Gregorian; "Genitori," Palestrina; Toccata in F major, Bach.

One could hardly imagine the choice of a more imposing opening organ number than the F minor Prelude and Fugue of Handel, or one better calculated to bring out the depth and solidity of the pedal and the noble richness of the diapasons in the St. Eustache organ. The seven movements of the charming Clerambault suite gave Bonnet the opportunity to exploit the possibilities of trumpets, cromorne and cornets and the colorful use of individual mutations. Under this organist's fingers the Liszt fantasia received a performance of surpassing fire and brilliance, while the six-part "De Profundis" of Bach, with the chorale melody emphasized by three trombones, took on unwonted radiance and grandeur in the magical acoustics of St. Eustache.

This historic edifice was already rising to completion while the Pilgrim Fathers of some of us were mooring their bark on the stern and rock-bound coast. The Church of St. Eustache, begun some time previous to 1559, was consecrated while yet unfinished in 1637 and completed five years later; there were important alterations and additions between 1753 and 1772. Viewed from the outside, the massive architecture of the front portals seems to impose a crushing weight on the facade, but the interior, though enormous, is not displeasing in appearance and is well-proportioned.

It may interest readers of The Diapason to know that one of France's greatest musicians, Jean Philippe Rameau, lies buried here; that here Mozart attended his mother's funeral, that Louis XIV partook of his first communion at St. Eustache; that Liszt conducted the first performance of his mass and Berlioz his "Requiem" in this same church.

Very little is known of the organs of St. Eustache prior to the year 1772, when a large vestibule supporting a spacious organ loft was erected at the entrance to the nave; this organ loft remained empty, however, until 1802. The first instrument to be installed there came from the Abbey of St. Germain des Prés. This beautiful organ, the *chef-d'oeuvre* of the builder Thierry and the pride of the Benedictine monks of St. Germain des Prés before their expulsion by the Revolution, dated from 1663 and originally possessed four manuals and thirty-three stops. It was enlarged in 1694 and a fifth keyboard was added in 1722; at the time of its removal to St. Eustache it had stood

unused for several years in the closed and abandoned abbey. In 1820 the manual compass was extended to fifty-four notes and five new stops were added.

Further augmentations during the years 1840-44, carried out by Daublaine and Gallinet, under the direction of Charles Barker, inventor of the pneumatic lever, brought the number of registers to sixty-nine (thirty foundations, thirteen mixtures and twenty-six reeds), the exquisite seventeenth century organ case having been preserved intact. Mr. Bonnet tells me that the instrument also boasted a double pedal-board. Boëly and Hesse were among the celebrated artists who played at the inauguration on June 19, 1844.

Less than six months later a lighted candle in Barker's hands accidentally started a fire which completely consumed this fine monument of the organ builder's art.

Nevertheless, ten years later, Barker, then at the head of the Duroquet firm, was entrusted with the construction of a magnificent new instrument in every way worthy of the old, having four manuals and sixty-eight stops, including the splendid 32-ft. pedal flute. The great organ case, still in use, is the work of Baltard. Its approximate dimensions are: Width, 35 feet; height, 58 feet. César Franck and Lemmens participated in the opening program May 26, 1854. Reconstructed in 1876 by Merklin, who added several new stops and improved the mechanism, the organ was consecrated on Feb. 8, 1879, with Franck, Dubois, Guilmant, Gigout and Henri Dallier sharing in the inaugural concert.

In 1905 Gabriel Fauré, then organist at the Madeleine, was called to be director of the Conservatory; Dallier left St. Eustache to succeed him. On March 23, 1906, after a brilliant competition, the jury, consisting of Vincent d'Indy, Guilmant, Gigout, Tournemire and Vierne, unanimously named Joseph Bonnet to preside at the great organ of St. Eustache.

The present restoration is the work of Gonzalez & Co., a Parisian firm of organ builders. Briefly stated, it comprises the following changes, additions and improvements:

Complete electrification of the action, following closely the best American procedure, with a thoroughly modern console. (What this means to French organ building can be appreciated only by those who have had first-hand—and foot!—experience with the barbarous mechanical contraptions still extant in many French organs.)

Manuals extended to fifty-eight notes and pedals to thirty-two notes. (The pedalboard is an exact copy of the Casavant model.)

Swell and choir provided with super-octave coupling facilities by the addition on the chests of twelve supplementary pipes per stop.

Enclosure in a separate box of eight choir stops, including a cor de basset by the English builder Willis. (The remaining fifteen choir stops are in the *rück-positif*.)

Seventeen new stops added, bringing the total to ninety, with approximately 7,000 pipes.

Other changes, tending to establish a rational ensemble in the solo and a better balance between the various divisions, are:

Solo salicional, quintaton and 4-ft. dulciana transferred to enclosed choir; solo 5-rank cornet changed from 16 to 8-ft.; great 4-ft. chimney flute restored, unda maris transferred to choir, and clarinet replaced by 16-ft. bombarde. Slight increase of pressures for a few stops.

The placement of the organ's five divisions is ideal. There are three levels or stories. On the first level (gallery floor) is the *rück-positif* or unenclosed choir; on the second level are the great and enclosed choir; the third story houses the solo, with the swell in its chamber at the back. Topping this are the three solo chorus reeds, placed *en chamade* (that is, horizontally, speaking directly into the nave). The pedal section, occupying parts of the first and second stories, surrounds the great and enclosed choir. Between the top level and the ceiling there is a clear space from thirty to forty feet high. The organ gallery is one of the loftiest in Paris, being, I should judge, fifty feet above the floor.

Joseph Bonnet



The one serious drawback which I noticed is the unfortunate disposition of the console between the *rück-positif* and the rest of the organ, rendering it impossible for the organist to hear his own playing in anything like its true proportions. There is simply no other place on the gallery where the console might be located. Mr. Bonnet plans eventually to have a second console down on the main floor of the church. With the new action this is quite feasible and will greatly simplify matters for the performer.

The organ as now constituted is surely one of the finest among the big Paris instruments and a worthy and fitting vehicle for Bonnet's superb artistry. The specification:

GREAT ORGAN.

- Montre, 16 ft.
- Bourdon, 8 ft.
- Gemshorn, 8 ft.
- Flute Harmonique, 8 ft.
- Montre, 8 ft.
- Flute à Pavillon, 8 ft.
- Viole de Gambe, 8 ft.
- Flute à Cheminée, 4 ft.
- Prestant, 4 ft.
- Nazard, 2½ ft.
- Doublette, 2 ft.
- Grand Cornet, 5 rks.
- Fourniture, 4-6 rks.
- Bombarde, 16 ft.
- Trompette, 8 ft.
- Claron, 4 ft.

SWELL ORGAN.

- Flute à Cheminée, 16 ft.
- Bourdon, 8 ft.
- Flute Harmonique, 8 ft.
- Principal, 8 ft.
- Viole de Gambe, 8 ft.
- Voix Céleste, 8 ft.
- Flute Octavante, 4 ft.
- Prestant, 4 ft.
- Nazard, 2½ ft.
- Flageolet, 2 ft.
- Cornet, 5 rks.
- Plein Jeu, 3-4 rks.
- Cymbale, 4 rks.
- Trombone, 16 ft.
- Trompette, 8 ft.
- Claron, 4 ft.
- Basson-Hautbois, 8 ft.
- Vox Humaine, 8 ft.
- Tremulant.

CHOIR ORGAN.

- Division I (Enclosed):**
- Quintaton, 8 ft.
- Flute Traversière, 8 ft.
- Salicional, 8 ft.
- Unda Maris, 8 ft.
- Kéranophone, 8 ft.
- Dulciana, 4 ft.
- Nazard, 2½ ft.
- Cor de Basset (Willis), 8 ft.
- Tremulant.

Division II (Unenclosed):

- Bourdon, 16 ft.
- Bourdon, 8 ft.
- Montre, 8 ft.
- Flute Douce, 4 ft.
- Quinte, 2½ ft.
- Doublette, 2 ft.
- Tierce, 1 2/5 ft.
- Larigot, 1½ ft.
- Septième, 1 1/7 ft.
- Piccolo, 1 ft.
- Plein Jeu, 3-4 rks.
- Basson, 8-16 ft.
- Trompette, 8 ft.
- Claron, 4 ft.
- Cromorne, 8 ft.

SOLO ORGAN.

- Bourdon, 16 ft.
- Gambe, 16 ft.
- Flute Majeure, 8 ft.
- Violoncello, 8 ft.
- Diapason, 8 ft.
- Principal, 4 ft.

- Octave, 2 ft.
- Cornet, 5 rks.
- Plein Jeu, 4 rks.
- Cymbale, 4 rks.
- Bombarde, 16 ft.
- Trompette Harmonique, 8 ft.
- Claron Harmonique, 4 ft.
- Cor Anglais, 8 ft.

PEDAL ORGAN.

- Flute, 32 ft.
- Soubasse, 16 ft.
- Contrebasse, 16 ft.
- Flute, 16 ft.
- Violon, 16 ft.
- Quinte Ouverte, 10½ ft.
- Bourdon, 8 ft.
- Flute, 8 ft.
- Violoncelle, 8 ft.
- Flute, 4 ft.
- Contre Bombarde, 32 ft.
- Bombarde, 16 ft.
- Basson, 16 ft.
- Trompette, 8 ft.
- Basson, 8 ft.
- Claron, 4 ft.
- Mixture, 4 rks.

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**Burleigh and Camden
Chorus in Spirituals;
Directed by H. S. Fry**

By ROLLO F. MAITLAND

One of the greatest achievements, perhaps the greatest, in the history of the Musical Art Society of Camden, N. J., with which is affiliated the Camden N. A. O. chapter, was an "evening of negro music" presented by Dr. Harry T. Burleigh, world-famous composer, lecturer and baritone, with the choral club, Dr. Henry S. Fry, conductor, at the Camden High School Feb. 11. Despite a disagreeable night the large auditorium was well filled with an enthusiastic audience.

Dr. Burleigh was introduced in a most felicitous manner by Dr. Wilfred W. Fry, president of the Musical Art Society, and an international figure in the business world. Dr. Burleigh's talk was on the negro spirituals as real folk-music, coming from the hearts of people, expressing their deepest emotions. They are spiritual in the real sense of the word, said Dr. Burleigh; there is no resentment, malice or hatred in them; the sadness and melancholy which seems to pervade many of them is only apparent; there is always a note of triumph—the forward look to the deliverance in the Great Beyond. At one time in his early career when he was planning to give these melodies to the world, clothed with beautiful harmonies not of a strictly negro type, he hesitated for fear of criticism. He was encouraged by his friend Edward MacDowell to go on with the work, MacDowell being of the opinion that these wonderful melodies are worthy of the best treatment of any nature. Dr. Burleigh regards the spirituals as the gift of the negro race to the American people—a beautiful and noble contribution to American art.

With the exception of "Water Boy," arranged by Robinson as a solo and as a chorus by MacArthur (the only number on the program not strictly a spiritual); "Joshua Fit de Battle ob Jericho," by Harvey B. Gaul, and "Charmin' Bells," by Clokey, the entire program, both choral and solo, consisted of arrangements by Dr. Burleigh.

The first choral group included "Ezekiel Saw de Wheel" and "My Lord, What a Mornin'"; the second, "Water-Boy," "Joshua Fit de Battle ob Jericho" and "Steal Away"; the final group, "Deep River," "Charmin' Bells" and "Were You There?" Never has the writer heard the Camden Choral Club sing as they sang that evening; they and their conductor were truly inspired. One can mention such matters as attack, release, proper nuance and, above all, their always ending absolutely on pitch. But, considering the evening as a whole, these seem trite and commonplace matters. Dr. Burleigh was enthusiastic in his praise of the work of the chorus. Whether it was in the dramatic "Joshua Fit de Battle," with its realistic portrayal of the falling wall, or the almost painfully emotional "Were You There?" the chorus was abundantly ready for it all.

Dr. Burleigh's first group consisted of "Go Down, Moses," "I Wan' to Be Ready," "Nobody Knows de Trouble I See" and "I Don't Feel Noways Tired"; his second group, "I Stood on de Ribber ob Jordan," "Go Down in de Lonesome Valley," "De Gospel Train" and the immortal "Swing Low, Sweet Chariot." His last group included "I Got a Home in Dat Rock" and "Let Us Cheer de Weary Traveler." His marvelous baritone voice, his charming personality, the wonderful musicianship of his arrangements, the playing of his own accompaniments, and his interesting comments on the numbers presented completely won his audience, and he was obliged to respond with several encores. One of these was a number requested by Dr. Wilfred Fry—"I Wan' to Be Like Jesus in My Heart," which had been sung by a mutual friend of Dr. Burleigh and himself; another, "I Got a Harp," proved to be a favorite. He concluded with what was evidently a setting of his own of a little stanza offering encouragement and hope to those who are feeling the current de-

Melchiorre Mauro-Cottone



MELCHIORRE MAURO-COTTONE, the New York organist and composer, gave a recital on the large Austin organ at the Bushnell Memorial Hall, Hartford, Conn., before a large audience Feb. 7. At 4 o'clock, the time for his recital to begin, the hall was filled. Mr. Mauro-Cottone gave a brilliant account of himself. The *Hartford Times* said on Feb. 8: "Dr. Melchiorre Mauro-Cottone, the eminent Italian organist, was greeted by an appreciative audience of more than 2,500. His sense of orchestration is exceptionally well developed and he displayed the varied tonal qualities of the large Bushnell organ to the best possible advantage. He also won acclaim as a Bach player by his excellent rendition of the massive Prelude and Fugue in D major."

The *Hartford Courant* said: "A brilliant program was presented by the Italian organist-composer. He is a distinguished organist and facile performer, and was well applauded in all his work. His program was selected alike to show his fine skill and the qualities of the instrument at his disposal."

Dr. Mauro-Cottone played the following program: Largo and Gigue, Domenico Zipoli (1685); Allegretto from Fourth Sonata, Mendelssohn; Prelude and Fugue in D major, Bach; Chorale, Franck; "Roques," Debussy; "La Cathedrale Engloutie," Debussy; Toccata, Widor; "Capriuccio," Mauro-Cottone; "Pastel," Jepson; Scherzo, Bossi; Theme and Variations, Handel, with pedal cadenza and finale by Mauro-Cottone.

Dr. Mauro-Cottone has accepted the post of organist and choirmaster at St. Peter's Cathedral in Wilmington, Del. He is planning an elaborate program for Holy Week. He will continue to attend to his studio work in New York.

pression affecting business and art.

Regarding the free harmonic treatment of these melodies, it seems to the writer that Dr. Burleigh accomplished what he set out to do—to make them available as beautiful music to the whole world. A striking harmonic effect was achieved in "Swing Low, Sweet Chariot," where "Comin' fo' to carry me home" ends the piece on the fifth degree of the scale, with the tonic chord underneath, engendering the feeling of hope in the heart. The writer has heard arrangements for chorus of these spirituals in which the harmonies might be said to have retained more of the true negro quality, but as for preference—well, it is just impossible to express one. The melodies are so remarkable that they seem to admit of both treatments with equal effectiveness.

Son to Mrs. Pearl Emley Elliott.

Announcement is made of the arrival of a son in the home of Dr. and Mrs. James R. Elliott of Kansas City on Feb. 18. Mrs. Elliott (Pearl Emley Elliott) is the organist and director of the prominent Central Presbyterian Church and has appeared in recital in various places. Last summer she was one of the recitalists at the annual convention of the National Association of Organists, held in New York.

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- EPITOME OF THE LAWS OF PIANO TECHNIQUE.....\$1.50
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- COMPANION TO THE "ART OF FUGUE." *Donald Francis Tovey*..... 1.75
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- MADRIGAL SINGING. *Charles Kennedy Scott*..... 3.25
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Who's Who Among the Organists of America

Edwin Grasse.

Edwin Grasse occupies a unique place in the world of contemporary music. There have been other blind musicians, but few who were virtuosos on both the violin and the organ, in addition to being successful composers.

Mr. Grasse early exhibited remarkable talents, especially the gift of absolute pitch. He studied violin under Cesar Thomsen at Brussels, carrying off the highest honors and appearing with great success in recital and with the leading orchestras of Europe. He then turned his attention to the organ, which had always interested him, studying with Daniel R. Philippi, now of St. Louis, who was at that time assistant to Dr. Noble at St. Thomas' Church in New York. Mr. Grasse has achieved noteworthy success at the organ and has played on many of the largest instruments in the country, including the Midmer-Losh in the high school at Atlantic City, from which he broadcast a recital, and the Portland, Maine, city organ, built by Austin. During the season of 1928-29 he was official organist of the Brooklyn Institute of Arts and Sciences, playing three or four recitals a week on the four-manual Austin and utilizing the entire resources of his repertoire, which includes, besides the standard organ works, innumerable orchestral transcriptions at which he is a past master. His difficult and brilliant transcription of Liszt's "Les Preludes" is admired by many recitalists. Prior to this he toured with Helen Keller, playing on instruments of all sizes and makes throughout the country. During the present season he has played several recitals on both his

Edwin Grasse, Blind Organist and Violinist



pianist and expressed a wish that if his child were a girl she might be a famous singer and if a boy that he might be a successful violinist.

Mary Porter Pratt.

Mary Porter Pratt, active Chicago organist and for a number of years the faithful and flawless accompanist who was the reliance of Dr. Lutkin at the North Shore music festivals, is one of the long list of able women organists of Chicago. She presides over the choir and the new Barnes memorial organ at Epworth Methodist Church, in the Edgewater district.

Miss Pratt was born in Cleveland of parents who came from New England. Her father, the late Nelson D. Pratt, was a president of the Apollo Club in the early days and one of its founders. Mr. Pratt, though engaged in the prosaic business of selling steel, was thoroughly devoted to the avocation of singing, and at his home in Lake Forest gathered about him many young people from Lake Forest College and the town, who did chorus work and excelled in giving programs of the songs left as a heritage of the Civil War. Miss Pratt acted as the accompanist, beginning this work at the early age of 5 years. Later she studied singing in Chicago and New York and took up the organ under Dr. Peter C. Lutkin at Northwestern University, being graduated from the Northwestern University School of Music. She then became Dr. Lutkin's accompanist in the Evanston Musical Club, and later in the May festival, which developed from the club, and played the piano and the organ for the festivals until the retirement of Dr. Lutkin a year ago.



Mary Porter Pratt

instruments, the latest being on the new four-manual Aeolian at the First Presbyterian Church of Orange, N. J. On this occasion he played the Franck Chorale No. 3, the Brahms "Rose" Chorale, the Bach "St. Ann's" Prelude, the Larghetto from the Mozart Clarinet Quintet and his own arrangement of the "Meistersinger" Overture.

Mr. Grasse's compositions for the organ include several sonatas and many short pieces, including a Nocturne, a Serenade and an Intermezzo which will soon be published.

Mr. Grasse was born in New York forty-seven years ago. Though there were no professional musicians in his family, his father was an accomplished

organist and conductor who was still a student at the New York and Michigan Universities. For ten years he was choirmaster and or-

ganist. His ability as solo performer and conductor was recognized while Mr. Wuerth was still a student at the New York and Michigan Universities. For ten years he was choirmaster and or-

Charles L. Wuerth



ganist at the Metropolitan M. E. Church, the largest church in Methodism, where he organized and successfully conducted a chorus of ninety voices. For some time he was organist of St. Anthony's Church, New York City, and then of Temple Beth-El, Detroit. Mr. Wuerth for the last ten years has occupied the position of organist and director of the Woodward Avenue Baptist Church, one of the largest churches in Detroit. He was organ soloist at the 1928 convention of the Michigan Music Teachers' Association and has appeared in recitals broadcast through station WWJ from the Detroit Institute of Arts.

A large class of finished musicians,

the product of Mr. Wuerth's training, are holding important positions, and testify to his ability and helpful personality. Mr. Wuerth has appeared as organist with the Detroit Symphony Orchestra on several occasions. He is a member of the American Guild of Organists and is secretary of the Detroit Musicians' League.

Mr. Wuerth was born March 3, 1888, in Detroit and studied at the Detroit Conservatory of Music and the Michigan Conservatory, after which he was graduated from the Sherwood Music School of Chicago. In 1921 he married Miss Imogene Smith, instructor in English at the Highland Park high school of Detroit, and they have two sons, 3 and 8 years old.

SCRANTON LENTEN RECITALS

Verrees, Leach and Stokes Play at St. Luke's Church Fridays.

Prominent organists of Scranton, Pa., have joined Leon Verrees in giving recitals on Friday noon during Lent at St. Luke's Church, on the large Casavant organ over which Mr. Verrees presides. The first recital was played by Ernest Dawson Leach of the Church of the Good Shepherd Feb. 19 and his offerings consisted of these compositions: Prelude and Fugue in G, Mendelssohn; Allegretto in B minor, Guilman; Pastoral in E, Lemare; Evening Song, Bairstow; Concert Piece, Parker; Berceuse, Dickinson; Prelude and Fugue in D, Bach.

At the third recital, March 4, Gerald M. Stokes, A. A. G. O., of the Church of the Nativity will be at the console and play: Intermezzo, Rheinberger; "St. Ann's" Fugue, Bach; Nocturne, Bonnet; "In Springtime," Hollins; "Priore a Notre Dame," Boellmann; "Wind and the Gull," Harvey B. Gaul; Scherzo from Fifth Sonata, Guilman.

Mr. Verrees plays Feb. 26, March 11 and March 18. His program on Feb. 26 was as follows: Tenth Concerto, Aria and Finale, Handel; Fugue in C minor (Little), Bach; Andante from "Grande Piece Symphonique," Franck; "Sonata Cromatica," Yon; Menuet-Scherzo, Jongen; Toccata, "Thou Art the Rock," Mulet.

On March 18 Mr. Verrees will present a request program, which will be as follows: Chorale Improvisations, "O Sacred Head" and "Shall I Not Praise the Lord?"; Karg-Elert; Prelude and Fugue in E minor (Cathedral), Bach; Allegro from First Sonata, Bach; Fugue in G major (Gigue), Bach; Pastorale from First Symphony, Vierne; Toccata in A flat, Hesse; Intermezzo, Verrees; "Grand Choeur" in D major, Guilman.

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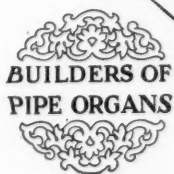
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The latest of these events took place Jan. 27, when Mr. and Mrs. Camp entertained the Truette Organists' Club, composed of pupils and former pupils of Everett E. Truette of Boston, for a recital by Dr. Carl K. McKinley, organist of the Old South Church, Boston, member of the faculty of the New England Conservatory of Music and widely-known composer. Mr. and Mrs. Truette were present and special guests were Professor and Mrs. Hamilton C. Macdougall of Wellesley. Dr. McKinley played this program: Suite from "Water Music," Handel; Chorale Preludes, "Herzlich thut mich verlangen" and "Es ist ein' Ros' entsprungen," Brahms; "Tidings of Joy" (from the Christmas Cantata, "Christians Cherish this Day"), Bach; Funeral March, Mendelssohn (arranged by Karg-Elert); Improvisation in E, Karg-Elert; Scherzetto and "Westminster Chimes," Vierne; Arabesque and Four Variations on the Hymn-tune "Dundee," McKinley.

Harry Upson Camp was born at Springfield, Mass., in 1895 and received his early education in Easthampton. He was graduated from Williston Seminary in the class of 1914. He then attended the Massachusetts Institute of Technology and was graduated in electrical engineering with the class of 1918. After that he was for two years on the faculty at Phillips Academy, Andover, Mass., teaching mathematics and physics.

While Mr. Camp was at Andover, the Frazee Organ Company installed a large three-manual organ in the chapel and it was here that he formed an acquaintance with Leslie H. Frazee which resulted in his connection with this company. After leaving Andover he was engaged in the insurance business for a time, becoming connected with the organ company in 1924 as sales manager, which position he still holds.

Mr. Camp began study of the organ at an early age, his first teacher being Leonard S. Humphriss, then organist and choirmaster at Payson Congregational Church, Easthampton, of which Mr. Camp's family all were members. This was followed by study with William Churchill Hammond of Holyoke and Marshall S. Bidwell. He has acquired an extensive collection of organ slides illustrating beautiful churches and organ cases, some showing the manufacture of organs from their early stages, and quite a few slides covering technical phases. In 1929 a two-manual organ was installed in his home at Reading, Mass., a town famous for its connection with the history of organ building in America. Here there have been many fine recitals and Mr. and Mrs. Camp have entertained many interesting groups of organists and music-lovers. They have entertained guests from many states and some foreign countries.

In 1922 Mr. Camp married Adra C.

Harry Upson Camp



Powers, a graduate of Mount Holyoke College, class of 1921. They have two children—Gilbert Powers Camp, 8, and Harriette Upson Camp, 6 years old.

Mr. Camp declares that he was inspired in part in his lifelong interest in organs by *The Diapason*. When he was still a youngster copies of the paper fell into his hands and he has continued as a devoted reader ever since that time, clipping pictures, specifications and other material and filing them systematically, to be used as sources of information.

Howes Gives Lenten Programs.

Throughout the season of Lent the choir of St. Paul's Church, Chestnut Hill, Philadelphia, offers a service of choral evensong with anthems every Sunday at 5 o'clock, followed by a short period of religious organ music played by Arthur W. Howes, Jr., organist and choirmaster of the church.

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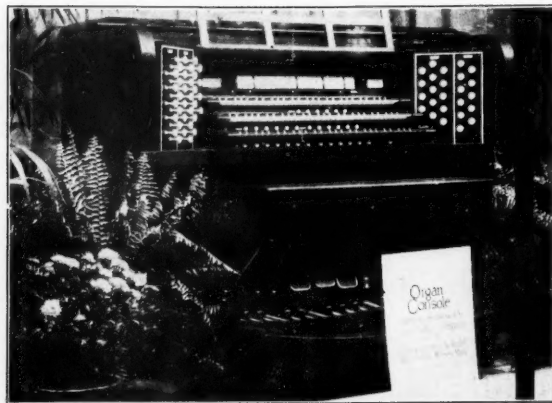
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—The Nation.

New York:—Weinrich's capacity seems unquestionable, surprisingly so. Enthusiasm and deep sincerity put his technical performance absolutely on the level of the works themselves.

—The American Organist.

New York:—He is to be congratulated on so competently filling the place of an organist (Farnam) long revered by both organists and public.

—Music and Musicians.

Philadelphia:—One of the finest recitals of the Convention was given by Carl Weinrich, in which he displayed a magnificent technique in a very difficult program, as well as profound musicianship.

—Public Ledger (S. L. Laciari).

Chicago:—Mr. Weinrich has rapidly made a name for himself as a player. Crystalline technique, repose and consummate taste marked this program and stamped him as worthy of the high post he holds.

—The Diapason (N.A.O. Convention, 1931).

Chicago:—Mr. Weinrich has splendid equipment as an organist and interpretative ability.

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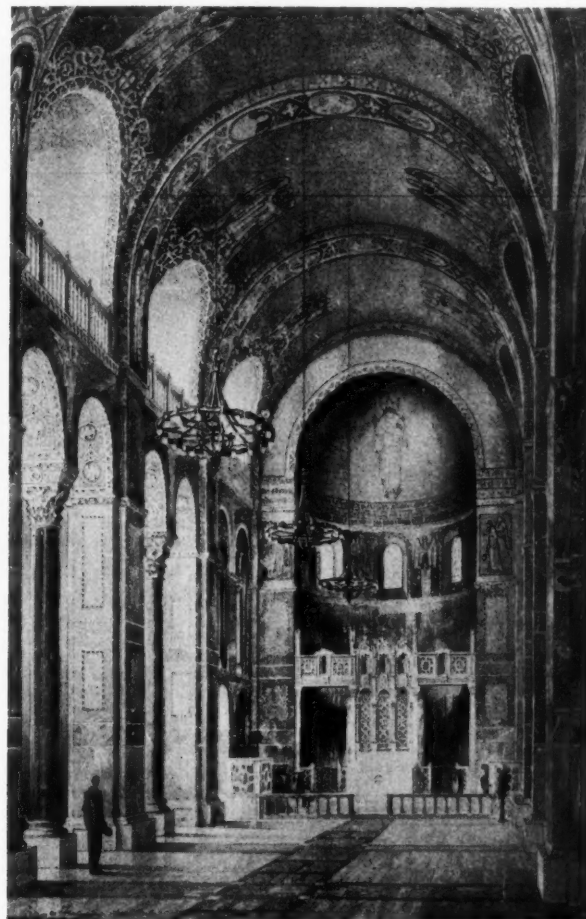
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**Standard Coupler
Arrangement a Need
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What an ideal condition it would be for the organists of the country if they could go from one console to another and find the same arrangement of couplers!

In discussing this subject of coupler arrangement, it will be advisable at the outset to limit it to the drawknob console—the customary stopkey mechanism usually making it seem advisable to have the couplers located with the stopkeys of the various manual and pedal divisions. In the drawknob console, however, it is customary to place the couplers over the top manual, and it is in reference to the arrangement on this type of console that I write.

The first point that I would like to raise is: Should the unison, sub and super couplers be together or should the unisons be in a group by themselves? The second point: When the octave couplers are in a separate group, in what order should they be arranged from left to right? The third point: Should the sub, unison off and super couplers, affecting the same manual, be placed among the stopknobs of the "home" manual, thereby making them subject to the manual pistons?

As to the first point, I am aware that there is a large group of organists who prefer to have the sub, unison and super couplers together—that is, swell to great 16 ft., swell to great 8 ft., swell to great 4 ft.—the theory being that all these couplers under this arrangement are immediately available with one motion and that, being placed together in a group, it eliminates searching for the sub and super couplers in another location. An equally large number desire the unisons in a separate location and not among the octave couplers, the reason being that the unisons are used much more often than the supers and subs, and, if in a group by themselves, are much easier to find.

The second point is concerned with the sequence of the octave couplers when they are in a group by themselves. I have noticed that in some cases these couplers are grouped according to the name of the manual from which the coupling takes place—that is, swell to great 16 ft. and 4 ft.—swell to choir 16 ft. and 4 ft.—swell to solo 16 ft. and 4 ft.—and in other instances they are arranged according to the name of the manual to which the coupling takes place—that is, swell to great 16 ft. and 4 ft.; choir to great 16 ft. and 4 ft., solo to great 16 ft. and 4 ft. To my way of thinking the latter grouping seems the more logical.

Concerning the third point—the location of the intra-manual couplers among the drawknobs—there seems to be a great difference of opinion among organists. Some players have objected to having the couplers divided between two locations on the console, while others seem to feel that there is a great advantage in having the swell to swell 16 ft., swell unison off, swell to swell 4 ft. (for instance) located among the swell drawknobs and subject to the combination pistons on that manual.

In discussing the subject of couplers I realize that I am on highly controversial ground, but it does seem to me that it might be possible for the organists to arrive at a semblance of unanimity on the subject. I am sure it would be to their great advantage if it could be done, and I am equally certain that the builders will gladly cooperate with the organists in arriving at a greater degree of uniformity.

I trust not only that this subject may be discussed in these columns, but that it may receive some consideration at the next conventions of the American Guild of Organists and the National Association of Organists.

W. W. KIMBALL.

At the musical service in the First Presbyterian Church of Germantown, Philadelphia, Sunday evening, Feb. 14, N. Lindsay Norden presented a program of works of the late S. Wesley Sears, the Philadelphia organist. Jan 31 the music was by David D. Wood, and Dr. Rollo Maitland was at the organ.

Mary E. Downey



THE DISTINCTION of being America's only woman composer of masses falls to Mary E. Downey, whose "Missa Nativitatis," scored for organ, orchestra, soli and mixed chorus, was heard in St. Patrick's Cathedral, New York, for the first time last Christmas Day, conducted by Pietro Yon. It was a work of majesty and excellence of contrapuntal writing. The name of "M. E. Downey" on the cathedral program meant little or nothing to the Christmas worshipers and most of them would be surprised that a woman should write such a work.

"And why not?" asks the composer. "I can do what a man can do—I have done it all my life. When I was 17 I played the organ for a chorus of 150 men, the seminary choir of the cathedral at St. Paul, Minn. Since then I have played in San Francisco and Nova Scotia, in Kansas City and in New Jersey. I have composed string quartets, piano and vocal solos and liturgical music. It's meant hard work, concentration and a constant attention to physical fitness. These are things which are taken for granted in the lives of successful business men, but somehow, when a woman succeeds in her work, people think it's because of some God-given and mysterious endowment."

Starting out as a child prodigy in her home city, St. Paul, Miss Downey's first step toward her achievements as a composer was taken under the guidance of Father Francis Missia of the cathedral there. He it was who introduced her to Gregorian chant and, finally, advised her to go to New York and study with Pietro Yon. Today the young westerner is music director of the Church of St. Theresa in Brooklyn as well as the author of two published masses.

In selecting the young woman's mass, Mr. Yon felt that some suspicion of partiality for a pupil might arise and called in four distinguished veterans in the musical world to pass judgment—an editor, a publisher and two eminent musicians whose names are familiar. The vote of approval was unanimous.

Dedication at St. Louis Temple.

The Kilgen organ installed in the recently completed Temple Shaare Emeth, St. Louis, was opened by Vernon E. Henshie, the temple organist, on Friday evening, Jan. 15. Among the numbers played by Mr. Henshie were: Largo in G, Handel; Toccata, Dubois; "Unfold, Ye Portals Everlasting," Gounod-Eddy; March, Elgar; Festival Prelude, Merkel; "Alleluia," Faulkes. This organ takes the place of one built by the same firm for Temple Shaare Emeth thirty-five years ago, at which the late Abraham Epstein presided for many years.

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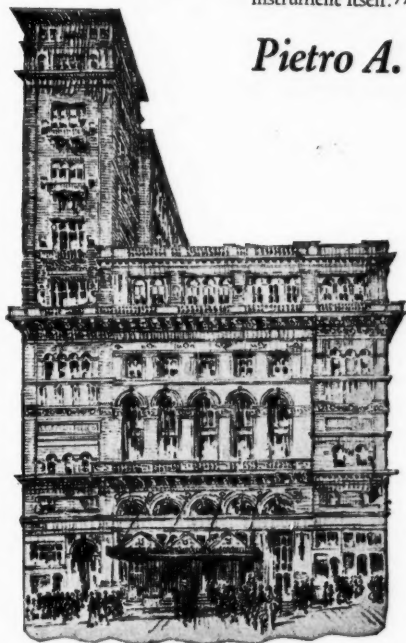
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WILLARD IRVING NEVINS, EDITOR

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Correspondents sending news items for the N. A. O. page should bear in mind that accounts of events must indicate the date on which they occurred. In an effort to enable us to publish news while it is still news, it is urged that all events before the 18th of the month, as well as important late events up to the 22d of the month, be reported immediately, so that they may be recorded in the issue of the following month.—Editor *The Diapason*.

Convention at Rochester in August.

Announcement is made from headquarters that the 1932 convention will be held at Rochester, N. Y., and the time is the week of Aug. 29. The sessions and probably the majority of the recitals will be held at the Eastman School of Music, whose equipment contains two very large organs—an Austin in the theater and a Skinner in Kilbourn Hall. Harold Gleason, head of the organ department at the Eastman School, has been appointed chairman of the Rochester committee in charge of the arrangements.

Rochester was the host of the N. A. O. in 1923 and those who had the privilege of attending that meeting will look forward to enjoying the hospitality of the city, which not only is a musical center, but is well situated for a convention, being within a short distance from New York, and only overnight from Chicago.

Gustav Holst Guest Speaker.

Gustav Holst, the eminent English composer, was guest of honor and speaker at a dinner given by headquarters council at Pythian Temple, New York City, Tuesday evening, Feb. 2. Dr. T. Tertius Noble was toastmaster and introduced Mr. Holst, whose subject was "England and Her Music."

As a point of departure, Mr. Holst took a Frenchman's statement that "the English love music, but they can do without it." English literature has been a steady flame shining throughout the centuries, but music a fitful flare, he asserted. The history of music in England is the story of various periods of musical development, each of which was followed by "Sumer is icumen in," a song which dates from the thirteenth century, as the sole survivor of the earliest period. Each new era of music failed to build upon the foundation laid by earlier English composers and sought inspiration abroad. Mr. Holst is hopeful for the survival of the present interest in music, for this reason: For the first time England recognizes her musical heritage. During the last few years countless numbers of early English compositions have been rediscovered and published.

It is interesting to note that two of the works which Mr. Holst cites as England's contributions to the music of all time are being presented in New York this season. The students of the Juilliard Graduate School present Purcell's opera "Dido and Aeneas" and the Oratorio Society is to sing Elgar's "Dream of Gerontius." At the latter concert the society is to present also Mr. Holst's "Two Psalms."

An audience composed of organists, organ builders, music publishers and composers received Mr. Holst's address with enthusiasm.

Executive Committee.

The executive committee met at the Manhattan Towers Hotel, New York City, Feb. 8. The committee extended

a vote of thanks to the headquarters public meetings committee, of which Duncan McKenzie is chairman, for the excellent programs which have been presented during the season.

The week of Aug. 29 was decided upon by unanimous vote of the committee for the national convention, which meets at Rochester, N. Y.

Miss Jane Whitmore presented a series of recommendations from the chapter relations committee. This report is to be sent to members of the executive committee for their consideration.

H. H. Duncklee, who is New Jersey state president as well as chairman of the national executive committee, reported visits to Central New Jersey, Camden and Union-Essex chapters.

The committee voted that a letter of condolence be sent to Mrs. J. Warren Andrews.

Bidwell Plays at St. Thomas.

Marshall Bidwell, organist of Coe College and municipal organist of Cedar Rapids, Iowa, was presented in recital at St. Thomas' Church, New York, by the National Association of Organists Feb. 11. Outstanding in a program of well-played music were Bach's Sinfonia in F (originally written as the slow movement of a violin sonata), which is one of Bach's loveliest melodies; the Scherzo from the Fourth Widor Symphony, which Mr. Bidwell played with a delicacy and lightness too seldom associated with organ playing, and the final number, brilliantly played—"Christmas," by Dethier.

The program included three transcriptions—the Nocturne which Mendelssohn wrote as incidental music to be played between the third and fourth acts of "A Midsummer Night's Dream"; the Prelude to "The Blessed Damsel," Debussy, and the "Liebestod" from "Tristan and Isolde," Wagner—all of which were well adapted to the organ. Mr. Bidwell's other selections were the D minor Toccata and Fugue, Bach; Canon, Schumann, and the first movement of Widor's Fifth Symphony.

Lilian Carpenter Plays at Baltimore.

The Baltimore chapter held its monthly meeting Wednesday morning, Feb. 10, at the parish-house of the First Unitarian Church. After transacting several items of business the feature of the meeting was presented, which was an interesting paper on the life of Bach, prepared and read by Mrs. Sophia Carroll.

Jan. 21, at the Peabody Conservatory of Music, the second public organ recital sponsored jointly by the Baltimore chapter, N. A. O., and the Chesapeake chapter, A. G. O., was given by Miss Lilian Carpenter, member of the faculty of the Institute of Musical Art, Juilliard School of Music, New York City. Her pleasing and beautifully executed program was as follows: Prelude and Fugue in B minor, Bach; Air from Suite in D, Bach; Allegretto Giocoso, from "Water Music," Handel; "Grande Piece Symphonique," Franck; Prelude on "Rhosymedre," Vaughan Williams; Scherzo from Sonata in E flat, Parker; Adagio from Sixth Symphony, Widor; Finale from First Symphony, Vienne.

A. M. CLINE,
Corresponding Secretary.

Germani Plays for Worcester Chapter.

Fernando Germani was presented in recital at the Old South Church, Worcester, Mass., by the N. A. O. chapter Feb. 8. This was the fifth annual presentation by the chapter of an outstanding artist. Mr. Germani played the Allegro from the first Handel Concerto in G minor; his own arrangement of three movements from Corelli's Violin Sonata, Op. 5; Prelude and Fugue in D major, Bach; Chorale in A minor, Franck; Canon in B minor, Schumann; Canzona, Karg-Elert, and "Variations de Concert," Bonnet, with a pedal cadenza by Mr. Germani. The program was superbly rendered by a great artist, and he was obliged to play

several encores before the audience would start to leave the building. A reception followed. About 700 people heard Mr. Germani.

FANNY A. HAIR, Secretary.

Delaware Chapter.

The annual meeting of the Delaware chapter was held at Christ Episcopal Church Jan. 19, at which time the following officers were re-elected for another year: President, T. Leslie Carpenter; vice-president, Samuel Blackwell; secretary, Wilmer Calvin Highfield; treasurer, Sarah Hudson White; librarian, Elizabeth Johnson.

The members brought their own lunch, which was spread out on a long table in the parish-house. We even had imported cakes from Holland brought by Mrs. Swinnen. Afterward every organist present was asked to play a selection on the organ. At the conclusion Firmin Swinnen, the organist of the church, played several selections and several request numbers.

At a dinner meeting held Feb. 2 each organist gave a resume of the work along musical lines he was doing in his church, which was very interesting. It was decided to give recitals occasionally instead of having dinner meetings every month.

Several new members have joined recently and the chapter has every prospect of an active season.

WILMER CALVIN HIGHFIELD,
Secretary.

Two Miami Chapter Events.

The Miami chapter met at the home of Louis Gates Feb. 15 for an entertainment by two of the members and a guest artist. The last was Mrs. Laura van der Locht, who sang three songs by Charles T. Ferry, being accompanied by the composer, and who was obliged to give an encore. Mr. Ferry played four of his own compositions, the most outstanding one being a Prelude in C minor which had a distinct Debussy flavor. Mrs. Amy Rice Davis gave a short recital on the three-manual Möller organ, playing: "Epithalamium," Woodman; Meditation, Klein, and "Sunset," Lemare, which were well received by the members and a number of visiting friends.

On Feb. 23 the members of the chapter were the guests of M. P. Möller, Sr., at his new and beautiful winter home at Delray, where he has installed a fine new organ of his own manufacture, which is so arranged that it may be enjoyed by the listeners either within the home itself, or in this delightful climate, from where one may lounge al fresco in the romantic grounds of tropical surroundings. The organ has already been described in *The Diapason*. Needless to say, a delightful time was enjoyed by our members.

Camden, N. J., Chapter.

Camden chapter continued an active season on Feb. 15 with a meeting in the First Baptist Church, which was most interesting and inspiring. Henry Hall Duncklee of East Orange was the guest of the evening. Being both New Jersey state president and chairman of the executive committee of the N. A. O., Mr. Duncklee was able to give us a broad view of the work of our society. He gave an informal talk full of good humor and encouragement and helpful comment on the business of being an organist. He brought first news of the plans for the 1932 state rally and likewise for the national convention at Rochester in August.

The meeting was made even more attractive by the organ music provided by one of the chapter's newest members, Earl Elwell of Audubon, who played charmingly three well-chosen pieces. Vocal selections were rendered by Louis Shearer, baritone, who was the local Atwater Kent winner for 1931. Refreshments and an opportunity to talk "shop" in a social way brought the evening to a successful close.

The January meeting of the chapter, held on the 18th, was addressed by

E. O. Shulenberger, secretary and general sales manager of M. P. Möller, Inc. He made an informative talk on organ construction and its relation to the organist. Vocal selections were rendered by Miss Edith Sedgley, contralto.

HOWARD C. EAGIN, President.

Central New Jersey.

The seventh annual candle-light carol service given by the Central New Jersey chapter was held Tuesday evening, Jan. 5, in the Third Presbyterian Church, Trenton. This large church dimly lighted, made an effective setting for the service. A large vested choir with the addition of a children's choir sang the processional hymns, carols and anthems. The prelude was played by Miss Isabel Hill, organist of Gethsemane Baptist Church, and the service was directed and the offertory played by George I. Tilton, organist and choir-master of the Third Presbyterian Church.

It is interesting to note that three numbers appearing on the program were composed by members of the chapter—the anthem "The Holy Night" by Edward A. Mueller; the anthem "O Come to My Heart, Lord Jesus" by Paul Ambrose and the offertory, "Siciliano," by George Tilton.

The annual dinner meeting of the chapter was held Feb. 1 in the club rooms of the Y. W. C. A., Trenton. After the dinner a two-act farce, "Paul Ambrose's New Choir," written by Edward W. Riggs, was presented. The members of the cast were Jean Schlickling, Dorothy Schragger, Alice Jarrett, Nita Sexton, Marian Hackenberger, Viola Yost, James Harper and Edward Riggs. This sketch attempted to portray idiosyncrasies of members and was put over so cleverly as to do credit to a Chaplin or a Dressler. Charades and games arranged and conducted by Mrs. Wilfred Andres ended the evening's enjoyment.

NITA B. SEXTON, Secretary.

Catholic Music Monmouth Subject.

The music of the Catholic Church was the subject of the January meeting of the Monmouth chapter. The program was made possible through the courtesy of Asbury Park members of the chapter, with Mrs. Stephen Pawley, chairman. Otis Tilton, organist of the Church of the Ascension, Bradley Beach, gave a recital at that church and was assisted by a mixed quartet. The organ numbers were: Andante Cantabile, Widor; "Ronde Francaise," Boellmann, and Toccata and Fugue in D minor, Bach.

Following the recital the members were entertained at the home of Mrs. Pawley, Loch Arbour, with refreshments. A short business session was also held.

HELEN E. ANTONIDES, Secretary.

Recital of Hagerstown Chapter.

A recital was given at St. John's Lutheran Church, Hagerstown, Md., on the new four-manual Möller organ, Monday evening, Feb. 15, under the auspices of the Hagerstown chapter. Miss M. Ida Ermold of the Baltimore chapter was the guest organist. Miss Ermold is a fellow of the American Guild of Organists and holds the degree of bachelor of music from McGill University, Montreal. She is organist and choir director at the Harlem Park M. E. Church, Baltimore, and is a teacher at the Maryland College for Women, Lutherville. Others who took part were J. Atlee Young, organist of St. John's Lutheran Church; Miss Regina Feigley of the Presbyterian Church; Asher Edelman, organist of the First Christian Church; Roy A. McMichael of St. John's Episcopal Church; Raymond K. Hollinger, baritone, choir director of Church of the Brethren, and Amos Harper, tenor soloist of St. John's Episcopal Church.

Miss Ermold's selections were: Prelude from Sonata in E flat minor, Rheinberger; Hymn-tune on "Song 13," Vaughan Williams; Allegretto,

Luke; Fourth Symphony (Scherzo and Finale), Widor.

Kentucky Chapter.

The Kentucky chapter held its monthly meeting at the French Village in Louisville Feb. 1. R. Inman Johnson, professor of music at the Southern Baptist Theological Seminary, was the speaker. Mr. Johnson spoke of the importance of an understanding between clergyman and organist, stating that if an organist knew the sermon topic he or she would be better able to select a fitting prelude and offertory. He also stressed the prelude as an important part of the service, often much neglected, and called attention to the fact that in some churches there was good congregational singing while in others it was lacking. The meeting was well attended.

The choir of Christ Church Cathedral presented Gounod's "Gallia" at evensong service Feb. 7 under the direction of Ernest A. Simon, choirmaster and organist.

LENTEN EVENTS IN BUFFALO

BY HELEN G. TOWNSEND.

Buffalo, N. Y., Feb. 18.—The usual activities of Lent are in full swing. Instead of a period of repose and meditation, it is a time for overwork for the organist and choir. Extra services, special musical events, recitals and top-speed rehearsals are the order of the day. Lent might well be called the time of music and meals, because in addition to fuller musical programs, churches in general seem to have so many more luncheons and suppers at this season. Crowds which attend noon-day services have to be fed, and church organizations might as well make a little extra money.

St. John's Episcopal Church seems to have about as full a program as any. Robert Hufstader is organist and choir-master, and his list includes the following:

Feb. 14—The Palestrina Singers in a program of a *cappella* numbers by Palestrina, Byrd and Farrant.

Feb. 21—Program of music for organ, violin and 'cello.

Feb. 28—Organ recital by Donald White.

March 6—Program of music for organ and viola.

March 13—Organ recital by Mr. Hufstader.

March 20—Stainer's "Crucifixion."

Marshall Bidwell played for the Buffalo chapter at the Larkin Administration Building Feb. 8. He presented the following program: Toccata and Fugue in D minor, Bach; Sinfonia, Bach; Chorale in A minor, Franck; Canon in B minor, Schumann; Nocturne, Mendelssohn; Allegro Vivace (Fifth Symphony), Widor; Scherzo (Fourth Symphony), Widor; Prelude to "The Blessed Damozel," Debussy; "Liebestod," Wagner; "Christmas," Dethier.

Musical half-hours are given every Saturday at noon in St. Paul's Cathedral. The list of organists presenting the programs includes Seth Clark, Trinity Church; Harry W. Stratton, First Church of Christ, Scientist; Robert Hufstader, St. John's Church; Helen G. Townsend, associate organist, St. Paul's Cathedral; William J. Gompf, Lafayette Presbyterian Church, and DeWitt C. Garretson, St. Paul's Cathedral. In addition to the organ numbers there are selections for violin and harp, and also vocal solos. These musicales are well attended and seem to fill a definite need in the life of the downtown population.

The choir of St. Paul's Cathedral will combine with the choir of Trinity Church on Palm Sunday night to sing Dubois' "Seven Last Words." Seth Clark of Trinity will conduct and De Witt C. Garretson of the cathedral will be at the organ.

Homeyer Represents Faith Press.

Announcement is made of the appointment of Charles W. Homeyer & Co., the Boston music publishers, as American agents for the Faith Press of London, publishers of music for church use. Items from the extensive catalogue of the English house will be supplied directly henceforth by the Homeyer firm.

Horace M. Hollister



HORACE M. HOLLISTER, acting organist and director at the Madison Avenue Presbyterian Church of New York City, during the absence of Seth Bingham, is doing work that is attracting notice both within the church and outside through his young people's choirs. An especially noteworthy offering was the annual Christmas carol service on the evening of Dec. 27. Of a service "of worship through music," held Nov. 22, the church weekly had this to say among other things:

"Last Sunday evening's service of worship through music left one satisfied and exalted, with a sense of rightness and of high hopes fulfilled. From the processional of rejoicing to the high point of the final 'Alleluia,' one's spirit was led onward and upward in an experience of what to some of us is the purest form of worship and of spiritual expression. Mr. Hollister is to be congratulated on the fact that he has continued to maintain the high standards of other years and other productions, and his production is evidence of work which is the result of loving care, and of real understanding and scholarship."

Three and a half years ago Mr. Hollister resigned as minister of music at the First Congregational Church in Muskegon, Mich., where he had served for six years, to go to New York to take postgraduate work at the School of Sacred Music of Union Theological Seminary. Last year he received the master's degree in sacred music. Two years ago he was called to the Madison Avenue Presbyterian Church as associate organist and director of music for

Another Novelty for an Easter Program

The Three Marys

A Mystery Play for Chorus of Mixed Voices

By HOWARD D. MCKINNEY
Author of "Mystery for Christmas"

This new Mystery uses a simple, dignified pantomimic treatment of the Biblical story, but in keeping with the festival which it celebrates. While clearly setting forth the dramatic events in the death of our Lord this Easter play is based upon a greater significance than mere dramatic narration.

The music is drawn from various sources—Bach, Palestrina, traditional carols and original material.

Full instructions as to staging and costuming are given. An added attractive feature is its flexibility; it may contain as large a number of actors as may be thought effective, or it may be adapted to the means available in small churches.

Price, \$1.00

Other Choral Novelties for S. A. T. B.

- Christ Lay in Death's Dark Prison J. S. Bach .15
- Four Easter Chorales J. S. Bach .12
- The Strife Is O'er (Easter Motet) Seth Bingham .20
- The King of Kings James P. Dunn .15
- I Am the Water of Life James P. Dunn .15

Published by

J. Fischer & Bro., 119 W. 40th St., New York

young people. At that time a new venture for boys and girls was inaugurated and occurs on Sunday mornings regularly at 9:30. Mr. Hollister organized and trained three young people's choirs—junior, intermediate and senior girls' choirs—and these now have a total membership of eighty-five. The junior and intermediate choirs sing every Sunday at the 9:30 service and once a month at the 4:30 vesper service of the church. The senior girls' choir sings in the worship service of its own department and twice a month at the vesper services.

Mr. Bingham, who has been the

organist-director at this church for over seventeen years, is enjoying a sabbatical leave in France and Mr. Hollister has entire charge of the music of the church, including the adult choir of over fifty voices.

Kilgen Officers Elected.

The annual meeting of the stockholders of George Kilgen & Son, Inc., was held at the factory in St. Louis Feb. 8 and the election of officers resulted as follows: Charles C. Kilgen, president; Alfred Kilgen, first vice-president; George Kilgen, second vice-president; Charles Kilgen, Jr., treasurer, and Eugene Kilgen, secretary.

WE wish to direct attention to the fact that during recent months, the Reuter Organ Company has been awarded four important contracts in the East, the last of these being for a substantial three-manual Reuter to be installed in St. Luke's Lutheran Church at Rochester, N. Y.

These contracts have been awarded to us in direct competition with the majority of the other major builders, and in a field which is practically virgin territory for us. The significance of these contracts is very definite, and they clearly indicate again the fact that Reuter quality is superlative. It surpasses all others.



THE REUTER ORGAN COMPANY
LAWRENCE, KANSAS

The Diapason

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

Official Journal of the National Association of Organists.

S. E. GRUENSTEIN, Publisher.

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

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

CHICAGO, MARCH 1, 1932.

OPPORTUNITY IN 1932

This is a period of unprecedented values in nearly every line of merchandise, and in none is it greater than in organs. The church or individual that needs a new organ or reconstruction of an old instrument and fails to take advantage of the situation some day will look back on 1932 and say: "Why, O why, didn't we buy our organ when prices were so attractive—when we could have had so much more for our money?" Many deals are being delayed by the economically unsound arguments of people who say this is no time to spend for something without which one can do, because so many people are in need.

An organ builder has written us a letter on this subject which tells the story better than any editorial we could write, and so we quote what he says:

"An incident which happened here in — recently explains the situation very well. A local church has been planning for several years to install a new organ during 1932 to commemorate a certain anniversary. The annual meeting was held in January and the organ committee had all the data on hand to submit to the congregation concerning the organ which it was expecting to purchase. However, a prominent lady member of the congregation got up and said the church should not think of buying an organ in such hard times, when there were numerous calls for charity and money was hard to get. Her argument received such support that the matter was laid over for another year.

"This attitude, which is found with slight variation in many churches just now, is responsible for the depression in the organ industry, and instead of helping matters is actually preventing the return of normal business conditions. Meanwhile many good organ mechanics are walking the streets and their families are reduced to poverty because churches will not go ahead with much-needed work.

"The situation is so general that you might, through the medium of your worthy and influential paper, help matters greatly by calling the attention of your readers to the pernicious effect of such a mistaken policy."

The clause we have put in italics should be brought to the attention of all who procrastinate. Any prospective organ purchaser who holds back now unless it is absolutely necessary works against his own advantage and helps to delay the end of the prevailing depression.

WORK OF SAMUEL A. BALDWIN

Retired, but not tired, sums up the status of Samuel A. Baldwin, who on Jan. 25 concluded a quarter century of recital playing at the College of the City of New York. Our news columns have carried all the information and statistics on the history made by Professor Baldwin—and they constitute interesting statistics, for not often has

any man played 1,362 programs in one place, giving 11,174 performances of more than 2,000 different works. In this connection it is interesting to note that Baldwin's successor, Heinroth, in about the same length of time at Carnegie Music Hall in Pittsburgh has played 1,796 recitals. These are not dry figures to anyone who has an abiding love for the cause of the organ.

Professor Baldwin was automatically retired on his attaining the age of 70 years, under the rules of the College of the City of New York. Vigorous in mind and with his hand having forgotten none of her cunning at the keyboard, he will crown his fifty-four years of professional work as an organist with rest, relaxation and such activity in composition, etc., as may suit his fancy. His many admirers indeed wish him long years of happiness.

PULLMANS PAST AND FUTURE

Hugh McAmis, whose playing delights the select class of people that inhabit Great Neck, Long Island, N. Y., and whose fame throughout the nation is rapidly growing, sends us a clipping from that interesting publication of travel, *Pullman Facts*, which no doubt has come to the attention of many others who ride on sleepers. One of the issues reproduces a picture entitled "Sunday Evening in a Pullman Car," printed as "an American sketch" in *The Illustrated London News* of March 20, 1876. It shows a two-manual organ installed in a sleeping car, and the passengers are singing hymns under the leadership of a bearded gentleman who is at the console.

The editor who produces *Pullman Facts* adds by way of comment that "organs and hymn-books did not long remain as Pullman equipment." Well, why not restore them? A Pullman now has almost every other modern convenience and luxury. It might be a welcome relief if the raucous radios installed in so many club and observation cars in the last few years were heaved overboard on the observation platform and organs replaced them. A little hymn singing would not come amiss in place of some of the things that defile the air. Of course, those accustomed to the radio might demand some advertising in the hymns, but who does not recall the talent along this line of the man who wrote "Hark, the herald angels sing, Beecham's pills are just the thing," etc.?

Here is an opportunity for real organ salesmanship. Where is that man who in the pre-Volstead days, when well fortified by spirits, tried to install an organ built by his employers in every Chicago elevated station and garage?

BARING MR. KINDER'S SECRET

Ralph Kinder has frequently set before organists valuable precepts, and the fact that the last recital of his annual January series this year at the Church of the Holy Trinity in Philadelphia was his 1,243d in this large church serves to put him in a position to be a preceptor to those who would play recitals—and have audiences to hear them. Mr. Kinder's principal ideas have been set forth heretofore in *The Diapason*. They embody largely what was said on this page last month in reference to avoiding a form of snobbishness in program making which will drive away the average person who refuses to attend a second recital if the first one bored him. At the last recital the attendance, as officially given out, was 1,200. From the *Public Ledger* is obtained the information that despite a heavy rain the church was thronged for the third recital of the series and, the critic adds, "with his customary skill in program building Mr. Kinder included not only compositions of aspiring architecture. * * * but also compositions of special charm and attractive melody * * * Perhaps the critic is here revealing Mr. Kinder's secret recipe for keeping audiences.

Another precept: On the front page of the printed program of the Kinder recital was an announcement of a series to be played in the Church of the New Jerusalem by Rollo Maitland and another series to be presented in the Second Presbyterian Church by Alexander McCurdy—a graceful com-

pliment to his colleagues on the part of Mr. Kinder and at the same time valuable information for those who are eager to hear good recitals and frequently miss them because of the lamentable manner in which they fail to receive publicity in metropolitan newspapers.

MORE MUSIC WITH THEOLOGY

A changed attitude toward music on the part of theological students is indeed something encouraging, for it is a symptom which justifies a prognosis favorable to better church music. Potential ministers, like colts, are trained best if caught young. In the Western Theological Seminary of the Presbyterian Church at Pittsburgh they not only are being caught before they go out into the churches, and brought under the influence of such a man as Dr. Charles N. Boyd, but they show a promising desire to be caught. Dr. Boyd this year has formed a class in appreciation of music and it has drawn nearly one-fourth of the students, although no credit is given for attendance upon this class and it is entirely an extra in the curriculum. This course is in addition to the regular musical study which has been carried on at the seminary for thirty years, all students being required to take at least two years' work under Dr. Boyd. As any young theologian can tell you, there is nothing like hungering and thirsting after righteousness, and when it takes the form of an avidity for knowledge of church music, and music in general, it is a forecast of a greater musical intelligence among the ministry of the future.

From the Pacific coast comes news of an example of peculiar quirks of official cerebration which puts to shame the former Chicago mayor who insisted that King George "keep his snout out of the Chicago schools," etc. The council of Long Beach, Cal., has established a tax of \$10 a year to be paid within a month after passage of the ordinance by every musician—in fact, by every professional man or tradesman—as an annual license fee. A church organist who receives merely his salary and does no teaching is exempt, as are all salaried persons, but if the organist in question also has a pupil or two (as a matter of good luck in these days), he becomes subject to this fee and must pay \$10 into the city treasury.

Just a hundred years ago—in 1832—we are informed by an English writer, S. S. Wesley was appointed organist of Hereford Cathedral; John Amott was appointed organist of Gloucester Cathedral, a post he held for thirty-three years, and E. F. Rimbault was appointed organist of the Swiss Church at Soho.

Dr. Stewart Writes on Programs.

San Diego, Cal., Feb. 6, 1932. Editor of *The Diapason*: Permit me to say a word in support of the remarks on organ recital programs by my friend Dr. Roland Diggie, appearing in the current issue of *The Diapason*. I have no means of knowing whether, as Dr. Diggie says, the attendance at organ recitals has fallen off in recent years, but a constant study of recital programs appearing every month in your journal leads me to the conclusion that such might well be the case. Too often I notice the absence of pieces likely to give pleasure to a general audience, and also the predominance of selections of a purely academic type. Dr. Diggie's criticism, that programs are mostly composed of Bach, with pieces of the ultra-modern type, seems to me to be fully justified.

During the past sixteen years of service as municipal organist at Balboa Park, San Diego, I have played about 250 recitals a year, and therefore I may claim to speak from the standpoint of a rather wide and varied experience. I find that, so far from my public losing interest during this long period, there has been a steady gain in appreciation and attendance, and I believe this is due mainly to care in the selection of music for the daily programs.

As an illustration I venture to quote one of my own programs, selected at random from amongst those recently

That Distant Past as It Is Recorded in The Diapason Files

TWENTY YEARS AGO, ACCORDING to the issue of *The Diapason* of March 1, 1912—

Arthur Dunham rejoiced in the completion of a large four-manual Casavant organ over which he was to preside in the new Sinai Temple, Chicago. The opening services at the temple were held March 1 and 3. The specification, as published in *The Diapason*, showed the new instrument to be one of sixty-three speaking stops.

At a meeting in New York the National Association of Organists made plans for its annual convention, to be held at Ocean Grove, N. J., the first week in August. Frederick Schlieder was appointed chairman of the program committee.

The factory of M. P. Möller, the Hagerstown, Md., Chamber of Commerce reported, had built 149 organs in 1911.

The Union Pacific and Burlington Railroads agreed, as part consideration for the right to lay joint tracks on Market street in Denver, to give the city \$50,000 for a large organ for the municipal auditorium building. This organ afterward was built by the Rudolph Wurlitzer Company.

The Hutchings Organ Company was awarded the contract to build a four-manual instrument of large proportions for the Church of the Messiah, New York City.

TEN YEARS AGO, ACCORDING TO the issue of *The Diapason* of March 1, 1922—

The W. W. Kimball Company was commissioned to build a four-manual theater organ of thirty-nine ranks of pipes and 2,825 pipes for the Forum Theater, Los Angeles. The building was to be patterned after the Pantheon in Rome and a part of the organ, including the principal foundation stops and reeds, was to open onto the roof, so that on special occasions the instrument might be heard at a distance.

Ernest Douglas played a recital consisting of his own compositions at St. Paul's Pro Cathedral in Los Angeles just before the old edifice was to be torn down.

Alfred G. Eldridge, one of the best-known organists of the capital, and Mrs. Eldridge perished in a disaster in which the roof of the Knickerbocker Theater at Washington collapsed. At the time of his death Mr. Eldridge had been for seventeen years organist and choir-master of St. Margaret's Episcopal Church.

The organ at Mount Holyoke College, over which Professor William Churchill Hammond presided, was to be made into a four-manual and entirely reconstructed by Ernest M. Skinner.

A quintet composed by Leo Sowerby, the Chicago organist, then a student at the American Academy in Rome, was performed at the Roman Philharmonic Academy in the presence of the queen mother and was received with prolonged applause.

played: Prelude and Fugue in C minor, Bach; "Song of the Basket Weaver," Russell; "Anitra's Dance" ("Peer Gynt"), Grieg; "Grand Choeur Dialogue," Gigout; "The Angelus," Lemare; "The Leprechaun's Dance" (Irish Air), arranged by Stanford; Coronation March, Meyerbeer.

A little study of this program will show, I think, that while due consideration has been given to the classics of organ literature, there are several numbers likely to appeal to those who appreciate good music, in whatever form it may be placed before them.

HUMPHREY J. STEWART, C. S. S.

Mendelssohn Service by Truette.

Everett E. Truette, organist and choir-master of the Eliot Church of Newton, Mass., honored the birthday of Felix Mendelssohn, which falls on Feb. 9, by presenting compositions of Mendelssohn at the service Feb. 7. The prelude was the Sixth Sonata and the postlude the "Priests' March" from "Athalia." The choir sang selections from "Elijah."

The Free Lance

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

Why not go to England for the Three Choirs Festival in September? You will hear good chorus singing and will enjoy the quaintness of Worcester. Tourist tickets will be cheap on several of the big steamers, and you will find pleasant people going your way. If you will carry letters of introduction your pleasures will be multiplied many times, but in any event you will enjoy yourself.

As if the vexed questions of war debts and reparations were not sufficiently exasperating, I note by the February Diapason that our good friends of the executive committee of the Pennsylvania chapter, A. G. O., are urging the cooperation of the N. A. O. and the A. G. O. Har! Methinks I see trouble ahead. But there were brave men before Agamemnon and there has been no lack of them since his day. Let us think about this matter that the brave men of Philadelphia have brought to our attention.

An excellent musician and performer who never succeeded in getting me to give him an engagement at that institution of femininity, Wellesley College, sends me his latest circular and adds: "Never yet appeared at your alma mater." Har! Har!

A valued correspondent of the gentler sex whose brain is active, but whose "fist" is not always legible, writes me, referring to the February Free Lance, paragraph 6: "Quite so! Yet men's voices alone sound grand and women's alone— Now what?"

Yes, okay, Susie, but the absolute equality with men is illustrated when women and men sing together. If we discuss the men and the women apart, as separate entities, the Lord help us! Susie goes on to say: "Interesting idea plotting emotional curves. Oughter try it on wets and dries."

A letter from Miss Margaret Deneke, who has been acting as honorary secretary to the great medical missionary, Bach scholar and organist, Albert Schweitzer, tells me that she is on the way home. French Equatorial Africa, where she has been, seems so far off as to be purely a myth; she will be glad to get back to Oxford, Lady Margaret Hall, the charming but distracting Mitre Hotel, and Addison's Walk, Oxford!

A writer in an English paper bemoans the "perpetual radio habit"; he refers to those people who can do no reading, working, studying or card playing unless the radio is turned on; they hear it, although they do not listen to it. I do not wish to discourage the teachers of musical appreciation unduly, but I wager that every day in this land of the free there are 100,000,000 people who spend a large part of their waking hours in hearing rather than in listening to "music." When one considers that the first job of a music teacher is to get people to listen rather than merely to hear music, I submit that it will be several million years before America becomes musical.

Still, I must be wrong, entirely, absolutely, unqualifiedly wrong; for are we not told by Walter Damrosch and by other gentlemen who praise, laud, commend, applaud and exalt the radio as the musical uplifter of the masses, that the American public is gradually—very gradually, I say—getting to enjoy the best music—indeed to demand it?

Where's the proof? Just look for a moment at the actual music that is danced to, heard on the radio; take your favorite daily journal, day after day, and figure how much of the time in the scores of programs is devoted to the sort of thing that Damrosch so splendidly brings to the notice of the public. Do the "movie" audiences hear anything but jazz of the vulgar type? Do the young people dance to Strauss tunes? Do you find on the

music racks of the pianos in university dormitories and fraternity houses anything but the latest vaudeville favorite? You know the answer. The radio debauches our listening; the public hears good music in the proportion of one drop of the best music to an ocean of tonal vulgarity.

Well, what do I recommend? Please let me bang my head against a stone wall while I think up an answer.

Read the names of women who are members of the National Association of Organists or of the A. G. O., count their names and compare the number with the number of men, and I believe you will be taken aback. Here is the Woman Organists' Club of Boston having the audacity to get up a series of monthly recitals without so much as asking permission from their lords and masters. The club sends out a delightful calendar; their programs are distinctive. Go to it, ladies!

There are fifty-seven organists whose programs are printed in the February Diapason; of that number seventeen are women; and if that did not menace our masculine superiority seriously—for men are superior to women, aren't they?—I found that a newly-formed chapter had women in charge of all its so far prepared services. People will soon be saying that women can play the organ as well as men. Brothers, arise!

William E. Zeuch has just closed a series of free recitals on the great organ in the Second Church in Boston. Hundreds are turned away at these concerts. What is the secret of it all? Let me venture an explanation: (1) A magnificent organ; (2) a program made up always of music that people like to hear; (3) very skillful playing; (4) a keen sense of rhythm, the basis of music.

In *Musical America* for Feb. 10 A. Walter Kramer has an article on Samuel A. Baldwin highly appreciative of his Subject, but even more significant to me as a revelation—rare among musicians—of a sincere and penetrating admiration on Kramer's part for a man whose activity has lain quite outside his own.

When I lived in Providence in the early eighties the contralto soloist in my choir had a charming little daughter of 4 who came occasionally to rehearsals. We were very much amused one evening to hear Marian singing to herself: "Onward, Christian soldiers, marching up the wall."

Horrors of Machine Age!

The following is from the *Detroit Free Press* of Feb. 16:

Good Morning: At the close of Dean O'Farrell's Question and Answer period Sunday, over the radio, the organ broke gloriously into the sweet strains of "O-o-o, That Kiss!" to the horror and indignation of my non-Episcopalian relations sitting around. It was some moments before the announcer told us that the program was coming from the Waldorf-Astoria in New York, and we found out it was not from the cathedral. Imagine what the effect will be if many tuned out the program in holy horror before the announcer got around to telling us that we were not listening to Dean O'Farrell's favorite hymn. They are probably saying "Now, that's the Episcopalians for you." Will you please take it up with the radio station and ask them, was that the human thing to do?

ANXIOUS ANGLICAN.

Makes a Plea for the Tierce.

Watsonville, Cal., Feb. 6, 1932. Dear Mr. Gruenstein: In looking over The Diapason, which I have read and enjoyed for nearly twenty years, I note many instances where, in stop extensions, a twelfth and fifteenth are derived, omitting, however, the seventeenth.

In the small modern instrument, particularly where there is no independent mixture, it would seem a most shortsighted policy not to take advantage of the opportunity offered to work in a tierce, thus securing with the twelfth and fifteenth a fairly good three-rank mixture effect, and also the use of this little derivative, which lends itself in many ways to unique and pleasing tone colors. In fact, delightful combinations can be produced with its assistance. In some quarters there appears to be a

Comments of Father Wojak, accepted authority, on the Seven-Octave organ with Melody Couplers at St. Paul's R. C. Church, Bloomer, Wisconsin:

ST. MICHAEL'S RECTORY
1315 Sixth Street
Wausau, Wis.

Jan. 27, 1932.

MIDMER-LOSH, INC.,
Merrick, Long Island, N. Y.

Gentlemen:

Permit me to express my appreciation in regard to the organ you built for Father Eicher at Bloomer, Wisconsin. After a deliberate consideration of that instrument from all angles, it gives me a pleasure to make the following statement.

I have found the instrument after its completion embodying a number of praiseworthy qualities. Some of them are as follows:

Balancing the organ tonally you have solved the difficulties that accompany unification in a very remarkable manner, so much so, that each borrowed stop may easily be taken throughout its compass for an actual set of pipes.

The tone of the ensemble is very clear and crisp.

Both these qualities place this organ in a class of high art within its tonal limits, especially as it is found well voiced in the factory and carefully regulated in the Church.

Some of the registers voiced for this instrument cannot be surpassed by any builder.

I refer particularly to the Cornopean. It has more than one quality and contains several distinct shades of music combined into one grand, beautiful voice unsurpassed. The Vox Humana is the best I have heard.

The Trumpet has body and power as desired.

The Second Open balances perfectly with its division as a Sub and a Super.

The tonal structure of the sixteen sets, in the varied soft, medium and fortissimo combinations, has a very pleasing effect upon a musically cultured ear.

In conclusion I am pleased to state that you have built the instrument well and met all my expectations as a designer of same.

Very cordially yours,

[Rev.] T. WOJAK.

MIDMER MERRICK LOSE LONG INC. SL.

failure to grasp its value, but it is surely worth (as an extension) many times its trifling cost, and most certainly justifies its presence and pays its way.

With today's improved electric action and highly scientific control, designers of organs should make an effort, particularly in the smaller schemes, to embody and include every available feature, through duplexing, unification, etc., that will legitimately lend variety and versatility to the tonal equipment, and at the same time contribute to the gradual build-up and general balance and usefulness of the instrument.

Sincerely,

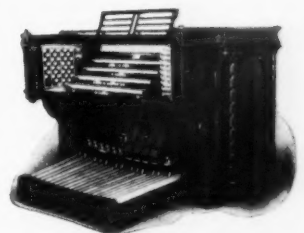
H. F. BERKLEY.

Largest Organ in Austria Rebuilt.

The largest organ in Austria—an instrument of 109 speaking stops, distributed among five manuals and pedal—in the Vienna "Konzerthaus" has been rebuilt and modernized. The work was done by Ferdinand Molzer, who completely revoiced the instrument and made various mechanical changes. This large organ was installed in 1913. In later years recital organists are said to have avoided the instrument on the ground that its tone qualities were not satisfactory, in addition to which the wind supply was uncertain. The criticism was based chiefly on the presence of too many orchestral stops and a lack of diapason tone. The Vienna builder has made the organ over in a manner to satisfy the critics, it is reported, and it is expected to be used for all the noteworthy recitals in Vienna.

Widor Symphonies at Dallas.

Carl Wiesemann, organist of St. Matthew's Cathedral, Dallas, Tex., is presenting the symphonies of Widor in his eighth season of Lenten recitals, played on Monday evenings. Feb. 15 he played the Fifth, Feb. 22 the Sixth and Feb. 29 the Seventh. March 7 the Eighth will be played and March 14 the "Symphony Romane," as well as three movements from other symphonies. March 21 Mr. Wiesemann will give a Bach program to conclude the series.



A Casavant ORGAN CONSOLE

Ease of control and precision of action are distinguishing characteristics of the organ consoles built by Casavant.

They couple to the conservative musical principles of the Casavant organ all that is modern in mechanical technique.

Casavant Freres LIMITED

St. Hyacinthe, P.Q. Canada

Pedalboards Show Wide Variance and Standard Is Sought

St. Louis, Mo., Feb. 10, 1932.—Editor of The Diapason: Some time last year an organist asked if the measurements of the pedal clavier commonly known as "the A. G. O. standard" were obtainable, and a letter of inquiry addressed to the warden of the Guild brought this reply:

"Many years ago there was a discussion as to the proper kind of a pedalboard. Many meetings were held, some of which I attended. We discussed the Willis board, the concave, the radiating and the notes a pedalboard should have. Something was decided on and blue-prints were made of it. Unfortunately the blue-prints were loaned and never came back."

The writer was referred to a certain organ company with the advice that "they seem to have the most accurate knowledge of what was done. I am sorry not to be able to get you a more accurate record."

This organ company very courteously answered an inquiry with a blue-print and several measurements of an "A. G. O. model, Willis pedal clavier."

Comparison of these measurements with those of pedalboards of three other builders showed so great variance that the writer called attention to the same at the last annual convention of the Guild in Indianapolis, but learned that the Guild could take the matter up only through the council in New York City, and the thought was expressed that "the board is pretty well standardized as it is." I am sure that the warden was honest in that expression, being as ignorant as I was as to the lamentable lack of uniformity.

However, many of those present, including several of our leading recitalists, were better informed and expressed in unmistakable language their discomfort and inconvenience at some of the pedalboards attached to otherwise fine organs; and the writer was urged to do everything possible to bring about a more uniform pedalboard.

To this end a questionnaire was addressed to fifteen of the best-known builders, asking for their measurements on the following:

Radiating radius of the fan-shaped board.

Radius of concavity.

Radius (if any) of the front of sharp keys.

Depth of clavier from toe to heel boards.

Over-all depth of clavier in center.

Spacing of natural keys at front of toe board.

Minimum length of natural keys from front of DD sharp to heel board.

Distance from center manual to surface of pedal clavier (at center).

Distance from center of lowest manual to pedal clavier.

Distance from lowest manual keys to knee board.

Over what pedal key is middle C of manual?

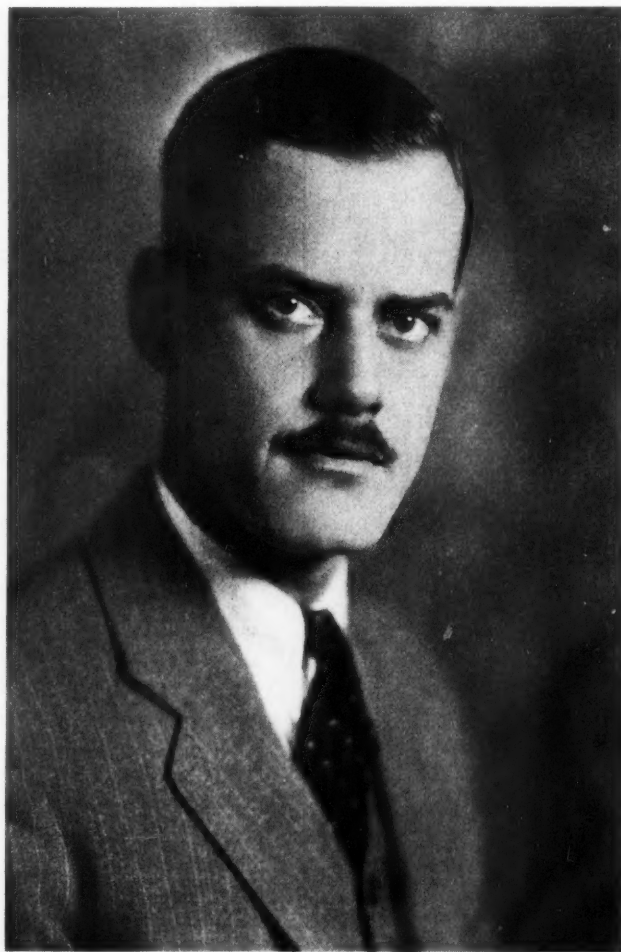
Responses were received, many of the builders expressing appreciation of the effort, and a desire to co-operate in every way to obtain what they evidently desire as much as the organists—a more uniform standard for our pedal clavier.

An analysis of their replies is more than interesting, and would certainly suggest the need of some kind of standardization; to the writer, who knew there were variations, it was a perfect revelation. Here are some of the high lights:

The radius of the fan varies from a maximum of 13 feet 6 inches to 8 feet; the radius of concavity from 12 feet 6 inches to 8 feet 6 inches; the radius of the front sharps from thirteen feet 6 inches to 7 feet 6 inches; the distance from middle manual (on a three-manual) to pedalboard varies from 2 feet 9 inches to 2 feet 5½ inches; from lowest manual (two-manual) to front pedal sharps from 10½ inches to 6 inches; from front of lowest manual to pedalboard from 1 foot 8½ inches to 1 foot 2¾ inches. With ten builders the middle C of manual is over CC sharp pedal; and four have it over DD pedal.

Blue-prints giving these figures have

William Wallace Kimball, Chicago Organ Builder



WILLIAM WALLACE KIMBALL, a director of the W. W. Kimball Company of Chicago, in charge of the organ department, has served a rigorous apprenticeship in every department of the factory and, having a fine musical appreciation, has built upon that foundation an artistic discrimination which is being demonstrated in the splendid modern organs which the company has built. Associated with Mr. Kimball are well-known men of outstanding ability such as Robert Pier Elliot, chief engineer; George Michel, tonal director, and Herbert E. Hyde, the organist of St. Luke's Church, Evanston, Ill., and formerly dean of the

been given the warden of the A. G. O. who, acknowledging the same, has promised "to take the matter up and appoint another committee to discuss the matter"; and he expresses the hope that "something good may come from it."

In this hope I am sure that both organists and organ builders share; all have suffered too long to permit the existing lack of standardization to continue, and the warden and his committee may be assured of the hearty co-operation of all interested in bringing about an early adoption of a standard pedal clavier, thereby making, as one prominent builder expressed it, "a real contribution to the entire organ industry."

Believing that your readers will peruse this information with interest, I am, sincerely,

PERCY B. EVERSDEN.

Bach Programs Are Broadcast.

Albert V. Maurer, Mus. B., organist and director of the First Lutheran Church at Fort Smith, Ark., and principal of the elementary and junior high school of the parish, has been conducting radio programs presented by the Bach Choir from station KFPW. In Advent he also played short pre-service recitals at his church, presenting Christmas selections.

Karg-Elert in Chicago Gives Fine Exposition of His Compositions

Chicago had its opportunity to meet and hear Dr. Sigfrid Karg-Elert on Feb. 8 and an audience which filled Kimball Hall to greet the noted German visitor accorded him an enthusiastic reception. As in New York, nearly all the organists of the city came out. The recital was under the joint auspices of the Illinois chapter, A. G. O., and the Chicago chapter, N. A. O., whose officers had made telling efforts to assure the success of the occasion.

Dr. Karg-Elert's program consisted largely of his own works, as was fitting in view of the fact that he has come to America not in the role of a virtuoso performer, but as the exponent of his own style of composition—a style which has attained great popularity on this side of the Atlantic—so much so that it may be said that hardly an up-to-date organ recital program today fails to recognize this German writer.

It was noticeable that the Leipzig man has his own manner of registration and tone coloring, as distinct as his style of composition. This runs decidedly to the orchestral, with free use of the 2-ft. tones and mixtures to achieve brilliancy. As to his technique, it was in every way ample. Since his first appearance on American soil the visitor had been given opportunity to become familiar with our organs, and his Chicago performance left nothing to be desired from the standpoint of composure and manual and pedal facility. The opening number, in memory of Lynnwood Farnam, was well received, and, as one man aptly put it, is a work that is "modern without being hideous." Dr. Karg-Elert's "Three New Impressions" were colorful tone pictures. The J. Christian Bach sonata and the two Rossi pieces written for a portable organ were novel, but not of a nature to appeal to those who frequent recitals.

The final number on the program, Dr. Karg-Elert's own "Toccatina e Corale," was thoroughly effective, especially by virtue of the force and dignity of the chorale, and provoked a very sincere and demonstrative recall.

At noon on the day of the recital Dr. Karg-Elert and his daughter were guests at a luncheon given jointly by the Guild and N. A. O. of Chicago at the Auditorium Hotel and a large company was present for the occasion. Dean Frank Van Dusen of the Illinois A. G. O. chapter and President E. Stanley Seder of the local N. A. O.; Miss Alice R. Deal, president of the Chicago Club of Women Organists; Dr. Wilhelm Middelschulte and S. E. Gruenstein voiced the feelings of the hosts toward the visitor. Dr. Karg-Elert made a very happy response, convulsing all with an account of some of his American experiences which was as original as his compositions.

New Organ for Lagos Not Fit to Eat.

The organ for the Cathedral Church of Christ, Lagos, being built by Abbott & Smith of Leeds, England, is thus described in *West Africa*: "This all-British instrument has unusual features to resist climatic conditions. The wood, which includes Empire teak from Rangoon, is treated to withstand the white ant. Parts which will rest on the ground are cased in metal. Special tropical varnishes and paints poisonous to insects are employed. British rustless steel is used, and the vital leather work is the product of a Leeds firm. All the pneumatic metal tubing comes from Sheffield. Blowing apparatus is furnished by a London engineering firm. The waterproof glue is English; and the keys, of ivory, are in one piece, to obviate warping by heat." E. Stanley Roper will visit Leeds and play the organ before it is shipped.

English organists are interested in the fact that the grand organ at Westminster Cathedral has been finished by its builders, Henry Willis & Sons. Those who live in London and vicinity will have the opportunity of being present at two recitals by Marcel Dupre, which will be given to commemorate the completion of the instrument on March 1 and 2.

Illinois chapter of the American Guild of Organists and organist of the Chicago Symphony Orchestra.

Although still a young man, Mr. Kimball has rapidly made a name for himself as one of the best-informed organ builders of the country. A representative of the third generation of the Kimball family, he is expected to carry the traditions of the company to new heights.

The Kimball Company is celebrating this year its diamond anniversary, having completed seventy-five years under the direction of the same family, without reorganization or change in family ownership.

Death of Mortimer Wilson.

Mortimer Wilson, the American composer, died of pneumonia at his New York home Jan. 27 after an illness of several weeks. Mr. Wilson upheld the best traditions of American music and devoted his talents to the enrichment of American musical literature and the providing of scientific theoretical works for training native musicians. He was born Aug. 6, 1876, in Chariton, Iowa, and received his first training there. He learned to play all the orchestral instruments and directed the local band before he was sent to Chicago for further work under Jacobson, Middelschulte and Gleason. Later he lived in Leipzig for two years and studied with Max Reger, finally establishing himself in New York as a teacher and composer. He became interested in developing the musical accompaniment to motion pictures and composed some of the best original music ever set to this medium. His orchestral fantasy, "My Country," his "Overture 1849," composed for the production of "The Covered Wagon," and his original score for "The Thief of Bagdad," a successful Douglas Fairbanks screen, were his outstanding works along this line. His educational works were important, including those devoted to courses in orchestral training. His works appear in large part in the catalogue of J. Fischer & Bro.



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C. T. Miller,
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The installation in the new St. Clare's organ music - they have, through modern electrical science, achieved a veritable masterpiece - no longer the gloomy, harsh, dismal, full of foreboding music of Puritan heritage - but the reverential, joyful, happy, elevating cheerfulness of real Christianity.

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A word only to express appreciation of prompt, efficient service -- that so essential requisite to organ satisfaction. We are both mutually benefitted in that widespread Wurlitzer organization enables you to give, us to receive "at your telephone" service.

Regretting that I was absent when you called and anticipating with pleasure our next rencontre.
Sincerely yours,
Pastor

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Programs of Organ Recitals of the Month

Ernest Mitchell, New York City—In his recitals at Grace Church, presented on the second Sunday afternoon of the month, Mr. Mitchell has played the following programs:

Jan. 10—Fantasia and Fugue in C minor, Bach; Chorale Improvisations, "How Bright the Star" and "What God Does Is Well Done," Karg-Elert; "The Mirrored Moon" (from "The Lake of the Constancies"), Karg-Elert; "The Mystic Organ" (Book 3 and Book 5), Tournemire; Song without Words, Bonnet; Finale, Maquaire.

Feb. 14—"The Mystic Organ," Book 6, Prelude, Offertory, Elevation, Communion and Variations (first time in United States), Tournemire; Chorale Prelude, "We Believe in One God," Bach; Psalm-Prelude No. 3, Howells; "The Gypsy," Jensen; Pastoral, Roger-Ducasse; "Under the Walnut Tree," Jacob; Finale, Seventh Symphony, Widor.

H. William Hawke, Philadelphia, Pa.—The Tuesday noon programs at St. James' Church in February were played by Mr. Hawke, who took the place of Ernest White, organist and choirmaster of St. James'. Mr. Hawke's programs were as follows:

Feb. 2—Canon in B major, Schumann; Arioso in Ancient Style, Rogers; Sonata in C sharp minor, Harwood.

Feb. 9—Canzona, Gabrieli; Prelude, Clerambault; "Ave Maris Stella," Titezeu; Prelude and Fugue in C major, Bach.

Feb. 16—"Toccata per l'Elevazione," Frescobaldi; "Jesus, My Safety" and "The Lord's Prayer," Bach; Allegretto, Lenormand; Prelude and Fugue in E flat ("St. Ann"), Bach.

Feb. 23—"By the Waters of Babylon," "We All Believe in One God" and The Giant Fugue, Bach; Cantabile, Jongen; Prelude and Maestoso (First Symphony), Vierne.

Hugh Porter, New York City—Mr. Porter, who is giving a series of four recitals at the Second Presbyterian Church, the program of the first of which, on Jan. 31, was published on the recital page in the January issue, played as follows Feb. 28: Suite from "Water Music," Handel; Pastoral, Franck; "Elegiac Romance," Ireland; Adagio, Bizet; Sonata, "Psalm 94" (Adagio), Fugue, Reubke.

On March 27 Mr. Porter's offerings will consist of the following: Toccata, Adagio and Fugue in C, Bach; Chorale Prelude, "O Lord, Have Mercy," Bach; Sonata in B minor, Franck; Aria in F, Bach; Fugue in G (a la Gigue), Bach.

Haydn's "Creation" was sung at the Second Presbyterian Church Sunday evening, Feb. 14, by the choir under the direction of Mr. Porter.

Dr. George W. Andrews, Oberlin, Ohio.—Dr. Andrews, who is spending the winter in Honolulu, following his retirement as head of the organ department at Oberlin, is giving recitals at the Central Union Church of Honolulu and his presence in Hawaii is arousing the interest of all music-lovers there. Among his programs have been the following:

Jan. 29—Prelude and Finale from "Tristan and Isolde," Wagner-Lemare; Mountain Sketch No. 1, Clokey; Sketches from Nature, No. 1, Clokey; Chorale in A minor, Franck; Scherzo from "Storm King" Symphony, Dickinson; Elegy, G. W. Andrews; "Consolation," G. W. Andrews; Passacaglia and Fugue in C minor, Bach. Dec. 4—"Symphonie Romane" (first and second movements), Widor; Sonata in G major (Vivace), Bach; Aria for the G String, Bach; "From the Mountaintide," Andrews; Third Serenade in G major, Andrews; "The Brook," Dethier; Pastoral in E major, Franck; Chorale in B minor, Franck.

G. Calvin Ringgenberg, A. A. G. O., St. Louis, Mo.—In his recital at St. Peter's Episcopal Church Sunday afternoon, Feb. 7, Mr. Ringgenberg played the following program: Toccata and Fugue in D minor, Bach; Sonata No. 6 (Fugue and Andante), Mendelssohn; "Piece Heroique," Franck; Pastoral, Sonata No. 1, and Scherzo, Sonata No. 5, Gullmunt; "Benedictus," Reger; "Ave Maria," Schubert; "Romance sans Paroles," Bonnet; Concert Variations in E minor, Bonnet; March, "Pomp and Circumstance," Elgar-Lemare.

Eda E. Bartholomew, Atlanta, Ga.—At a morning musicale of the Atlanta Music Club, held Feb. 3 at St. Mark Methodist Church, Miss Bartholomew played the following selections: "Double Theme Varie," Rousseau; "Pregiera," Ravanello; Preludes, Numbers 2 and 3, Op. 99, Saint-Saens; Symphony 5, First Movement, Widor; "Chant Solennel," Op. 10, No. 1, d'Antilly.

Frederick C. Feringer, Seattle, Wash.—In his spring series of organ recitals, announced for Jan. 31, Feb. 28, April 3 and 24, May 22 and June 12, Mr. Feringer played the following program Sunday afternoon, Feb. 28: Symphony for Organ,

Op. 18, Edward Shippin Barnes; "Romance" in G flat, Fricker; "Ecstasy," William Y. Webbe; Gavotte, Silas; "Traimerel," Schumann; Serenade, Schubert; "Siegfried" Idyll, Wagner-Lemare.

The program on Jan. 31 was as follows: Toccata in F, Georges Muffat; Sonata, Op. 65, No. 6, Mendelssohn; "Song without Words" (from "Sonata Drammatica"), Caudlyn; Pastoral, de Maleingreau; "Idylle," Quef; Berceuse and Finale (from "L'Oiseau de Feu"), Stravinsky; "Kol Nidrei," Lemare; "Flight of the Bumble-bee," Rimsky-Korsakoff; Nevin; "The Rosary," Ethelbert Nevin; "Ride of the Valkyries," Wagner-Lemare.

Everett Tutchings, New York City—Mr. Tutchings, organist and director at the First Presbyterian Church of Yonkers, played the following organ selections at a series of nine "literary vespers" held at the Town Hall, New York:

Nov. 15—"Marche Russe," Schminke; "By Still Waters," Coerne; "Dawn," Jenkins; "The Swan," Saint-Saens; "Sea of movement), Borowski.

Nov. 22—"To the Rising Sun," Torjus; "Ein Feste Burg," Faulkes; Pastoral, Rheinberger; "With Sweet Lavender," MacDowell; Berceuse, Godard; "Thanksgiving," Demarest.

Nov. 29—"Praeludium," Voris; "Swing Low, Sweet Chariot," Diton; "Wings of Light," Shure; Andantino, Lemare; "Jubilant Amen," Kinder.

Dec. 6—"Monologue," Rheinberger; Londonderry Air, Coleman; "Marche Religieuse," Gullmunt; "In Paradisum," Dubois; Finale, Reiff.

Dec. 13—"Con Amore," Dethier; "Suite Gothique," Boellmann; "To a Wild Rose," MacDowell; "Mount Hermon," Shure.

Dec. 20—"In dulci júbilo," Bach; Rhapsody on Old Carols, Lester; "Gesu Bambino," Yon; "Holy Night," Adam; "Joy to the World," arranged by Lemare.

Jan. 10—Prelude to "Le Deluge," Saint-Saens; Minuet, Beethoven; "Song of the Basket Weaver," Russell; "Evening Star," Wagner; "Lobe den Herren," Karg-Elert.

Jan. 17—"Adoration," Borowski; "On Wings of Song," Mendelssohn; "Will-o-the-Wisp," Nevin; "Benedictus," Rowley; "Ave Maria," Schubert; "Exsultemus," Kinder.

Jan. 24—Third Sonata (first movement), Borowski; "Love Song," Nevin; "The Musical Snuff-Box," Liadoff; "Jesus, Joy of Man's Desiring," Bach; "Dreams," Wagner; Postlude, Ropartz.

Arthur C. Becker, A. A. G. O., Chicago—Mr. Becker, dean of the music school of De Paul University, played a French program in his recital at St. Vincent's Catholic Church Sunday afternoon, Feb. 7. His offerings consisted of the following: "Grand Choeur Dialogue," Gigout; Three Preludes on Christmas Carols, Bach; "In Paradisum" and "Fiat Lux," Dubois; First Arabesque, Debussy; Fourth Symphony (Andante and Finale), Vierne.

Mr. Becker gave a recital Feb. 3 at the Sacred Heart Academy, Springfield, Ill., and played these selections: "Grand Choeur Dialogue," Gigout; "In Paradisum" and "Fiat Lux," Dubois; Cradle Song, Arthur Becker; Scherzo from "Storm King" Symphony, Dickinson; Toccata and Fugue in D minor, Bach; Chorale Prelude, "O Man, Bemoan Thy Fearful Sin," Bach; First Arabesque, Debussy; Prelude to "Paradise," Wagner; Toccata from Fifth Symphony, Widor.

Mrs. Warren E. Thrasher, Springfield, Ohio—In a twilight musicale of organ and choral music under the auspices of the Fortnightly Musical Club at the Central Methodist Church Feb. 7 Mrs. Thrasher contributed the organ solos, playing the following compositions: Prelude and Fugue in C minor, Bach; Suite from "Water Music," Handel; Springtime Sketch, Beebe; "The Flight of the Bumble-bee," Rimsky-Korsakoff; Grand Fantasia in E minor ("The Storm"), Lemmens; "Carillon de Westminster," Vierne.

Ernest Douglas, Los Angeles, Cal.—Mr. Douglas gave a recital at the University of California at Los Angeles Sunday afternoon, Feb. 14. His program, which includes some of his own latest compositions, was as follows: Prelude in D minor for piano and organ, Ernest Douglas (William Mathias at the piano); Chorale Prelude, "Out of the Deep," Bach; Minuet in C, Bach; Fugue in C major, Buxtehude; Irish Fantasy, Wolstenholme; "Soeur Monique," Couperin; "Clair de Lune," Karg-Elert; "Intrigue," "Mardi Gras" and "Samarikand," Ernest Douglas; Fugue in C for piano and organ, Bach (William Mathias at the piano).

Howard L. Raiston, Washington, Pa.—In an "hour of organ music" at the Second Presbyterian Church Sunday afternoon, Jan. 24, Mr. Raiston made use of the following selections: Chorale in A minor, Franck; Trio, Bach; Chorale Prelude, "I Cry to Thee, Lord Jesus," Bach;

Sketch in D flat, Schumann; "Orientale, Cesar Cui; Toccata, Boellmann; "Evening Bells and Cradle Song," Macfarlane; "The Thrush," Kinder; "By the Brook," de Boisdreffe; "Coronation March" from "The Prophet," Meyerbeer.

Horace Alden Miller, Mount Vernon, Iowa—Professor Miller of the faculty of Cornell College gave the first of a series of recitals on the new Kimball organ at the college Jan. 10. He played: First movement, Sonata, Op. 119, Rheinberger; Arioso in A, Bach-Barnes; "Within a Chinese Garden," Stoughton; "Ariel," Bonnet; "Christmas in Sicily," Yon; "Rock of Ages" (A Song of Devotion), H. A. Miller; "Mickey Mouse and the Musical Glasses," H. A. Miller; "Reflections," H. A. Miller; "Liebestod," Wagner-Gibson; Grand Chorus, Gullmunt.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—In his weekly recitals at the University of Minnesota Mr. Fairclough has played the following recent programs:

Feb. 5—Concert Overture in B minor, Rogers; "Evening Song," Baintrow; Chorale Prelude, "Jesus, Joy of Man's Desiring," Bach; Gavotte in B minor, Bach; Nocturne, Grieg; Toccata in G, Dubois; Allegretto (from Sonata 4), Mendelssohn; "A Song of Happiness," Bonnet; "Marche Russe," Schminke.

Feb. 19—Chorale Improvisation on "In dulci júbilo," Karg-Elert; "Clair de Lune," Karg-Elert; Toccata in C, Bach; "A Tone," Cornelius-Salter; "Dawn," Jenkins; Melody in E, Rachmaninoff; Andante Grazioso in G, Smart; Fugue March in D, Smart; Nocturne in E flat, Chopin; Processional March in A, Stewart.

Charles S. Skilton, F. A. G. O., Lawrence, Kan.—Professor Skilton gave the vespers recital Feb. 14 at the auditorium of the University of Kansas. His offerings consisted of the following: "Cuckoo and Nightingale" Concerto, Handel; Dante Symphony (Introduction and Magnificat), Liszt-Gottschalk; Canzonetta, Parker; "Carillon," De Lamarter; Chorale Preludes, "From Heaven Came the Angel Host," "Oh, Sacred Head, now Wounded" and "In dulci júbilo," Bach.

Parvin Titus, Cincinnati, Ohio—The McDowell Club of Canton, Ohio, presented Mr. Titus, organist of Christ Church, Cincinnati, and a member of the faculty of the Cincinnati Conservatory of Music, in an "hour of organ music" at St. Paul's Episcopal Church, Feb. 3. Mr. Titus played this program: Grave and Adagio, Sonata 2, Mendelssohn; Menuet, C. P. E. Bach; Sonata in the Style of Handel, Wolstenholme; "Harmonies at Evening," Karg-Elert; Allegretto, Parker; "Dreams," McAmis; "In Thee Is Gladness," Bach; Reverie on the Hymn-tune "University," Grace; "In a Boat," Debussy-Choisnel; Theme and Variations, Thiele.

On Feb. 14 Mr. Titus played for Miami University at the Memorial Presbyterian Church, Oxford, Ohio, presenting this program: Sonata, "The Ninety-fourth Psalm," Reubke; Menuet, C. P. E. Bach; Toccata in F, Bach; "Mr. Ben Jonson's Pleasure," Robin Milford; Allegretto, Sonata in E flat, Parker; "Harmonies du Soir," Karg-Elert; Theme and Variations, Thiele.

Mr. Titus played the first of the half-hour recitals to be given by Cincinnati organists at Christ Church in connection with the Lenten services at noon Feb. 16.

Raymond C. Robinson, Boston, Mass.—Mr. Robinson, professor of music at Boston University and organist of King's Chapel, played a recital Jan. 7 at Bowdoin College chapel. His program was as follows: "Marche Religieuse," Gullmunt; Sonata (from the Cantata "God's Time Is Best"), Bach; Chorale Prelude, "In Thee Is Gladness," Bach; "Clair de Lune," Karg-Elert; "The Primitive Organ," Yon; "Rhapsodie Catalane," Bonnet; "Jagged Peaks in Starlight," Clokey; "Carillon," Vierne; "Where Dusk Gathers Deep," Stebbins; Toccata, "Tu es Petra," Mulet.

Among Mr. Robinson's Monday noon recital programs at King's Chapel have been these:

Jan. 18—Symphony 6 (Allegro and Adagio), Widor; "Cortège," Vierne; "The Mirrored Moon," Karg-Elert; "Carillon-Sortie," Mulet; Chorale Preludes, "In Thee Have I Trusted," and "I Cry unto Thee, Lord Jesus," Bach; "Grand Responsive Chorus," Gigout.

Jan. 25—Toccata, de Maleingreau; Chorale Preludes, "Jesus, My Joy" and "We All Believe in One God," Bach; Intermezzo (Symphony 3), Vierne; "La Fete Dieu," Dubois; Andante from "Benediction of God in Solitude," Liszt; Fugue in G minor, Dupre.

Stella Price Eisenstein, A. A. G. O., Moberly, Mo.—Mrs. Eisenstein played a recital before the MacDowell Music Club of Booneville, Mo., at the Nelson Memorial Methodist Church Jan. 21. Her offerings

consisted of the following: Prologue, Intermezzo and Toccata from Suite, Rogers; "Echoes of Spring," Frimi; Minuet from Suite for Organ, Cleweli; Chorale Prelude, "O Hall This Brightest Day," Bach; piano and organ trio, Song without Words, Norden (Mrs. Eisenstein, Mrs. Wigginton and Mrs. G. Hoherecht); Reverie, Dickinson; "Song of the Basket Weaver," Russell; Toccata in D minor, Nevin; "Benediction Nuptiale," Frysinger; "Deep River," arranged by Gillette; "Onward, Christian Soldiers," Sullivan-Whitney.

Stanley E. Saxton, Saratoga Springs, N. Y.—In a program inaugurating the new antiphonal organ at Skidmore College, recently described in The Diapason, Mr. Saxton played the following program Jan. 11: Suite from "Water Music," Handel; Reverie, Debussy; Scherzo in E minor, Rogers; Largo from "New World" Symphony, Dvorak; "Dripping Spring," Clokey; "Grand Choeur Dialogue," Gigout.

Wilhelm Middelschulte, L.L.D., Chicago—Dr. Middelschulte gave a recital Feb. 5 at the Edison Park Lutheran Church, playing the program which is subjoined: Concerto No. 1, Handel; Adagio (from Piano Concerto, Op. 73), Beethoven; "Chorus Mysticus" (from "Faust"), Schumann; Chorale Prelude, "I Cry to Thee, Lord Jesus Christ," Bach; Toccata and Fugue in D minor and Pastoral in F, Bach; "Dreams," Wagner; "In Paradisum," Dubois; Adagio (from Fantasia "Ad Nos"), Liszt; "Perpetuum Mobile," Middelschulte; Allegro, Widor; Pastoral and Finale, Sonata 1, Gullmunt.

On Feb. 14 Dr. Middelschulte was soloist for the fifteenth anniversary concert of the combined choirs of Hope Lutheran Church, Washtenaw avenue and Sixty-fourth street, Chicago. His selections included: Passacaglia in D minor, Middelschulte; Concerto in G minor, Handel; Andante from Fourth Sonata, Bach; Toccata and Fugue in D minor, Bach.

John S. Thompson, Norristown, Pa.—Mr. Thompson played the opening recital on the new Möller organ in his church—Christ Reformed—on the evening of Jan. 27. His offerings included: Prelude and Fugue in D minor, Bach; "The Little Bells of Our Lady of Lourdes" and Vesper Processional, Harvey B. Gaul; Sonata No. 11 (Agitato and Cantilene), Rheinberger; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "Variations de Concert," Bonnet; Reverie, John S. Thompson; "Song of the Basket Weaver," Russell; Toccata and Fugue in D minor, Bach.

Frederick Rawstron, La Crosse, Wis.—Mr. Rawstron gave a recital at the First Methodist Church Sunday afternoon, Jan. 31, playing the following program: Passacaglia in C minor, Bach; "Au Couvent," Borodin; "The Bee's Wedding," Mendelssohn; First Sonata, in D minor, Gullmunt; Aria (from Suite in D), Bach; Caprice, Gullmunt; Scherzo, Gigout.

Kate Elizabeth Fox, F. A. G. O., New York City—In a recital at the Methodist Episcopal Church of Morristown, N. J., Sunday afternoon, Jan. 31, Mrs. Fox presented a program constituted as follows: Overture in B minor, Rogers; Andante from "Slovak Suite," Novak; Sonata in Style of Handel (Introduction-Allegro; Largo; Minuet), Wolstenholme; Fantasia and Fugue in G minor, Bach; "Soeur Monique," Couperin; Chorale in A minor, Franck; "Canyon Walls," from "Mountain Sketches," Clokey; "Harmonies du Soir," Karg-Elert; "Variations de Concert," Bonnet.

Ralph Kinder, Philadelphia, Pa.—The dedication of a Möller organ in the First Reformed Church of Spring City, Pa., took place Jan. 26 with Mr. Kinder at the console. The recital was made up of groups of European and American compositions, and was as follows: European composers—Concert Overture in E flat, Faulkes; "Angelus du Soir," Bonnet; Toccata in G, Dubois; Largo, Dvorak; American composers—Scherzo, Pallatt; Berceuse, Dickinson; "The Squirrel," Weaver; Spring Song, Macfarlane; "In Moonlight," Kinder; Processional March, Frysinger.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio—In his recital at Trinity Cathedral Feb. 1 Mr. Kraft played: Concerto, No. 4 (Allegro), Handel; Aria from Concerto 10, Handel; Prelude in E flat, Bach; Chorale Prelude, "Fuer Nobis Nascitur," Healey Willan; Scherzo in D minor, Op. 65, Reger; Intermezzo, George Leland Nichols; Toccata, William J. Kraft; Finale from First Sonata in D minor, Gullmunt.

W. Arnold Lynch, Coatesville, Pa.—In a recital at Olivet Methodist Church Feb. 18 Mr. Lynch presented this program: Allegro (from Sixth Symphony), Widor; Nocturne, Miller; Spring Song, Macfarlane; Six Pieces from "Water Music," Handel; "An Old Refrain," Kreisler; "Within a Chinese Garden," Stoughton; Evensong, Martin; Toccata in C major, d'Ervy.

Los Angeles Women Give a Guild Recital; Programs on Coast

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Feb. 12.—An enjoyable recital was given under the auspices of the ladies of the Guild at the First Baptist Church on Jan. 18. Miss Betty Bradfield played among other numbers the "Meditation a Ste. Clotilde," by Philip James, and "The Bells of Hinckley," of Vierne. The James number was very effective. Mrs. Mabel Culver Adsit, organist of the church, played numbers by James H. Rogers and Lily W. Moline, and some Clokey arrangements. The Rogers Concert Overture deserves to be heard oftener, for it contains all the elements of popularity. Irene Robertson Pitts, organist of the Hollywood Baptist Church, was heard in the Toccata in C major of Bach, the Miniature Suite of Rogers and a Serenade of Chassin, all well played and enjoyed by the usual small but interested audience.

It was pleasant to hear Warren D. Allen, the distinguished organist of Stanford University, in recital at U. C. L. A. on Feb. 3. Mr. Allen has not played here for a year or two and it was lucky that he could stop off on his way East and give us the opportunity of hearing him. The program was well chosen and Mr. Allen was at home on the fine Skinner organ in Royce Hall. I enjoyed most the "In Thee Is Gladness" of Bach, the brilliant "Roulade" of Seth Bingham and the Allegro from the Trio-Sonata No. 1 of Bach.

What an inspiration to both recitalist and audience when such a busy man as the director of the university never fails to attend the organ recitals! I have yet to attend a recital here without seeing Dr. Ernest C. Moore in the audience. It must be a comfort and incentive to Alexander Schreiner to have this sort of interest from his chief. I wonder how many college presidents give their organists the same support.

The February Guild meeting, held at the Wilshire Methodist Episcopal Church, brought out about fifty members. Considering the weather, this was a good showing and I was surprised at the number who came for the recital.

After dinner Ernest Ballard, the dean, brought up the matter of training organists to become choir directors. This is a vital matter in view of the fact that so many churches are allowing singers to come in and take charge of the choir, usually taking charge of 80 per cent of the music budget. It is a difficult matter, but I believe a series of lectures by men of experience would prove of value and give the younger members something on which to work.

At the recital Otto T. Hirschler, organist of the church, played among

other things the A minor Chorale of Franck and the Finale with cadenza by Middelschulte from Guilman's First Sonata. This cadenza is a stunning showpiece and Mr. Hirschler played it in great style. The other recitalist was Carl Twaddell, who played numbers by Bach, Karg-Elert, Bonnet and Lanquetit, the last gentleman being represented with a fine toccata that deserves to be far better known than it is. The choir under the direction of Lehman Lowder sang Gounod's "By Babylon's Wave" and two anthems by Macfarlane.

Albert Tufts has been appointed organist at the First Presbyterian Church in place of David L. Wright, who has gone with his quartet to the Wilshire Presbyterian Church. Mr. Tufts will have a fine four-manual Austin organ and I am sure will be glad to be in harness again.

For the first time in many years there are no daily recitals at St. Paul's Cathedral this Lent. Also on account of the change of service time at St. John's, where I preside, there will be no Lenten recitals there. This is a terrible state of things in a city so organ recital hungry as Los Angeles; however, it cannot be helped.

On Thursday evenings at 8:30 over station KMTR one is very likely to hear Alexander Schreiner at the console of the university organ. I have run upon it once or twice and the organ comes over magnificently—better, I believe, than any other organ I have heard outside the Salt Lake organ. And what a joy it is to hear some real organ music on the radio after all the crooning that is inflicted on us!

COLLEGE HONORS BALDWIN

Portrait of Retiring Organist Received at His Final Recital.

On the occasion of the final recital at the College of the City of New York by Samuel A. Baldwin on Jan. 25, as noted in the February issue of The Diapason, a portrait of the retiring organist, seated at the console, was presented to the college and received by President Frederick B. Robinson. The portrait was painted by Boris Luban, who was present on this occasion. After the recital, at which the Great Hall of the college was crowded with friends of Professor Baldwin, a reception was held for Professor and Mrs. Baldwin by President Robinson and the faculty.

A letter from the faculty of the college addressed to Professor Baldwin appeared on the program and was as follows:

"On the occasion of your retirement, the faculty of the College of the City of New York desires to express its appreciation of your service for a quarter of a century. Our first official representative of the art of music, you made this institution prominent among lovers of that art by your organ recitals; you meanwhile gave generously of your time and effort to provide musical em-

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Professor Baldwin has presented his splendid library of organ works to the School of Sacred Music of Union Theological Seminary, of which Dr. Clarence Dickinson is director.

Gift to McCook, Neb., Church.

H. C. Clapp of McCook, Neb., has placed with the Reuter Organ Company an order for a two-manual to be installed in the Congregational Church at McCook. The organ is to be a gift from Mr. Clapp. Another late Reuter contract is for a two-manual organ to be installed in the Nolan funeral home at Las Vegas, N. Mex.

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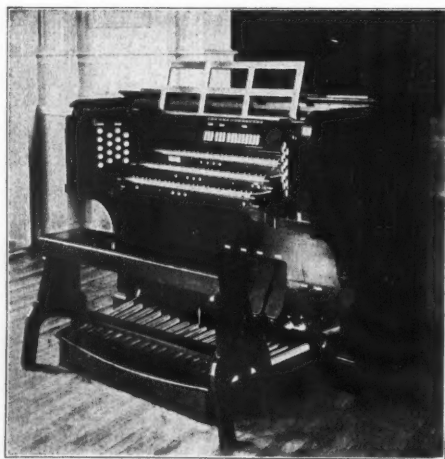
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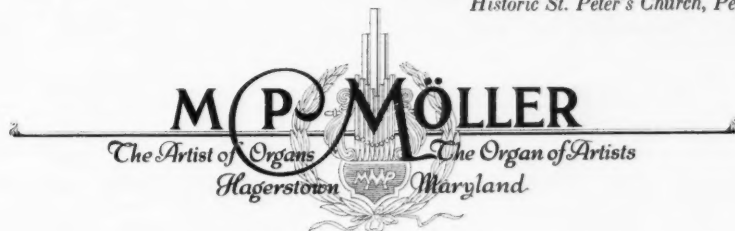
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Historic St. Peter's Church, Perth Amboy, N. J.



The Rev. Joseph A. Hauber



THE REV. JOSEPH A. HAUBER is doing work at Altoona, Pa., the prominent railroad center in the Pennsylvania mountains, to set an example to other Catholic churches in the cultivation of a *cappella* singing and the Gregorian chant. Father Hauber presides over the large organ built by the firm of Steinmeyer of Oettingen, Germany, for the Cathedral of the Blessed Sacrament in Altoona. On Feb. 14 his cathedral choir of 100 voices broadcast a program consisting of unaccompanied works of the masters of the sixteenth, seventeenth and eighteenth centuries from station WFBG. In an organ broadcast from the same station on the afternoon of Jan. 24 Father Hauber played the following program on the cathedral instrument: Prelude and Fugue in G major, Bach; "O Mensch, bewein' dein' Suede gross," Bach; "Priore," Malling; Funeral March, H. J. Stewart; Maestoso, Johann Plag; Moderato, Plag; Adagio, Francois Verhelst; Larghetto, Verhelst; "Monologue," Rheinberger; Larghetto, Joseph Surzynski; Cathedral March, Claude Delvincourt.

Father Hauber made an illuminating talk before his program in which he said in part: "Speaking of organ music in the church, we must specifically distinguish between sacred and secular music. Secular music, although it may be classical in the highest sense of the term, has absolutely no place in the sacred precincts of the church. What then constitutes sacred organ music? To be brief, sacred organ music, like choral compositions, should be molded along the melodic lines of the Gregorian chant. Furthermore, it should be polyphonic—that is, the different parts of the composition should be a delicate lacework of inspiring melody. Compare to this noble wealth of melody the shallow improvisation on some solo stop to the accompaniment of sentimental and meaningless chords! The ideal, therefore, is to select the thematic material from the Gregorian chant melodies proper to the Sunday or the feast. Since this requires an intimate study of the various forms of music, it may not be within the reach of every church organist. But even he has at his disposal a wealth of organ compositions of a more neutral character which lend themselves gracefully to the dignity of the sacred functions. What is more noble, inspiring and elevating than a majestic Bach fugue or his entrancing chorale improvisations!"

Father Hauber's sacred concerts are given every third Sunday afternoon from 2:30 to 3:30.

To Conduct School of Gregorian Chant.

The Rev. Raymond Jules Balko, O. S. B., dean of the school of music at St. Vincent College, Latrobe, Pa., will conduct an accredited Benedictine school of Gregorian chant at St. Scholastica Academy, Chicago, from June 26 to Aug. 6. By arrangement with the officials of the Latrobe college this school of Gregorian chant will carry full college credits, being an extension of the courses taught at the college by Father Raymond and his associates.

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**J. Warren Andrews
as Man and Musician;
Tribute of a Pupil**

By GORDON BALCH NEVIN

"I like to think that, class for class, organists are just a little better in character, tolerance and breadth of musicianship than other musicians!"

That remark of J. Warren Andrews has remained with me through the nearly twenty years that have passed since I studied with him. Pride in the profession which he so nobly graced was firmly rooted in his code of ethics. His was a healthy contempt for the slovenly bungler or the egotistical amateur, and this is not an unusual or unwarranted feeling; more rare is the whole-souled and outspoken admiration of the colleague who "has the goods," and in this matter he ranked second to none.

For two years or more it was my pleasure to take a lesson which was supposed to be one-half hour in length, and which invariably ran a full hour or more, each week, and then go out to luncheon with Mr. Andrews for the best part of another hour. Spending that amount of time with him I came to know the workings of his mind rather more intimately than was the fortune of most pupils. And what a mind! Broad in interests, catholic in tastes, keen and alert, it was a constant delight to converse with him. The musician who could talk nothing but shop talk and behaved as though music were the only thing in the world bored him to extinction. I am inclined to think that he and I found a common ground first of all on that very point, for nothing under the blue heaven wearies me more than an evening among musicians who cannot or will not talk of other things than music!

I remember taking a manuscript organ piece to Mr. Andrews for criticism, shortly after I began organ work with him. This was the now rather well-known "Song of Sorrow," and I took it to him with some trepidation, as it was almost the first thing I had done for organ. To my amazement he said: "It's a gem, and not one note should be changed." More amazement was mine when the late Max Spicker, then editor for the Schirmer house, promptly accepted the piece. Bubbling with youthful joy, I reported my good fortune at the next lesson, and told Mr. Andrews that I was adding a dedication on the piece to him. His reply: "That inscription will carry my name long after I have passed on," touched me deeply and now, alas, bids fair to be realized. No one but a young composer trying to gain a foothold can fully appreciate the value of such encouragement.

Of late years I have encountered a few of the more snobbish members of the profession who were inclined to rate Mr. Andrews' playing as old-fashioned. With this I cannot agree, and I made a point of hearing him play several times during the last seven or eight years. It is true that the organ over which he presided was, when I last heard it, somewhat "dated"—that is, the characteristic Hutchings points of strength and weakness made certain types of music less effective than they are when played upon more modern instruments. But the massive and brilliant ensemble lent itself well to Bach and the strict organ classics, and how Warren Andrews did love his Bach! I have yet to hear his treatment of the Toccata in F surpassed by any organist, native or foreign. That opinion goes, too, for many other works, and I do not believe I am

blinded critically by a friendship which continued for twenty years.

Mr. Andrews was that rare quantity, the perfect teacher. Every pupil received individual thought and attention. He had no set and unalterable course of procedure, no unvarying routine to which pupils were subjected. Rather, he suited the method and the materials to the needs of each individual, and how he did study those individual needs! I was particularly impressed with the fact that, though he had definite and well-established phrasings in his Bach playing, nevertheless he could show complete sympathy with other phrasings which a pupil might have worked out—if those phrasings were logical and effective. Tolerance such as that cannot be overestimated; few teachers have it.

One could go on in reminiscent vein at great length, for many memories come crowding back. Those of us who knew Warren Andrews are grateful for the privilege which was ours. A fine musician, a splendid player—best of all, a noble character—one of God's noblemen. What more could one say?

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**Carl Fischer, Inc., and Leo Feist, Inc.,
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Negotiations have been completed whereby the Radio Music Company disposes of its stock holdings in Carl Fischer, Inc., and Leo Feist, Inc., two of its subsidiary companies. Each of these firms resumes its original status as an independently operated music publisher, with Walter S. Fischer at the head of his firm, and E. F. Bitner at the head of Leo Feist, Inc. No substantial change in the internal organization of either of the companies results from this transfer of stock ownership, since they have been operated practically as independent units.

The Radio Music Company was organized at the beginning of 1930, at a time when mergers of music business interests were occurring throughout the industry. The results anticipated at that time were, because of the business depression, not realized in regard to any of them and it is predicted that all of the merged publishing organizations then set up will be separated into their original units.

M. P. Möller, Inc., report the installation of a two-manual organ of fourteen ranks of pipes in Metropolitan Masonic Temple, Dubuque, Iowa.

George R. Howerton



GEORGE R. HOWERTON, who came to Chicago from Kansas City last fall to assume the position of organist and director at the Winnetka Congregational Church, as well as music supervisor of the Glencoe public schools, has introduced at his church a beautiful choral communion vesper which has made a deep impression in that parish. The first of these services was held on the afternoon of Feb. 7. Preceding the celebration of communion the choir sang the "Benedictus" from Gounod's "St. Cecilia" Mass. During the administration of the bread the choir sang a motet, "Of Thy Mystical Supper," by Lvoff, and during the giving of the cup Ippolitoff-Ivanoff's "Bless the Lord, O My Soul" was sung. Barnby's "Nunc Dimittis" closed the service. The Rev. Samuel Harkness, pastor of the church, conducted the service.

Lenten Recitals in Baltimore.

Frederick Erickson, M. A., F. A. G. O., is giving a series of recitals following evening prayer every Thursday in Lent at Emmanuel Church, Baltimore, Md. Mr. Erickson is playing programs of distinct appropriateness to the season and intended to supplement the service.

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Latest Choir Music; "Easter Mystery" by Howard D. McKinney

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

As I stated last month, the publishers forgot that this was to be an early Easter. I have therefore to report, even at this date, some very fine things for the season of Christian triumph. Most of them can still be prepared for effective use, for most of them are easy to perform.

Not long ago Professor Howard D. McKinney of Rutgers College prepared a "Mystery Play for Christmas." So successful was it that he has now published with J. Fischer & Bro. an "Easter Mystery" entitled "The Three Marys," of whose qualities it would be difficult to speak too generously. It must be said that he does not use good music—he is content only with noble music of the highest beauty. At the same time, these compositions of Bach, Palestrina, and some of the nameless geniuses who wrote medieval carols and chorales, are all easy to sing. The instructions regarding costuming and production in all its phases are so clear that half the difficulty of the director has been removed in advance. And Professor McKinney has kept his beautiful play in the right tone and spirit throughout. He has lived up to the idea stated in his introduction: "What shall be here seen and heard is not so much an amusing play, concert or spectacle as a simple act of reverence, done for the pleasure of God and the opening of our hearts to the message of Easter." I am pleased to see that the work is dedicated to A. Leslie Jacobs of Worcester, Mass., one of the ablest of our young organists. Mention should be made of the notes on staging and costuming, written by Miss Helen Reid Cross.

Several New Cantatas

Dr. George B. Nevin has a cantata in his well-known style, entitled "The Angel of the Dawn" (Ditson), with parts for SATB soloists and some pretty duets. It is a shorter work than most of his in this form, running to only twenty-nine pages, with a reverent and effective text by Mrs. Nevin. The most beautiful section, "O Saving Victim," is published as a separate anthem which will be useful for practically any type of choir. The cantata, though intended for small chorus, can easily be arranged for a quartet.

There is an Easter pageant by W. V. Dixey, entitled "Christ Glorified" (Ditson). Mr. Dixey uses music already well known to practically all choirs, such as Parker's "Jerusalem," Stainer's "Fling Wide the Gates" and Gounod's "Unfold, Ye Portals"; so it will be a simple matter to prepare the music. Of course, it is music of a grade below that of Professor McKinney's "Mystery," but such as has still a wide appeal in this country and in England.

Speaking of cantatas, I should say that Dr. Thiman has a charming little one entitled "The Parables" (Novello), running to twenty-nine pages, with solos for tenor and baritone. The parables of the harvest, the virgins and the good shepherd are illuminated with graceful and melodious settings, easy enough for almost any choir. Though two resonant chorales are used, including the superb "Wachet auf" which Mendelssohn employed in the opening of "St. Paul," the general tone of the work is that of a quiet pastoral meditation. This is much superior to the composer's cantata of last year; here is genuine Thiman—which is saying a good deal. Some divisions in parts make a small chorus desirable, but the cantata could be altered for use by a quartet.

Bach Passion Shortened

Dr. Whittaker has done one of the best pieces of work of his career in preparing what he calls "A Shorter Passion from Matthew's Gospel" by Bach (Oxford Press). Very skillfully he has shortened the great Passion to be performed in an hour or an hour and a half—depending on whether you care to make certain optional cuts. This itself is a work of mercy and grace. Then he has had the courage to

transpose the whole Passion down a tone, a piece of audacity which will save the reputation and nerves of many a tenor who attempts the cruel rôle of the Evangelist. (I have heard one of the best tenors in this country break under the strain of the unmercifully high tessitura.) If Bach's pitch was lower than ours—and that will account for a good deal of apparent cruelty to soloists in his compositions—it is time that we tried transposition. The editor has omitted all writing in eight parts except the final chorus, which, of course, may be sung by choir and solo quartet, and which certainly could not be omitted without infinite loss. Instead of the difficult opening chorus, there is a simple form of the chorale which forms the *canto fermo* of the prologue.

I hope that this edition will triple the use of the great work in this country. Even in the matter of cost, there is an advantage in having a special edition of this new form with chorus parts only, as well as the one which also includes the solos. And, finally, this edition has a Welsh text. Personally I should prefer to hear it sung in Welsh—a tongue of which I am completely ignorant; the unpoetical qualities of the English text, even as mitigated by Terry, always detract from the glorious music of the choruses. (I am not prepared to admire all the solos, by any means.)

One of the most beautiful melodies of Easter—and I should say "most beautiful" if I were not conscious of my own passion for superlatives—is the "O Filii et Filiae." I think that Mark Andrews was the first American composer to use it in an Easter anthem, a good one published by Gray some years ago. This year we have three appearances of this grand theme, in anthems by Whitehead and Thiman and in an organ work by Candlyn. Dr. Whitehead's anthem is called "O Sons and Daughters" (Carl Fischer); while it is intended for unaccompanied singing by a chorus able to sing in six parts (the cover says four), the fine, masculine setting is not at all difficult. Six parts are becoming almost the rule in unaccompanied anthems and motets now; after you have twenty or more reliable musicians ready to sing without accompaniment, you begin to feel that four parts are too thin. Dr. Thiman's anthem is called "Ye Sons and Daughters of the King" (Ditson), a setting in four parts with an excellent, independent accompaniment. The choral parts are very easy; much use is made of unison singing. A quartet can manage this well, though the organist will be tempted to drown out so small a choir. In its own style this is quite as fine as Dr. Whitehead's work.

Candlyn's organ piece is entitled "Easter Prelude on 'O Filii et Filiae'" (Ditson), a worthy addition to that remarkable set of chorale preludes which rank pretty close to Dr. Noble's as the finest written in this country. This one is quite easy. As usual, it has the charm of fluent and sure counterpoint, but the untrained hearer need not puzzle to find the noble melody appearing again and again with new splendor. This is the best organ piece of 1932 for me at Easter.

"The Strife Is O'er," by Bingham

Perhaps the most ambitious and difficult work of the season is Seth Bingham's "The Strife Is O'er" (J. Fischer), which runs to sixteen pages. The last time that I saw Dr. Williamson he was lamenting the scarcity of big motets by American composers for unaccompanied chorus. Well, here is a fine one, dedicated to his famous Westminster Choir and likely to become one of their most admired numbers. A chorus is needed, and a chorus which can perform such works as Sowerby and James usually compose; but there are no willful difficulties. I reserve judgment until I have heard a fine performance; on paper this looks to be a splendid composition.

Harvey Gaul adds a "Russian Easter Carol of the Trees" to the excellent set which he is editing for the Ditson Company. You must have a chorus, and preferably one with a superior section of men singers. Then you need a high soloist or two. As usual there is a brilliant close—these carols are developed almost by formula. I am reminded by the melody of Mr. Gaul's popular "Carol of the Russian Children"

(G. Schirmer), his most popular Christmas carol. The present number is alleged to be from White Russia. It is a good one, anyway.

Dr. Whitehead has a jolly and easy edition of a Dutch carol of the seventeenth century, "Today Did Christ Arise" (Ditson). This deserves to be very popular with all sorts of choirs. It will be specially appropriate, of course, in Dutch Reformed churches and throughout the Knickerbocker region.

Here are a few other Easter anthems that are of interest:

Nevin-Baraby—"O Risen Lord." For SSA. (Ditson.)

Scholin—"Upon the First Day of the Week." Three pages. Baritone solo. Easy and tuneful. (Shattinger.)

Day—"This Is the Day." Tenor or soprano solo. Easy and joyful. (White-Smith.)

Gilbert, R. S.—"Praise the Lord." Anthem of general praise which may be used at Eastertide. Nicely put together. Easy. (White-Smith.)

Pendleton—"Christ Our Passover." (Gray.) In the Dorian and Lydian modes. I like this very much; some choirmasters, who do not enjoy modal compositions, would not like it at all. It is simple and to me very lovely. (I do not know what Milton would have said about mixing the Dorian with the Lydian; I think that he would have regarded it as immoral.)

Joyous New Organ Pieces

It happens that a number of joyous organ pieces have recently been published, some or all of them suitable for use at Easter. For instance, Dr. Diggle has a manly "Song of Exultation" (Schmidt) in the sturdy key of D; it is healthy, easy music. Another of his recent pieces is a "Chorale Fantasia on Three Hymn-Tunes" (White-Smith), including "Ye Watchers and Ye Holy Ones," often used at Easter; the other two tunes are "St. Margaret" and "Darwall." Mr. Mueller has a similar composition, a "Song of Triumph" (White-Smith) on two hymns, "Rath-bun" and "Miles Lane." There is certainly a vogue now for preludes on hymn-tunes; and I am glad to suppose that The Diapason has helped to further that fashion. Mr. Stoughton has a "Dominus Vobiscum" (White-Smith) which gives a decidedly cheerful benediction; here are none of the exotic chromatics of the composer's usual style, but a masculine diatonic vigor that is highly refreshing.

While I am mentioning organ pieces, let me inform you that there is a new arrangement of the negro spiritual "Nobody Knows the Trouble I've Seen" (Presser), by Kohlmann—simple and pretty. And Gerald F. Frazee has published with White-Smith "Sixteen Sixteen-Measure March Themes," especially adapted for lodge work. In an interesting introduction the composer refers to the popularity of Scotson Clark's "Torchlight March" for indoor marching at fraternal meetings, and it is evident that he is successful in catching that style in his own works.

Can you remember when you played Scotson Clark's marches in two oblong volumes? I was permitted to perform one for my teacher each time that I satisfied him that I had mastered one of Bach's short preludes and fugues. A short lecture on the relative merits of the two composers accompanied the privilege. At 10 or 12 I was not concerned with critical standards very deeply; and while I was on the side of Luther that the devil had some good tunes. So I have enjoyed S. Clark *redivivus*, and I believe that this volume will be decidedly useful to Masonic organists and others.

Settings of Episcopal Service

There have been new settings of parts of the Episcopal service. In fact, Edward Shippen Barnes has a complete "Morning and Evening Service with the Office of Holy Communion," set to music in the key of A (Gray). I like best the communion service. I wonder, though, how many choirmasters nowadays ever buy a complete service of this sort. One dollar and a half amounts to a good deal when you buy for forty, or even twenty. Of course, you may get parts of the service separately.

Dr. Noble has rounded out his great Service in B minor, for which he composed a superlative communion service last year (Schmidt), by setting that

endless rhapsody, the "Benedicite, Omnia Opera" (Schmidt). If anything can bring the canticle to life, this setting will do so.

There are two fine settings of the new canticle, the "Benedictus es, Domine," both published by Schmidt. The better of the two is Candlyn's in C—better because it realizes the antiphonal possibilities of the canticle as few previous settings have done, and because Candlyn also realizes that there is a refrain. His work is easy also. The setting of Mr. Barnes, in F minor, is really a poetic anthem, written with imaginative insight, but without much regard to antiphon or refrain. It is not difficult, though its idiom is rarer than Candlyn's.

From England comes a setting of the communion office by F. T. Durrant in E flat (Novello). I like it a good deal for its supple melodies and pleasant harmonic background, though I am not convinced that its frequent use of seven-four time is always justified by the rhythm of the words.

Paul Ambrose publishes in one issue a Kyrie, Sanctus and Lord's Prayer (Schmidt), dedicated to Mrs. Keator. The Sanctus will be enjoyed by quartets.

I have at last received an issue of the long-promised St. Dunstan Edition of Sacred Music, edited by the Rev. Walter Williams (E. C. Schirmer)—namely, a "De Profundis" by Gluck. Some choirmasters were apprehensive that this series would contain only austere and difficult works; the first number will allay their fears, for it can be sung unaccompanied by any type of choir, even a quartet, and the music is of the gracious sort that appeals at first hearing. There is a page of admirable introduction by Father Williams, in which he gives interesting information and valuable hints about appropriate seasons for use of this anthem or motet. (In general it may be said that it will be used at any penitential occasion.) I am sorry that it appears rather late for use during the present Lenten season. The series begins auspiciously.

Other recent issues of E. C. Schirmer—a firm which receives a shocking amount of free advertising in this column—include Bach's "O Jesu So Sweet" for women's voices, three or four parts—separate editions. This lovely melody is well-known in the arrangement for mixed voices in the Dickinson Series (Gray). Then there are some charming Christmas carols for women's voices from various parts of France: "Angels O'er the Fields" (four parts), "Touro-louro" (four parts); and for mixed voices as well as for women's (three parts), a Burgundian carol, "Patapan"—the sort described by young women as "cute."

The genial Dr. Henry S. Fry of Philadelphia has published with Presser "Eighteen Descants on Well-Known Hymn-Tunes"; the price is 30 cents, but that is not symbolic of their merit—they are excellent.

Two or three anthems of special merit may bring this survey to a close. I like "Surely the Lord Is in This Place" (Novello), an easy and old-fashioned introit by I. Burnell; it will be useful at dedications or any church festival or for general use. Mr. Barnes has set with rich harmonic effects an unusual patriotic poem, "O God of Freedom" (Schmidt); this runs to four pages and if taken at the proper pace will be the usual length of a short introit. Mr. Curry has a showy anthem entitled "Thee, Holy Father, We Adore" (Gray). This runs to nineteen pages, wherein you may display your harp stop or may even use a real harp and a violin. This is an effective praise anthem, but someone ought to warn the composer—one of the ablest of our young writers—against the danger of writing merely to be effective. It ought to be said in defense that this work was written as a showpiece for Dr. Fry's Musical Art Society at Camden, N. J.

Tribute to Summy

We have felt the deep loss of several important organists recently, and The Diapason has made fitting comment. Personally I feel that I must say a word about the passing of a great publisher, Clayton F. Summy of Chicago. He had, when I saw him a year ago,

the merry, modest, eager spirit that he brought from his New England boyhood, together with a cordial friendliness that we identify with Chicago. Though his contribution was perhaps chiefly to the musical life of the great city which he adorned, his discoveries as a publisher included the fine negro composer, Nathaniel Dett of Virginia, and such successful composers of organ music as Gordon Balch Nevin of Pennsylvania and Joseph Clokey, then of Ohio. Mr. Summy did not regard all his geese as swans—he had few geese—he never interfered with critical standards, and he realized the value of dignified advertising. He knew that such a journal as *The Diapason* could not be successful without advertising, and that it could be successful in the highest sense only when the advertiser was careful not to interfere with the integrity of the critic. When I commended his publications he was kind enough to thank me; when I could not do so, he was silent. His memory to me is the record of a fine personality that would have graced any profession.

ORATORIO SERIES IN BOSTON

Famous Works at First Church Under Zeuch's Direction.

Under the direction of William E. Zeuch, organist and choirmaster, a series of oratorios is being presented at First Church, Boston, on the Sundays in Lent. The dates and offerings this year are as follows:

Feb. 14 — Brahms' "Requiem" (entire).

Feb. 21—Handel's "Judas Maccabaeus."

Feb. 28—Parker's "Hora Novissima."

March 6—Mendelssohn's "Elijah" (first part).

March 13—Mendelssohn's "Elijah" (second part).

March 20—Rossini's "Stabat Mater."

March 25 (Good Friday)—Bach's "Passion According to St. Matthew."

Mr. Zeuch's Sunday afternoon recitals at this famous church are being attended even better than in past seasons and seem to be gaining cumulative force from year to year. The church is always filled and people are actually turned away. The choir consists of sixty voices, all trained and paid singers. Mr. Zeuch's musical program is one that is hardly surpassed in any church on the continent.

ORGAN LIGHTENS "EXAMS"

Programs at Missouri University Enjoyed by Student Body.

Five recitals were given during the course of examination week at the University of Missouri by Dr. James T. Quarles, dean of the College of Fine Arts, assisted by Miss Neta Williams of Stephens College. These recitals were given for the purpose of affording relaxation to students from the strain of examinations. They were well attended and were received with enthusiasm on the part of the student body of the university as well as the people of the city of Columbia. The programs offered by Dr. Quarles were as follows:

Jan. 25—Toccata and Fugue, D minor. (by request), Bach; Sonata 1, F minor (by request), Mendelssohn; Larghetto, Clarinet Quintet (by request), Mozart; "Salut d'Amour," Elgar; "Ariel," Bonnet; Meditation from "Thais" (by request), Massenet; Vorspiel to "Lohengrin," Wagner.

Jan. 26—Introduction and Passacaglia, Reger; Scherzo, Bossi; Chorale in B minor (by request), Franck; Humoresque (by request), Dvorak; "Melody for Berghall Bells," Sibelius; Largo (by request), Handel; "Entrance of Gods into Walhalla" ("Rheingold"), Wagner.

Jan. 28—"St. Ann's" Fugue (by request), Bach; Minuet, "Le Devin du Village," Rousseau; Fantaisie, Saint-Saens; Clock Movement (by request), Haydn; "Adoration," Arabaalaza; Serenade, Rachmaninoff; Vorspiel to "Parsifal" (by request), Wagner.

Jan. 29—Three Chorale Preludes, Bach; Adagio and Finale, Symphony 6, Widor; Elevation, Rousseau; "Praeludium," Jarnefelt; "Chanson Indoue" (by request), Rimsky-Korsakoff; Adagio Lamentoso, Symphony 6 (by request), Tschaiikowsky.

Miss Williams played this program Jan. 27: Concert Overture in B minor,



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Rogers; Prelude to "The Blessed Damsel," Debussy; "Marche Pontificale," Widor; "Morning Mood," Grieg; "Cortege and Litany," Dupre; Lullaby, "Ninna Nanna," Mauro-Cottone; "Will-o'-the-Wisp," Nevin; "O Thou Sublime Sweet Evening Star," Wagner; "A Song of Joy," Stebbins.

Concert of Overley's Chorists.

Henry Overley's famous choir, the St. Luke's Chorists of Kalamazoo, Mich., gave their eleventh annual concert Feb. 8 in the Central High School auditorium. There was an audience of more than 1,600 and the occasion was a success musically and financially. The chorus of 100 voices, made up of fifty boys and fifty men and women, presented a program divided between sacred and secular compositions. The whole program was sung from memory. The *a cappella* work was especially noteworthy. Mr. Overley's choir has established itself as one of the leading musical organizations of the state and its annual home concerts have become an institution for Kalamazoo.

**Notes from Capital;
Four Notable Organ
Recitals Mark Month**

By MABEL R. FROST

Washington, D. C., Feb. 20.—Four organ recitals of outstanding importance have been heard in Washington and Alexandria during the month. Taken chronologically, the first was by Charlotte Klein at the Western Presbyterian Church on Jan. 12. The occasion was the dedication of the new Lewis & Hitchcock organ and was one of the events of a week of dedication services for the beautiful edifice erected by this congregation, for which very handsome programs were prepared. Organ numbers included: "To God on High All Glory Be," Bach; Sarabande, Bach; Fantasie in F, Mozart; "Soeur Monique," Couperin; "Water Sprites," Nash; Irish Tune from County Derry, Traditional; Melodie, Nielson; Scherzo in E, Widor; "St. Lawrence" Sketches ("The Bells of St. Anne de Beaupre" and "Up the Saguenay"), Russell, and "Now Thank We All Our God," Karg-Elert. George H. Ross is organist and director of music at this church.

The second recital was played by Louis Potter at the National City Christian Church Jan. 20, this being the second of the series of monthly recitals under the auspices of the District of Columbia chapter, American Guild of Organists. Mr. Potter's program covered not only the classicists adequately, but also half a dozen or more outstanding living composers, including Americans, among them our own Walter H. Nash. Mr. Potter gave the following from Bach: "How Brightly Gleams the Morning Star," "I Call upon Thee, Jesus," and Toccata in F major; also the Fourth Beatitude, Franck-Salter; Chorale Improvisation on "From My Heart's Depths," Karg-Elert; "A Trumpet Minuet," Hollins; Allegro from Symphony 6, Widor; "Dawn," Jenkins; Reverie, Nash; Chorale Prelude on "Stracathro," Noble; "The Flight of the Bumblebee," Rimsky-Korsakoff-Nevin, and "Carillon-Sortie," Mulet. Mr. Potter was assisted by Ruby Potter, lyric soprano.

The next recitalist was presented by Christ Church in Alexandria—a spot that may well be called a national shrine through its association with the Father of His Country. No less an organist than Arthur W. Poister was heard on this occasion, the date being Feb. 5. Selections from Bach and Handel seemed particularly fitting in the quaint little church with its genuine colonial architecture and fittings, its cherished memories and traditions, and one wonders what music and musical instruments were heard within its walls in those early days. Mr. Poister gave an attractively arranged program in splendid style, demonstrating again that limitations of equipment but prove the real artist.

The fourth of these recitals was played by Conrad Bernier on Feb. 17 at the National City Christian Church and was sponsored by the Guild. Mr. Bernier, who was formerly assistant to Joseph Bonnet at St. Eustache in Paris, is recognized as a real genius. When Mr. Bernier plays, musical values are not lost in technical skill or perfection of detail, a criticism which is heard about many concert organists. The following program was presented: Prelude and Fugue in G major, Bach; "Noel et Variations," d'Aquin; "Priere," Franck; "Ariel," Bonnet; Symphony 1 (Allegro Vivace), Vienne. The crowning achievement, however, was his brilliant performance of that brilliant masterpiece—the last on the program—the Liszt Grand Fantasy and Fugue on the Chorale "Ad nos ad salutare undam," letter perfect and from memory, as, indeed, were several other selections. Mr. Bernier was ably assisted by Joseph Barbecot, baritone, and by Fritz Maille, who played a violin obbligato.

An attractive assortment of attractively arranged programs has been heard at All Souls' Church (Unitarian) during February, played by Lewis Corning Atwater, organist, with assisting vocalists, as follows: Feb. 7, French music, Flora McGill Keefer,

Otto T. Hirschler, Los Angeles Organist



OTTO T. HIRSCHLER, Mus. B., organist of the Wilshire Methodist Church of Los Angeles, was host to the Southern California chapter of the American Guild of Organists Feb. 1, when a public recital was given on the large three-manual and echo Möller organ. The organ selections consisted of two groups played by Mr. Hirschler and Carl Twaddell.

The Wilshire Church is one of the largest and most beautiful of Los Angeles. In addition to his church

mezzo-contralto, assisting; Feb. 14, American music, Flora Brylawski, contralto, assisting; Feb. 21, music of Washington's time, Charles Trowbridge Tittmann, bass, assisting; Feb. 28, Cesar Franck music, Leonard Davis, baritone, assisting. The French programs in particular called forth the high praise of members of the French diplomatic corps. The forecast for March includes, for the 6th, Bach music, Flora McGill Keefer, mezzo-contralto, assisting; March 13, Liszt music, Anne Yago McGuffey, contralto, assisting; March 20, request program, Charles Trowbridge Tittmann, assisting.

The monthly hour of music was given at St. Margaret's Church on Feb. 14, the choir and soloists participating. Charlotte Klein, organist and director, played the Stehle symphonic tone-poem "Saul," this probably being its first rendition in Washington.

Edith B. Athey presented Margaret E. Lentz as guest organist for the meditation period before the evening service at Hamline Methodist Church Feb. 14.

"Lincoln," a cantata by R. Deane Shure and Edwin N. C. Barnes, was sung by a large group from the inter-high school festival chorus on Lincoln's birthday at the New York Avenue Presbyterian Church, where Lincoln worshiped and where his pew is still used. Dr. Barnes conducted.

Services were held for the first time in the new Metropolitan M. E. Church Feb. 7 with Harlan Randall conducting a new choir and Mrs. James Shera Montgomery as organist. The musical program included the Torovsky anthem "Praise Ye the Lord." Alexander McCurdy will play the opening recital on the new three-manual Skinner organ March 3.

Unusually inspiring was the concert by the St. Olaf Lutheran Choir Feb. 3 at Constitution Hall. Although coming on Ash Wednesday, the visitors were greeted by a good-sized and highly enthusiastic audience. Many choirs attended in a body and were amply repaid by having heard this group of sincere and highly artistic young people in a very exacting and varied program. They produced the nearest approach to organ tones it has been our privilege to hear in a vocal organization.

Gene Stewart played the fourth of

work Mr. Hirschler is connected with the University of the West, where he teaches piano, organ and harmony. Before going to the Wilshire Methodist Mr. Hirschler was at the First Methodist Church of Long Beach, Cal., from 1924 to 1930. He was graduated from the American Conservatory of Music in Chicago with highest honors in 1916 and thereafter taught at Albion College in Michigan and at Coe College, Cedar Rapids, Iowa, before going to the Pacific coast in 1919.

his series of organ recitals at Waugh M. E. Church, rendering a varied program, which included several transcriptions of his own, and was played entirely from memory. Portia Clifford Bailey, soprano, assisted with two groups of songs.

Recent appointments include Mary Gastrock as organist at the Douglas M. E. Church. Miss Gastrock is a pupil of Cornelia Long Kinsella, having previously studied piano extensively at the Washington College of Music and the Washington Musical Institute.

Harry Baxter has been appointed as organist at the Petworth Baptist Church.

On Jan. 14 the students of the Peabody Conservatory of Music in Baltimore gave a memorial program to their late classmate, S. Edwin Moore of Washington. A large group from Washington attended the service, principally from the church which Mr. Moore served prior to his tragic death last August.

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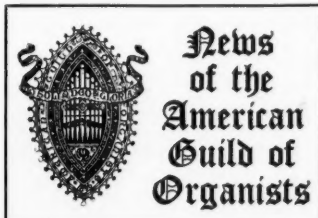
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News of the American Guild of Organists

[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.]

Southern Ohio Chapter.

Preceding the second public service of the Southern Ohio chapter, Arthur W. Poister, organist of the University of Redlands, California, played the following program, Monday evening, Jan. 25, in Christ Church, Cincinnati: Chorale, "Blessed Jesu, at Thy Word," Prelude and Fugue in D major, and Chorale, "Jesu, Joy of Man's Desiring," Bach; Canzona (from Symphonic Chorale No. 2, "Jesu, meine Freude," Op. 87, No. 2), Karg-Elert; Sonata, "The Ninety-fourth Psalm," Julius Reubke.

The service was choral evensong, with Walmisley's setting of the Magnificat and Nunc Dimittis in D minor. A compline antiphon by Healey Willan appeared on the program as the vesper anthem and Vaughan Williams' recent setting of "For All the Saints" was the recessional hymn. A special feature of the service was the performance of Gustav Holst's "Hymn of Jesus" by the Christ Church choir, assisted by a string orchestra, under the direction of Parvin Titus. Mr. Titus is to be congratulated on the excellent performance of this difficult work.

H. L. WOODWARD.

Northern Ohio Chapter.

The February meeting of the Northern Ohio chapter was in the form of a dinner in honor of Sigfrid Karg-Elert. The dinner took place at the Green Gables in Cleveland, and following it the group went over to the Art Museum, where Dr. Karg-Elert played his Cleveland program.

On Feb. 7 many of the Cleveland organists and choir directors used compositions written by James H. Rogers in their church services. On Feb. 8 Mr. Rogers celebrated his seventy-fifth birthday, and we were delighted to pay this tribute to our beloved fellow member.

MARGARET RHODEHAMEL.

Address before Pennsylvania Chapter.

The Pennsylvania chapter heard a lecture Feb. 2 by Canon Walter Williams, rector of St. Dunstan's College of Sacred Music, Providence, R. I., in which he traced the development of church music from the middle of the last century until to-day, showing clearly the influences that have been and are still affecting our thought and practice. He also described some of the objects of the new St. Dunstan's College.

On Feb. 3, Miss Roma E. Angel and the choir of St. Matthew's Church gave a service under Guild auspices. William Timmings and Alexander McCurdy, Jr., played organ music.

Members of the chapter and their friends listened to a brilliant recital by Arthur W. Poister, organist of the University of Redlands, California, on Feb. 4 at the Second Baptist Church of Germantown.

Michigan Dinner and Recital.

The Michigan chapter held its fifth meeting of the season in Scovel Memorial Presbyterian Church, Detroit, on the evening of Feb. 16. Dinner was served to the members and their guests, who numbered eighteen. John L. Stewart, organist of Scovel Church, was host. After a brief business meeting a recital was given in the church on the three-manual Austin. The featured artists were Miss Mildred Green, A. A. G. O., organist of the First Presbyterian Church of Birmingham, Mich., and Arnold Bourziel, A. A. G. O., organist of Martha Holmes Methodist Church, Detroit. The program was as follows: First Movement of Third Sonata, Mendelssohn; "In Summer," Stebbins, and Caprice, Bonnet (Miss Green); "Hymn of Gratitude," Rosset-

ter G. Cole; "In Alabama," William Lester, and "Piece Heroique," Cesar Franck (Mr. Bourziel).

MARK WISDOM, Secretary.

Karg-Elert at Minneapolis.

Dr. Sigfrid Karg-Elert appeared in recital before a capacity audience at St. Mark's Episcopal Church in Minneapolis on Sunday afternoon, Feb. 14, under the auspices of St. Mark's choir and the Minnesota A. G. O. The program opened with a manuscript composition of his own in memory of Lynnwood Farnam. This was followed by his transcriptions of Christian Bach's Piano Sonata in C minor and of Liszt's "Benediction de Dieu dans la Solitude." The final group consisted of his own compositions—"Three New Impressions." The "Toccata e Corale" from his Twenty-four Preludes brought the program to a brilliant close.

On Saturday preceding the recital a luncheon in honor of Dr. Karg-Elert and his daughter was held at the Curtis Hotel by A. G. O. members and Stanley R. Avery, organist of St. Mark's Church. At its close Mr. Avery presented Miss Karg-Elert with valentine greetings from the Guild. Dr. Karg-Elert spoke of some of his experiences with American organs at the beginning of his recital tour.

HENRY ENGEN, Chapter Secretary.

Texas Chapter.

The Texas chapter met Feb. 11 at the home of Mrs. Harry V. Culp, with the dean, Mrs. J. M. Sewell, presiding. After the business session an interesting and instructive talk was made by Harold Hart Todd of the piano department of S. M. U., the subject being "The Essential Characteristic of a Satisfactory or Efficient Choir."

Announcement was made by Mrs. J. H. Cassidy of the recital to be given by Karg-Elert in McFarlane Auditorium Friday, Feb. 19, at 8:15. After the recital a reception was held in the parlors for Dr. Karg-Elert and his daughter, by members and patrons of the Guild.

Following adjournment Mrs. Culp served a luncheon.

Sunday afternoon, Feb. 14, at 4:30 the "church music series" of recitals for the month was given at the First Baptist Church, by the organist, Mrs. James H. Cassidy, A. A. G. O. She was assisted by Mrs. Madison Adams, contralto. Robert Coleman, assistant pastor of the church, spoke on "Hymnology." The organ is a Hillgreen-Lane.

MARY GERTRUDE DAY, Secretary.

Fort Worth, Tex., Chapter.

The Fort Worth chapter held its latest meeting Tuesday evening, Feb. 2, at the Hemphill Presbyterian Church. Miss Roberta Dedmon was hostess. Dinner was served to members and guests and a business meeting was held. Little red baskets with valentines were at each place and red poppies made a beautiful centerpiece for the table. Roll call was answered by each telling interesting facts of Spanish organists. Dean Sewell and Miss Katherine Hammons of Dallas made interesting talks. Other guests were Mr. Sewell of Dallas and Mr. and Mrs. Markham of Baylor University, Waco, Tex., Mr. Markham appearing as guest organist of the evening.

Missouri Chapter.

The January meeting of the Missouri chapter of the A. G. O. was held Monday evening, Jan. 25, at the Ethical Society, St. Louis. Mrs. Jewett was hostess. A delightful dinner was served at 6:30, after which we were especially favored to have Mrs. Ferne White-man Smith give us a talk on "Folk Song." An important business meeting followed.

WILHELMINA NORDMAN.

Indiana Chapter Program.

The Indiana chapter met Feb. 1 at the Woodruff Place Baptist Church. After the monthly dinner the business meeting was called to order by Cheston L. Heath, dean of the chapter. We then adjourned to the auditorium for a service-recital with Miss Jeanette I. Vaughan, organist, assisted by Miss Roberta Trent, violinist; Miss Hattie Bucksot, pianist, and the Woodruff Place Church choir. Professor Harold E. Cook of Franklin College was accompanist for Miss Trent. The program follows: Anthem, "Seek Him

That Maketh the Seven Stars," Rogers; organ, Toccata and Fugue in D minor, Bach; violin, Sonata in D major, Haudel; organ, "Clair de Lune," Karg-Elert, and Fountain Reverie, Fletcher; piano and organ, Nocturne (Op. 94), Kroeger; organ, "Evening Snow at Fujikawa," Charles H. Marsh, and Concert Overture in C minor, Hollins.

Mrs. HOWARD L. CLIPPINGER, Secretary.

District of Columbia.

The District of Columbia chapter met at Epiphany Church Feb. 1, with the dean, Miss Charlotte Klein, F. A. G. O., presiding. After routine business, there was a paper on "The Organ Recital and Its Comparative Unpopularity" by R. W. Seichrest of the Congressional Library. "Consider the Lilies," by John Prindle Scott, was sung by Miss Beverly O'Brien, contralto, and "Lead, Kindly Light," by D. Pugh-Evans, was sung by Erbin G. Thomas, baritone, with Adolph Torovsky as accompanist.

On Saturday, Feb. 6, a luncheon was given by Guild members in honor of Arthur W. Poister of Redlands, Cal., who the night before gave a recital at Christ Church, Alexandria, Va. Among those present at the luncheon were John W. Herndon, host to Mr. Poister; Mrs. Susannah Blandy, organist of Christ Church, and M. Conrad Bernier, formerly of Paris. Following the luncheon there was an informal recital by Mr. Poister at the National City Christian Church.

The February recital, third in the Guild series, was by M. Conrad Bernier at the National City Christian Church Feb. 17.

Plans for the March meeting include vocal selections by Mrs. Josephine Blanks, dramatic soprano, and Louis W. Bishop, lyric tenor; a paper on "The Modern Organ" by Theodore Lewis of Lewis & Hitchcock, organ builders; an informal recital by Albert Ruppel, honor student at the Peabody Conservatory, Baltimore, and the fourth Guild recital at the National City Christian Church March 3, by Adolph C. Torovsky, A. A. G. O., of Epiphany Church. EDITH B. ATHEY, Secretary.

Oklahoma Chapter.

Our state chapter began 1932 with a meeting Jan. 11 at the Tulsa Tavern, where, following the usual dinner, the dean, Mrs. Marie M. Hine, made announcements and read correspondence relative to the spring A. G. O. convention.

For the evening's program papers were read and discussed—first "Roman Music," by Mrs. Troy Campbell, and second, "Gregory and His Influence on Music," by Mrs. Sarah Ruby Kauffman. Miss Esther Handley, program chairman, announced the recitals for the year.

The first organ recital was held Sunday afternoon, Jan. 24, at the First Baptist Church, with Mrs. Ira Tom Parker, organist of the church, playing the Offertoire in D, by Batiste, as the opening number. Mrs. Ernest Edward Clulow was heard in "The Little Bells of Our Lady of Lourdes," Gaul, and "The Courts of Jamshyd," Stoughton. Reed Jerome closed the program with the Toccata in C major, by Bach; Chorale, "A Rose Breaks into Bloom," Brahms, and "Carillon," Vierné.

The chapter had a second meeting Feb. 8 at the Tulsa Tavern and the entire evening was spent in the discussion of plans for the tri-state convention to be held in Tulsa the latter part of April.

JOHN KNOWLES WEAVER, Subdean.

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NEW KENRICK SEMINARY ORDERS KILGEN ORGAN BUILT IN SUBURB OF ST. LOUIS

Three-Manual Will Be Installed in Institution Which Has Been Equipped with Group of Beautiful Buildings.

Kenrick Seminary recently was completed for the archdiocese of St. Louis in Webster Groves, a suburb of St. Louis. The beautiful group of buildings for the use of the theological students includes a chapel after the style of the Royal St. George's Chapel, of Windsor, of Tudor design, the furnishings of which both in casework and choir stalls are richly ornamented according to the style of that period. George Kilgen & Son, Inc., St. Louis, last year installed one of their instruments in the junior seminary and Archbishop Glennon has entrusted the work of building the organ for the large seminary to the same firm. The new organ will be a three-manual. It is to be completed by May 26, the festival of Corpus Christi, when it will be dedicated by the archbishop with special music by the seminarians under the direction of Father S. I. Tucker, organist and choir director. The organ specification is as follows:

GREAT ORGAN.

(Enclosed with Choir, except No. 1.)
Principal Diapason, 8 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Viola da Gamba, 8 ft., 73 pipes.
Melodia, 8 ft., 73 notes.
Dulciana, 8 ft., 73 notes.
Octave, 4 ft., 73 pipes.
Flute, 4 ft., 73 notes.
Tromba, 8 ft., 73 pipes.
SWELL ORGAN.
Bourdon, 16 ft., 97 pipes.
English Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 notes.
Salicet, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 notes.
Salicet, 4 ft., 61 notes.
Ripieno Minore, 4 ranks, 61 pipes, 244 notes.

Ripieno Maggiore, 6 ranks, 122 pipes, 366 notes.
Flautino, 2 ft., 61 notes.
Wald Horn, 8 ft., 73 pipes.

CHOIR ORGAN.

Open Diapason, 8 ft., 73 notes.
Melodia, 8 ft., 85 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute, 4 ft., 73 notes.
Dulcet, 4 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Oboe d'Orchestre, 8 ft., 73 pipes.
PEDAL ORGAN.
Contra Bourdon, 32 ft., 32 notes.
Sub Bass, 16 ft., 44 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Bass Flute, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.

Stokes Conducts Vesper Program.

Under the direction of Thomas Stokes, organist and choirmaster, a second special musical program of organ and choir selections was given in St. George's Episcopal Church, Maplewood, N. J., at the vesper service Jan. 24. A good congregation attended to enjoy the service, which included the following numbers: Prelude, "Madrigale," Simonetti; anthem, "Fear Not, O Israel," Spicker; soprano solo, "Great Peace Have They," Rogers; organ solos, Chorale Prelude, "In These Is Gladness," Bach; Meditation from "Thais," Massenet; Andante Moderato, Burgmeier; Toccata (Fifth Symphony); Widor; anthem, "The Radiant Morn," Woodward.

R. W. Hays Plays with Orchestra.

Under the baton of Dr. Joseph E. Maddy of the University of Michigan, the Muskegon, Mich., Symphony Orchestra distinguished itself in a concert program played Jan. 31. Dr. Maddy directed in the absence of Frederic L. Beerman, conductor of the orchestra. Robert Wilson Hays, pianist and organist, was featured on the program in the Mendelssohn D minor Concerto for piano and orchestra, exhibiting sincere musicianship, artistic feeling and finished technique, and although no encore numbers were given, Mr. Hays responded more than once to curtain calls.

BUSY MONTH IN MILWAUKEE

By ARTHUR A. GRIEBLING.

Milwaukee, Wis., Feb. 19.—A musical vesper service was presented by the choirs of Zebaoth Lutheran Church Jan. 31. They were directed by W. J. Brockmann, who also offered the following organ numbers: "Prayer," Callaerts; Festal March, Stainer; Communion, Faulkes; Pastoral, Buck; Concert Overture, Hollins. A song service was presented the same Sunday at St. Thomas' Lutheran Church. Henry Enslin, the organist, played: "Invocation," Guilman; Variations on "Nearer, My God, to Thee," Ashford.

On the afternoon of Jan. 31 Arthur E. Bergmann again presented his 160 choristers in a vesper service. The organ numbers by Mr. Bergmann were: Impromptu, Coleridge-Taylor; Musette, Lemare; "Wind in the Pine Trees," Clokey; Offertoire, Mansfield; Londonderry Air; Fountain Reverie, Fletcher; Improvisation. Jan. 31 was also the date for a musical service at the Summerfield Methodist Church.

The Verilinden-Weickhardt-Dornoff organ in the new Divine Charity Lutheran Church was dedicated Dec. 31 by Karl Markworth. The organ has thirty stops, divided between two manuals. Mr. Markworth's numbers were: Toccata and Fugue in D minor, Bach; "Ich ruf' zu Dir," Bach; "In dulci jubilo," Candler; "March of the Magi Kings," Dubois; Allegro, Krebs; Andante Cantabile, Tschaiakowsky; "Festal Mood," Markworth; "At Evening," Kinder; Toccata, Dubois.

In connection with the Guild series on the Frank memorial organ in the Milwaukee Art Institute, Arthur A. Griebling played the following program Jan. 24: "Benediction Nuptiale" ("Messe de Mariage"), Dubois; Idyl ("In Fairyland"), Stoughton; "Dreams," Stoughton; "Harmonies du Soir," Karg-Elert; "Deep River," Gillette; "Soeur Monique," Couperin; Prelude to "La Damoiselle Elue," Debussy-Chaisnel; "Lamento," Dupre; "La Nativité de Notre Seigneur," Chauvet.

Earl P. Morgan presented the recital on Feb. 14. His numbers were Rogers' "Carillon" (Sonatina); Williams' Chorale Prelude on "Rhosymedre"; Saint-Saens' Adagio (Symphony 2), Op. 55; Bach's Arioso in A; Cronham's "Night of Spring"; Schumann's Sketch in D flat; Saint-Saens' "Romance" (Orchestral Suite), Op. 49; Boellmann's "Ronde Francaise," d'Evry's "Moonlight" and Diggle's "Toccata Jubilant."

Jan. 24 was also the date of a vesper service at St. Paul's Episcopal Church, Earl P. Morgan is organist and choirmaster here. He played: Fantasy on a Welsh Tune, Noble; "Romance" (Symphony 4), Vierne; Pastoral, Franck; Nocturne, Bairostow; "Ronde Francaise," Boellmann.

Karl Markworth, at Trinity Lutheran Church, gave his sixty-second recital on this same Sunday, and he played: Sonatina, Rogers; "Cantilene Nuptiale," Dubois; "Ich ruf' zu Dir," Bach; Andante Cantabile, Tschaiakowsky; "At Twilight," Stebbins; Toccata, Dubois.

Harold E. Albers, organist at Cross Lutheran Church, presented a pre-Lenten vesper service on Feb. 7. The choirs of Grace Lutheran Church presented a concert of sacred music Feb. 14. Gilbert G. Glaeser directed the singers. Your correspondent was organ soloist for the occasion. He played: Fugue in E flat and "In dulci jubilo," Bach; "Wo soll ich fliehen hin," Bach; "Du Friederichst, Herr Jesu Christ," J. B. Bach; "Jesu, Meine Freude," J. G. Walther, and Harvey Grace's arrangement of Bach's "Jesu, Joy of Man's Desiring."

The Wisconsin chapter of the A. G. O. convened at the home of Mr. and Mrs. Hermann A. Nott on the evening of Feb. 15. The guest of the evening was S. E. Gruenstein, editor of The Diapason. Mr. Gruenstein informally told a number of anecdotes and experiences, all of which proved very interesting. Miss Irma Nemetz played Bach's Toccata and Fugue in C minor on the piano, as a musical contribution to the evening's entertainment. Mr. and Mrs. Nott served refreshments after the program.

News from St. Louis; Work of Orchestra; University Recitals

By DR. PERCY B. EVERS DEN

St. Louis, Mo., Feb. 12.—Several of our St. Louis organists have expressed appreciation of the splendid work of Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, both in the selection and rendition of recent programs. During the past six weeks we have had compositions by Bach, Handel, Mendelssohn, Beethoven and Cesar Franck, including the No. 3 of Bach's Brandenburg Suite which Schweitzer recommended organists to study to "penetrate the secret of Bach's style." In all of these Mr. Golschmann has given decided tempi, sharply in contrast with the rapid ones made possible by our modern organs, and in articulation and cadence he has given many a rare vista to an increasing number of appreciative organists. It is unfortunate that at neither of the halls in which these concerts are given is there an organ that can be used in these programs.

G. Calvin Ringgenberg, organist of Washington University, played a series of six programs during examination week at that institution. Students were permitted to enter or leave the chapel between any two numbers. It was an experiment in the hope that these programs might provide relaxation from the strain of the examination room. That it was appreciated by the student body was shown in an average attendance of 150.

We regret to note the passing of another organist, Thomas Moore, who for a period of twenty years, prior to his resignation some years ago, was organist of St. Francis Xavier's Church. He died at the age of 75 on Jan. 23.

Although not an organist, one who has contributed largely of his means to the support of the organ, and could always be counted on for assistance in bringing the world's noted organists to our city, was William G. Mueller, who died at midnight of the last day of January and was buried from Bethany Evangelical Church, Julius Oetting officiating at the organ, on Feb. 3.

Chris P. Hahn, organist at St. Marcus' Evangelical Church, gave an afternoon recital on Jan. 24. The program included numbers by Guilman, Widor, Hollins, Kinder and others.

Among the organists featuring pre-service short recitals are E. L. McFadden, at Centenary M. E. Church; Ernest Prang Stamm, at Holy Communion Episcopal, and C. Albert Scholin at Second Presbyterian. Hoyte, Rogers, Schminke, Demarest, Bartlett, Lemare, Mailly and Milligan have furnished most of the numbers.

Mr. Scholin gave one of his own anthems a premiere at the Second Presbyterian Church on Jan. 31—"Be Merciful, O Lord." He has also written an Easter number for male voices. Both anthems are published by Shattinger of St. Louis.

We had the first opportunity of hearing the newly-appointed organist at St. Peter's Episcopal, G. Calvin Ringgenberg, on the afternoon of Sunday, Feb. 7. The program is evidence that the standard set by his predecessor, the late Charles Galloway, is to be maintained. It was played with artistry, careful registration and sound musicianship, and was one of the high points of the month's offerings.

Daniel R. Philippi has been invited, as guest organist, to give two recitals on the Carnegie Hall organ in Pittsburgh April 9 and 10.

Mrs. Charles Galloway invited a number of our organists to meet Warren D. Allen, organist of Stanford University, on Sunday evening, Feb. 7. An enjoyable time was devoted to renewing acquaintance with one of the late Mr. Galloway's best friends.

NEW POST FOR T. J. CRAWFORD

Appointed Organist of Church of the Holy Trinity, Toronto.

Thomas J. Crawford, Mus. B., F. R. C. O., of Toronto, Ont., has been appointed organist of the Church of the Holy Trinity in that city and took up his new duties in February. Mr. Crawford is known to many organists of the United States personally, having attended conventions of the N. A. O. His compositions are known wherever the organ is played. At his new post he succeeds Geoffrey Holt, Mus. B., who resigned some time ago. Holy Trinity has long been famous for its music, full choral Eucharist being a feature of the Sunday morning services.

Mr. Crawford has a brilliant record both as a church musician and as a conductor of choral organizations. Prior to his going to Toronto as organist and choirmaster of St. Paul's Church he was organist at St. Michael's Church, Chester Square, London, for many years, and had also been associated with Sir Frederick Bridge, acting as his assistant for seven years, in training choristers at Westminster Abbey.

Since moving to Toronto in 1922, Mr. Crawford has been prominent as conductor of the Eaton Choral Society, musical director of the Victoria College of Music Club, examiner and teacher at the Toronto Conservatory of Music, and, for two years, president of the Canadian College of Organists.

Miss Carbone at Wanamaker's.

Miss Anna Carbone of New York City will give a recital at 2:30 on the afternoon of March 3 at the Wanamaker Auditorium in New York and will present the following program: Sonata 2, Scarlatti; Fantasia, Fontana; "Angelus," Squeo; Toccata from Fifth Symphony, Widor; "Marche Champetre," Boex; "Variations de Concert," Bonnet.

Miss Carbone gives recitals lasting half an hour from station WBRR in Brooklyn on the first and third Sunday of every month at 5 p. m.

Freeport Choir Visits Rockford.

The choir of the First Presbyterian Church of Freeport, Ill., motored to Rockford Feb. 14 and gave a program at the First Lutheran Church. The singers were accompanied by a large contingent of Freeport friends. E. L. Nordgren, organist and conductor, played a part of Guilman's Fifth Sonata, Hollins' Concert Overture in C major and Russell's "The Bells of St. Anne de Beaupre."

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C. R. Montgomery



C. ROBERT MONTGOMERY has been appointed organist and choir-master of St. Paul's Episcopal Church at Norwalk, Ohio, and assumed his duties there in January. Mr. Montgomery presides over a three-manual Kimball organ and has a choir of thirty-five boys and men. The church, of which the Rev. C. H. Gross is the rector, is noted for an unusually beautiful service and has had a list of distinguished organists.

Mr. Montgomery is another example of the apparently close relation between music and mathematics, as pointed out several times in the columns of The Diapason, for he left Antioch College, Yellow Springs, Ohio, reluctantly dropping his fourth year's work in science and mathematics to devote his time to music. He succeeds M. M. Sloan, F. A. G. O., under whom Mr. Montgomery studied when he was a choir boy. After pursuing college studies for nearly four years the lure of the piano overcame him and he is planning to study under Cortot at the Conservatoire in Paris.

Möller for St. Louis Church.

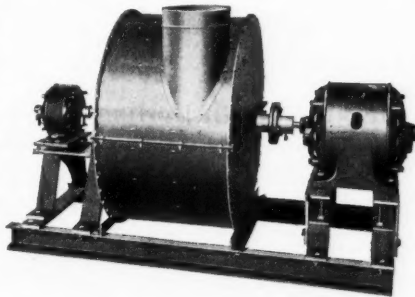
The Mount Auburn M. E. Church, South, of St. Louis, has awarded a contract to M. P. Möller, Inc., to build a two-manual organ. The builders were represented by W. F. Barrett, their St. Louis representative.

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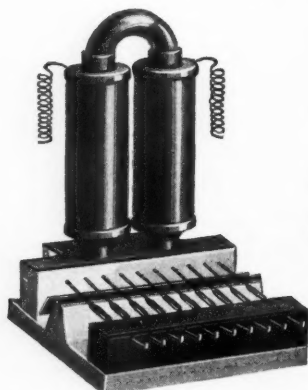


A REQUEST PROGRAM exclusively of Johann Sebastian Bach's compositions! Yes, that is what Joseph C. Beebe presented in his 185th recital at the South Congregational Church of New Britain, Conn., on the evening of Feb. 17. All of which speaks volumes for New Britain and for Mr. Beebe. Mabel Finley Armstrong, contralto, and Burton Cornwall, bass, were the assisting soloists. The selections offered, all at the request of those who attend Mr. Beebe's recitals, were: Concerto in G major (Allegro, Adagio, Allegro); Canzona; contralto, "Rejoice, Ye Souls Elect and Holy"; Prelude and Fugue in A major; bass, "Thou the Great Physician Art"; "By the Waters of Babylon" (chorale with double pedal); contralto, "Strike, Thou Hour So Long Expected"; chorale, "To Jordan Came Our Lord the Christ"; bass, "At Evening Hour of Calm and Rest" and "Make Thee Clean, My Heart"; Passacaglia and Fugue.

Carillon and Organ at Detroit.

Dr. Alle D. Zuidema opened his fifth series of Lenten carillon and organ programs at the Jefferson Avenue Presbyterian Church, Detroit, Sunday, Feb. 28, with the following program: Carillon—"My Heart Ever Faithful," Bach; "Love's Old Sweet Song," Molloy; "Song of the Volga Boatmen." Organ—Tocatta and Fugue in D minor, Bach; "Song of Sunshine," Hollins; "Oriental Sketch," Bird; "The Magic Harp," Meale; "Sundown," Felton; Prelude, Clerambault; "Idyll," Baumgartner; "Benedictus," Rowley; "Magnificat" (D minor), Lemaigre, Dr. G. K. Bolender, tenor, contributed a group of modern songs.

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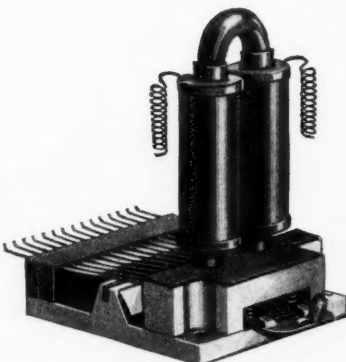


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Austro-American Conservatory.

A number of Americans seeking a cultural background for music study are expected to attend the fourth summer season of the Austro-American International Conservatory of Music and Fine Arts at Mondsee, Austria, from July 4 to Aug. 26, according to Mrs. Katherine B. Peeples, founder and president of this institution, the teaching staff of which has been augmented this year. The school is established in the medieval castle of Mondsee, built A. D. 748 by the Benedictine monks. Mrs. Peeples, in whose mind the Austro-American conservatory originated, is an instructor in the music department of the University of Redlands (California) and is now receiving enrollments for the 1932 sessions. The organ work will be directed by Bruno Seidlhofer of Vienna.

The Gethsemane Lutheran Church, Chicago, has purchased a two-manual Möller organ, to be installed for Easter.

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**Barnes Makes Reply
in Regard to History
of Harmonic Flute**

Chicago, Feb. 2.—To the editor of The Diapason: In the February Diapason Dr. Caspar P. Koch has an informative article on the origin of the harmonic flute. In digging through a couple of ponderous tomes, written almost back in medieval times, he has found allusion and even drawings of such a stop. From this discovery Dr. Koch makes the statement that the various later histories and dictionaries of the organ, including my own, which credit Cavaille-Coll as being the inventor of the harmonic flute, are necessarily wrong. He further states that we should naturally look to such later books for information rather than misinformation. I have every respect for scholarship and erudition and research, even if at times it is carried to the point where, as President Holt of Rollins College says: "Some research students get to know more and more about less and less."

I might just mention in passing that if Dr. Koch will carry his researches back to the ancient historians, Tacitus or Herodotus, he might conceivably find much earlier mention of harmonic flutes. They may have been used in connection with the hydraulus for all we know to the contrary. It simply goes to show that it is next to impossible to make the statement that anybody ever invented anything in organ building without having someone come back with incontrovertible proof that the same thing was done 337 years earlier.

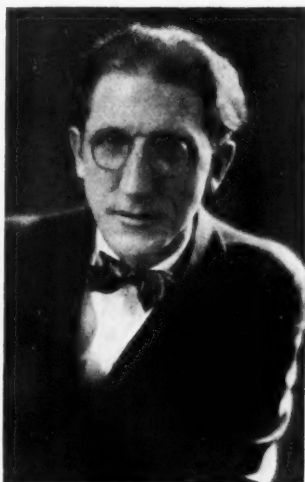
In the preface to my book I made the statement that little originality was claimed for the historical portions of it, as many histories of the organ have already been written. I thought I was safe in quoting such authorities as Audsley or Wedgwood in these matters, and confining my independent and original work to securing from various American builders first-hand information concerning modern methods of organ building and putting them into readable form; in fact, the title of the book is "The Contemporary American Organ." The outstanding claim for my book is the analysis of the American organ of today.

Perhaps a service might be rendered if some painstaking scholar would write a history of the organ and follow such items as the harmonic flute back to the original protoplasm. But of what use would that be? We are interested only in who created or first incorporated in his work the harmonic flute and other voices as we know them in the organs of today—not who originally discovered the harmonic possibilities of a hollow tube, or the vibrations of a reed. Those discoveries probably antedated the great-great grandfather of the god Pan. A Dutch painter by the name of Van Dyck several centuries ago got his name attached to a certain type of beard. From this it does not follow that the male of the species had not before that time grown chin whiskers.

In extenuation of the statement in my book re the harmonic flute, and of the authorities I quoted, may I say that inasmuch as Cavaille-Coll made such successful and consistent use of this stop in his organs, even though he may not have been the inventor, and the examples he built are now used as models by artistic American builders in making this stop, it is perhaps more important for the average student to know of Cavaille-Coll's connection with the harmonic flute, and of his development of it, than that somebody thought of one several centuries before. In the same manner that Mr. Skinner is generally given credit for the invention, or at least development, of various solo reeds, such as notably the French horn, there are those who have already come forward to tell me that Mr. Skinner merely adopted some older ideas. But here again Mr. Skinner has made such successful and consistent use of these stops in his organs that his name is most properly associated with them. There is probably nothing absolutely new under the sun in organ building.

There is no effort on my part to minimize the information which Dr. Koch has dug up, yet I still feel that

R. Deane Shure



R. DEANE SHURE, the Washington composer, recently finished the score of another cantata composed for the bicentennial celebrations, and sung during District of Columbia music week by 1,500 school pupils under the direction of Edwin N. C. Barnes, director of music in the public schools and writer of the text. The title of the work is "Sage of Mount Vernon." It is scored for adult chorus of four parts and three-part treble voices.

Mr. Shure's cantata "Washington" is scheduled for production during national music week with a chorus of 500 voices accompanied by the Marine Symphony Orchestra. Taylor Branson conducting. Gertrude Lyons is conducting the rehearsals for this performance.

Thus one of Mr. Shure's cantatas is heard during each of the music week celebrations in the national capital. Both of these works are published by J. Fischer & Bro., New York City.

the statements made in my book and the authorities quoted do not strictly come under the head of "misinformation."

WILLIAM H. BARNES.

Dr. Audsley on Harmonic Flute.

Allentown, Pa., Feb. 2, 1932.—Editor The Diapason: This is in reference to "Who Was the Inventor of Harmonic Flute? Light on Question," by Dr. Caspar P. Koch.

All of Dr. Koch's references to various volumes are correct. However, in fairness to Mr. Audsley, he should have mentioned that on page 134 of his "Organ Stops," the H. W. Gray Company, he writes: "The principle of formation which obtains in the flute harmonique was long known as applied to wood pipes * * * The first metal stops to which the principle was applied were constructed by Cavaille-Coll."

The sentence immediately preceding the one Dr. Koch quotes from page 161 reads: "For full particulars respecting this important stop, see flute harmonique," which is the above reference to page 134.

Very truly,
VERMOND KNAUSS.

The Diabolical Printer!

To the Editor: In my article on harmonic flutes, appearing in the January issue of The Diapason, I spoke of the "respectable antiquity" of the flauto traverso. Your diabolus succeeded in making it "respectable authority." Be good enough to make the correction.

CASPAR KOCH.

The Pittsburgh Musical Institute directors announce a special organ class, conducted by William H. Oetting, at which the entire set of Karg-Elert Chorale Improvisations will be played and discussed. In these improvisations, as well as chorale preludes by Bach, Reger and those of present-day English and American composers which will also be considered, there is much material that will be found useful in service playing. The class meets once a month, Monday evenings.



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HOBART WHITMAN, F. A. G. O., is helping to maintain and increase the fine musical atmosphere at Statesville, N. C., an educational center of the South, where he is director of music at Mitchell College, a standard college for young women, and organist and director at the Presbyterian Church. Mr. Whitman's Christmas programs at his church, where he has a choir of sixty young people, received special praise. In addition to his college and church activities he is in demand for recitals in other cities. Recently he gave a recital at the First Baptist Church of Gastonia, N. C.

Mr. Whitman formerly was a resident of Worcester, Mass., and is a graduate of the music department of Yale University. He also studied organ under Clarence Dickinson in New York and piano under Bruce Simonds. Then he was a pupil of Louis Vierne in Paris and in 1929 gave a recital in Paris at which he won the praises of the French critics. Mr. Whitman is devoting a part of his time to composition in his favorable environment.

CONTRACTS WON BY PILCHER

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Among recent contracts awarded to Henry Pilcher's Sons are orders from the Church on the Hill, Reformed, Flushing, Long Island, N. Y.; the Meeks Chapel, a handsome new mortuary establishment being erected in Muncie, Ind.; the Fort Washington Collegiate Reformed Church, New

York City; the Church of St. Theresa of the Little Flower, Louisville; St. Paul's M. E. Church, Eaton, Ohio, and the Pearson funeral home, Louisville. The last-mentioned establishment, a converted residence, which was built at an original cost of \$200,000, is not equipped with the conventional chapel and the impression given the visitor is one of a magnificent home of restful atmosphere. The organ is to be placed in the basement in a specially-built sound-proof chamber, the tone being brought through a grille in the floor of an ante-room. The console is also to be placed in this ante-room.

Sing George B. Nevin's Compositions.

At the "ladies' night" meeting of the Allentown, Bethlehem and Eaton chapters of the Lehigh Valley Torch Club, held in the Hotel Bethlehem, Bethlehem, Pa., Olive Nevin White, Eleanor Mehl Berger, Clyde J. Siegfried and William White, under the direction of Isabel Pearson Fuller, sang the following compositions of George B. Nevin: "O Mistress Mine," "My Bonnie Lass, She Smileth," "Young Love, He Went a-Maying," "Hail! Gladdening Light," "O Little Mother of Mine" and "Crossing the Bar." Dr. Nevin then gave his address on "Incidents in the Life of a Composer." Dr. Nevin illustrated the development of songs and other compositions from simple themes and disguised a well-known air in a wealth of harmony and in a strange tempo. No one guessed it to be "Yankee Doodle" when played with the stateliness of a Moravian chorale. In lighter vein the quartet sang "Love Was Once a Little Boy," given in response to much approval of the entire program.

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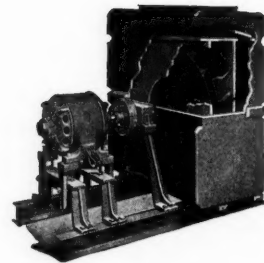
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**San Francisco News;
Recitals by Strong
Mark "Auto" Show**

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

San Francisco, Cal., Feb. 22.—Theodore Strong, organist of Fifth Church of Christ, Scientist, well-known radio organist and musical director of Shell "Happy Time," was heard in daily recitals on the four-manual Austin in the Civic Auditorium of San Francisco during the recent automobile show. Mr. Strong appeared on the same programs with Maurice Chevalier and Jacques Fray and Mario Braggiotti, "famous Paris two-piano favorites." The programs were chosen for a musical background to the show and included, besides selections from various comic operas, popular song hits of the day and old-time favorites such as the following organ numbers: Evenson, Martin; "Chant de Bonheur," Lemare; Triumphant March, Dubois; "Eventide," Fairclough; Meditation, Sturges; "Song of the Night," Uda Waldrop; Meditation, Kinder; "Retrospection," Parke Hogan; Meditation in E flat, Edith Lang; "Twilight," Sibley Pease; "Sunrise," Karg-Elert; Idyl, Kinder; "In the Twilight," Harker; Evenson, Johnston; "Song of Autumn," Stoughton; "At Sunset," Diggle; "At Sunrise," Diggle; Berceuse, Dickinson; "The Bells of Abernethy," H. J. Stewart; Grand Chorus in D, Spence, and "At Twilight," Frysinger.

Mrs. Baldwin Woods, organist and director of Trinity Methodist Church in Berkeley, gave the following program on the four-manual Estey in her church for the Music Section Club of the University of California Feb. 11: Toccata and Fugue in D minor, Bach; Roulade, Seth Bingham; "Twilight March," Clokey; Bourree, Wallace Sabbin; Cradle Song, Brahms; "Pilgrims' Chorus," from "Tannhäuser," Wagner.

Edward Taylor, "La Fontaine" prizeman of the Royal College of Organists and until recently a supervisor of music in New Zealand, revived memories of the musicianship of Walter Parratt, Sir Charles Villiers Stanford, Sir Frederick Bridge and Sir Arthur Sullivan in a talk at the Western Women's Club Feb. 8. Mrs. Taylor and Master David Taylor assisted on the program.

The dedicatory recital on the two-manual Möller organ in the Presbyterian Church of Chico was played by William W. Carruth Feb. 21. The new edifice was dedicated on the 14th, just a year after the old building was destroyed by fire. The organ was sold and the installation supervised by Leo Schoenstein, Möller representative for this region. The Möller Company is certainly fortunate in having a representative as well and favorably known as Mr. Schoenstein—there are few organ men more experienced or better informed than he. Mr. Carruth's program included: "Evening Rest," Hollins; Adagio from Prelude and Fugue in C major and Three Chorale Preludes, Bach; Allegro Vivace from Sym-

phony 5, Widor; Allegretto in B minor and Fugue in D, Guilment; "Elfes," Bonnet; "Romanza," Wolstenholme; Allegretto, from Sonata, and Cradle Song, Parker; Toccata from Fifth Symphony, Widor.

Organists and music-lovers of the bay region are looking forward with interest to Dr. Karg-Elert's recital at St. Dominic's Feb. 25. Immediately after the recital the Guild has arranged a supper in his honor at the Clift Hotel.

NOTES FROM PHILADELPHIA

By DR. JOHN McE. WARD.

Philadelphia, Pa., Feb. 20.—Rollo Maitland is playing a series of afternoon hours of organ music on Saturdays in February. The first included three Bach numbers, the first being the chorale prelude dictated by Bach on his deathbed to his son-in-law, Altnikol. The Hering memorial organ in the new Jerusalem Church is used for these recitals.

Each program presented a special feature. At the second, two movements of the Mendelssohn Trio in D minor for piano, violin and cello were given, Dr. Maitland having arranged the piano part for organ. The assisting artists were Clara Zager, violinist, and Edna Stephens Meling, cellist. Frederick E. Hahn, violinist, was the soloist at the third recital, playing the slow movement from the Bruch Concerto and two of his own compositions. At the fourth recital Dr. Maitland improvised a symphony in four movements on themes given by Harry Alexander Matthews, Frederick Maxson, Russell King Miller and Frederick Schlieder. Following are the programs of the organ numbers:

Feb. 6—Concert Rondo, Hollins; Cantabile, Franck; Sketch in D flat, Schumann; Chorale Preludes, "Comest Thou, Jesu," and "Before Thy Throne I Now Appear," Bach; Passacaglia, Bach; Allegro Vivace from First Symphony, Vierne; Largo from Sonata, Op. 7, Beethoven; Scherzo Caprice, Maitland.

Feb. 13—"Allegro Symphonique," Salome; "Vesper Dream," S. Marguerite Maitland; Prelude in B minor, Bach; "Legend," Thatcher; Two Caprices, "The Affectionate Fly" and "Gossips," Roy Lamont Smith (transcribed by R. Maitland); "Finlandia," Sibelius.

Feb. 20—Concert Overture in A, Maitland; Chorale Prelude, "Rhosymedre," Vaughan Williams; Toccata in F, Bach; Allegro maestoso, from Sonata in G major, Elgar; Melody, Rachmaninoff; "Humoresque," Lemare; "Rackoczy" March, arranged by Maitland.

Feb. 27—Overture, "A Midsummer Night's Dream," Mendelssohn; Nocturne, Gene Stewart; Prelude in E flat major, Bach; Barcarolle, Wolstenholme; Allegro Gioioso, Dethier; Improvvisation of a Symphony.

Edith M. McCann gave her third annual organ recital in the Blackwood, N. J., Presbyterian Church Jan. 28, assisted by Hazel A. Hall, contralto.

H. William Hawke, organist of St. Mark's, played the noon recitals at St.

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James' on the Tuesdays in February. Ernest White is also playing four historical recitals at St. James' on Monday evenings.

Frederick Maxson, with his choir, at the first Lenten musical service on Feb. 14, at the First Baptist Church, gave a meritorious rendition of Mercadante's "Seven Last Words."

Beautiful Service at York, Pa. The candle-light carol service at Zion Lutheran Church, York, Pa., on Christmas Eve under the direction of Adam H. Hamme, organist and choir-master, broke all records for that church, in beauty, in attendance and in the work of the choir, according to reports from the pastor of the church. Mr. Hamme played Cesar Franck's Pastorate and the manuscript Toccata of Lynnwood Farnam as the prelude. For the concluding number Clarence Dickinson's "Shepherds' Christmas Story" proved a fitting climax to a program that told the beautiful Christmas story in a variety of pleasing combinations.

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Edison's Predictions

In turning the dusty pages of history it is found that the late Thomas Alva Edison made some stirring predictions in an article appearing in the February, 1911, issue of the *Cosmopolitan Magazine*. Among the prophecies coming true within twenty-one years after the time of its publication are the following:

"All furniture will be built of steel. All construction will be reinforced concrete from the finest mansion to the tallest skyscraper. Reinforced concrete is cheaper than either brick or steel, and a building of reinforced concrete will stand practically forever.

"Machinery will replace hand labor. A machine will be manufactured that will take raw material at one end and turn out finished suits of clothes at the other. Electricity will soon be used for every purpose, driving the farmer's plow as well as propelling powerful war-preventing submarines."

These predictions were undoubtedly ridiculed in 1911, as was the prophecy of the Wicks brothers in 1914 when they declared that they would develop a Direct Electric Action for pipe organs. Nevertheless Edison was right, and the inventors of the Wicks Direct Election Action have also proven, beyond a shadow of doubt, that they were not mistaken. This is evidenced by the fact that outstanding organists are recognizing their work as *the achievement of the century* insofar as organ construction is concerned.

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