

# THE DIAPASON

A Monthly Publication Devoted to the Organ and the Interests of Organists. Official Journal of the National Association of Organists.

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## WEALTH OF RECITALS FOR THE 1932-33 SEASON

### ARTISTS TO TOUR AMERICA

Günther Ramin of Leipzig Only Offering from Europe by Laberge—Christian, Germani, Courboin, Weinrich, Etc., on List.

If anyone imagines that the depression has quenched all enterprise in the way of the promotion of organ recitals he will be disillusioned by reading of the extensive plans of Bernard R. Laberge, the organ impresario, for the season of 1932-33. Mr. Laberge has signed up not fewer than seven famous recitalists for tours that will take them from coast to coast. Of the seven four are Americans and all except one of the entire list are residents of the United States at least during the larger part of the year. The foreign visitor to be introduced to American organists this year is none other than Günther Ramin, the famous German player, rated as one of the great organists of Europe. Mr. Ramin is organist of St. Thomas' Church of Leipzig, the church of Johann Sebastian Bach. His established reputation as a performer is such that it will assure him an enthusiastic reception, it is predicted.

Mr. Ramin's tour will be made in January and February.

In their alphabetical order the other artists on Mr. Laberge's list are:

Paul Bennyhoff.  
E. Power Biggs.  
Palmer Christian.  
Charles M. Courboin.  
Fernando Germani.  
Carl Weinrich.

Mr. Courboin will be active early in the fall, devoting October and November to a transcontinental tour. The Belgian-American organist is well known to all persons familiar with organ matters.

Palmer Christian of the University of Michigan is an artist likewise known to everyone in the profession. Mr. Weinrich, who succeeded Lynnwood Farnam at the Church of the Holy Communion in New York, is a worthy former pupil and disciple of Farnam.

Mr. Germani's previous tours have made him famous in America, where the young Italian has spent the largest part of the last three or four years. Mr. Germani is on the faculty of Curtis Institute at Philadelphia.

Paul Bennyhoff is an American organist of pronounced talent who has studied under Widor, Dupre and Vierne and was guest organist at Notre Dame Cathedral in Paris and the American Church of that city.

Mr. Biggs is a distinguished English organist now resident in the East and bears the A. R. A. M. and A. R. C. O. degrees.

### DEATH OF WILLIAM C. YOUNG

Organist of Philadelphia Church for Forty-three Years.

William C. Young, 70 years old, for forty-three years prior to his retirement a few years ago organist and choir-master at Central North Broad Street Presbyterian Church, Philadelphia, died March 22.

As a youth Mr. Young was "organ boy" for the late Dr. David D. Wood, the blind organist, who was his first teacher. He is survived by his widow, Mrs. Katherine Young; a son, Ralph, and three daughters, Helen, May and Edith Young.

### Hall Organ for National Shrine.

The Hall Organ Company is building at its factory in West Haven, Conn., an instrument for the National Shrine of the Immaculate Conception at Washington, D. C. The organ will be placed in the crypt of the great cathedral, which is associated with the Catholic University of America. At present only the first story of the projected edifice has been finished and the crypt is in the basement, where the organ—a two-manual—will be installed.

## Hugh Porter at Casavant in Juilliard School



THE SUMMER SCHOOL of the Juilliard School of Music, which is being organized this season, for the first time will include an organ department, under the direction of Hugh Porter, organist of the Second Presbyterian Church of New York. There will also be master classes in piano, voice and violin under such eminent musicians as Sigismund Stojowski, Louis Persinger and Fraser Gange. A large theory department will include George Wedge, who is also director of the summer school; Bernard Wagenaar and Dr. A. Madeley Richardson. Academic work may be taken at the same time in Co-

lumbia University by Juilliard students.

The organ course will consist of two one-half-hour private lessons a week, two class hours each week in playing and repertoire, and five hours weekly in keyboard harmony. Mr. Porter will have at his disposal the large new four-manual Casavant organ, with stopknob console, in the concert hall of the Graduate School; the four-manual Austin in the Second Presbyterian Church, and four two-manual practice organs in the Institute of Musical Art. Mr. Porter is shown seated at the new Casavant.

The dates of the summer school will be from July 5 through Aug. 12.

### FOUR IN NEW YORK SERIES

Organists Present Contemporary Music at St. Bartholomew's.

A series of four programs of contemporary organ music was given this spring on Wednesday evenings at St. Bartholomew's Church, New York, of which David McK. Williams is organist and choir-master, and attracted general interest. The players were Vernon de Tar, organist of St. Luke's Church; Harold Friedell, organist of St. John's Church, Jersey City; William R. Strickland, Jr., of Calvary Church, and Andrew Tietjen, assistant to Dr. T. Tertius Noble at St. Thomas'. The following were the offerings presented:

Feb. 24—By Mr. de Tar: Introduction and Canzona, "Credo in Unum Deum," and Chorale Improvisation, "O Jesus Christ, Turn Thou to Us," Karg-Elert; Psalm Prelude, "The Humble Shall Inherit the Earth," Howells; Scherzo from Sixth Symphony, Vierne; Prelude on "Dies Irae," Bruce Simonds; Andante Espresso from Organ Sonata, Elgar; Toccata from the Suite for Organ, Seth Bingham.

March 2—By Mr. Friedell: Sonata, Philip James; "Requiescat in Pace," Leo Sowerby; Passion Symphony (Prologue, "The Tumult in the Praetorium," "March to Calvary" and "Golgotha"), de Maleingreau.

March 9—By Mr. Strickland: Allegro and "Romance" from Fourth Sym-

phony, Vierne; Three Preludes, Vaughan Williams; Fifth Suite, Charles Tournemire; Chorale from Second Symphony, Vierne.

March 16—By Mr. Tietjen: Second Symphony (Allegro Agitato), Dupre; Third Suite, Edward Shippen Barnes; Fantasy on "Ton-y-Botel," T. Tertius Noble; Scherzetto and Berceuse, Vierne; "The Soul of the Lake," Karg-Elert; Toccata-Prelude, Bairstow; "Carillon-Sortie," Mulet.

### Gallup's Choir Sings in Michigan.

Emory L. Gallup's choir at the Fountain Street Baptist Church of Grand Rapids, Mich., has been heard this spring in performances of unusual excellence which conform with the high standards of its director, singing not only at home, but in several cities of Michigan. At the evening service March 20 Mendelssohn's "Elijah" was given at the Fountain Street Church. Sunday evening, Feb. 7, the choir gave a program at the First Presbyterian Church of Kalamazoo, while the Kalamazoo choir sang at Grand Rapids. April 15 Mr. Gallup's vocal forces sang a portion of a choral program before the Michigan Federation of Music Clubs in the auditorium of the Battle Creek Sanitarium. At the evening service April 3 in the Central Methodist Church of Lansing the Grand Rapids choir sang Mendelssohn's "Elijah."

## LARGE ORGAN DESIGNED FOR HARVARD CHAPEL

### AWARD TO AEOLIAN-SKINNER

Instrument to Be Placed in New University Chapel, with Preparation for Antiphonal Division—Vast Pedal Resources.

The latest addition to the impressive list of important organs in the universities and colleges of America is to be made by the Aeolian-Skinner Organ Company, which announces the awarding of a contract for the installation of a large four-manual in the beautiful new chapel of Harvard University. It is to be a "straight" organ of classic design, with very little derivation even in the pedal. The specifications were drawn up by Professor Archibald T. Davison, professor of choral music at Harvard, in consultation with the builders. There will be a total of 125 speaking stops, of which 112 will be installed now and thirteen as early as possible. There are to be sixteen complete sets of pipes on the pedal, besides seven extensions. Preparation is being made for the addition of an antiphonal organ of fifty-five speaking stops, so that when the entire plan is carried out the Harvard instrument will be one of 180 stops.

The following is the layout of tonal resources as it is to be constructed by the Aeolian-Skinner forces:

#### GREAT ORGAN.

\*Violone, 32 ft., 61 pipes.  
Diapason, 16 ft., 61 pipes.  
Bourdon, 16 ft., 61 pipes.  
\*Double Quint, 10 1/2 ft., 61 pipes.  
Diapason I, 8 ft., 61 pipes.  
Diapason II, 8 ft., 61 pipes.  
Diapason III, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
\*Viola, 8 ft., 61 pipes.  
Flute Harmonique, 8 ft., 61 pipes.  
Stopped Diapason, 8 ft., 61 pipes.  
Quint, 5 1/2 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Flute Couverte, 4 ft., 61 pipes.  
Grosse Tierce, 3 1/5 ft., 61 pipes.  
Octave Quint, 2 2/5 ft., 61 pipes.  
\*Grosse Septieme, 2 2/7 ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
\*Fifteenth, 2 ft., 61 pipes.  
Harmonics, 6 rks., 366 pipes.  
Fourniture, 5 rks., 305 pipes.  
Double Trumpet, 16 ft., 61 pipes.  
\*Tromba, 8 ft., 61 pipes.  
Trumpet, 8 ft., 61 pipes.  
Claron, 4 ft., 61 pipes.

#### SWELL ORGAN.

Contra Geigen, 16 ft., 73 pipes.  
\*Double Melodia, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Geigen, 8 ft., 73 pipes.  
Sallicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Claribel Flute, 8 ft., 73 pipes.  
Flute a Cheminee, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Aeoline, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Quint Flöte, 5 1/2 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Viola, 4 ft., 73 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Nazard, 2 1/2 ft., 61 pipes.  
Octavin, 2 ft., 61 pipes.  
Mixture, 4 rks. (12, 15, 19, 22), 244 pipes.  
Plein Jeu, 8 rks., 488 pipes.  
Double Trumpet, 16 ft., 73 pipes.  
Trumpet (French), 8 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
\*Vox Humana, 8 ft., 61 pipes.  
Claron, 4 ft., 73 pipes.  
Tremulant.

#### CHOIR ORGAN.

Contra Dulciana (large scale), 16 ft., 73 pipes.  
Lieblich Gedeckt, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Viola (broad), 8 ft., 73 pipes.  
Dulcet, 2 rks., 8 ft., 146 pipes.  
Erzähler, 8 ft., 73 pipes.  
Erzähler Celeste, 8 ft., 61 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Lieblich Gedeckt, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Viola, 4 ft., 73 pipes.  
Lieblich Flöte, 4 ft., 73 pipes.  
Nazard, 2 1/2 ft., 61 pipes.  
Flautino, 2 ft., 61 pipes.  
Tierce, 1 3/5 ft., 61 pipes.  
Larigot, 1 1/2 ft., 61 pipes.  
Piccolo, 1 ft., 61 pipes.  
Sesquialtera, 5 rks., 305 pipes.  
Bassoon or Contra Fagotto, 16 ft., 73 pipes.

Trompette, 8 ft., 73 pipes.  
 Corno di Bassetto, 8 ft., 73 pipes.  
 Corno d'Amore, 8 ft., 73 pipes.  
 Clarion, 4 ft., 73 pipes.  
 Tremulant.

**SOLO ORGAN.**  
 Diapason, 8 ft., 73 pipes.  
 Major Flute (harmonic), 8 ft., 73 pipes.  
 \*Gamba, 8 ft., 73 pipes.  
 \*Gamba Celeste, 8 ft., 73 pipes.  
 Octave, 4 ft., 73 pipes.  
 \*Orchestral Flute (harmonic), 4 ft., 73 pipes.  
 French Horn, 8 ft., 73 pipes.  
 \*English Horn, 8 ft., 73 pipes.  
 Grande Fourniture, 7 rks., 427 pipes.  
 Posaune, 16 ft., 73 pipes.  
 Tuba, 8 ft., 73 pipes.  
 Quint Horn, 5 1/2 ft., 73 pipes.  
 Tuba Clarion, 4 ft., 73 pipes.  
 \*Trompette en Chamade (unenclosed), 8 ft., 73 pipes.  
 \*Clarion en Chamade (unenclosed), 4 ft., 73 pipes.  
 Tremulant.

**PEDAL ORGAN.**  
 Open Wood, 32 ft., 12 pipes.  
 Soubasse (major bass scale), 32 ft., 12 pipes.  
 \*Violine (Great), 32 ft., 32 notes.  
 \*Double Quint, 21 1/2 ft., 12 pipes.  
 Open Wood (very large scale), 16 ft., 32 pipes.  
 Diapason (open metal), 16 ft., 32 pipes.  
 Contre Basse (wood), 16 ft., 32 pipes.  
 Bourdon, 16 ft., 32 pipes.  
 Dulciana (Choir), 16 ft., 32 notes.  
 \*Violine (Great), 16 ft., 32 notes.  
 Geigen (Swell), 16 ft., 32 notes.  
 Lieblieh Bourdon (Choir), 16 ft., 32 notes.  
 \*Quint, 10 1/2 ft., 32 pipes.  
 Octave (from Contre Basse), 8 ft., 12 pipes.  
 Principal, 8 ft., 32 pipes.  
 \*Cello (Great), 8 ft., 32 notes.  
 Flute (open wood), 8 ft., 32 pipes.  
 Octave Geigen (Swell), 8 ft., 32 notes.  
 Lieblieh Gedeckt (Choir), 8 ft., 32 notes.  
 \*Tierce, 6 2/5 ft., 32 pipes.  
 \*Octave Quint, 5 1/2 ft., 12 pipes.  
 Super Octave, 4 ft., 32 pipes.  
 \*Flute (Bourdon), 4 ft., 12 pipes.  
 Lieblieh Flöte (Choir), 4 ft., 32 notes.  
 \*Waldflöte, 2 ft., 32 pipes.  
 Harmonics, 5 rks., 160 pipes.  
 Bombarde, 32 ft., 12 pipes.  
 Trombone, 16 ft., 32 pipes.  
 Bombarde, 16 ft., 32 pipes.  
 Posaune (Solo), 16 ft., 32 notes.  
 Trumpet (Swell), 16 ft., 32 notes.  
 Tromba, 8 ft., 32 pipes.  
 Trumpet (Swell), 8 ft., 32 notes.  
 Clarion, 4 ft., 32 pipes.  
 \*Clarin, 2 ft., 32 pipes.

In the above specifications the stops indicated by asterisks are to be prepared for in the console and space left in the organ chambers for their subsequent addition.

**OHIO ORGANISTS TO GATHER**

**Northern A. G. O. Chapter To Hold Two-Day Convention at Toledo.**

Organists of Ohio will gather in force, according to expectations, when the Northern Ohio chapter of the A. G. O. holds its annual convention May 3 and 4 at Toledo. A program has been prepared which promises two days of the best of everything for those able to hear the papers and recitals.

The convention will open with a luncheon at the Fort Meigs Hotel Tuesday, May 3. In the afternoon Melville Smith, associate professor at the Flora Stone Mather College in Cleveland, will give a recital on the Casavant organ at St. Francis de Sales Cathedral. Miss Mabel Zehner of Trinity Lutheran Church, Ashland, Ohio, will give an address later in the day on the Skinner organ at the First Congregational Church. Between the recitals Carleton H. Bullis, head of the theory department at Baldwin-Wallace College, will deliver an address and give a demonstration on the subject "Making Theory Serve the Practical Musician." After a banquet at the Commodore Perry Hotel, sponsored by the Toledo Piano Teachers' Association, there will be a festival service at Trinity Church, of which John Gordon Seely is organist and choirmaster. Mrs. Marie Sismelink Kraft, mezzo contralto, will be the soloist.

Wednesday will be marked by addresses by Wallace W. Kimball of the W. W. Kimball Company, Chicago, on "Problems of the Organ Builder" and by the Rev. Frederick M. Otto, pastor of Christ Lutheran Church, Toledo, on "The Renaissance of Church Music in Germany Today." A recital in the morning will be by Leo Holden, professor of organ at the Oberlin Conservatory, and another, in the afternoon, by Walter Blodgett of the Epworth-Euclid Methodist Church, Cleveland.

**AUSTIN IS DEDICATED IN OMAHA CATHEDRAL**

**BEN STANLEY THE ORGANIST**

**Three-Manual Replaces Roosevelt Instrument 42 Years Old, Over Which He Had Presided More Than Quarter Century.**

The new organ built by the Austin Company for Trinity Episcopal Cathedral in Omaha, Neb., was dedicated on Easter Sunday, with Ben Stanley, organist of the cathedral, at the console. Mr. Stanley is immensely pleased with the instrument, which takes the place of a Roosevelt that was 42 years old and which Mr. Stanley played for more than a quarter of a century.

The organ is a three-manual. Preparation has been made for the installation in the near future of several additional stops. The great is enclosed with the choir, except for the 16-ft. and 8-ft. diapasons, which are in the open. The resources of the instrument are as shown by the following stop specification:

**GREAT ORGAN.**  
 Double Diapason, 16 ft., 73 pipes.  
 Principal Diapason, 8 ft., 73 pipes.  
 Clarabella, 8 ft., 73 pipes.  
 Cello Celeste (prepared for), 8 ft.  
 Gemshorn, 8 ft., 73 pipes.  
 Flute d'Amour (from Choir), 4 ft., 73 notes.  
 Octave, 4 ft., 73 pipes.  
 Twelfth (prepared for), 2 2/5 ft.  
 Fifteenth (prepared for), 2 ft.  
 Tuba Harmonic, 8 ft., 73 pipes.  
 Chimes, 25 tubes.

**SWELL ORGAN.**  
 Bourdon, 16 ft., 73 pipes.  
 Open Diapason, 8 ft., 73 pipes.  
 Rohr Flöte, 8 ft., 73 pipes.  
 Salicional (prepared for), 8 ft.  
 String Celeste (prepared for), 8 ft.  
 Dolce (prepared for), 8 ft.  
 Vox Celestis (prepared for), 8 ft.  
 Harmonic Flute, 4 ft., 73 pipes.  
 Flautino, 2 ft., 61 pipes.  
 Dolce Cornet, 3 rks., 183 pipes.  
 Cornopean, 8 ft., 73 pipes.  
 Oboe, 8 ft., 73 pipes.  
 Vox Humana, 8 ft., 61 pipes.  
 Tremolo.

**CHOIR ORGAN.**  
 Violin Diapason (prepared for), 8 ft.  
 Clarabella (from Great), 8 ft., 73 notes.  
 Concert Flute (prepared for), 8 ft.  
 Gemshorn (from Great), 8 ft., 73 notes.  
 Gemshorn Celeste, 8 ft., 61 pipes.  
 Flute d'Amour, 4 ft., 73 pipes.  
 Clarinet (prepared for), 8 ft.  
 Harp (prepared for), 8 ft.  
 Celesta (prepared for), 4 ft.  
 Tremolo.

**PEDAL ORGAN.**  
 Open Diapason, 16 ft., 32 pipes.  
 Bourdon, 16 ft., 32 pipes.  
 Lieblieh Gedeckt (from Swell), 16 ft., 32 notes.  
 Octave (ext. Pedal Diapason), 8 ft., 12 pipes, 20 notes.  
 Flute (ext. Pedal Bourdon), 8 ft., 12 pipes, 20 notes.  
 Trombone (ext. of Cornopean), 16 ft., 12 pipes, 20 notes.

**PLANS FOR A. G. O. IN BOSTON**

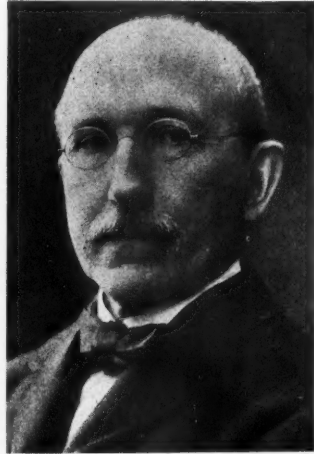
**Program of General Convention of Guild Being Prepared.**

The program for the general convention of the American Guild of Organists, which is to be held in Boston June 20 to 25, is gradually taking form under the leadership of Dean Raymond C. Robinson of the New England chapter; Professor Hamilton C. Macdougall, chairman of the program committee, and their various aids.

It is announced that headquarters for the convention will be at the Hotel Statler, Monday evening, June 20, a program of organ and orchestra selections will be given at Jordan Hall, New England Conservatory of Music. The opening session of the convention will be held Tuesday morning with Dean Robinson presiding. In the afternoon a bus trip will be made to the Mother Church of Christian Science, Holy Cross Cathedral and Temple Mishna Tefila. A Guild service will be held in the evening at the Church of the Advent.

The first event Wednesday will be presentation of a paper by Howard D. McKinney of Rutgers University on "A Practical Review of Recent Church Music." Professor McKinney is well known to readers of The Diapason through his valuable contributions to its columns. A walking tour of organs will be made in the afternoon, visiting First Church, the City Club, the Old

Edward M. Read



ST. LOUIS has its "beloved disciple" of the organ fraternity in Edward M. Read, whose influence has been potent in that city for a generation and who has reached the age of 85 years filled with honors, and, what is more valuable, the regard of all who have come in contact with him. Although Mr. Read retired from active church work about seventeen years ago, his interest in organ recitals has not waned and his compositions are still played in churches by thousands of organists.

Mr. Read's last position was at the Grand Avenue Presbyterian Church—the now the Westminster Presbyterian. Here he was on the organ bench for more than twenty-two years. With all his activity in and on behalf of music, Mr. Read has never made music his profession, his efforts being confined to organ and choir work and to the composition of a list of pieces which have met with deserved recognition. The oldest of these compositions—an Offertoire in A flat—published by the White-Smith Company of Boston, was written and brought out in 1873. It is still "going good" and meets with a steady demand. Other works of Mr. Read have been published from time to time by White-Smith, Presser and the Willis Music Company. All of them are sincere material, not of great difficulty and of a melodious character.

Mr. Read still enjoys attending the meetings of the Missouri chapter of the American Guild of Organists, of which he was one of the founders and the dean for three terms. He was on the "reception committee" for the first issue of The Diapason and has been a constant reader ever since the paper was brought into existence.

South Church and King's Chapel. The evening will be free for the Boston Symphony Orchestra concert.

Thursday afternoon a trip will be made to the Melrose Auditorium, to Andover and then to Methuen, where the famous Boston Music Hall organ, now the property of Ernest M. Skinner, will be seen and heard in Serlo Hall. Women attending the convention are to be the guests in the morning of the Boston Women Organists' Club on a trip to Quincy, with a recital.

For Friday afternoon sight-seeing trips to the many historic points in and near Boston are on the schedule and in the evening there will be the convention banquet. John P. Marshall will be toastmaster.

For Saturday arrangements are being made for a trip to Hartford, Conn., under the auspices of the Austin and Aeolian-Skinner Companies, to hear the large organs in Bushnell Hall (Austin) and in the new chapel of Trinity College (Aeolian-Skinner).

A number of recitals and other items on the program are still in course of being determined.

**THE DIAPASON.**

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.  
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**IN THIS MONTH'S ISSUE**

Harvard University places with the Aeolian-Skinner Company the order for a four-manual organ of outstanding proportions for its new chapel.

Noteworthy series of recitals on Möller organ in Waldorf-Astoria Hotel, New York, is opened by Fernando Germani.

Günther Ramin, organist of famous St. Thomas' Church, Leipzig, engaged for American tour.

Organists of Kansas, Oklahoma and Texas meet in tri-state A. G. O. convention at Tulsa. Charles M. Courboin gives recital.

Second installment of interesting reminiscences of his life by Clarence Eddy is presented.

Story of the Jerusalem Y. M. C. A. and the use to be made of the four-manual Austin organ being built for new building.

Famous Perkins Institute for the Blind to be presented with large Aeolian-Skinner organ.

Professor George C. Gow, head of music department at Vassar and veteran organist, to retire at close of college year.

Dismissal of Charles Raymond Cronham, city organist of Portland, Maine, arouses determined protest.

Dinner in honor of Dr. Charles Heinroth, welcoming him to New York, is given by the N. A. O.

**Renee Nizan Thrills Chicago.**

Miss Renee Nizan, the young French concert organist whose playing has set a large part of the United States and most of Canada agog since she arrived on her informal tour a few months ago, made her promised visit to Chicago April 25 and gave the organists of the city a thrill such as they seldom receive. Her performance at Kimball Hall was a splendid demonstration of unusual talent, supplemented by the best training and a technique that is prodigious. But with that technique there was a finish that bespoke a much more mature person and throughout there was an abandon that comes only from the most assured command of the instrument and understanding of the task confronted. Miss Nizan's program consisted largely of the selections one might expect of a classic French player. In all of them she displayed her magnetic style. Rimsky-Korsakoff's "Flight of the Bumble-bee" was made a piece of genuine art and had to be repeated. The Bach Toccata and Fugue in D minor, with which the program opened, was taken at high speed and with faultless rhythm and accuracy. Vierne's "Bells of Westminster" had rare clarity and the Gigout Toccata and the Allegro from Widor's Sixth Symphony showed her skill to the full. Miss Nizan was recalled repeatedly at the close of her exacting program and gave two encore numbers—a Bach chorale prelude and the Finale from Vierne's First Symphony.

**Miss Dow in Paris Church Post.**

Miss Margaret Whitney Dow, who is spending a sabbatical year in Paris in organ study, has been appointed organist and choir director of the American Church on the Quai d'Orsay, to succeed Leslie P. Spelman, who returns to America, having finished his period of study. Miss Dow's occupancy of this post will be temporary, as she will return to the United States in the summer to take up her work again at the Florida State College for Women. Miss Dow will give two recitals, however, on the new organ in the American Church.

**Artists' Association Recital.**

The Chicago Artists' Association has invited the public to its annual organ recital at Kimball Hall May 2 at 8:30. Albert Cotsworth will be the guest speaker. Gladys Gilderoy Scott is president of the Artists' Association.



## GRACE CHURCH ORGAN IN CHICAGO FINISHED

### ESTEY WORK IS SATISFYING

Edifice on Indiana Avenue Equipped with Large Three-Manual—George McClay Holds Post Once Held by Harrison Wild.

Grace Episcopal Church in Chicago, an impressively beautiful edifice on Indiana avenue, where it is connected with St. Luke's Hospital, has an equipment that is rarely choice, including an Estey three-manual organ, just enlarged in carrying out the plan laid down when the church was completed and the first section of the instrument was installed. The entire ensemble of organ and church provide a harmonious and satisfying whole that well repays a visit to anyone interested in the possibilities of an instrument of moderate size but beautiful and adequate tone. Here George McClay is organist, holding the post in which Harrison Wild served with great distinction for more than a score of years in the old Grace Church, which stood on Wabash avenue until its destruction by fire.

The stop list of the organ as built three years ago was published in The Diapason May 1, 1929. Last month the additions were completed under the supervision of J. B. Jamison of the Estey staff at Brattleboro. The organ as it now stands has these resources:

#### GREAT ORGAN.

1. Contra Geigen, 16 ft., 73 pipes.
2. Open Diapason, No. 1, 8 ft., 73 pipes.
3. Geigen Diapason No. 2, 8 ft., 73 pipes.
4. Harmonic Flute, 8 ft., 73 pipes.
5. Erzähler, 8 ft., 73 pipes.
6. Octave, 4 ft., 73 pipes.
7. Harmonic Flute, 4 ft., 73 pipes.
8. Mixture, 3 rks., 183 pipes.
9. Tromba, 8 ft., 73 pipes.
10. Chimes, 8 ft., 20 notes.

#### SWELL ORGAN.

11. Bourdon, 16 ft., 73 pipes.
12. Open Diapason, 8 ft., 73 pipes.
13. Gedeckt, 8 ft., 73 pipes.
14. Sallcional, 8 ft., 73 pipes.
15. Voix Celeste, 8 ft., 61 pipes.
16. Fugara, 4 ft., 73 pipes.
17. Trumpet, 8 ft., 73 pipes.
18. Oboe, 8 ft., 73 pipes.
19. Clarion, 4 ft., 73 pipes.
20. Vox Humana, 8 ft., 73 pipes.

#### CHOIR ORGAN.

21. Melodia, 8 ft., 73 pipes.
22. Gemshorn, 8 ft., 73 pipes.
23. Dulciana, 8 ft., 73 pipes.
24. Lieblich Rohr Flöte, 4 ft., 73 pipes.
25. Nazard, 2 1/2 ft., 61 pipes.
26. Harmonic Spitz Flöte, 2 ft., 61 pipes.
27. Tierce, 1 3/5 ft., 61 pipes.
28. Clarinet, 8 ft., 73 pipes.
29. Tromba, 8 ft., 73 pipes.

#### PEDAL ORGAN.

30. Open Diapason, 16 ft., 44 pipes.
31. Violone (Great), 16 ft., 32 notes.
32. Lieblich Gedeckt (Swell), 16 ft., 32 notes.
33. Octave, 8 ft., 32 pipes.
34. Lieblich Flute (Swell), 8 ft., 32 notes.
35. Cello (Great Geigen), 8 ft., 32 notes.
36. Trombone (Great extension), 16 ft., 12 pipes.
37. Tromba (Great), 8 ft., 32 notes.

### Spelman Honored by Paris Church.

After two years of service as organist and choir director in the new million-dollar American Church of Paris, Leslie P. Spelman is leaving this church to return to America. Mr. Spelman has presided at the three-manual organ of forty-eight stops and echo, built by the collaboration of two firms, Casavant of Canada and Abbey of France. At this organ Mr. Spelman, a pupil of Bonnet, has been giving a series of successful Sunday afternoon recitals which have drawn a large attendance throughout the year. His playing of Bach has been marked by scholarly and rhythmic excellence, and the clarity and precision of his presentation of the old French masters has been attracting much favorable attention in Paris. Under his leadership the choir of the American Church has made extraordinary progress, developing into an artistic unit showing well what may be attained by eight solo voices. In the monthly vesper programs the choir has presented many a *cappella* works of the sixteenth century school. Mr. Spelman's departure is greatly regretted by the congregation, which manifested its friendship and high esteem at a reception and dinner honoring Mr. and Mrs. Spelman.

## Fernando Germani, Heard at Waldorf-Astoria



## GERMANI OPENS SERIES AT WALDORF-ASTORIA

### PLAYS NEW MÖLLER ORGAN

Auspicious Opening for Group of Recitals at Famous New York Hotel—Programs to Be Given by Other Performers.

The Waldorf-Astoria recital series in New York City had an auspicious start on the night of April 24 when Fernando Germani, the Italian virtuoso, who now spends his winter seasons in America, gave the opening program on the large new Möller concert instrument in the world-famous hotel before a distinguished audience such as might be expected to gather for a musical event in this hostelry. Mr. Germani's program was constituted as follows: Allegro (from G minor Concerto), Handel; Sarabande and Badinerie, Corelli; Prelude and Fugue in E minor, Bach; Chorale in B minor, Franck; "Colloquy with the Swallows" and Gigue, Bossi; Etude (dedicated to Fernando Germani), Manari; "The Nymph of the Lake" and Fugue, Canzone and Epilogue, Karg-Elert; "Variations de Concert," Bonnet.

An enthusiastic audience of 700 persons acclaimed Mr. Germani and his performance was marked by gorgeous color in addition to a display of his generally recognized superlative technique.

Rollo Maitland of Philadelphia will be the recitalist May 1 and his performance is awaited with decided interest. A feature will be an improvisation—something which Maitland always does with a skill that produces a thrill. His program is as follows: Overture, "Midsummer Night's Dream," Mendelssohn; Nocturne (MS.), Gene Stewart; Humoresque, Lemare; Passacaglia, Bach; Improvisation, Maitland; "Dreams," Wagner; "The Affectionate Fly" and "Gossips," Smith; "Marche Slav," Tchaikowsky.

Edward Eigenschenk's program, to be played by the Chicago man May 8, is as follows: "Grand Choeur Dialogue," Gigout; Scherzo and Finale from Fourth Symphony, Widor; Prelude in B minor, Bach; Four Selections from "Hours in Burgundy," Jacob; "Canyon Walls," Clokey; Andante from Symphony in D major, Haydn; "Clouds," Ceiga; Scherzetto and "Carillon de Westminster," Vierne.

Warren D. Allen, organist of Stanford University, who is in the East for a semester as organist at Cornell University, and who is slated to play May 15, will present the following splendid and varied program: "Alla Siciliana" (from the music for the royal fireworks in 1749), Handel; "In Thee Is Gladness," Bach; Rigaudon (written for the orchestra of Louis XIV), Lully; Sinfonia, "I Stand before the Gate of Heaven," Bach; "Carillon" in B flat, Vierne; Fantasia in D flat, Op. 101, Saint-Saens; "Fisherman's Song" and "Pantomime" (from "L'Amor Brujo"), De Falla; "In the Steppes of Central Asia," Borodin; Roulade, Seth Bingham; Selections from "Die Meistersinger" (Introduction to Act 3 and "March of the Mastersingers"), Wagner.

Alexander McCurdy, Jr., whose recitals never fail to make a deep impression because of his fine musicianship and ability in program making, will play these compositions on May 22: Sketch in F minor, Sketch in D flat, Canon in B minor, Schumann; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Prelude and Fugue in E minor, Bach; Scherzo from Second Symphony, Vierne; Toccata, "O Filii et Filiae," Farnam; Chorale Improvisation, "Adorn Thyself, O My Soul," Karg-Elert; "Sunrise" (from "Hours in Burgundy"), Jacob; "The Legend of the Mountain" (from "Seven Pastels from the Lake of Constance"), Karg-Elert; Finale in B flat, Franck.

### Dies after Fifty-five Years' Service.

Miss Rose Sudbeck, 67 years old, who had served as organist at St. Patrick's Church, Covington, Ky., for fifty-five years, died March 25 at her home in Covington following a prolonged illness. She was born and reared in Covington.

## PENNSY FORCES WILL MEET

### Excellent Program for State N. A. O. Convention May 8 to 10.

Conspicuous in the announcement which Dr. William A. Wolf, president of the Pennsylvania council, National Association of Organists, has just made of the plans for its twelfth annual convention, to be held in Philadelphia May 8, 9 and 10, is the fine variety of musical fare offered.

On Sunday, May 8, the program will include two church services with music selected from early American sources in commemoration of the bicentennial of Washington's birth. At 11 a. m., in Christ Church, President Washington's sanctuary from 1790-97, a service will be presented under the direction of Robert Cato, organist and choirmaster; in the evening at 7:30, at St. Peter's Church, a recital by Harry Clay Banks, Jr., will precede a service, at 8 o'clock, under the direction of Harold Wells Gilbert, head master of St. Peter's Choir School. In the afternoon at 4 o'clock, at the Church of the New Jerusalem, members of the American Organ Players' Club will present a recital of organ music.

Monday morning, May 9, following registration and a round-table conference, organists and guests will be conveyed to historic St. Peter's Episcopal Church, and thence to St. Paul's Episcopal Church, Chestnut Hill, to view recent installations by the Aeolian-Skinner Company. In the afternoon in Irvine Hall of the University of Pennsylvania Julian R. Williams, guest recitalist, of Pittsburgh, will play at 5 o'clock, Ernest M. Skinner will discourse on "Standardization and Recent Developments in the Organ, and Related Questions," followed by a dinner. In the evening Dr. Rollo F. Maitland will play the inaugural recital on the large recently installed convention hall organ built by Möller. A decided novelty will be a "Festival Piece for Two Organs," with S. Marguerite Maitland at the second console.

Following registration and a social hour at Presser Hall Tuesday morning, the Rev. Herbert B. Satcher, vicar of St. Adrian's Chapel, Cheltenham, Pa., will present an illustrated lecture on "Modern English and American

Church Music." At 12:30 organists and their guests will be conveyed to Germantown to the Presser Home for Retired Musicians. Following a luncheon Dr. J. Francis Cooke, editor of *The Etude*, will deliver an address. At 3 o'clock Dr. Alfred E. Whitehead, organist of Christ Church Cathedral, Montreal, president of the Canadian College of Organists, will play a recital on the recently installed Kimball organ in the Second Baptist Church, Germantown. At 5 o'clock a carillon recital will be played at the First Methodist Church, Germantown, by Bernard Mausert. Following a banquet in the evening the Choral Club of the Musical Art Society, Camden, under the direction of Dr. Henry S. Fry, will present a miscellaneous program, assisted by W. Lawrence Curry, Catharine Morgan and Newell Robinson, organists.

An invitation is extended to all organists, choirmasters, the clergy and public to attend the sessions and recitals of this convention.

The local convention committee is made up of Dr. John M'E. Ward, Edward R. Tourison, Jr., Dr. Henry S. Fry, Newell Robinson, Dr. Rollo F. Maitland and James C. Warhurst, chairman.

### Schedule at Carnegie Hall, Pittsburgh.

Among the visiting organists heard in recital at Carnegie Music Hall during April were the following: Walter Wild of Brooklyn, William E. Zeuch of Boston and Daniel R. Philippi of St. Louis. The schedule of guest organists includes the following: April 23 and 24, Gordon Balch Nevin, Johnstown, Pa.; April 30 and May 1, Julian R. Williams, Pittsburgh; May 7 and 8, Arthur W. Poister, University of Redlands, Cal.; May 14 and 15, Frank Asper, Salt Lake City, Utah.

### Lester's "Manabozo" Presented.

Mr. and Mrs. Francis Neilson opened their home at 4800 Drexel boulevard, Chicago, Friday evening, April 8, for the benefit of Lincoln Center Camp and the Friday Morning Forum. An operatic recital of "Manabozo," the libretto by Mr. Neilson and the music by William Lester, was given with soloists and chorus.

## CONVENTION IN TULSA UNITES THREE STATES

### COURBOIN RECITAL CLIMAX

Beautiful Guild Service Opening Event  
—Fifteen Organists on Program  
Which Fills Day—Meet  
in Dallas in 1933.

Organists of three states in the Southwest, members of five chapters of the American Guild of Organists, enjoyed the benefits of a convention that compared favorably in quality and scope with the national conventions when they met at Tulsa, Okla., April 18 and 19. A miracle city that has grown up in what a generation ago was Indian Territory provided a setting of magnificent churches, on a par with the tall and beautiful modern business structures that mark a community which, while growing rapidly, has grown artistically as fast as it has materially.

While enjoying the hospitality of Tulsa the organists made use of every moment of their time. A dignified and lovely Guild service on Monday evening, April 18, ushered in the events of the convention. Tuesday was filled to overflowing with such items as two recitals in which fifteen organists took part. This, supplemented by seven short papers, a luncheon and a banquet, constituted a generous dose—if not overdose—of activity. Nevertheless the enthusiasm had not abated one whit when night fell and all were ready for the climactic final event—a recital by Charles M. Courboin. Mr. Courboin was at his very best and gave a large audience a distinct thrill. His well-known ability as a master of the colors of the organ and as an interpreter of Bach, Cesar Franck and the Belgian composers was amply demonstrated.

The chapters participating in the Tulsa meeting were those of Kansas, Oklahoma, Oklahoma City and Texas, and the Fort Worth, Tex., branch.

Arrangements of the numerous convention details, which had been made for months by Mrs. Marie M. Hine, John Knowles Weaver, Mrs. Cornelia Clulow, Miss Esther Handley and other aids in Tulsa, added greatly to the success of the meeting, while to Dean Hirschler, Mrs. Hine and the other deans credit is due for the program.

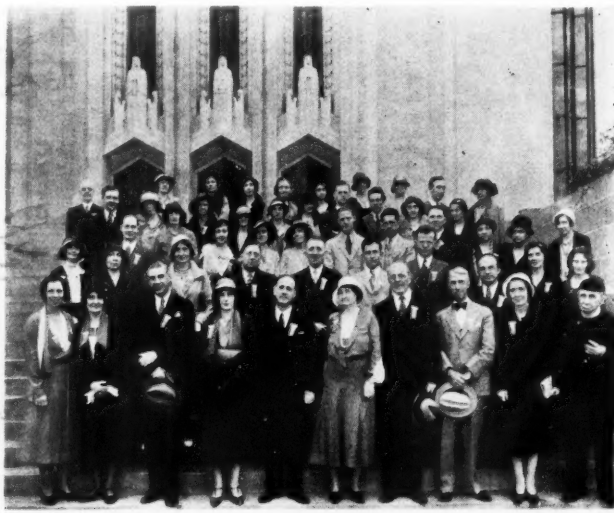
Three outstanding organs of Tulsa were used during the convention. For the opening service the Austin three-manual in Trinity Episcopal Church made a highly favorable impression under the hands of Mrs. Marie M. Hine, dean of the Oklahoma chapter. The Tuesday performances during the day were on the four-manual Kilgen that has won as much admiration as has the impressive Boston Avenue Methodist edifice—a building whose architectural features are so much out of the ordinary that they have attracted national attention and which is a colossal building for a city of the size of Tulsa. Mr. Courboin's recital was played on a most satisfying and resourceful four-manual Aeolian of seventy-six stops, built three years ago for the First Methodist Church.

At the business session which was held during an interval between recitals in the afternoon, over which the Kansas dean, Daniel A. Hirschler of Emporia College, presided most ably, as he did over the other sessions of the convention, it was decided to hold another tri-state convention for the organists of the Southwest next year and the invitation of Dallas, Tex., was accepted. Preparations are already under way to make the Dallas meeting a fine success.

The opening event of the convention, a Guild service, was held Monday evening at Trinity Episcopal Church, a beautiful Gothic edifice. The service was one of beauty and likewise balance, for it was just the right length, the organ selections were of interest and the singing of Mrs. Hine's choir was decidedly impressive, showing fine training and a spontaneity and love for the work.

As the prelude Mrs. Hine played Sowerby's chorale prelude on "Rejoice, Ye Pure in Heart!" and the processionals was Haydn's great "Creation" hymn. The anthems were all by American

## Organists from Three States Assembled at Tulsa, Okla.



composers, and included Mrs. Hine's own "O God, Our Help in Ages Past," in manuscript, in which a part of the familiar "St. Ann" tune is cleverly interwoven with Mrs. Hine's original material, making an anthem well worth any choirmaster's attention; T. Tertius Noble's "Let All the World in Every Corner Sing" and Dr. Peter C. Lutkin's "Thine, O Lord, Is the Greatness," sung in memory of Dean Lutkin.

Richard R. Jesson of Manhattan, Kan., a young performer whose style and understanding, as well as his technique, bear the marks of the seasoned concert organist, played a Chorale, Op. 16, No. 6, by Boellmann, and the Griswold arrangement of Bach's "The Walk to Jerusalem." Mr. Jesson is no doubt a man who should be heard from nationally.

Louanna Rudd of Oklahoma City played a Prelude and Fugue by Glazounow. Her performance was distinctly good, revealing another capable young organist, with a grasp of the essentials of good playing. The Glazounow work, however, seems to be drawn out beyond its inspiration. The last organ selection, played as the postlude, was listed as an arrangement of the allegro moderato from the Symphony in B minor by Schubert, played by Mrs. Mabel Van Lindsay of Oklahoma City. The criticism might be made that, like too many postludes, it had a strong flavor of "movie" music about it.

A very gracious address of welcome was made by the Rev. E. H. Eckel, Jr., rector of Trinity Church. He called attention to the antiquity of church music as an important part of worship, going back to David's playing to quiet Saul. He referred to the function of the church musician as of a sacramental quality—what might be called the "eighth sacrament"—and also as sacrificial.

A large company attended a reception in the church parlors after the service and was greeted by the Tulsa organists in a body.

Tuesday opened early with a series of papers and discussions. At a round-table conference the first paper was one by Mrs. Sara Ruby Kaufman of Tulsa, entitled "First Things First." It contained a fine declaration of the high-minded principles which should guide the work of the church musician, as embodied in the final advice to "seek first the kingdom of art and all other things shall be added unto you." A paper by Mrs. George Forsyth on "The Relation of the Organist to the Choir and Minister" was read by Mrs. Hine in the absence of the author and contained excellent maxims for the successful conduct of church musical matters. Alfred Hubach of Independence, Kan., presented a thought-provoking paper on "Preludes and Postludes," which elicited an interesting discussion as to the *raison d'être* of either the "in-going" or "out-going" organ music in the service. Professor Charles S. Skilton of the University of Kansas then was called upon for an informal talk in which he related several very inter-

esting reminiscences of his contacts with Dudley Buck, Harry Rowe Shelley, whose pupil he was; R. Huntington Woodman, Rubinstein, Guilman and others.

After a short ensemble program in which a Pastorale and Aria from a Suite by Mrs. Z. L. Rudmose, a member of the Fort Worth branch, were played by a cello and violin ensemble, with Mrs. Cornelia Clulow at the organ, the discussions were resumed. Mr. Courboin spoke informally, giving highly valuable points on the proper playing of Cesar Franck and Bach, and on discretion in the use of the tremolo. He also had a word on transcriptions of orchestral works. Then Mrs. James M. Sewell, dean of the Texas chapter, read a highly informative paper on "The Carillons of the Old World and the New," and supplemented this by calling on Mr. Courboin to speak of some of the great bells with which he is familiar.

After a splendid luncheon at the Boston Avenue Methodist Church South the performances by members of the various chapters were given in the church auditorium. John Knowles Weaver, A. A. G. O., started off with two compositions of his own of a descriptive nature—"Valley Forge at Night" and "The President's March." Miss Esther Handley of Tulsa gave a very proficient rendition of Homer Bartlett's Toccata in E major. Laurel Everette Anderson, university organist at the University of Kansas, Lawrence, revealed rare style in the Chorale Prelude on "Christum wir sollen loben" by Bach and Karg-Elert's Chorale Improvisation on "In dulci júbilo." Then Mrs. Frances Wellmon Anderson of Tulsa played a Festal Prelude by Dethier. Reed Jerome of Tulsa followed with a group which included the Doric Toccata by Bach, the Prelude of Samazeuilh and Franck's "Piece Heroique." He gave these fine numbers a good rendition, but his tempos were not always authoritative in the Bach and Franck works.

After business meetings held by the various chapters and a joint meeting at which plans for 1933 were discussed and decided, the playing was resumed with Miss Frances Davis of Fort Worth at the organ, presenting a beautiful melody by Rene L. Becker—"Chanson du Soir"—and Harvey B. Gaul's "Yasnaya Polyana," an interesting piece of fine qualities which she interpreted well. Mrs. Homer Chapman of Dallas next played the "Adeste Fideles" and "Lauda Sion" from Karg-Elert's "Cathedral Suite."

Miss Ruth Spindler of the University of Kansas, who achieved national reputation through winning the organ contest of the National Federation of Music Clubs at San Francisco in 1931, and who is continuing her work under Professor Skilton, was the next performer. Her group included Sowerby's "Carillon," an Intermezzo by Mendelssohn, arranged by Professor Skilton, and a crisp and thoroughly skillful performance of Gigout's Toccata. Miss

Spindler showed complete command of the resources of the organ in all her selections.

Maury Jones, organist and director of Trinity Presbyterian Church at Dallas, gave an example of a very high grade of organ playing in a "Magnificat" by Claussmann and Yon's "Echo." Raymond M. Ryder of Oklahoma City played Camidge's Concerto in G minor and the Andante from a "Petit Symphonie" by Gounod, arranged by Mansfield. Miss Marie Lydon of Fort Worth gave a very satisfactory performance of a Serenade by d'Evry and another piece which she substituted for a "Carillon" by Boellmann which was listed on the program. Robert Markham of Baylor University at Waco, Tex., followed with the Schumann Canon in B minor and Fugue on B-A-C-H. Mrs. F. R. Collard of Wichita Falls, a former pupil of Clarence Eddy, gave a colorful rendition of Sibelius' popular "Finlandia" and her second number was the Bach Toccata and Fugue in D minor.

Despite the lateness of the hour and the plethoric generosity of the offerings of the afternoon, G. Criss Simpson of the University of Kansas made a fine impression with his group, which included Saint-Saens' Prelude and Fugue in E major, the Bach chorale "Alle Menschen müssen sterben," which he played with lovely feeling, and the Finale from Widor's Sixth Symphony.

Thus ended the lesson for the day. While it was long, it presented a comprehensive picture of the talent, especially among the younger organists, found in the organ lofts of this extensive and important part of the country.

At the banquet in the First Methodist Church more than sixty sat down at the tables, which were beautifully decorated. Dean Hirschler, who presided, expressed a hearty greeting and called upon the three other deans present and upon Professor Charles S. Skilton, the composer, and S. E. Gruenstein of Chicago, editor of The Diapason, for brief messages. Then the entire assembly went to the auditorium of the church.

Mr. Courboin, the guest recitalist, was in his best trim, and his performance from start to finish strengthened the conviction as to his firm place among the virtuosos, established soon after he came to America some time before the world war, and began to inspire with awe those who were privileged to hear him—awe for his prodigious memory no less than for an uncanny sense of tone coloring. He made the large organ yield to every demand he could make. The audience, which included the music-lovers of Tulsa, as well as the visiting organists, filled the large auditorium and was captivated from the first notes of the Gigout "Grand Choeur Dialogue" to the Widor Toccata, with which the program closed. The Bach Passacaglia and the Prelude and "Liebestod" from Wagner's "Tristan" stood out on the list and the playing of the Andante from Cesar Franck's "Grande Piece Symphonique" was an example of real interpretation of Franck. It was most satisfying. Mr. Courboin yielded to recalls with one of the Schumann Sketches and then played informally for another hour for the organists who gathered around the console and atop pews in the choir gallery, making the final convention event one of evidently unalloyed satisfaction to those who had come to Tulsa for the occasion.

The Kansas chapter held its annual meeting and election in the course of the Tulsa convention and chose the following officers for the year: Dean, Laurel Everette Anderson, Lawrence; sub-dean, Richard R. Jesson, Manhattan; secretary-treasurer, Eleanor Allen Buck, Topeka; new members of executive committee, Marie Burdette, Winfield, and G. Criss Simpson, Lawrence.

The Fort Worth branch also held its election, choosing the following officers: Regent, Miss Frances Davies; vice-regent, W. J. Marsh; second vice-regent, William Barclay; treasurer, Mrs. H. O. Childress; corresponding secretary, Nathalie Jessup; recording secretary, Marie Lydon; chaplain, Dr. Albert Venting. Miss Helen Ewing, past regent of the Fort Worth branch, was elected to the executive board of the Texas chapter, whose headquarters are in Dallas.

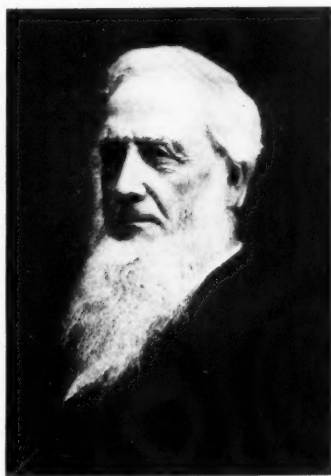


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Antonio Stradivarius

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## LARGE ORGAN BOUGHT FOR BLIND STUDENTS

### GIFT TO MARK CENTENNIAL

Perkins Institute, Watertown, Mass.,  
Will Install Aeolian-Skinner—  
Preparations for an Echo-  
Antiphonal Division.

Perkins Institute and Massachusetts School for the Blind, an educational establishment of national reputation, situated at Watertown, Mass., is to have an Aeolian-Skinner organ, the order for which has just been received. The specification of this instrument provides for future installation of a proposed echo-antiphonal division. The resources of the organ as ordered are to be as follows:

#### GREAT ORGAN.

Diapason, 16 ft., 61 pipes.  
First Diapason, 8 ft., 61 pipes.  
Second Diapason, 8 ft., 61 pipes.  
Flute, 8 ft., 61 pipes.  
Erzähler, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Flute, 4 ft., 61 pipes.  
Grave Mixture, 2 rks., 122 pipes.  
Tromba, 8 ft., 61 pipes.  
Clarion, 4 ft., 61 pipes.

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
Sallcional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Flauto Dolce, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Mixture, 3 rks., 183 pipes.  
Waldhorn, 16 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Flügel Horn (or Oboe), 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Tremolo.

#### CHOIR ORGAN.

Geigen, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Kleine Erzähler, 8 ft., 73 pipes.  
Kleine Erzähler Celeste, 8 ft., 73 pipes.  
Flute, 4 ft., 73 pipes.  
Nazard, 2 1/2 ft., 61 pipes.  
Piccolo, 2 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Chimes, 20 tubes.  
Tremolo.

#### PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.  
Diapason (Great), 16 ft., 32 notes.  
Bourdon, 16 ft., 32 pipes.  
Echo Lieblich (Swell), 16 ft., 32 notes.  
Octave, 8 ft., 12 pipes.  
Gedeckt, 8 ft., 12 pipes.  
Still Gedeckt (Swell), 8 ft., 32 notes.  
Flute, 4 ft., 12 pipes.  
Trombone, 16 ft., 32 pipes.  
Tromba, 8 ft., 12 pipes.  
Chimes (Choir), 20 notes.

John F. Hartwell is the organist who will preside over the new organ at the Perkins Institute. The instrument is presented to the institute by former pupils as a centennial gift and will be ready for the centenary observance next October. It will be placed in Dwight Hall, the auditorium in the Howe building of the school in Watertown.

While the gift represents contributions from many persons, one-half the cost will be paid by Charles W. Lindsay, president of the Lindsay Piano Company of Montreal. Mr. Lindsay, who is blind, studied at the institution, began work as a piano tuner and is now president of the largest piano company in Canada. The new organ will be used to train organists.

### Opens Reuter Organ in Cleveland.

The three-manual Reuter organ installed in Faith Lutheran Church, Lakewood, Cleveland, Ohio, the stop scheme of which appeared in the February issue of The Diapason, was opened with a recital March 29 by Frederick C. Mayer, A. G. O., dean of music at Capital University, Columbus, Ohio. This is the first Reuter organ in Cleveland. Before a congregation of about 700 people Mr. Mayer played: "Overture Triomphale," Ferrata; Adagio from Sonata in E flat, Bach; "Ave Maris Stella of Nova Scotia Fishing Fleet," Gaul; Quasi Lento and Adagio from Fantasia in C, Franck; "St. Ann's" Fugue, Bach; "Marche Champetre," Boex; Toccata, Faulkes; "Song of the Basket-Weaver," Russell; Allegretto from "Oedipe a Thebes," de Mereaux; "The Bells of Aberdovey," Stewart; "Finlandia," Sibelius.

Hugh McAmis



EVERY SUNDAY AFTERNOON at 4 o'clock during April and May Hugh McAmis, organist and choirmaster at All Saints' Church, Great Neck, Long Island, N. Y., gives an hour of organ music on the Jane Reed Dwight memorial organ. These delightful quiet hours of music evidently fill a long-felt need, judging from the success of those already presented, at which the church was filled.

### LEADERS OF CHOIRS UNITE

Choral Directors' Guild of Chicago  
Holds Initial Service.

For some time many choir directors of Chicago have felt the need of an organization which would serve their needs in the efficient fashion in which the N. A. O. and the A. G. O. have served the organists. As a result of this feeling and after several conferences an association has come into being with a charter membership of over 150 and a definite program for the future. Officers elected by the new Choral Directors' Guild are: George L. Tenney, president; Carl Craven, first vice-president; C. E. Lutton, second vice-president; Wallace Graham, secretary, and Alice R. Deal, treasurer. Harris Vail is chairman of the membership committee, Helen Lefelt of the social, Cleveland Bohnet of the committee on organization and William Lester of the program committee. The announced objectives are the improvement of church music standards, development of better fraternal feeling and the encouragement of choral ensemble. All choir directors in sympathy with these aims are invited to join the guild.

The initial public service under the auspices of the organization was to be held in the New First Congregational Church, Ashland and Washington boulevards, April 27, at 8 o'clock. Five choirs will make individual appearances in interesting anthems, Edgar Nelson will speak on the subject of choral plans for the coming Century of Progress and the program will close with a rehearsal of choruses from Handel's "Messiah." All choirs are invited to be present at this occasion, and the public is also welcome. Later in the season an elaborate program will be presented at the chapel of the University of Chicago in collaboration with the local chapters of the A. G. O. and the N. A. O.

### Reuter Opened at Des Moines.

The large new three-manual Reuter organ installed in Grace Methodist Church at Des Moines, Iowa, was dedicated in a recital March 11 by the Des Moines organist, G. Harold Brown. The program played by Mr. Brown was as follows: Fantasia and Fugue in G minor, Bach; Two Sketches, Op. 28, Schumann; Andante con variazioni, William Rea; "The Curfew," Horsman; Chorale in A minor, Franck; Overture in B minor, Rogers; First Minuet (from "Suite L'Arlesienne"), Bizet; Meditation in G flat, Jensen; "Sportive Fauns," d'Antalfy; First Symphony, Vienne.

## CRONHAM'S DISMISSAL AROUSES PORTLAND, ME.

### STRONG PROTEST IS MADE

Will C. Macfarlane, First Municipal  
Organist, to Take Post Again May  
1—Retiring Incumbent Held  
Position Seven Years.

Portland, Maine, has been thoroughly stirred up, according to newspapers of that city, by the dismissal of Charles Raymond Cronham as municipal organist and the engagement of Will C. Macfarlane as his successor, effective May 1. It transpires that Mr. Cronham received a letter on Feb. 10 informing him that after seven years of service, which the letter pointed out was "a long time in public service in one place," the commission had decided on a change. The writer, Louis E. White, chairman of the music commission of the city, added significantly: "We know that you will take a broad view of these facts and thereby take with you the good will that you have gained while here."

Apparently the people of Portland did not choose to let the matter rest there. The *Portland Press Herald* reports a protest meeting attended by 500 people at which petitions were started for the retention of Mr. Cronham. Since then 2,800 names have been attached to these petitions. Impeachment proceedings against the music commission were suggested by the chairman of the meeting, W. S. Linnell, who was formerly chairman of the city's music commission. The meeting was held at the Chamber of Commerce.

In reply to the request for his resignation Mr. Cronham called attention to an agreement with the commission at the time he was appointed that six months' notice of termination of contract should be given by either side, and to this he received the answer that an extension of his engagement was impossible as a contract with another organist already had been signed to take effect May 1. Since then the Portland papers have been filled with communications protesting against the action of the commission and praising the record of Mr. Cronham.

Mr. Cronham was organist and instructor of music at Dartmouth College prior to his going to Portland. He has composed and presented numerous organ numbers and has participated in various theatrical enterprises sponsored by numerous groups throughout the city. Mr. Cronham organized and conducts the municipal orchestra.

Dr. Macfarlane is well and favorably known in Portland, having served as the city's first organist from 1912 to 1919. Before going to Portland he was organist and choirmaster of St. Thomas' Church, New York. During the seven years he was in Portland he was director of the Men's Singing Club, and served as president of the Portland Rotary Club. He also composed and presented two successful light operas, "Little Almond Eyes" and "Swords and Scissors."

### TO DIRECT SUMMER SCHOOLS

Dr. Williamson Will Teach at Silver Bay, N. Y., and Santa Monica, Cal.

The Westminster Choir School of Ithaca, N. Y., under the direction of Dr. J. Finley Williamson, is embarking on a program of expansion for the summer which is expected to draw a large number of organists and directors of choirs who desire to take advantage of the vacation period to gain the advantages of the special training which Dr. Williamson has been giving. It is announced from Ithaca that two summer sessions—one at Silver Bay, N. Y., and the other at Santa Monica, Cal.—are to be conducted. This will bring the work of the school within reach of both Eastern and Pacific coast people. The Santa Monica session will be held from July 5 to July 22 and that at Silver Bay Aug. 16 to Sept. 2. Dr. Williamson will give personal instruction at both summer schools.

Silver Bay is situated on the west shore of Lake George in the Adirondacks, seventy miles north of Albany, N. Y., and thirty-four miles from Glens Falls. Silver Bay may be reached by the Delaware & Hudson Railroad to

Lake George station and thence by steamer to Silver Bay Landing. By automobile Silver Bay may be reached over hard roads from all directions.

The First Presbyterian Church of Santa Monica, in which classes will be conducted, is only one block from Palisades Park, well-known to every Pacific coast tourist. Its situation is unique, being over 150 feet above the ocean on the edge of picturesque sandstone palisades which drop abruptly to the beach.

### Miss Marie Cowan in Recital.

The Society of American Musicians presented Miss Marie Cowan, a young Chicago organist of admittedly extraordinary talent, in a recital at Kimball Hall April 18. Miss Cowan is the winner of the Bertha Ott award. Her selections were: First Movement, Sonata in D minor, Guilman; Andante, Stamitz; Doric Toccata, Bach; Intermezzo from Second Symphony, Barnes; "Song of the Chrysanthemum," Bonnet; Finale from Fourth Symphony, Widor. The critics of the Chicago newspapers heartily acclaimed Miss Cowan's talent and characterized her work as "real concert playing," marked by sure technique and a fine sense of registration. Miss Cowan has received her training under Frank W. Van Dusen.

### Festival at Emporia College.

The eighteenth annual spring music festival of the College of Emporia was held from April 3 to 6 and was one of the most successful in the history of these festivals. Daniel A. Hirschler, whose work as an organist is known nationally, has directed all of these festivals. Features this year were a presentation of Handel's "Messiah" Sunday afternoon by the college vesper chorus, conducted by Mr. Hirschler; a concert by the vesper *a cappella* choir and a concert by the vesper choir and the college orchestra, with Percy Grainger as soloist.

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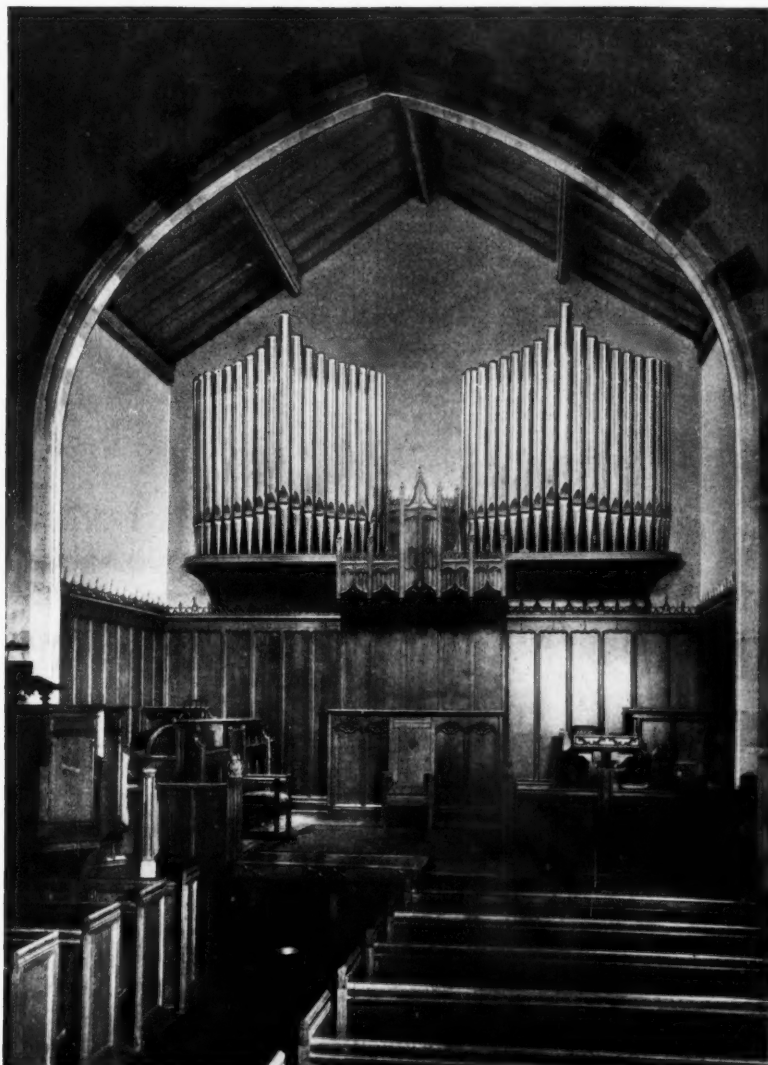
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## Central Presbyterian Church—St. Louis

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Of it, Mrs. Doyne Neal, choir director of the church, and one of St. Louis' prominent recitalists and organists, has written:

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## Clarence Eddy Gives Reminiscences of His Early Chicago Days

By CLARENCE EDDY  
Second Installment.

During the summer of 1872 I made several trips throughout Germany and one of my most pleasurable experiences was in meeting Franz Liszt at his home in Weimar. I carried with me a letter of introduction from my master, Haupt. In speaking to him of Haupt, Liszt manifested particular interest in the fact that I had just been playing his (Liszt's) Prelude and Fugue on B-A-C-H. He told me he considered Haupt the greatest organist in Germany since Bach.

Liszt's home in Weimar was a two-story villa overlooking a beautiful garden, and the salon in which I had the pleasure of meeting the great pianist was on the second floor. There were two grand pianos in the room, one a Bechstein and the other a Steinway. Liszt was most affable and kind to me and congratulated me upon having so great a master of the organ for my teacher.

During the same summer I made a trip to Copenhagen, my special object being to call upon Johann Svendsen and Niels Gade. Svendsen was conductor of the Royal Opera and invited me to attend an opera performance, giving me a special reserved seat. He was a masterful conductor. Niels Gade lived a short distance out from the city and I had the pleasure of calling on him and of talking with him at considerable length.

Among the recitals I gave in Europe during my two and a half years under Haupt was one in the cathedral in Ulm, Germany. I remember particularly the large organ. It was built by Walcker of Ludwigsburg. To my great surprise it had two pedal keyboards—one placed directly back of the other and a little higher controlled the soft pedal stops, while the main keyboard controlled the remainder of the pedal division.

The audience was very large, filling the cathedral. There was a very liberal collection, which was turned over to me. It consisted mainly of silver, but also a generous amount of gold, all of which was placed in canvas money bags about 6 by 12 inches. I do not recall how many there were, but that they were very heavy, for I myself carried them back to my hotel and placed them in my satchel. Being the good old days, I needed no police protection and was not molested. I arrived safely in Berlin and deposited the money in the Staatsbank.

I gave a recital in the Domkirche in Geneva, Switzerland. Barblam, I think, was organist there. I visited Dresden and made the acquaintance of Gustav Merkel, who was organist of the Domkirche, and played for him compositions of Louis Thiele, notably the Variations in A flat and the Chromatic Fantasy. Merkel played for me several of his new compositions, including the Second Sonata, in G minor. Merkel was a charming gentleman and player and a very prolific composer for the organ.

On my return to America I was called to preside at the organ of the First Congregational Church in Chicago, which was at Washington boulevard and Ann street. The organ there was a three-manual Steere. This church was but a short distance from the Episcopal Church of St. Peter and St. Paul, where I gave lessons to Peter C. Lutkin, who was then organist there. He was a very earnest, conscientious and serious-minded student. He was particularly interested in hymn-tunes and has since published several volumes.

I held the position of organist of the First Congregational Church for two years and was then called to the First Presbyterian Church, Twenty-first street and Indiana avenue, which position I held for seventeen years. Philo Otis was chairman of the music committee and sang in the choir. The Rev. John Henry Barrows was pastor of the church during fifteen years of my serv-

ice. A number of prominent ministers preached here on occasions, the most noted being Henry Ward Beecher. The organ at the First Presbyterian Church was a three-manual Hook.

Shortly after I became organist of the First Presbyterian Church the Hershey Music School was organized and I was made director of the school. It was located on Madison street between State and Dearborn, opposite McVicker's Theater. I frequently met Mr. McVicker in the street and exchanged greetings with him. A hall was erected especially for the school and a three-manual organ made by Johnson & Son of Westfield, Mass., was installed. On this organ I gave a series of 100 recitals without a single repetition, after which I gave a series of upwards of 150 recitals, playing all the greatest works composed for the organ.

Among the teachers at the Hershey Music School were Clayton F. Summy, who taught piano, and Frederick Grant Gleason, who had charge of the theory department. One of my best pupils was Harrison Wild. Among my theory students was Edgar Stillman Kelley, who lived in Sparta, Wis. He took all his lessons by correspondence. Later, however, we became personally acquainted when he stopped in Chicago en route to Stuttgart, Germany, where he continued his studies under Lebert and Starck. A few years ago I had the notable privilege and pleasure of being Mr. Kelley's guest when his "Pilgrim's Progress" was presented at Orchestra Hall by the Apollo Club, Harrison Wild conducting.

During my first years in Chicago Central Music Hall was built. It was the largest hall then in the city and was used for concerts and lectures, and on Sundays David Swing preached there. I dedicated the three-manual Johnson organ installed there and after David Swing left the city and the Rev. John Henry Barrows held services Sunday evenings I presided as organist. Arthur Creswell played at Unity Church, on the near north side, where Robert Collier was pastor. Dudley Buck was organist of St. James' Episcopal Church before it was destroyed in the great fire. After it was restored I dedicated the new organ, which also was a Johnson. The present organ at St. James' is a four-manual Austin which I dedicated fifty years later.

[To be continued.]

### New Work by George H. Fairclough.

A new communion service composed by George H. Fairclough, organist and choirmaster of the Church of St. John the Evangelist, St. Paul, Minn., has been accepted for publication by the H. W. Gray Company. Copies are expected to be off the presses soon. Another of Mr. Fairclough's compositions was played at the Easter service in his church this year. Because of illness, Mr. Fairclough was unable to attend the services—the first Easter Sunday he has been absent from the church in thirty-one years. The many friends of Mr. Fairclough will be pleased to know that he has fully recovered after an illness of three weeks with "flu," bronchitis, etc.

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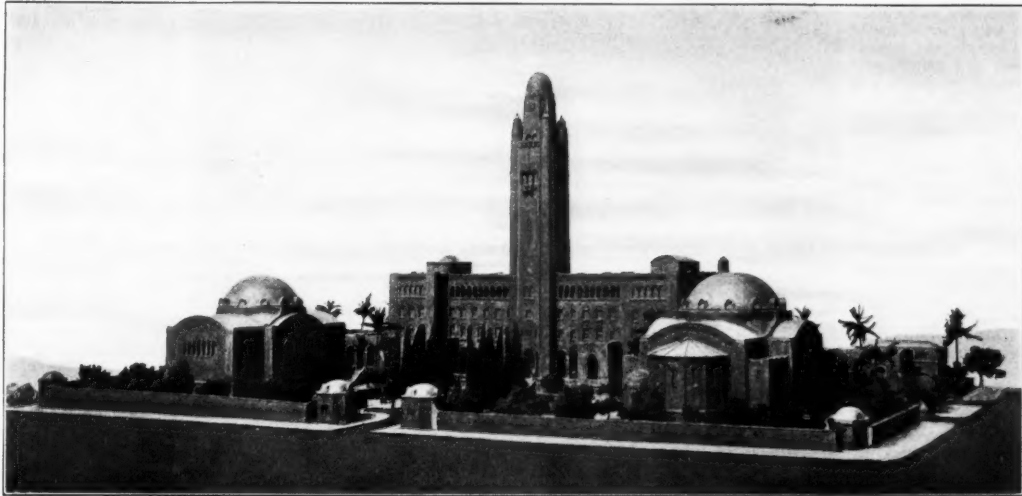
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## AUSTIN ORGAN CO., HARTFORD, CONN.

**Organ for Holy City  
Directs Attention to  
Big Y. M. C. A. Plan**

Installation in the coming summer of a large American organ in the auditorium of a beautiful building in Jerusalem, the "Holy City" which admittedly has affected world history more than any other city, has directed attention to the vast project of the Young Men's Christian Association and the good expected from this million-dollar plant. The award to the Austin Organ Company of the contract to build a four-manual which will provide music for many races and creeds was recorded in *The Diapason* last month, and the stop specification of the organ was published in full. In an adjoining column is a picture of the entire plant, now approaching completion. The auditorium, which is hidden from view, flanks the building on the left. In the background is shown the newly-constructed and modern King David Hotel.

The world-wide expansion of the Young Men's Christian Association in the latter half of the nineteenth century found a group at work in Jerusalem. An Englishman, Mr. Hind-Smith, was its first president. In 1919 Dr. Archibald C. Harte, an American secretary of wide experience, fresh from his remarkable association work for the prisoners of war in Europe, began work as general secretary in Palestine.

The last thirteen years have seen marked progress—growing reconciliation among the many rival faiths, sects and creeds and a constantly expanding service for young men. Having secured for Jerusalem one of the most remarkable and magnificent gifts in the history of American philanthropy, Dr. Harte resigned in 1930 after eleven years' leadership of the cause in the Holy City, and after thirty-seven years of distinguished service to the association in other lands. He was succeeded by Waldo H. Heinrichs, who had been associated with him in Y. M. C. A. work in India during the early days of the war and who has had a colorful career.

About ten years ago Dr. Harte shared with a friend of the cause in New York City his vision for a building to be constructed in the environs of the city of Jerusalem. This resulted in a gift, anonymously made, of \$1,000,000 for the building now being erected. Other friends provided substantial amounts for the endowment of the project. The gift of Miss Amelia F. G. Jarvis of Montclair, N. J., provided a beautiful carillon of thirty-five bells which is being installed in the lofty tower of the central building. The Juilliard Musical Foundation of New York City presented the organ, which will be housed in the auditorium.

Dr. Harte's conception included giving expression in the plan and architecture of the group of buildings to the spirit and history of the Christian movement. The architects, Shreve, Lamb & Harmon of New York City, designers of the Empire State building in that city and other notable edifices, have wrought out this symbolism most impressively. The Byzantine style of architecture, with minor adaptations to harmonize with the setting, was chosen as most appropriate to the Near East. The garden and the court will contain all the trees and plants mentioned in the Bible, so far as they can be secured and grown. The capitals of the stone columns in the corridors are carved with groups of symbols of the apostles, plants and trees and flowers of the Bible, Biblical animals and similar appropriate subjects.

*Jerusalem Y. M. C. A. to Have Austin Organ*



The buildings are of native stone. All of the labor performed in the construction is of the land. The local contractors in charge of construction are Awad, Dounie & Katinki, a firm composed of an Arab, a Jew and a Christian. The architectural bureau of the National Council of the Young Men's Christian Associations of the United States, through its representative, A. Q. Adamson, as resident engineer at Jerusalem, is in charge of the project.

The central tower, to be known as "The Jesus Tower," includes on the lower level an oratory with an altar of twelve stones, the room to be lighted by a transparent ceiling inset in the form of the Star of Bethlehem. Above this is the threshold, of sacred significance in every Eastern home. In the next story the tower is the "Upper Room," reminiscent of the Last Supper. Above this is the space devoted to the carillon.

The superb auditorium, seating 700, will be used for religious services, organ and piano recitals, dramatics—for which Palestinians have great ability—and educational moving pictures.

This great international Young Men's Christian Association will serve all classes, irrespective of race, creed or color, and both sexes will participate in the diversified program of activities.

**European Tour for Organists.**

An interesting European tour especially for organists and choir directors is being arranged for the coming summer by Malcolm P. Austin of New York. Mrs. Charlotte M. Lockwood, F. A. G. O., a member of the faculty of the School of Sacred Music of Union Theological Seminary and a well-known concert organist, will be in charge of the details of the itinerary and will supervise all activities en route. It is planned to sail July 16 on the steamer Pennland, arrive in Paris July 26 and remain until Aug. 1. The tour then takes in Nice, Genoa, Rome, Florence, Venice, Vienna, Salzburg, Munich, Heidelberg, Cologne, The Hague and other continental places, with a trip on the Rhine. Aug. 27 to 30 will be spent in London and then there will be a motor trip of ten days in England. The party will leave Sept. 10 on the Westernland for home and reach New York Sept. 19. The cathedrals of Paris will be visited, and many other points of interest. The fare for the trip will be \$728. Mr. Austin may be addressed at 785 West End avenue, New York City.

**WORKS OF TRUETTE PLAYED**

**Members of Boston Club in Recital at Largest Meeting Ever Held.**

The Truette Organists' Club, a Boston organization which is a testimonial to the affection in which Everett E. Truette is held by his pupils, past and present, held the largest meeting in its history on the evening of April 4 at the Eliot Congregational Church of Newton, Mass. Members of the Women Organ Players' Club of Boston were guests of the evening. The first part of the program consisted of a recital of compositions of Mr. Truette, played by four members. The second part was a presentation of a play, "The Florist Shop," by Winifred Hawkrige, in which the actors were Marion L. Chapin, Paul A. Ladabouche, Benjamin A. Delano, Edith Liedman and LeRoy E. Fuller. The organ program was as follows: "Romance" and Scherzo, from Nuptial Suite (Miss Marguerite L. Barnes, organist and choirmaster of Trinitarian Congregational Church, Concord); "Angelus" and Toccata (Miss Ruth H. Smith, organist of First Baptist Church, Newton); Allegro Symphonique, from First Suite (Miss Hope Lincoln, organist and choirmaster of Church of Our Saviour, Waltham); Fugue from First Suite (Raymond Floyd, organist and choirmaster of First Baptist Church, Newton Center).

The thirty-fourth recital by pupils of Mr. Truette was given April 14 in Jordan Hall, Boston, and the program was as follows: Sonata in D minor, first movement, J. G. Töpfer (Miss Cady Alice Gibbs); Sonata in E minor, first movement, J. H. Rogers (Miss Marguerite L. Barnes, organist and choirmaster, Trinitarian Congregational Church, Concord); Sonata in A minor, first movement, Felix Borowski (Lawrence F. Cleveland, Newton Universalist Church, Newtonville); Fourth Sonata, first movement, Guilmant (Miss Wilma G. Golding, First Parish, Medford); Offertoire in B flat, King Hall (Miss Elizabeth M. Auld, Hillside People's M. E. Church, Medford); Toccata in F, Bach (Miss Ruth Hathaway Smith, Immanuel Baptist Church, Newton); "Marche Religieuse," Guilmant (LeRoy E. Fuller, Methodist Episcopal Church, Scituate); Toccata in B minor, Gigout (Miss Naomi K. Gring, Stoughton Street Baptist Church); First Organ Symphony, Finale, Vierne (Raymond Floyd, First Baptist Church, Newton Center).

**HONOR TO CHARLES A. LANE**

**Organ Builder a Judge for Poetry Society of Great Britain.**

Philosophy and literature have no less a devotee in Charles Alva Lane than has the construction of organs. As a writer on philosophical subjects Mr. Lane, who is known to the organ world through his connection with Hillgreen, Lane & Co., Alliance, Ohio, has been prominent for years. The latest honor in the field of letters has come to him in being appointed a judge of the American section in an international contest sponsored by the Poetry Society of Great Britain. On the list of judges Mr. Lane's name appears between that of Mrs. Nicholas Murray Butler, wife of the president of Columbia University, and Edwin Markham, the noted poet. Among others on the committee are William Lyon Phelps, Alfred Noyes and Henry Woodhouse.


The Poetry Society was founded in 1909. Its president-general is Lady Maud Warrender and among its past presidents are such prominent persons as Lady M. Sackville, Lord Coleridge, Sir J. Forbes-Robertson, Sir Herbert Warren and G. K. Chesterton. Mr. Lane is one of a list of distinguished vice-presidents.

**Memorial Service for Mrs. Keator.**

Under the direction of Mrs. Kate Elizabeth Fox, who has succeeded Mrs. Bruce S. Keator at St. Andrew's Methodist Church, New York City, a beautiful memorial service for Mrs. Keator was held Sunday evening, April 10. Mrs. Keator's death occurred Feb. 29. The prelude was an organ and violin selection, *Andante*, by Lalo, played by Kathryn Platt Gunn and Mrs. Fox. The processional hymn was "For all the Saints." Helen Janke sang "Eye Hath Not Seen," from Gaul's "The Holy City." The anthems were "The Sun Shall Be No More," by Woodward, and "Unfold, Ye Portals," by Gounod. May Jennings, contralto, sang Mendelssohn's "But the Lord is Mindful of His Own" and Betty Bailey, soprano, sang Mark Andrews' "The Resurrection." Isabelle Brylawski played a violin solo, and an *Adagio* by Schubert was played by Miss Gunn and Miss Brylawski and Mrs. Fox. A tribute to the work and life of Mrs. Keator was delivered by the pastor, Dr. Alan MacRossie.

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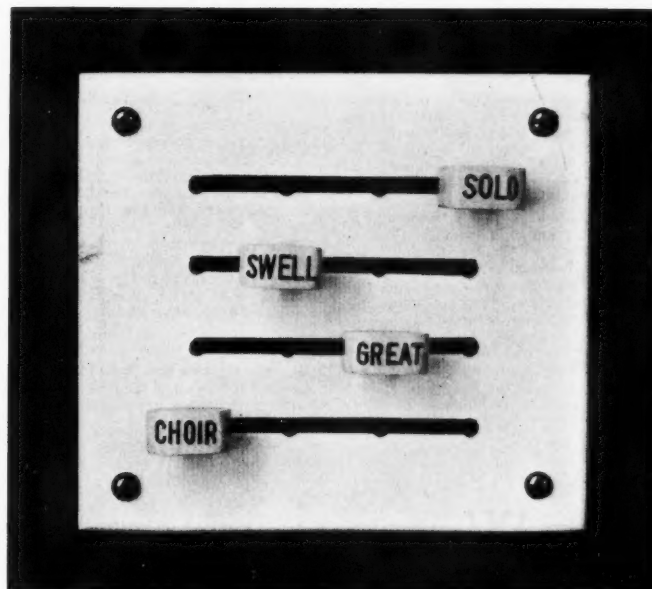
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Notice that there are four notches or positions in each of the four horizontal slots shown in the picture; these represent the expression pedals. Observe then the four knobs representing the expression chambers; these are movable to any of the four positions, each carrying the control of its respective expression chamber to the desired pedal. The top knob, for example, controls the SOLO expression, and in the illustration it is set for operation by the pedal farthest to the right. If the organist wishes the SOLO expression to be controlled by any other pedal, he accomplishes this simply by moving the knob over to any of the other three positions.

The SWELL, GREAT and CHOIR positions may be re-arranged similarly, and any or all of the four (or more, in a larger organ) may be combined on one pedal or grouped in pairs or otherwise on two or more pedals.

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(No. 2 of a series of descriptive announcements dealing with the KIMBALL ORGAN).

## Plea for Standard Pedalboard Is Made by Mauro-Cottone

New York, April 4, 1932.—Editor of The Diapason: Dr. Percy Eversden of St. Louis is surely to be credited with starting a movement (long needed) toward the standardization of the pedalboard. Dr. Eversden in a letter to me suggests that I may express myself on the subject. I would gladly do so, but rather prefer to abbreviate my task by stating that I agree completely with the ideas expressed in the March issue of The Diapason by that pioneer of the organ world, Edwin H. Lemare. By all means the Willis pedalboard, for its form and measurements, is the real one to be chosen as a model. With the great development of our modern organ and our modern organ playing, to standardize the pedalboard is a *vital necessity* which affects the performance of the player more than any audience at large will ever appreciate. Having been in the concert field since the age of 15, and having played organs built by well-known firms on both sides of the ocean, I can readily say that the lack of standard measurements in the building of an organ, especially as to the distance between manuals and pedals, as well as those of the pedalboard itself, to me is the most terrible handicap to the organist, and the real and only reason why concert organists are not as popular as recitalists on any other instrument, chiefly the pianists and the violinists.

By "popular" I mean that there are not as many organ recitalists as we find devoted to the other instruments, and I lay the reason to a sort of discouragement which prevails among organ students in taking up a work which, because of the many disadvantages presented by the instrument, requires a lifetime to bring about satisfactory results. The average organist prepares his performance on the instrument he has at his disposal, usually his church organ; when he goes for his recital on the organ on which he is to perform, ninety times out of a hundred he finds himself completely out, while no one seems to visualize what the trouble is about. The measurements to which he is accustomed are different; he has to displace his bench in order to balance himself well; then he finds himself either too far or too near the keyboard; the manual touch is different, the pedals are too short or too long, too narrow or too broad (not speaking of their touch, very often too abominable for words), and then—I could hardly make mention of the stops . . . along the lines of quality, voicing and, above all, placing, and the couplers, and the pistons, and the swell shoes, and even the crescendo pedal always to be found in a different place, even "stuck" in the left corner of the console. This is the "little bit, the few little differences" an organ recitalist is confronted with when playing a recital on an organ new to him, and if he does not make good, he is judged to be "not up to the standard of technical perfection." Meanwhile the happy-go-lucky pianists and the still happier violinists can perform calmly on their own instruments, which they find all alike, especially the latter, who can actually bring their own fiddles when giving a recital. I only wish to goodness that we could carry our own organs; we could then show the world something!

However, I do not see why the A. G. O. cannot get together in one of its conventions (there is one coming in June, in the city of Boston) and decide upon the measurements of the pedalboard, as well as other measurements affecting the entire console, and firmly dictate *as a law* that the measurements selected and finally accepted by the convention must be the ones adopted by the organ builders.

Allow me to say most unconventionally that an organ firm builds an instrument and sells it, and then the sufferer is the organist. While I believe in the fact that the building of an organ is, like all the works of art, individualistic, it cannot be denied that an organ builder may maintain his individuality (which after all rests only in some particular details of the

mechanism, and above all in the voicing of the different stops) and at the same time standardize the entire console, and the pedalboard especially.

It is gratifying to note how W. W. Kimball, one of the most conscientious organ builders in the country, jumps into the ring perfectly willing to do his utmost in co-operating with the organists in this vital matter. I also note that he is the first one to be heard from, and do sincerely hope that no stubbornness shall prevail among organ builders and that they will fully comprehend the scope of the subject we are dealing with. That stubbornness would be absolutely out of place, because the unification of the pedalboard and perhaps of the organ console would in no way affect the individuality of the organ as designed and built by each firm, and would do a great deal of good to the organ profession, stabilizing the performance on the organ to parallel that on any other instrument.

In conclusion it is my view that the question rests entirely with the A. G. O., as well as the N. A. O., to nominate a committee to study the question (concert organists) and to adopt the desired measurements possibly at the coming convention, and, when approved, to impose them as a regular law on the organ builders, so that the recitalist, as well as any organist, may enjoy as good a stability of perform-

ance as is enjoyed by his confrere of any other instrument.

If we succeed, we owe a statue to Dr. Eversden.

MELCHIORRE MAURO-COTTONE.

### Progress Before Uniformity.

Portsmouth, Va., April 5, 1932.—Dear Diapason: I have been impressed with the things which have been written in The Diapason for the last issues regarding console uniformity. I would like to know just how we are to get on toward perfection in construction if builders are handicapped with uniformity. If organs are perfect or if they have reached the point where we want to stop, then and then alone should we consider uniformity in anything pertaining to organ construction.

All of this uniformity talk reminds me of the past civilizations. Imagine organs constructed with the same ideas with which the Chinese Empire was filled just before the Boxer rebellion!

I trust that every builder in the entire world will press on in improving as rapidly as possible and not listen for a moment to anything which would retard perfecting instruments.

C. E. GRANT.

### Shorter Hymns for Presbyterians.

Shorter hymns and the predominance of traditional tunes are the features of

the new Presbyterian Hymnal which virtually was completed by the content committee of the Presbyterian Church at a five-day session in Atlantic City April 1. The new hymnal will contain 500 hymns, 150 of which are new. The old hymnal has 737 hymns. The committee will meet again on May 11 in New York to make final changes. The manuscript is expected to go to press in September and at least 1,000,000 copies will be printed. In the new book, with few exceptions, four verses will be the limit for any hymn. Dr. Hugh T. Kerr of Pittsburgh, former moderator of the church and chairman of the content committee, said that shortening of services and the fuller church choir musical programs had led to the shortening of hymns. Dr. Charles R. Erdman of Princeton said it had been reported by organists that congregations lagged after singing the first two verses. One Irish tune placed in the new hymnal is said to be the first to be included in an American hymnal.

### Dedication at Collingswood, N. J.

A three-manual organ built by M. P. Möller for Holy Trinity Church at Collingswood, N. J., was used for the first time on the evening of March 26. On March 31 Gene Stewart of Washington, D. C., gave the dedicatory recital.

**WE** are emphatically of the opinion that "times" in the organ industry will not get better as long as the builders continue to sell their organs at prices which are less than what it actually costs to produce them. Along with the rest, we reduced our prices very materially during this depression period, and we admit that we, too, reduced them to a point below what was justifiable on a sound economic basis, even in such times as these.

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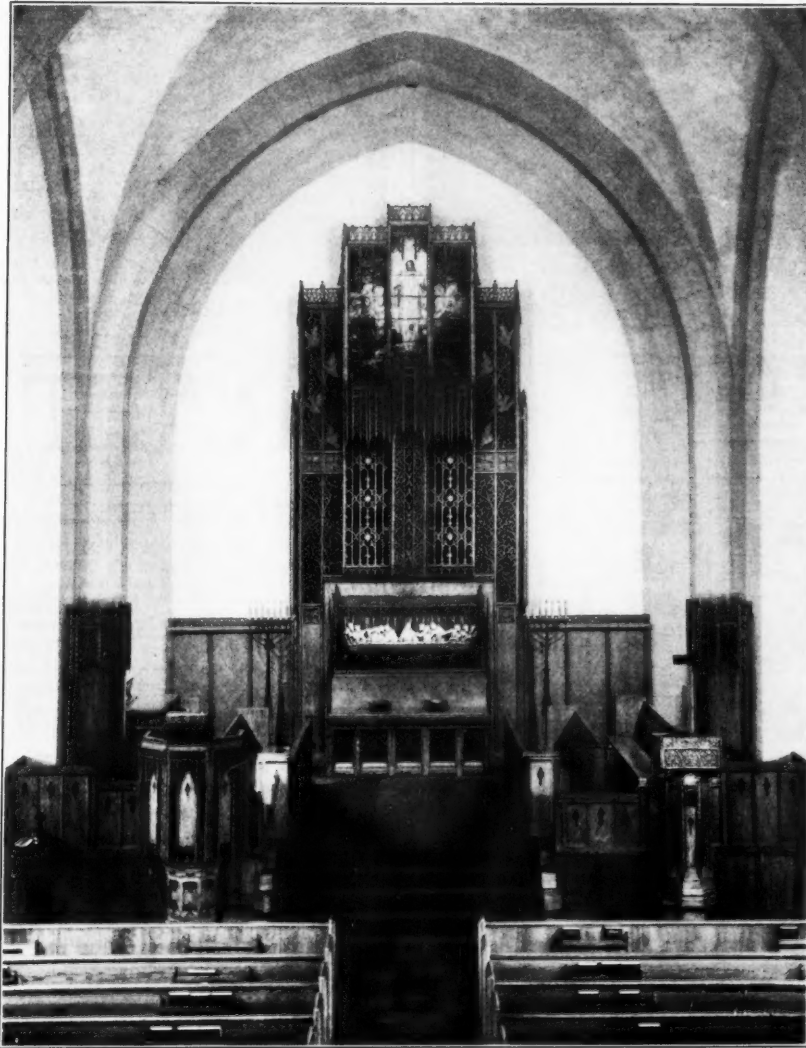
Business has never been nor ever will be carried on successfully on a "something for nothing" basis. If we ask more for our product, we realize that we must give more. Conversely, those who ask less, expect to, and of necessity, must give less. We cannot believe that it is wrong to make a better product and sell it at a fair price. The new prices which we have arrived at are fair to our customers; they are fair to ourselves; and they are such as will enable us to maintain those rigidly high standards of quality which have made Reuter Organs so widely and favorably known.

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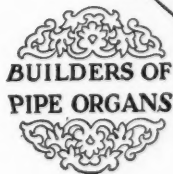
Interior View Emerald Avenue Presbyterian Church

A beautifully carved grille conceals the Hall Organ recently installed in the Emerald Avenue Presbyterian Church in Chicago, Ill. This carving is featured by the Last Supper with cleverly concealed illumination. Another unusual feature is the concentration of the organ at one point rather than employing a division as is the common practice. Here again Hall shows its adaptability.

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### George Coleman Gow of Vassar to Retire from Active Career

By E. HAROLD GEER

At the end of the present college year George Coleman Gow will retire from active service as professor of music and chairman of the music department in Vassar College. It is a pleasure at this time to recall some of the incidents of his interesting and significant career.

The son of a Baptist minister, Mr. Gow was himself trained for the ministry, being graduated from Brown University in 1884 and from the Newton Theological Institution in 1889. His reason for not following out his original plans illustrates his characteristic honesty. He found that he could not sincerely subscribe to the theological tenets required for ordination. He accordingly gave up entering the ministry and accepted an invitation to join the faculty of the music department of Smith College.

Previous to entering Brown University he had studied music under E. B. Story and B. D. Allen in Worcester, and B. C. Blodgett at Pittsfield, Mass. He played in one of the Providence churches during a part of his college course and was musical pastor of a church in Newton Center from 1886 to 1889 while pursuing his theological studies. These early connections brought him the opportunities for all his later work. It was Blodgett who selected him for the Smith College position which he held until he came to Vassar, while the latter appointment resulted from his acquaintance with President Taylor in Providence. He had led the Sunday-school music in Dr. Taylor's church, and, according to the president's story, was chosen for the Vassar position because of his success in teaching the Sunday-school to sing "When Morning Gilds the Skies!"

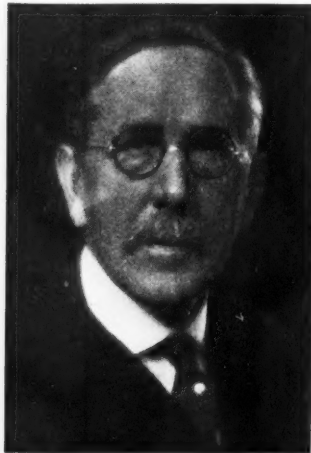
Mr. Gow found opportunities to continue his music study in vacation time and during leaves of absence. Thus he became a pupil of Chadwick in Boston and Bussler and Bruch in Berlin, and studied singing with Charles W. Clark in Paris.

When he came to Vassar College in 1895 the music faculty consisted of two piano teachers, one singing teacher and Professor Gow, who taught all the courses in theory, history of music and organ, conducted the choir and played the organ for the chapel services and occasional recitals! The record of his work during these thirty-seven years is one of constant expansion, improvement and struggle for academic recognition and financial support. Patient and persistent amid many discouragements, his success has been slow, but complete.

His first year at Vassar he was denied an appropriation to paint the doors of the music building on the ground that a new building would be built so soon that it would be wasteful to spend money on the old one. The new building (one of the finest in the country) was dedicated thirty-five years later! Starting with four teachers, he built up the department so that the music faculty now numbers fourteen. Academic credit for applied music to the extent of four semester hours in the entire college course was granted in 1917; at present a maximum of ten hours is allowed in addition to interpretation courses and one entrance unit may be offered in applied music. Courses have been constantly strengthened by raising standards and expanding the fields of study. At the present time Vassar may reasonably claim to have one of the best college music departments in the country, with an equipment which is almost unique.

All this has been brought about through the policies and continued efforts of Professor Gow. The principles which have guided him are worth noting: (1) When he has found an opportunity for some new musical activity he has gone ahead, organized it and carried it on himself, regardless of his heavy schedule. When additional support became necessary he would present it to the administration as a going enterprise which was actually meeting a need, and must be maintained. (2) When expansion made it necessary or

Professor Gow of Vassar



possible to increase the teaching force he made it a point to procure specialists who could develop their own branches of the work to the utmost.

In view of Professor Gow's lack of consistent musical training and his excessively heavy schedule, it would have been expected that his musicianship would be superficial. On the contrary, he is a real scholar. Few musicians are better informed; few are gifted with more unerring judgment and taste. To these qualities are added a personal charm and generosity of spirit which have made him very popular among his students and associates. Through the boundless hospitality of Mrs. Gow their home became the natural rendezvous of those interested in musical matters.

One of Professor Gow's keen regrets has been that he did not have sufficient time for composition. His first set of songs, after having been solicited by three different publishers, appeared the year he graduated from college. Other songs, duets and choral music for women's voices followed, while many attractive items have remained in manuscript. These compositions reveal a fluency of melodic invention, a sense of harmonic color and a poetic charm which cause us to share his regret that his output is so small. His publications also include a harmony text entitled "The Structure of Music," which is probably the first book of its kind published in this country in which all the musical examples are taken from the four-part writings of standard composers, and the theory volume of the "American History and Encyclopedia of Music."

With the retirement of Professor Gow a distinguished figure passes from the field of American musical education. His modest, busy life has not been without public recognition. In 1903 his alma mater conferred on him the degree of doctor of music. In 1912 he was president of the Music Teachers' National Association. But most of all he is honored by his associates and the thousands of Vassar alumnae scattered over the globe, who owe their interest in music largely to the ideals, judgment, tact and devotion with which he made music an essential part of their college life.

#### Schaefer Organ Is Opened.

A two-manual organ built by the Schaefer Organ Company of Slinger, Wis., for St. John's Catholic Church at Joliet, Ill., was dedicated March 20, with a recital in the afternoon by Mme. Colburn-Apfelbeck. The instrument is one of twenty speaking stops, in addition to which there is a set of chimes, the gift of Fred C. Dames. The original instrument in this church was built about forty years ago by the late Louis Van Dinter and some of the pipes in the old organ were used in the new one.

#### Orders Verlinden Organ.

The Scott Memorial Methodist Church at Merrill, Wis., has awarded to the Verlinden, Weickhardt, Dornoff Company of Milwaukee the contract to build a two-manual organ, which is to be installed by June 1.

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**Dr. Koch Cites History on Origin of the Swell and Other Matters**

Pittsburgh, Pa., April 14, 1932.—Editor of The Diapason: A contributor to The Diapason of September, 1931, states that in 1712 "Abraham Jordan built the first organ containing a swell. Composition pedals, for shifting the stops, were the invention of Bishop about a century later still."

Practically every work on organ building or its history written in the English language contains identical or similar statements. Audsley, in his "Art of Organ Building" (I, 81), in speaking of the introduction of the swell adds: "England was, in this most important feature of the organ, about half a century in advance of all other organ-building countries."

Instead of having been first introduced in the eighteenth century, and in England, the swell was in use in the seventeenth century, and in Spain. By the time it was being experimented with in England, Spain was enclosing whole divisions in the swell-box. As a land of organ building Spain has been singularly active and modestly reticent. A foreign artist, the German-French-Spanish builder, Alberto Merklin, was among the first to sing her praises in a history of Spanish organs. The work, unfortunately, remained a *torso*, due to the author's untimely death. Once we learn to acknowledge Spain's priority in the matter of the swell the opinion that it is the "most important feature of the organ" will glimmer into ashes.

Composition pedals were in use in Italy 300 years ago. They were adjustable at the console by a simple expedient. Stops were "set" by a slight lateral motion of the knobs.

Dr. Barnes, in answer to, or rather in corroboration of, my remarks on the harmonic flutes, states that the fact of van Dyck having received a certain type of beard, or of Cavallé-Coll having built a certain type of flute, does not necessarily imply that they were the inventors of these respective commodities. His logic here is unassailable.

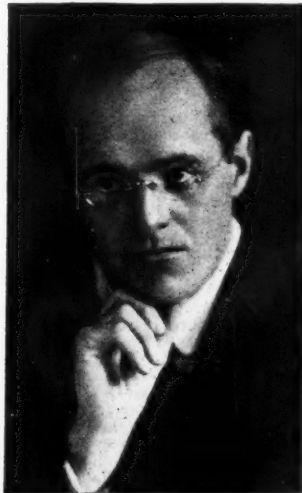
Less convincing is his logic, or the absence thereof, when he questions the importance of tracing the tonal contributions to the organ. "Of what use would that be?" he asks. The query could, with advantage, be recast to read: "Of what use is it to ascribe a sixteenth century invention to a nineteenth century builder?"

As it happens, it is of prime importance to us to know that, for example, the harmonic flute was known in the glorious age when the Silbermanns built organs that won the enthusiastic praise of a Bach and a Mozart. The significance becomes apparent when we learn that Silbermann did not incorporate this stop into his organs, for the reason that they did not fit into his tonal scheme. That fact is somewhat vital to present-day organists who play compositions of the Bach period.

Incidentally it may here be remarked that Dr. Barnes errs seriously when he states that "Bach invented and used the system of tuning in equal temperament." ("The Contemporary American Organ," p. 104.) Equal temperament was theoretically advanced as early as A. D. 1500 and it was postulated for practical application by Andreas Werckmeister in his "Musikalische Temperatur." The book was published in 1691, when Bach was 6 years old. Bach, the organist and composer, could not induce Silbermann to adopt equal temperament in organ tuning. Silbermann, the builder, was apprehensive of the consequences. He knew that mutations and mixtures demanded the pure scale as opposed to the tempered scale of foundation ranks. Bach, in consequence, continued to confine himself in his organ compositions to a restricted number of tonalities. This he would not have done had he used the system of tuning in equal temperament. His clavier, on the contrary, was thus tuned, hence his "Well-tempered Clavier."

Dr. Barnes does me too much honor in speaking of his "respect for scholarship, erudition and research." No such attributes are required to fasten upon

Dr. Oscar E. Schminke



DR. OSCAR E. SCHMINKE'S MASS, "O Cor Jesu Amantissime," composed two years ago, will be performed the first week in May at a concert of the Mount Vernon, N. Y., Oratorio Society, directed by John D. Chequer, at the Community Church of Mount Vernon. This composition has been very favorably received. It is still in manuscript.

outstanding incidents in the history of the organ. It is but necessary to be able to read in order to write. The scholarly contributions of such specialists as Degering on the primitive organ, of Fellerer on the relationship of the organ to contemporary organ music, of Mahrenholz on organ registers, of Flade on Silbermann, of Klotz on the history of organ registration, and finally of Rupp, who reviews the whole history of the organ in a single volume, bring all the information to our very doors. To the sedulous labors of such men our admiration is due. Certainly no writer on organ history can afford to ignore them.

Another correspondent, in the March issue of The Diapason, cites Audsley to the effect that "the first metal stops to which the principle was applied (that is, the principle which obtains in the flute harmonique) were constructed by Cavallé-Coll." The gentleman evidently did not read my February article; certainly he did not trace my references to Praetorius, although he states that they "are correct." I emphasized the fact that Praetorius speaks of both the wood and metal harmonic flute in his "Syntagma," and that in his "Theatrum Instrumentorum" the illustration is of the 4-ft. metal harmonic flute. Therewith the objection advanced by the writer falls of its own weight.

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## Dinner for Dr. Heinroth.

Dr. Charles Heinroth was guest of honor at a dinner given by the headquarters council at the Beethoven Association club-rooms, New York, Thursday evening, April 21. Dr. Heinroth has long been connected with the N. A. O. and it was fitting that the New York council should welcome him back to the city in which he was born.

Harold V. Milligan introduced the speakers—Dr. J. Christopher Marks, friend and colleague of the guest for many years; Dr. Fred B. Robinson, president of the College of the City of New York, where Dr. Heinroth is to carry on the program of music, and Dr. Heinroth. Dr. Marks recalled several incidents in his early acquaintance with Dr. Heinroth and expressed his joy over his friend's return. Dr. Robinson outlined the plan for musical education at the City College, which is not primarily a music school, but includes in its curriculum ample courses in music. During Dr. Robinson's presidency three symphonic orchestras and a military band have been organized at the college. Dr. Heinroth therefore goes to an institution which is alive to the importance of music.

Mr. Milligan, who has been in close touch with musical education in America through the National Music League, emphasized the fact that the development of a musical public has not kept pace with the production of professional musicians. A great part of Dr. Heinroth's work at the college, through his recitals and classes in musical appreciation, will be the education of a discriminating public.

Dr. Heinroth's series of recitals in Pittsburgh attracted an average audience of 1,012 per recital over a period of twenty-five years. He planned these programs for the general public, and his aim was to provide in each program something for every type of listener.

## Monmouth Chapter Hears Noble.

Music-lovers of Monmouth county had a real treat the evening of April 7, when Dr. T. Tertius Noble, organist of St. Thomas', New York, gave the opening recital on the rebuilt organ at St. George's-on-the-River, at Rumson, assisted by Edward J. O'Brien, Red Bank's brilliant young tenor. The organist and choir director of the church is J. Stanley Farrar, president of the Monmouth chapter of the N. A. O. The organ has a new console with three manuals, including an excellent harp. It was rebuilt under the direction of Gustav Döhring, Eastern representative of Hillgreen, Lane & Co., of Alliance, Ohio, and was completed in time for the Easter services.

Following the recital, a reception was tendered Dr. Noble at the Rumson Country Club, for which invitations were issued. The Monmouth chapter members were special guests at both the recital and the reception.

Dr. Noble's program was: Overture in C minor and major, Thomas Adams; Air and Variations, Rea; Fugue in E flat ("St. Ann"). Bach; Prelude to "Lohengrin," Wagner; Toccatina for Flute, Yon; Toccata and Fugue in F minor, Noble; "Chant Triste," Bonnet; "Suite Arabesque," Holloway.

HELEN E. ANTONIDES, Secretary.

## Evening with French Composers.

One of the outstanding meetings of the Central New Jersey chapter was held April 4 in St. Paul's M. E. Church, Trenton. The following program of French compositions was presented:

Allegro from Symphony 5, Widor (Mrs. Fred Burgner, St. Paul's M. E. Church); Cantabile, Clement Loret (Miss Margaret Hartman, Trenton); Finale from Symphony 1, Vierne (Miss Dorothy Ashton, Hightstown); songs, "Ouvre Tes Yeux Bleus," Massenet, and "Je Suis Titania" from "Mignon," Thomas (Miss Margaret Hartman, accompanied on the piano by Mrs. Wilfred Andrews, organist of Central Baptist Church); "Piece Heroique," Franck (Mrs. Norman Hartman, Har Sinai Temple).

We were honored by the presence of our first chapter president, Norman Landis, organist of the Presbyterian Church of Flemington, who gave an interesting talk on the French composers, supplementing it with two organ selections—Berceuse, Vierne, and "Caprice Heroique," Bonnet.

In the business session that followed the nominating and auditing committees were named in view of the annual election which occurs in May.

NITA B. SEXTON, Secretary.

## Baltimore Music Week Plans.

The Baltimore chapter at its monthly meeting April 13, held at the parish-house of the First Unitarian Church, devoted the entire period to the completion of plans for the observance of music week. The plans for the national music week festival from May 3 to 6 are under the auspices of the chapter and the Chesapeake chapter of the A. G. O. Those cooperating in the festival are the Treble Clef, under the direction of J. Herbert Austin; the male chorus under the direction of John Eltermann, dean of the Chesapeake chapter, A. G. O.; Western High School glee club, directed by Mrs. Lucile Tingle Masson; the All-City High School Orchestra and the Baltimore Music Club. Two additional features will be an organ recital by Virgil Fox and the presentation of Gounod's "Mors et Vita" by a chorus of massed choirs under the direction of Frederick L. Erickson.

At the Peabody Conservatory of Music, March 31, under the auspices of the Baltimore chapter, N. A. O., and the Chesapeake chapter, A. G. O., a recital was given by Andrew Tietjen, assistant organist of St. Thomas' Church, New York City.

## Two Miami Chapter Events.

Two important events have taken place in the Miami chapter in April. The first was a dinner given by our president, Mrs. Florence Ames Austin, on the 12th in honor of Charles A. Stebbins, the well-known American composer and organist, who, like every person of any prominence in this country, comes to visit this beautiful city at some time or other. All the members of the chapter were present and not only enjoyed the excellent fare provided by the hostess, but also the entertainment which had been arranged, and which, of course, consisted largely of musical numbers.

On the 18th a recital was given at the Scottish Rite Temple by Mrs. Herbert S. Sawyer, one of our members, assisted by Mrs. L. Van der Locht, soprano. Mrs. Sawyer's numbers were as follows: Prelude and Fugue in E minor, Bach; Chorale, Bach; Andante Cantabile, Tschaiikowsky; "In the Night," Torjussen; "Vision," Torjussen, and the Prelude from the Third Sonata by Guilman. Mrs. Van der Locht sang four songs, accompanied by C. T. Ferry, her fine voice being heard to advantage in the "Invocation to Eros" by Kursteiner. There was a good attendance, as this recital was open to the public as well as to our own members and friends.

## Miss Huss Plays at Lancaster.

Lancaster chapter presented one of its members, Mildred Huss, organist of the Covenant United Brethren Church, in a recital, assisted by Karl Aument, tenor, on the occasion of its regular meeting Sunday afternoon, April 3. The program follows: "Marche

Russe," Schminke; Chorale Prelude on "Valet will ich dir geben," Teschner; Concert Fugue in G major, Krebs; tenor solo, "Lord, Vouchsafe Thy Loving Kindness," from "Stabat Mater," Rossini; Scherzo from Fifth Symphony, Vierne; "Cristo Trionfante," Yon; "Wind in the Pine Trees," Clokey; tenor solos, "Be Thou at Peace," Bach, and "Open the Gates of the Temple," Knapp; "The Ride of the Valkyries," Wagner.

## Pottsville, Pa., Chapter.

A program of piano and organ duets was presented to the chapter on Feb. 1 in the Second Presbyterian Church by Mrs. William P. Strauch, organist of the church; Miss Marie Kantner and Lewis H. Dietrich. Following the recital Mrs. Strauch conducted an interesting discussion on hymn playing.

"Resurrection," by Manney, was sung by the choir of the Second Presbyterian Church, Pottsville, on Easter Sunday. The same choir sang Stainer's "Crucifixion" during Passion Week. Mrs. William P. Strauch directed both performances. The young people's choir of St. John's Reformed Church, Schuylkill Haven, gave the cantata "Eternal Life" by Holton on Easter Sunday night under the direction of Miss Marie Kantner. Maunders' "Olivet to Calvary" was presented by the choir of the Methodist Episcopal Church, Pottsville, of which Harold May is organist and choirmaster. The choir of the First Evangelical Church, Pottsville, Lewis H. Dietrich, organist and director, sang Holton's "Life Eternal."

LEWIS H. DIETRICH, Secretary.

## Williamsport, Pa., Chapter.

The Williamsport chapter has been holding an interesting series of meetings this winter. At each meeting a special phase of the church service is discussed and musical material is submitted for that section of the service. Thus far three interesting forums have been held, the first devoted to invocations and responses and opening anthems; the second dealing with offertories and offertory responses; the third with hymn-anthems and postludes. The next meeting will include a discussion of hymnology, with an exchange of ideas as to various methods of playing and singing hymns.

Each member of the chapter has given his or her ideas about the various parts of the service and has submitted interesting choir and organ music as illustrations. A real interest has been aroused in the meetings in this way, and has proved a change from the usual musical program.

HAROLD A. RICHEY, President.

## Reading Chapter.

The Reading chapter has been active in presenting public programs this season. Jan. 28 a Matthews night was held, at which time Dr. Harry Alexander Matthews, composer, organist and director of Philadelphia, was assisted by a choir made up of Reading soloists, in St. Paul's Memorial Reformed Church. Miss Emilie M. Strause, organist. The choir rendered the sacred cantata "The Conversion" and the choral ballad "The Slave's Dream," directed by the composer. The choir was assisted by Mrs. Frances Hildebrand, harpist; Mrs. Rachel M. Large, pianist; Miss Emilie M. Strause, organist, and J. William Moyer, organist. Two of Dr. Matthews' organ numbers were played—"Communion," by Myron R. Moyer, organist of the First Reformed Church, and "Paeon" by Earl W. Rollman of St. Stephen's Reformed Church.

The forty-seventh public program of the Reading chapter was presented Sunday, April 3, at 9 p. m. in St. John's German Lutheran Church, with Harold E. Bright in charge. The program was very well arranged and was beautifully rendered. Mr. Bright, organist of the church, was assisted by his choir and a string quintet composed of Roy B. Nagle, first violin; Fred Cardin, sec-

ond violin; George Kurtz, viola; John Fegley, cello, and William Harner, bass, assisted by Mr. Bright at the organ. The program is as follows: String quintet, Nocturne from "Petite Suite," Borodin; "Reve d'Enfant," Kopyloff; anthem, "Cast Thy Burden on the Lord," from "Elijah," Mendelssohn (choir of St. John's Lutheran Church); quintet and organ, Canonetta, Cui; "Petite Valse," Karganoff; soprano solo, "Alleluia," Connor-Morris (Miss Dorothy Mauger); organ, Symphonic Poem, Liszt (Harold E. Bright); German anthem, "Gloria," Mozart; quintet and organ, "Music of the Spheres," Rubinstein; "The Mill," Raff.

Next month the recital will be held on the first Sunday of music week, May 1, at the First Baptist Church, with J. William Moyer, president, in charge.

IVA A. SPACHT,  
Recording Secretary.

## Worcester Chapter.

The March meeting of the Worcester chapter was held March 21 at the First Swedish Baptist Church. The program was under the direction of Miss Linnea Hokansen, organist of the church. Assisting the choir were John Hermann Loud, organist of Park Street Church, Boston; Mrs. Helen Y. Gibson, contralto, and Miss Kane, violinist. The program was most enjoyable. At the close refreshments were served by the Choir Club.

The April meeting was held April 13 at the Leicester Federated Church, of which W. Barker Leland is the organist. Thirty-five members attended a supper served by the ladies of the church and enjoyed the program played by W. Barker Leland, organist; Daniel Sylvester, violinist; Mrs. W. B. Leland, soprano, and Mrs. Claire Kane Prouty, contralto. Rabbi Levi Olan gave a spirited address on "The Faith of an Untired Liberal."

FANNY A. HAIR, Secretary.

## Springfield, Ill., Chapter.

A beautiful evensong service was held April 10 in St. Paul's Episcopal Church for the Springfield chapter and those who attended it are indebted to the Rev. Edward Houghton, rector at St. Paul's; Miss Ethel Bryant, the organist, and the boy choir under the direction of Miss Helen Nettleton. The Rev. Mr. Houghton gave a brief, instructive and interesting talk on the history of the ritual of the Episcopal Church, and explained the meaning of the parts of the mass. Following this the choir gave a beautiful rendition of parts of a mass by Tours. Miss Bryant played as the prelude the Fantasia on "Duke Street" by Kinder.

MRS. BERTHA M. PABST, Secretary.

## Quincy, Ill., Chapter.

"Early Church Music" was the topic developed by J. Max Kruwel at the meeting of the Quincy chapter April 18 in the studio of Salem Evangelical Church, with Mr. Kruwel as host. The subject was interestingly presented. Mr. Kruwel said that harmony, apart from unison singing, did not exist until the establishment of the Christian Church.

Additional features of the evening included a discussion of plans for music week. A discussion of church music by American composers was conducted.

The next meeting will be held Monday evening, May 2, with a topic to be discussed by Miss Ruth Brown.

Miss Ruth Brown assisted the Presbyterian Players in a splendid program Easter afternoon, with appropriate organ numbers, at the First Presbyterian Church.

## Meeting Held at Dubuque.

The Clayton and Dubuque county chapter of the N. A. O. met Tuesday night, April 19, at the beautiful chapel of Wartburg Seminary, Dubuque. A number of organists from Dubuque, Guttenberg and Garnaville, as well as students of the seminary, were present.

The meeting was opened with a brief address of welcome by Professor Emil H. Rausch, D. D., LL. D., president of the seminary. Miss Martha Zehetner thereupon read a paper on "Building Up a Program," which was enjoyed by all. Dwight Phelps gave an interesting description of the organ installed by M. P. Möller in the new Masonic Temple, Dubuque. A brief discussion followed both addresses. In conclusion the Rev. Gerhard Bunge played the following selections on the seminary organ, a ten-stop Bennett instrument: Chorale Prelude, "Christ unser Herr zum Jordan kam"; Improvisations on "Deck Thyself, My Soul, with Gladness," and "Out of the Depths I Cry to Thee," Karg-Elert, and "A Vesper Prayer," Roland Diggle.

It was decided to have the next meeting during June in Clayton county. Features are to be an outing at McGregor Heights, an inspection tour of local organs, and a program at St. Peter's Church, Garnaville.

#### Kentucky Chapter.

Questions on singing, choir and organ accompaniment were the subjects for the April meeting, conducted by Mrs. Arthur H. Almstedt, organist and choir director of the Highland Presbyterian Church.

"The Holy City," by Gaul, was rendered by the choir of the Fourth Avenue Methodist Church, Louisville, Easter Sunday night, under the direction of Farris A. Wilson, organist and choirmaster.

#### Choral Service at Hartford.

The annual choral service of the Connecticut council was given at St. Joseph's Cathedral before a large audience. There was a chorus of fifty voices from the paid choirs of Hartford and the cathedral choir rendered effective aid in the presentation of a liturgical service. This was the fourth service of this kind sponsored by the Hartford chapter. The fifteen-minute organ program was given by Professor Daltry of Wesleyan University. He is a brilliant organist, as made evident by the

splendid demonstration on the fine four-manual organ. The processional hymn was "How Lovely Is Thy Dwelling." The service was played by Mrs. Josephine Kendrick and Professor O. W. De Vaux, organist of St. Joseph's Cathedral. The first number, "Gallia," by Gounod, was splendidly given. The chorus again sang under Edward F. Laubin's leadership the "Eia Mater" from "Stabat Mater." The offertory was "The Bells of St. Anne de Beaupre," Russell, played by Gordon Stearns. The postlude, "Dona Nobis," from the Sixteenth Mass, was played by Walter Dawley.

The program was in charge of Clifton C. Brainerd, president of the council, and Albert Stanley Usher, chairman of the program committee.

On April 29 a choral evensong was given by the combined choirs of St. James' Church, Danbury (S. H. Kreuzburg, choirmaster) and St. John's Church, Hartford (C. H. Waters, choirmaster), at the Danbury church.

LUDELLA CLARK KNOX, Secretary.

#### Death of Mother of R. L. McAll.

Mrs. Robert McAll, mother of Reginald L. McAll, the New York organist and hymnologist, and former president of the National Association of Organists, died at Toronto, Ont., April 13, at the age of 87 years. Mrs. McAll had been a piano pupil of Sir John Goss. For twenty-five years she was active in the musical life of Toronto and a short time before her death still played the works of Beethoven, her favorite composer. For fifty years Mrs. McAll had been an ardent supporter of the McAll Mission in France, founded by her husband's cousin, Dr. Robert Whitaker McAll of Paris. She was a daughter of the late Robert Lonsdale of Macclesfield, England. Mrs. McAll was honorary president of the Canadian McAll Association. Four sons survive—Henry Wardlaw McAll, engineer, with whom she lived in Toronto; Dr. P. Lonsdale McAll of Chefoo University, China; Edward S. McAll, consulting engineer of Syracuse, N. Y., and Reginald L. McAll.

#### PHILADELPHIA NEWS - NOTES

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., April 22.—William T. Davies, who has officiated at the organ of Trinity, Oxford, for ten years, has resigned to accept the post of organist and choirmaster at the Church of the Nativity, Rockledge. Miss Anna M. Funke, assistant organist, succeeds Mr. Davies.

On April 19 at Grace Church, Mount Airy, several pupils of Newell Robinson gave an organ recital, followed by an address on "The Heritage of the Church Organist," by the Rev. H. B. Satcher.

The engagement of Alexander McCurdy, organist of the Second Presbyterian Church, and Miss Flora B. Greenwood is announced. Miss Greenwood is a harpist in the Philadelphia Orchestra.

The first appearance of the Gulf Refining Company chorus took place in the ball-room of the Bellevue-Stratford on April 21 under the leadership of Howard C. Eagin, vice-president of the Organ Club of Camden. The chorus numbers about fifty, all employees of the company.

Mendelssohn's "St. Paul" was presented in Zion German Lutheran Church April 14 with Frederick C. Rauser conducting. The chorus is composed of members of numerous church choirs of the city. Members of the Philadelphia Orchestra provided the accompaniment.

The offering of the Choral Society of Philadelphia April 25 is Mendelssohn's "Elijah." Dr. H. G. Thunder conducted a chorus of about 150, with Miss Myrtle C. Eaver as accompanist. The auditorium of Drexel Institute was used.

A new cantata, "When God Laughed," by T. Carl Whitmer, was presented at the Philadelphia Chamber Sinfonietta concert April 27. The cho-

ral parts were sung by the *a cappella* choir. Mr. Whitmer was a member of the A. O. P. C. many years ago and enjoys the distinction of playing an all-Widow recital for the first time in Philadelphia, in one of the A. O. P. C. series.

#### DePauw Choir Heard in Chicago.

The DePauw University choir, an organization which has been doing work of the highest type at home and throughout Indiana, visited Chicago April 10 and one of its appearances was at Rockefeller Chapel of the University of Chicago, where the Indiana singers took part in the vesper service. R. G. McCutchan is the director and Van Denman Thompson the organist. In addition to the choral numbers there were the following organ solos by Professor Thompson: Canon in B minor, Schumann; "Corrente e Siciliano," Karg-Elert; Intermezzo, d'Antalfy; Toccata, "Thou Art the Rock," Mulet. One of the choir selections was Professor Thompson's anthem, "Show Me Thy Way, O Lord." Both ancient and modern works were sung by the choir and a special feature was a beautifully-done group of "camp meeting songs," popular a generation and longer ago in rural Indiana. The DePauw singers were on their annual spring tour and made stops at Anderson, Muncie and Indiana Harbor, Ind., and had four appearances in Chicago—Sunday noon over WLS, Sunday afternoon at the university, Sunday evening at Orchestra Hall for the meeting of the Sunday Evening Club, and Monday night at the Knickerbocker Club for the annual DePauw Alumni Association banquet.

#### Jack McL. Klein Appointed.

Jack McLaughlin Klein has been appointed organist and choirmaster of the Jerusalem Lutheran Church at Schwenksville, Pa. Mr. Klein has been one of John H. Duddy, Jr.'s, assistants at the Memorial Church of the Holy Cross in Reading, Pa., a position he has held for some time. He contemplates giving recitals in his new field.

## 29 RANKS WITH HARP AND CHIMES!

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## Easter Retrospect; Conservatism Rules in 1932 Selections

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

The lists show that America enjoyed a Victorian Easter in at least one respect. Again and again I came upon such of the better anthems of that period as Martin's "As It Began to Dawn" and such of the poorer ones as Stainer's "They Have Taken Away" and "Awake, Thou That Sleepest," Vincent's "As It Began to Dawn," Gauntlet's "Jesus Lives," Barnby's "Awake Up, My Glory," and the abomination of desolation, Granier's "Hosannah." I can understand why many superannuated gentlemen should still be living in that musical era; all of us who are 40 have sung or played those anthems and may have enjoyed them when we were musically so immature as to enjoy also Caleb Simper. But I hope that the programs of that sort are not an omen that we are homeward bound to the Good Queen, and I feel particularly sorrowful that a year which produced so many excellent new numbers for Easter should have been the one chosen for this regression. Of course, money was scarce; probably the majority of American choirs have not bought a single new carol or anthem this calendar year. But why begin at the bottom of the barrel in reviving old music?

There were bright spots, of course, even though the new numbers were almost completely ignored. It is a sign of our health that the Dickinson carols are in almost universal use. The most popular of these seems to have been the Spanish one, "In Joseph's Lovely Garden" (Gray), which was used by Mr. Gallup in Grand Rapids, Dr. Whitehead in Montreal, Mr. Jacobs in Worcester, Mr. Milligan and a host of others in New York—and so through an interminable list. Another great favorite was the Dickinson-Reimann "By Early Morning Light" (Gray), sung by the choirs of Mr. Torovsky in Washington, Mr. Erickson in Baltimore, Mr. Brainerd in Hartford, Dr. Noble and Miss Sackett in New York, and many others. The Dickinson-Norwegian carol, "This Glad Easter Day" (Gray) was on the program of K. W. Smith in New York and others—it is a favorite of my own. The Dickinson-Reimann "Joyous Easter Song" (Gray) was used by S. L. Elmer of Brooklyn, who also used the lovely Dickinson-Joseph carol "The Soul's Rejoicing" (Gray). The Dickinson-Liszt "Easter Song of the Angels" (Gray), a big number, was sung by Mr. and Mrs. Miranda's choir at Beloit College. Dr. Dickinson's own gorgeous anthem—perhaps his finest composition—"White Lilies of the Lord" (Gray), was, as usual, a favorite among the better choirs, including Hamlin Hunt's at Minneapolis and G. C. Ringgenberg's at St. Louis.

Other favorite carols were those edited by Harvey Gaul, including the "Three Men Trudging" (Ditson), sung by Mr. Nixdorf's choir in Lancaster and many others. The Gaul-Koplyoff "Alleluia, Christ Is Risen" (Ditson) was sung by Mr. Scholin in St. Louis and Bethuel Gross in Gary, Ind. Mr. Erickson of Baltimore used the Gaul-Koplyoff "Russian Priest's Blessing" (Ditson). Other numbers by Gaul will be noted a little later.

Dr. Horatio Parker's Easter anthems are still widely used. "Light's Glittering Morn" (G. Schirmer) was the favorite, occurring on the programs of some of our leading organists such as Dr. D. McK. Williams, Ernest Mitchell, R. T. Percy and Frank Wright of New York. "Behold, Ye Despisers" (Gray) was also used, as well as parts of the "Hora Novissima" (Gray), which, by the way, may now be obtained in separate editions as anthems.

A number of choirmasters used Christiansen's "Beautiful Saviour"; R. W. Hays of Muskegon, for example. J. H. Duddy of Reading used the same composer's "Praise to the Lord." Another American composer who was well represented was Macfarlane, whose "Christ Our Passover" (G. Schirmer) was used all over the country—by Mr. Steuterman in Memphis, T. Beach and Dr. Richards in New York, R. H. Brigham in Rockford, A. W. Cooper in Pittsfield, and many

others. Macfarlane's "Jesus Lives" was used by Mr. Hunt and Mr. Duddy. Of the settings of the old Easter hymn "O Filii et Filiae" the most popular is still "O Sons and Daughters" (Gray) by Mark Andrews, used by Mr. de Tar and several other New York organists.

Of the modern English composers, two were well represented. For years a favorite accompanied anthem has been Bairstow's "The Promise Which Was Made" (Novello); in New York alone this year I noted this fine work on the programs of Messrs. Porter, Mitchell, Friedell, Calloway and Lefevre. Emory Gallup used Bairstow's "Sing Ye to the Lord" (Novello) in Grand Rapids, and Mr. de Tar used the new Bairstow number, "The Day Draws On" (Oxford Press). The other English composer whom I mentioned a moment ago is Dr. Thiman, whose "O Christ, the Heavens' Eternal King" (Novello) is one new anthem much appreciated; it was used, for instance, by Messrs. Bruening, C. Campbell and A. R. Loew in New York, and by Mr. Erickson in Baltimore.

Speaking of English composers, the late Dr. West's setting of "Light's Glittering Morn" (Novello) is still popular among good choirs; witness, Dr. Candlyn of Albany, Mr. Ringgenberg of St. Louis and others. West's "Most Glorious Lord of Life" (Novello), with the splendid text by Edmund Spenser, appears on the lists of W. M. Hawkins of New York and Frank Wright of Brooklyn; and West's "Unto the Paschal Victim" (Novello) was used by Messrs. Rocke and Bland of New York.

J. S. Matthews continues to make Easter joyful with his fine anthems. Mr. Rocke used "On Wings of Living Light" (Gray), and S. C. Marshall of Houghton, Mich., used "The Third Day" (Gray). Mr. Matthews' son-in-law, E. S. Barnes, contributed his lovely "Easter Ode" (G. Schirmer)—one of the finest of American anthems in lyrical vein—to the program of R. W. Hays of Muskegon and others. Dr. H. A. Matthews' new arrangement of the middle section of "Finlandia" as an anthem entitled "O Morn of Beauty" (Ditson) was enjoyed by Mrs. R. D. Garver of St. Louis and Mr. Stocke of St. Louis.

I am sorry to say that I had only one program listing the McKinney mystery, "The Three Marys" (J. Fischer), which I have commended with enthusiasm; it was performed by Mr. Jacobs of Worcester, Mass. Another American composer, Mr. Day, was represented by his "The Risen Christ" (White-Smith) on the list of Mr. Brigham of Rockford.

One newcomer from the older school is Lotti's "Joy Fills the Morning" (Gray), which Messrs. Harrat, Porter and K. W. Smith of New York used. The delightful old Pluddeman melody for Easter appears on the programs of Mrs. K. E. Fox of New York.

At least two of our cathedral organists—Mr. Mackinnon of Laramie and Mr. Coke-Jephcott of New York—used the favorite Festival Service in E flat by Eyre (Novello) which has long been a favorite for this season. A number of organists used Parker's greatest service, the one in E (Novello). I noticed that Dr. Noble used his own very bright and beautiful morning canticles in D (Gray). Beethoven's "Alleluia" from the "Mound of Olives" (Gray) always appears on many lists at Easter. Dr. Williams of New York and Mr. Gallup of Grand Rapids featured it.

For organ music the old favorites appeared: Johnston's "Resurrection Morn" (J. Fischer) and Ravanello's "Christus Resurrexit" (J. Fischer) are well in the lead. I noticed that the Ravanello work is known by our Canadian brethren; F. T. Egner of London, Ont., for instance, used it. In return, we used the "Easter Prelude" (Oxford Press) of Dr. Egerton, now of Wells College, but formerly of Canada. Dr. Yon's "Cristo Trionfante" (J. Fischer) is well up in that remarkable list of popular favorites published by J. Fischer; R. K. Williams of Jersey City, P. G. Hanft of Monrovia, Cal., and C. F. Read of Rome, N. Y., are a few of many who enjoyed the resonant triumph of that psalm.

Speaking of psalms, Carl Mueller's "Pean of Easter" (White-Smith) is giving a hard run for the lead; Harry

Isabel H. Mitchem



SINCE ITS ORGANIZATION ten years ago the boy choir of St. Paul's Episcopal Church, Marshalltown, Iowa, has had as its organist Miss Isabel H. Mitchem. As a lifelong member of the church she has given numerous recitals there, besides serving as accompanist for the choir for many years. Special programs for the Christmas and Easter seasons each year have been featured, culminating with the recent Lenten cantata, "Olivet to Calvary," by Maunder, given on Palm Sunday and repeated by special request on Good Friday. The latter service was broadcast for the first time over the local station, KFJB. Other cantatas sung include "Penitence, Pardon and Peace," by Maunder, given during the Lenten season of 1931, and "The Coming of the King," by Buck, presented at Christmas time in 1927.

The vested choir, averaging twenty-four members, composed of eighteen boys and six men, established in 1922 by the late Ralph Pike, organizer and first director, has been kept intact under the direction of Miss Carolyn Greife, now Mrs. Roy Milam, of Windsor, Mo., for four years, and for shorter periods by Mrs. Leland Argall, now of Rochelle, Ill., and Mrs. Charles A. Myers, the present director.

Gilbert of New York was one of about twenty organists whom I noted as using this well-built prelude on Easter melodies.

Mr. Bruening of New York wrote me to say something for Dr. Candlyn's Toccata on "Neander" (Schmidt), which he thinks is neglected. Its qualities are known at least as far as Michigan, where S. C. Marshall uses the piece.

The splendid Gregorian Finale of the First Symphony of Barnes (G. Schirmer) evidently is regarded by others beside myself as an admirable work, and it is easier than the Widor and Malingreau symphonies for Easter, which are little more beautiful—if at all. That is a real American song of praise, and it stands up well. And there are two or three fine Easter pieces by Harvey Gaul (J. Fischer) which our organists don't forget.

There is space for a few programs in detail, and I shall begin with that of Miss Marion Clayton, whose taste assures us that she will carry on a tradition of fine music in the church so long and so beautifully served by Dr. John H. Brewer:

Lafayette Avenue Presbyterian, Brooklyn (M. J. Clayton).  
Anthem, "Light's Glittering Morn," West.  
Organ, "Easter Morning," Gaul.

Carol, "This Glad Easter Day," Dickinson-Norwegian.  
Anthem, "The Promise Which Was Made," Bairstow.  
Anthem, "The Lark at Sunrise," Gaul (arr.).  
Tenor, "Easter Hymn," Bantock-Old German.  
Carol, "Easter Carol of the Trees," Gaul-Russian.  
Anthem, "Today Is Christ Risen," Gallus-Handl.  
Organ, Toccata on "Neander," Candlyn.  
Summerfield Methodist, Port Chester, N. Y. (Anne W. Merritt).  
Anthem, "O Saviour Sweet," Dickinson-Bach.  
Anthem, "The Soul's Rejoicing," Dickinson-Joseph.  
Anthem, "A Russian Easter Alleluia," Gaul.  
Carol, "Flowery Easter," Donostia.  
Carol, "This Glad Easter Day," Dickinson-Norwegian.  
Carol-Anthem, "Three Lilies," Gaul-Breton.  
Anthem, "Mary Magdalene," Brahms.  
Carol, "In Joseph's Lovely Garden," Dickinson-Spanish.  
Anthem, "Alleluia, Christ Is Risen," Koplyoff.  
Organ pieces by Ravanello, Yon, Mueller; four choirs.

First Presbyterian, Wilkes-Barre (E. D. Clark).  
Organ, "Symphonie Romane," Widor.  
Carol, "By Early Morning Light," Dickinson-Traditional.  
Carol, "In Joseph's Lovely Garden," Dickinson-Spanish.  
Anthem, "Beautiful Saviour," Christiansen.  
Carol, "This Glad Easter Day," Dickinson-Norwegian.  
Organ, Toccata on a Gregorian Theme, Barnes.  
Easter organ recital; numbers by Bach, Franck and Dupre.

Church of the Covenant, Cleveland (Charles A. Rebstock).  
Organ, "Easter Morning on Mount Roubdoux," Gaul.  
Violin, harp, organ, "Romance," H. A. Matthews.  
Chorale, "Russian Easter Alleluia," Gaul.  
Carol-Anthem, "Spring Bursts Today," Shaw.  
Anthem, "Light's Glittering Morn," Parker.  
Organ, "Easter Morning with the Moravians," Gaul.  
Carol, "The Lark at Sunrise," Gaul-Russian.  
Anthem, "On Wings of Living Light," J. S. Matthews.  
Carol, "Three Lilies," Gaul.  
Carol, "Russian Easter Priest's Blessing," Gaul-Koplyoff.  
Postlude, "Grand Choeur" in A, Kinder.  
Yorkminster Baptist, Toronto (D'Alton MacLaughlin).

Introit, "Hail, Festival Day," Vaughan Williams.  
Anthem, "The Risen Lord," Sowerby.  
Carol, "This Glad Easter Day," Dickinson-Norwegian.  
Anthem, "Now If Christ Be Preached," J. H. Rogers.  
Anthem, "Now Late on the Sabbath," Coleridge-Taylor.  
Organ, "King All Glorious," Karg-Elert.  
Organ, Easter Prelude, Egerton.  
Organ, "Easter," Gaul.  
Carol, "The Three Lilies," Gaul-Breton.  
Anthem, "Hymn Exultant," Clokey.  
Carol, "In Joseph's Lovely Garden," Dickinson-Spanish.  
Anthem, "Sing Ye to the Lord," Lloyd.  
Organ, "Song of Triumph," West.

First Presbyterian, Yonkers (E. Tutchings).  
Anthem, "Hail, Dear Conqueror," James. (Only appearance I noted of a great anthem.)  
Carol, "In Joseph's Lovely Garden," Dickinson-Spanish.  
Anthem, "Light's Glittering Morn," Parker.  
Carol, "Three Holy Women," Gaul-Normandy.  
Anthem, "There Stood Three Marys," H. A. Matthews.  
Jamesburg Presbyterian, Jamesburg, N. J. (R. E. Marryott).  
Carol, "O Sons and Daughters," traditional.

Chorale, "Praise Be to God," Vulpius.  
Anthem, "Christ the Lord Is Risen," Thiman.  
Anthem, "Into the Woods," Voris.  
Spiritual, "Don't You Weep No More," Dett.  
Carol, "O Joyful Sound," Schlieder.  
Anthem, "Praise Ye the Name," Tschalkowsky.  
(Jamesburg Festival Choir took part.)

Brick Presbyterian, New York (C. Dickinson).  
Violin, cello, harp, organ, "Exaltation," Dickinson.  
Anthem, "An Easter Alleluia," Vulpius.  
Anthem, "Hallelujah," Beethoven.  
Motet, "Joy Fills the Morning," Lotti.  
Carol, "The Soul at Heaven's Gate," eighteenth century.  
Organ, Postlude on Ancient Easter Hymn, Lutkin.  
Anthem, "Now Christ Is Risen," Volckmar-Leisinger.



Carol, "When the Dawn," Dickinson-traditional.

Carol, "Now Is Our Last Dread Enemy," Joseph.

Offertory, "Easter Song of Angels," Liszt.

Carol, "In Joseph's Lovely Garden," Spanish.

Instruments, "Reverie," Dickinson.

There weren't many cantatas sung this time. Dr. George B. Nevin heard his new cantata, "The Angel of the Dawn" (Ditson), sung in his own church at Easton, Pa., and it is safe to say that he heard the most popular new Easter cantata. He is 73 years old this month, and it must give all his thousands of admirers great happiness to observe how his composition keeps on with ever-renewed vigor and beauty. One selection of the cantata, by the way, called "O Saving Victim" (Ditson), makes an easy and melodious and effective communion anthem which the publishers have been well advised to bring out separately.

It is an odd year when "The Paschal Victor" (Gray) by J. S. Matthews is not sung in New York; perhaps it was, and I did not receive word. And the excellent "Life Everlasting" (G. Schirmer) by Dr. H. A. Matthews was listed only once in the metropolis, sung by a wonderful group of soloists (Rogers, Baker, Murphy and Webb) at St. Paul's Meth-dist Church.

#### Suggestions.

Very briefly let me mention a few things so fine that you should not wait another month before hearing about them. In the first place, there is a perfectly delightful little organ piece by J. S. Matthews—his best, I think, in several ways—called "Cotswold Air" (Schmidt). If we appreciate a lovely tune, exquisitely and simply arranged, this will become as well known as Percy Grainger's best. It will make any lover of melody your debtor; everybody buy it—it lists at only 50 cents.

The best recent solo is "Let Us Arise and Watch" (Presser) by Edward Shippen Barnes, for moderately high voice, with a noble text from the Breviary, translated by Caswell. This is a perfect morning solo, particularly for a saint's day. And for an easy and lovely anthem for a saint's day, try Thimian's "Let Saints on Earth" (Novello).

In the Oxford Press' series of "Modern Anthems" there are two wonderfully fine new issues, not at all difficult. One is by Baird, based on an old Irish hymn-tune and called "The King of Love"—the tune is named in "Songs of Praise." I believe, "St. Columba," though we in this country know an inferior tune by that name. This is for any type of choir, with sections that may be taken by soprano and bass soloists. The melody is pure and elevated, the organ part a joy. I have played this over and over to myself.

The other anthem of the pair is an arrangement by Bullock of the first strain of Song 46 by O. Gibbons, the text by P. Fletcher, the anthem called "Drop, Drop, Slow Tears." This is a short, easy, exquisite number for Lent or general penitential use.

In the Oxford Press' "Tudor Church Music" there is now one issue which combines the "Hide Not Thy Face" and the "Call to Remembrance" of Farrant, who died in 1580. I dare say that this is the most accurate edition printed, and the price of the two noble anthems—not difficult ones—is listed at 16 cents.

Dr. Whitehead has a fine anthem on "When Morning Gilds the Skies," founded on a tune from the Geneva Psalter of 1551, which I have seen before with the name "O Seigneur." I notice that Dr. Whitehead attributes this manly melody to Bourgeois, who edited the earlier edition of the Psalter in 1543 and who is often given credit for the melody which we call "Old Hundredth." Anyway, this is an excellent accompanied anthem, which will sound grand with a chorus, and it need not be a highly trained chorus. The publishers are the Year Book Press in England, whose American agents are C. C. Birchard & Co. This is a specially fine praise anthem. My only fear is that Barnby's "Laudes Domini"—which I regard as his best tune—has pre-empted these words.

For a choir of adult men there is a resonant unison setting in F of the Te Deum, by Noble (Schmidt), written

### E. Power Biggs, Who Gives New York Recital



E. POWER BIGGS, a distinguished English organist and product of the Royal Academy in London, now living in Newport, R. I., gave a recital which attracted most favorable attention at Wanamaker's in New York March 31, playing the following program: Concerto No. 2, B flat, Handel; Chorale Prelude from Cantata No. 147, Bach; Introduction and Fugue from Sonata in C minor, Reubke; First Movement from Sonata in G major,

Elgar; Fantaisie in E flat, Saint-Saens; Air and Variations from Symphony in D major, Haydn; "The Reed-Grown Waters" from "Pastels from Lake Constance," Karg-Elert; Ballet from "Petite Suite," Debussy; Variations from Fifth Symphony, Widor; Finale from Third Symphony, Vienne.

Mr. Biggs was recalled several times by an enthusiastic audience.

On April 3 Mr. Biggs appeared at Princeton University with the same success.

for the dedication of the new chapel at Trinity College in Connecticut, and soon to be heard, I prophesy, on nearly every campus in America. This is what we have wanted for years—an easy and really fine setting of the canticle of praise, with occasional division into two parts to keep the basses from splitting their lean throats, and with an organ part that is a symphony in itself. No choir of men should hesitate a day in ordering this.

#### NEWS OF MONTH IN BUFFALO

BY HELEN G. TOWNSEND.

Buffalo, N. Y., April 21.—The April meeting of the Buffalo chapter, A. G. O., was held at the First Presbyterian Church Monday evening, April 4. Dinner was served and was followed by a very interesting program. Mrs. Charles J. North, one of the oldest members of the First Presbyterian Church, gave a clever and humorous talk on "Buffalo a Hundred Years Ago," dwelling particularly on the church music and musicians. She showed a model of the first organ installed in First Church. Fourteen members of the First Church choir sang the following Easter music: "Praise to Our God," Vulpinus; "Carol of Little Russia," Harvey Gaul; "There Is a Breath of Lilies in the Air," Amberson, and "Alleluia" (soprano solo), Mozart. William J. Gomph, organist and director of the Lafayette Presbyterian Church, gave a talk on choir training, emphasizing the need for better enunciation, and also gave a demonstration, presenting a new anthem to a choir in which he used the Guild members as the choir.

The choirs of the Lafayette Avenue Presbyterian Church and the Kenmore Methodist Episcopal Church recently united to present programs at both churches. Mrs. Helen Maxwell and William J. Gomph were the directors. Music by Mendelssohn, Massenet, Henschel, Parker, Burleigh, Dvorak and Gounod were included in the program. In Lafayette Church the program opened with the organ prelude, "Grand

Chorus," by Guilman, while in the Kenmore Church Bach's Fantasia and Fugue in G minor was played.

A cantata, "The Man of Nazareth," and a special program of anthems was presented in the Lutheran Church of the Atonement by the Bollinger chorus, under the direction of Edward D. Bollinger. Miss Mae Goehler was the organist.

DeWitt C. Garretson, organist and choirmaster of St. Paul's Cathedral, continues his broadcasting three times weekly from station WBen. Three of his recent programs, one of which included his own arrangement for the organ of Godard's "Pan" Pastorale, included these selections: Canzonetta, Godard; "Chanson Triste," Tschai-kowsky; Melody, Tschai-kowsky; "Cornelius March," Mendelssohn; Prelude in B minor, Bach; "Peer Gynt" Suite, Grieg; "Pan" Pastorale, Godard (arranged by DeWitt C. Garretson); "Marche Triomphale," Lemmens; Gavotte, Barcarolle and Andante Grazioso, Dethier; Nocturne, Ferrari; "Marche Villicciari," Fumagalli.

#### HUGO GOODWIN TO RESCUE

Plays Program at St. Paul for Fair-cloUGH, Who Is Taken Ill.

Hugo Goodwin, organist of St. Paul's Episcopal Church, Minneapolis, and former municipal organist of St. Paul, gave the recital March 23 at the Church of St. John the Evangelist in St. Paul with which the Schubert Club's associate section closed its season. Mr. Goodwin appeared on only two hours' notice, substituting for George H. Fair-cloUGH, who was prevented by illness from playing, and presented the entire program as announced.

The organ numbers were the Vivaldi-Bach Concerto in G; "Soeur Monique," Couperin; the Bach Toccata, Adagio and Fugue in C; Karg-Elert's "Harmonies du Soir"; the Bonnet "Romance sans Paroles"; the Cesar Franck A minor Chorale; George Fair-cloUGH's "A Song of Happiness," and a "Grand Choeur" by Roland Diggle.

### Los Angeles Organ Built by Skinner Is Opened by Barnes

By ROLAND DIGGLE, MUS. D.

Los Angeles, Cal., April 14.—A well-filled church greeted William H. Barnes of Chicago when he gave the dedicatory recital on the new Aeolian-Skinner organ in the First Congregational Church Sunday evening, April 3. The new instrument is a typical Skinner and Mr. Barnes held to a conservative specification. The acoustics of the building are excellent and the organ sounds lovely in the softer registers and impressive and churchly in the ensemble. A chorus mixture on the swell comes through in great style and, all told, the Aeolian-Skinner Company, the church and Mr. Barnes are to be congratulated.

Among the numbers that struck me as being especially effective I would mention the "Grand Choeur Dialogue" of Gigout, the Rogers Scherzo, which sounded delightful; Bach's Toccata and Fugue in D minor and the "Lohengrin" Prelude, which proved one of the high lights of the program. It was a sensible thing for Mr. Barnes to break the program and give the audience an interesting talk on the modern organ, showing some of the different pipes used in its makeup.

A well-attended meeting of the Guild was held at St. Stephen's Church in Hollywood April 4. After the nominating committee had made a report Edwin H. Lemare, the distinguished organist and composer, now living in Hollywood, read an interesting paper based on an article written by himself for The Diapason. Later in the evening the meeting adjourned to the First Congregational Church, where William H. Barnes played some of the numbers he had played at the recital the preceding evening.

I was asked by a music committee to recommend an organist for one of the larger churches here during the last week. The salary offered was \$35 a month. When I found out that they were paying an amateur stick wagger \$125 I said [deleted by censor]. While the whole business is disgusting, the worst feature is that these persons will not have a good organist if they can possibly help it. All they want is someone to play a simple accompaniment and make a noise as the congregation leaves the church.

The combined choirs of Pomona College and the First Congregational Church gave a good performance of Joseph W. Clokey's cantata "And We Beheld His Glory" at the First Congregational Church the early part of the month. This is the third performance in Los Angeles and the work grows on one with each hearing. I am sorry that Thomas W. Pollock, who presided at the new Skinner organ, was not allowed to do more with the splendid organ part that Mr. Clokey has supplied. To my mind the organ accompaniment is 50 per cent of the work. The performance of the work at Immanuel Presbyterian Church was by far the best from this point of view.

James H. Shearer, organist and choirmaster of the First Presbyterian Church of Pasadena, gave a splendid recital on the new Casavant organ in the Presbyterian Church at Ojai.

During their stay here Dr. and Mrs. William H. Barnes spent two days in Redlands with Arthur W. Poister and played a program of piano and organ works for the college students. They were also at Santa Barbara, where Mr. Poister gave a recital in the Baptist Church.

The choir of the First M. E. Church of Kewanee, Ill., Hugh C. Price, director and organist, gave a fine rendition of Gaul's "Holy City" on Easter Sunday. This choir of forty-eight voices has the reputation of being one of the leading choirs of the state. Mr. Price has been the organist for nineteen years. Mr. Price will be heard in an organ recital at St. John's English Lutheran Church, Peru, Ill., May 15.

# Exterior of the New Chapel

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|---|--|---------------------------------------|--|--|-------|
| 32' Violone                             | 16' Contra Geigen                              | 16' Contra Dulciana                   | 8' Diapason  | 32' Wood Open . . . . .                  | 12    |
| 16' Diapason                            | 16' Double Melodia                             | 16' Lieblich Gedeckt                  | 8' Major Flute                                     | 32' Soubasse . . . . .                   | 12    |
| 16' Bourdon                             | 8' Diapason                                    | 8' Diapason                           | 8' Gamba   | 32' Violone (Gt)                         |       |
| 10 2/3' Double Quint                    | 8' Geigen                                      | 8' Viola                              | 8' Gamba Celeste                                   | 21 1/3' Double Quint                     | 12    |
| 8' Diapason I                           | 8' Salicional                                  | 8' Dulcet 2R                          | 4' Octave  | 16' Open Wood . . . . .                  | 32    |
| 8' Diapason II                          | 8' Voix Celeste                                | 8' Erzähler                           | 4' Orchestral Flute                                | 16' Metal Diapason . . .                 | 32    |
| 8' Diapason III                         | 8' Claribel Flute                              | 8' Erzähler Celeste                   | 8' French Horn                                     | 16' Contre Basse . . . . .               | 32    |
| 8' Viola                                | 8' Flute à Cheminée                            | 8' Concert Flute                      | 8' English Horn                                    | 16' Bourdon . . . . .                    | 32    |
| 8' Gemshorn                             | 8' Melodia                                     | 8' Lieblich Gedeckt                   | Grande Fourniture 7R<br>12, 15, 17, 19, 22, 26, 29 | 16' Violone (Gt)                         |       |
| 8' Flute Harmonique                     | 8' Flute Celeste                               | 4' Octave                             | 16' Posaune  | 16' Geigen (Sw)                          |       |
| 8' Stopped Diapason                     | 8' Aeoline                                     | 4' Viola                              | 8' Tuba  | 16' Dulciana (Ch)                        |       |
| 5 1/3' Quint                            | 8' Unda Maris                                  | 4' Lieblich Flöte                     | 5 1/3' Quint Horn                                  | 16' Lieblich Bourdon (Ch)                |       |
| 4' Octave                               | 5 1/3' Quint Flöte                             | 2 2/3' Nazard                         | 4' Tuba Clarion Tremulant                          | 10 2/3' Quint . . . . .                  | 32    |
| 4' Principal                            | 4' Octave                                      | 2' Flautina                           | 4' Tuba Clarion Tremulant                          | 8' Octave (Contre Basse) . . . . .       | 12    |
| 4' Flute Couverte                       | 4' Viola                                       | 1 3/5' Tierce                         | Unenclosed   | 8' Principal . . . . .                   | 32    |
| 3 1/5' Grosse Tierce                    | 4' Flute Triangulaire                          | 1 1/3' Larigot                        | 8' Trumpet-en-Chamade                              | 8' Cello (Gt)                            |       |
| 2 2/3' Octave Quint                     | 2 2/3' Nazard                                  | 1' Piccolo                            | 4' Clarion-en-Chamade                              | 8' Open Flute . . . . .                  | 32    |
| 2 2/7' Grosse Septieme                  | 2' Octavin                                     | Sesquialtera 5R<br>12, 15, 17, 19, 22 |  | 8' Octave Geigen (Sw)                    |       |
| 2' Super Octave                         | Mixture 4R<br>12, 15, 19, 22                   | 16' Contra Fagotto                    |  | 8' Lieblich Gedeckt (Ch)                 |       |
| 2' Fifteenth                            | Plein Jeu 8R<br>12, 15, 19, 22, 26, 29, 33, 36 | 8' Trompette                          |  | 6 2/5' Tierce . . . . .                  | 32    |
| Harmonics 6R<br>12, 15, 17, 19, b21, 22 | 16' Double Trumpet                             | 8' Corno-di-Bassetto                  |  | 5 1/3' Octave Quint . . .                | 12    |
| Fourniture 5R<br>19, 22, 24, 26, 29     | 8' French Trumpet                              | 8' Corno d'Amore                      |  | 4' Super Octave . . . . .                | 32    |
| 16' Double Trumpet                      | 8' Cornopean                                   | 4' Clarion Tremulant                  |  | 4' Flute . . . . .                       | 12    |
| 8' Tromba                               | 8' Oboe  |                                       |  | 4' Lieblich Flöte (Ch)                   |       |
| 8' Trumpet                              | 8' Vox Humana                                  |                                       |  | 2' Waldflöte . . . . .                   | 32    |
| 4' Clarion                              | 4' Clarion Tremulant                           |                                       |  | Harmonics 5R<br>15, 17, 19, b21, 22, 160 | 160   |

\*Expressive.

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CHICAGO, MAY 1, 1932.

### EDDY RECALLS THE PAST

Out of the rich fund of his experiences during a rarely long and eventful musical career Clarence Eddy is giving the readers of The Diapason some unusually interesting reminiscences. In the first installment, published last month, he told of his early training and of the time he spent as a student in Germany, where he had the opportunity to give a recital in the presence of the emperor of Germany. This month he revives memories of the early days of organ playing in Chicago, which are interesting alike to those who lived in that period and to the younger persons who seldom have the opportunity to hear of organ history forty to sixty years ago. August Haupt, Franz Liszt, Gustav Merkel, William T. Best, Alexander Guilmant, Eugene Gigout, Charles M. Widor, Gabriel Pierne, Jules Massenet, Camille Saint-Saens—these are some of the names of men distinguished in Europe who came into his life and all of whom except Widor Mr. Eddy has survived. In Chicago he brings up memories of Dudley Buck, Harrison M. Wild, Peter C. Lutkin (the last two among his distinguished pupils), and of the late Clayton F. Summy, and he recalls such churches as the old First Congregational, at Washington Boulevard and Ann Street, and the old First Presbyterian, at Indiana Avenue and Twenty-first Street—churches which were justly proud of their excellent music for many years, but whose edifices have long since made way for industry, and the place whereof knows them no more.

For many years Clarence Eddy was the acknowledged king of the organists in Chicago and throughout the country. It is doubtful if any man of the past or of today ever has opened as many organs as did he during his career. Over a long period he no doubt did more than any other man to promote the cause of organ music in America. It is therefore a great privilege to be able to have from the pen of this venerable giant, now 81 years old, these articles which direct our attention to a time in which the organ recital was rated as a musical treat.

### PEDALBOARD STANDARDS

Through an article in The Diapason March 1 we have been brought face to face with a very strange mystery—the fact that we have no accepted standard pedalboard and that standards which at one time were prepared and officially adopted apparently are lost, strayed or stolen. To Dr. Percy B. Eversden of St. Louis is due full credit for undertaking a research which has brought him to the point where he finds three questions confronting all who are interested in correct organ construction. These questions are: Are there today standard pedalboard measurements? If so, what are they? And where are they? As set forth by Dr. Eversden, a questionnaire submitted by him to

fifteen of the leading organ builders showed surprisingly wide variations in the measurements used. Noone, it appears, can give us the standards adopted some years ago by the American Guild of Organists. In this connection the office of The Diapason can testify that from time to time inquiries for these measurements have been received from builders and others. These inquiries have always been referred to headquarters of the A. G. O. But A. G. O. headquarters does not possess the desired data and therefore cannot furnish them. So every builder comes as near as he can to making his pedalboards according to what he considers the correct design, and as a consequence we find a variety which provides altogether too much spice in the life of the recital organist.

For years we have struggled with widely different console arrangements, so that hardly any two organs are alike. Fortunately the length, width, etc., of the manual keys are uniform. Yet it is obvious that pedal keys and pedalboards should be just as uniform. In the case of stops and their layout the differing tastes of organists are almost altogether to blame for the diversity of design. In the case of the pedals it seems to be purely a matter of general neglect. As William H. Barnes and Wallace W. Kimball have pointed out in their communications on the subject, the organ builders without doubt are unanimously ready to adopt any standard design on which the organists can agree; the conclusion therefore is plain: The suggestion made in a letter in this issue by Melchiorre Mauro-Cottone should be adopted without delay and a committee should be appointed to take up the entire subject and prepare measurements to take the place of those which seem to have been kidnapped or *spurio versenkt*.

German organists and organ experts are exhibiting a marked interest in the technical side of organ development and the latest indication of their striving for progress is the formation of an association for the scientific study of organ building. This new organization, formed, it is announced, by a number of men "deeply interested in the technical, scientific and artistic side of organ building," has chosen as its presiding officer Professor Johannes Biehle, counselor of organ and bell construction of the ministry of science, art and public education in Berlin. Smaller affiliated groups in all parts of Germany are to be organized in the effort to "consider questions of organ construction, to investigate advanced ideas," etc.

Here is a good one from Los Angeles told by *The Pacific Coast Musician* about our distinguished friend Ernest Douglas: Mr. Douglas is instructing a bright young native Japanese in the art of organ playing. The student's stay in America, however, is nearing its legal termination and he applied for an extension of residence that he might complete his studies here. As a good and logical reason must be given, and vouched for by someone of responsibility, Mr. Douglas signed the statement that it would require another year of organ study for the young man to complete his pedal technique. The official reply was that the reason was not satisfactory, as it required no particular skill to "pump the organ" with the feet.

There is a form of "free improvisation"—that seems to fit it as well as anything—concerning organs which came into being with the motion-picture theater, and seems to have died down in this country with the advance of the talking picture. It brought into being the "largest organ in the world," an instrument which through a form of omnipresence created by enterprising theater managers was able to stand simultaneously in nearly any "movie" palace from Hank's Corners to Broadway. Evidently our interesting if not accurate theater organ historians have moved to England, for *Musical Opinion* reproduces from the *Film Weekly* a few phrases from an impassioned description of the latest world's largest. Under the heading "Secrets of the Cinema Organ" *Musical Opinion* quotes: "As many as 550 men take a hand in building a super-cinema organ . . . the power of the largest pipes is almost unbelievable

. . . building constructors have to make allowances for it . . . if all the diapasons of one of these giant organs were played 'all out,' people a mile away would hear it . . . the organ at the Albert Hall has 111 stops; the organ at the ——— has 235."

Hurrah! Also Eureka! Gone are the days of hard work. We now have something simpler even than becoming an accomplished pianist in five lessons by mail. According to newspaper accounts a man at Grand Rapids, Mich., has invented a way of playing the largest organ by means of an accordion through the use of his electrical device. It is not even necessary to have an expensive accordion, the story says by way of additional comfort. After twenty-five years of experimenting the inventor, a man of 70 years, has perfected his contraption so that "now a few evenings at home practicing an accordion will enable the novice to play any piano or pipe organ in the world without years of training on these respective instruments." We are indeed living in a marvelous mechanical age.

### Mr. Federlein Writes on Couplers.

New York, April 13, 1932.—Dear Mr. Gruenstein: Concerning the arrangement of couplers as discussed by Mr. Kimball in the March Diapason and by Mr. Holtkamp in the April issue, as Mr. Kimball's article covers very little other than the theories of various groups of organists, I plan to deal mostly with Mr. Holtkamp's ideas. To Mr. Kimball, however, the credit is due for bringing up the matter. Before proceeding further I would discuss his third point—that of placing intra-manual couplers among the drawknobs. I am sure he is mistaken when he says some players object to this. If every angle of the situation is carefully studied, there is bound to be a heavy majority against such a plan. Suppose swell to swell 16 ft. and 4 ft. were set up on swell piston 7, plus all swell stops. Playing on the great, with swell coupled at 8 ft. only, then a transfer to the swell manual, and what happens? It will be necessary to cancel two drawknobs before the transfer is made, and here we run across that bugaboo "to remember." Countless other instances can be cited and in the last analysis it would mean an endless re-setting of combination pistons through the master button.

In my last paragraph I propose what I believe to be the best solution, leaving all couplers in their generally accepted position above the uppermost manual.

Now for Mr. Holtkamp: The very heading of his article is startling and reactionary, to say the least. There can never be too many couplers. An organ without either an echo or floating division should have as a minimum of couplers: Two-manual, thirteen; three-manual, twenty-five; four-manual, thirty-six. Let Mr. Holtkamp figure out for himself what they are.

All couplers should be tilting tablets of a size slightly smaller than now generally used, placed in one row above the upper manual, or, if too many, a second and shorter row containing the union off, echo or floating tablets. As to position or order, one thinks first of union, or 8 ft. To place a 16-ft. and 4-ft. on either side of an 8-ft. adds greatly to the confusion mentioned by Mr. Holtkamp, except on a two-manual, where will be found but one 8-ft. manual coupler. Such placement also means a straddling of the 16-ft. and 4-ft. in order to reach the 8-ft., and often two or more motions. Likewise a straddling of the 8-ft. to bring on the 16-ft. and 4-ft. The argument that all three can be brought on with one motion if set together is good in theory, but poor in practice, when one considers how infrequently this is desired against other combinations of couplers.

To go on to the order of couplers, I have yet to find an improvement over the one which provides left to right the pedal 8-ft. and 4-ft., manual 8-ft., then all 16-ft. and 4-ft. in pairs. The order of placement is open to opinion. In the 8-ft. division we can unanimously agree that swell to great shall be first, but who can declare with authority which shall come second? On this point we will always be disagreed; ditto for the octave couplers.

My organ at Temple Emanu-El (104

## That Distant Past as It Is Recorded in The Diapason Files

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

The Church of St. Francis de Sales, on Ninety-sixth Street, New York City, placed an order for a three-manual organ, designed by E. J. Biedermann, who had recently celebrated his fiftieth anniversary as a church organist. The new organ was No. 1000 from the Estey factory.

H. Hall & Co. of West Haven, Conn. (now the Hall Organ Company), purchased a site for a new factory. The plans provided for a building 150 by 40 feet.

The nominating committee of the American Guild of Organists presented its ticket, headed by Frank Wright for warden, with Dr. William C. Carl as sub-warden and Gottfried H. Federlein as secretary.

Dr. Gerrit Smith gave the twenty-fifth recital of the fifth series arranged by the Guild at St. Luke's Church, New York, April 4.

Warden Frank Wright of the American Guild of Organists completed fifteen years as organist and choir-master of Grace Church, Brooklyn, N. Y., May 1.

Dr. Frank Sill Rogers celebrated his twentieth anniversary at St. Peter's Church, Albany, N. Y.

The Austin Organ Company was commissioned to build a large four-manual for Calvary Presbyterian Church, Cleveland.

TEN YEARS AGO, ACCORDING to the issue of The Diapason of May 1, 1922—

Gottfried H. Federlein, warden of the American Guild of Organists, met President Harding at the White House and outlined to him the objects and aims of the Guild.

Ralph Kinder, organist of Holy Trinity Church, Philadelphia, received a purse of \$1,500 from friends in the church in recognition of his untiring devotion to the music at Holy Trinity.

Grace Episcopal Church, Oak Park, Ill., ordered a large four-manual organ, to be built by Casavant Freres.

Alfred E. Whitehead, Mus. B., A. R. C. O., was appointed organist and choir-master of Christ Church Cathedral, Montreal.

The Skinner Organ Company received an order to build a four-manual instrument for the New Central Presbyterian Church at Montclair, N. J.

stops) contains forty-six couplers in two rows, the lower row of thirty-six being in the order mentioned above, with two dividing spaces. Convenience is the keynote of the console and the ultimate results were obtained from the study of full-sized blueprints in several arrangements, before the console was born. Nor is the music rack high, considering the second coupler row. This organ has been played by many organists and generally declared the last word in comfort and adaptability. The finest organ builders in the country have consistently followed this scheme.

In the last analysis couplers to the limit are an education in themselves, whether used or abused. He who complains of too many "contraptions" only acknowledges his inferiority. When more organists develop a sense of touch and position, plus an impressionistic mind, less will be heard of "line of vision."

My last paragraph, to which I have referred: I have on my organ a group of adjustable pistons placed to the left of the swell pistons controlling all couplers. It is not saying too much when I emphatically state that this group of pistons is immeasurably more valuable to me than any other group of pistons. Here is the solution of coupler control without destroying manual set-up, and those to whom "line of vision" is necessary will bless the wise organ builder who in future will not build an organ minus separate piston control for couplers.

Yours very truly,  
GOTTFRIED H. FEDERLEIN.

**The Free Lance**

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

It seems that organ recitalists must now play from memory if their work is to receive serious consideration. A good many years ago you may remember that Clarence Eddy, who was in many respects our greatest American organist, debated with a number of other players the advisability of memorizing organ music; something—and with a fair show of logic—may be said against it. But see what has happened; the young organ recitalists all play without their notes.

Another angle on memorizing comes to my notice in an item from the *Musical Courier* stating that a certain pianist has "broadcast" 160 pieces from memory; "broadcast," mind you. When we see a pianist play a long, interminable concerto we wonder at his memory and the wonder passes over into an impression of power and mental or musical grip. Well, if you don't see the performer, where resides the advantage of the playing without the notes? The advantage must reside purely in the apparent spontaneity of the playing. A dreadful thought occurs to me: Let us imagine four eminent conductors screened from their audiences, although visible, as usual, to their men. Would our sapient critics and our emotional listeners be able to distinguish the transcendently excellent T—i from the elegant K—y; or the inimitable, super-capricious and surpassingly whimsical S—y from the always satisfactory S—k? Box-office receipts disguise humbug.

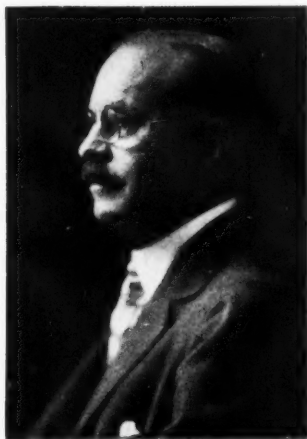
Standardization in music seems to me a most serious evil. Take the organ programs of many of the first-class recitalists: Bach, Widor, Cesar Franck—that's all. It can't be that all our good men are in love with Bach, Widor and Cesar Franck; they are accepting a standard. Well, isn't it a good standard? Why, then, the fuss over it? There are several ways of looking at the matter. For example: The best is the enemy of the good; we need the good just as much, though not in the same way, as we need the best. Standards tend to destroy individuality by substituting loyalty to a school or to a person for the steady, clear-eyed search for that which is good irrespective of schools, movements, or exterior standards.

As often as you can do so eat with other musicians. Many a professional rival or competitor has turned out to be a nice fellow when you broke bread with him. Somehow, one can't sit at the same table with a man of his own profession without gaining a clearer idea of his good qualities. A lunch club is a humanizing proposition.

Two thoughts have been in my mind this last month while working on the program of the A. G. O. convention to be held in Boston. (1) Our organ playing standards have mended a good deal these last twenty-five years; we are all agreed on that. Let us suppose a competition between twenty-five selected American, French and English organists, seventy-five men in all. Where would the Americans be placed? (2) How long will it be before the R. C. O. of England will exchange degrees, degree for degree, with the A. G. O.? No. 1 interests me mightily; but No. 2 disturbs my equanimity!

We old fogies who get disgruntled at the ultra-modern stuff of Toch, Hindemith, Schoenberg *et al.* and who make faces whenever our memories unfortunately recall an agonizing and excessively tiresome listening to one of our "promising young American" composers' experiments, need not feel so badly about it all. The world will move along just the same whether we rebel at new fashions or unthinkingly swallow them. I must point out, though, that it is only the thin, top layer of music's structure that knows about the modernistic ructions going on beneath. This impressed me very strongly last

Dr. Charles E. Clemens



ANNOUNCEMENT WAS MADE on the folder of the Church of the Covenant at Cleveland, Ohio, April 3 that "in affectionate appreciation of Dr. Charles E. Clemens' conduct of our ministry of music during two full decades, there was presented to him on Easter Eve a wooden plaque bearing the following wording on sunken gilt letters: 'A relic retrieved from the original organ console, the Church of the Covenant, Cleveland, opened April 2, 1911, closed April 5, 1931, by Charles E. Clemens, Mus. D., beloved master of sacred music.'"

January when examining about 125 young people from 14 to 18 years old in a large New England city; there were pianists, violinists, in fact, players of all the more common orchestral instruments. Hardly a piece of music more modern than Debussy's "Clair de Lune" was played, and the majority of the offerings were Bach, Mendelssohn, Schumann, Chopin and Beethoven. In other words, the excessively harsh and grating noises of the futurists have not been heard by the innocent general practitioner in music.

When I began organ lessons the three-manual was the standard of greatness; the four-manual was awesomely spoken of almost as one would refer to the Eleusinian Mysteries; the good old two-manual was human nature's daily food. Now the four-manual has come into its own, every church must have one, and the organist who does not possess one makes timorous apologies to his professional friends as he ushers them into his organ loft. I know of cases where it seemed to me nothing was gained in distributing a basically small organ over four manuals; but many men, many minds.

They tell many stories of the German conductor, Kl—r, who worked with the New York Philharmonic a few years ago. He stopped the orchestra in rehearsal, addressed the first oboe of the time and said: "My dear Pauschenheimer, your F sharp is the most beautiful F sharp I have ever heard in Europe or America; it is priceless. But, my dear Pauschenheimer, here we want F natural. Some other time we will have the lovely F sharp." On another occasion the soloist was steadily off pitch. Everybody was agog, wondering what Kl—r would do. Silence! With a most seraphic smile, with his softest, sweetest voice he said: "Madame, will you kindly give us your A?"

**Möller Organ for H. S. Schweitzer.**  
St. Thomas' Reformed congregation of Reading, Pa., Dr. L. M. Erdman, pastor, has made a contract with M. P. Möller for a three-manual instrument. It will have various degrees of wind pressure for the different families of stops, such as the diapason and reed sections. H. S. Schweitzer, F. A. G. O., a postgraduate of the Guilman Organ School, New York, and formerly organist of Christ English Lutheran Church, Brooklyn, N. Y., is the organist and choirmaster of St. Thomas'.

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## Programs of Organ Recitals of the Month

**Walter Wild, Brooklyn, N. Y.**—Mr. Wild, organist of the Clinton Avenue Congregational Church of Brooklyn, played the recitals at Carnegie Music Hall in Pittsburgh March 26 and 27. His programs were made up as follows:

March 26—Overture to the Occasional Oratorio, Handel; "Ave Maria," Arkadelt; Three Movements from Trio-Sonatas, Bach; Toccata in F, Bach; "Benediction Nuptiale," Dubois; Chorale in A minor, Franck; "Vieille Chanson," d'Evry; Scherzo from Sonata 5, Guilmant.

March 27—Suite in F, Corelli; Andante Cantabile and Scherzo from Symphony 4, Widor; Toccata and Fugue in D minor, Bach; "Legende," Friml; Toccata on "Neander," Candlyn; "Easter on Mount Rubidoux," Gauk; Barcarolle, Bennett; "The Squirrel," Weaver; "Piece Heroique," Franck.

**Albert Riemenschneider, Berea, Ohio.**—In a recital at Baldwin-Wallace College Sunday afternoon, April 3, Mr. Riemenschneider played the following selections: "Comes Autumn Time," Sowerby; Chorale Prelude, "Herzlich dich mich verlangen," Bach; Fugue in G, a la Gigue, Bach; Chorale Prelude, "Liebster Jesu," Bach; Prelude and Fugue in E flat major, Bach; Scherzo from Fourth Symphony, Widor; Andante Cantabile from Fourth Symphony, Widor; Allegro from Sixth Symphony, Widor.

At the convention of the Ohio Music Teachers' Association, held at Cincinnati, Mr. Riemenschneider gave a recital on March 31. The program was presented at the Church of the Covenant and was as follows: "Comes Autumn Time," Sowerby; Scherzo from Sonata in E minor, Rogers; "Erlarme Dich meiner" (Chorale Prelude), Fugue in G, a la Gigue, "Liebster Jesu" (Chorale Prelude) and Prelude and Fugue in E flat major, Bach; Scherzo and Andante Cantabile from Fourth Symphony and Allegro from Sixth Symphony, Widor.

**Erwin N. Muhlenbruch, Indianapolis, Ind.**—Mr. Muhlenbruch, organist and director at the Second Presbyterian Church, with the assistance of his choir of eighteen voices and Carl G. Schmidt, violinist, gave a program of French compositions at a Lenten service recital Sunday evening, March 20. His organ selections included: "Piece Heroique," "Psalm CL" (choir and organ) and Verset in F minor, Cesar Franck; Andante, from "Ten Pieces," Theodore Dubois; "Chants Russes" (violin and organ), Lalo; Scherzo from Fifth Sonata, Guilmant; "Souvenir," Dupre; Toccata, Boehmann.

**Arthur H. Egerton, Aurora, N. Y.**—At a concert by the choir of Wells College April 11 Mr. Egerton played these compositions: Fausa (two-part), Conrad Paumann; Fausa (three-part), Paumann; Prelambulum, from Kieher's "Tabulaturbuch," 1524; Canzona, Gabrieli; Fantasia in Echo Style, Sweelinck; "Capriccio Pastorale," Frescobaldi; "Da Jesus an dem Kreuze Standt" (Chorale Prelude), Scheidt; Ricecare, Froberger; Noel, "Une Vierge Puelle," Le Begue; Prelude, Purcell.

**Charlotte Lockwood, New York City.**—Mrs. Lockwood was guest organist at the University of Michigan March 2 and played a program constituted as follows: "Te Deum," Reger; "Ave Maria," Arkadelt; Chorale Prelude, "Comest Thou now, Jesu, from Heaven to Earth," Bach; Suite, Purcell, "The Soul of the Lake," Karg-Elert; Scherzo (Symphony 5), Vierne; Chorale in A minor, Franck; "Le Coucou," d'Aquin; "Flight of the Bumblebee," Rimsky-Korsakoff; Intermezzo from "Storm King" Symphony, Dickinson; Finale (Symphony 8), Widor.

**Daniel A. Hirschler, Emporia, Kan.**—In a recital Easter Sunday afternoon at the College of Emporia Mr. Hirschler played these works: Festival Toccata, Fletcher; Chorale Prelude, "O Mensch, bewein dein' Suende gross," Bach; Chorale in A minor, Franck; "Benedictus," Reger; "Christus Resurrexit," Ravanello; "Chanson de Pressior," Jacob; Intermezzo, Bonnet; Reverie, Bonnet; "Ariel," Bonnet; Concert Study, Yon.

**Harry B. Jenson, New Haven, Conn.**—In a recital March 27 at the Newberry organ in Woolsey Hall at Yale University Professor Jenson presented these works: Three movements from Eighth Symphony, Widor; Fantasia and Fugue in G minor, Bach; Prelude in B major, Saint-Saens; "Paraphrase-Carillon," from "L'Orgue Mystique," Tournemire; "Ballade," Jenson; "Grand Choeur Dialogue," Gigout.

**Arthur R. Croley, Toledo, Ohio.**—In a recital at the Toledo Museum of Art March 13 Mr. Croley played: "Clair de Lune," Menuet from Fourth Symphony and Finale from First Symphony, Vierne; Concerto in A minor, Grieg; Miss Marian Wood was at the piano for the Grieg concerto.

In a recital March 9 at the First Congregational Church Mr. Croley was assisted by Florence Fisher and Robert Fearing, violinists; Miriam Pifer, violon-

cellist, and Clarence R. Ball, tenor, in the following selections: "Gagliarda," Bernhard Schmid; "Benedictus," Couperin; Prelude, Rameau; Musette, Rameau; "Air Majestueux," Rameau; "Pierce en Taille," Marchand; Dialogue for Trumpet and Flutes, Clerambault; Sonata, Op. 1, No. 5, Corelli (two violins, violoncello and organ); Toccata and Fugue in D minor, Bach; Suite Op. 119 (Sarabande and Finale), Rheinberger (violin, violoncello and organ).

**Thomas Webber, Jr., New Castle, Pa.**—Mr. Webber gave a recital April 4 on the organ built by Hillgreen, Lane & Co. at the Church of the Holy Cross in Pittsburgh. Mr. Webber presented the following list of offerings: Toccata in G, Dubois; Prelude, Clerambault; Toccata, Adagio and Fugue, Bach; Largo, Handel; Scherzo, Dethier; "Rhapsody Catalane," Bonnet; Gavotte, Thomas; "Deep River," arranged by Burleigh; "The Bells of Berghall Church," Sibelius; "The Primitive Organ," Yon; Finale (First Symphony), Vierne.

In a recital April 11 at the First Presbyterian Church of New Castle, of which he is organist and choirmaster, Mr. Webber, with the assistance of the choir, presented this program: Toccata, Dubois; Prelude, Clerambault; Andante Cantabile (First Sonata), James; Gavotte from "Mignon," Thomas; Largo, Handel; Theme and Variations, Thiele; "Landscape in the Mist," Karg-Elert; "Melody for the Bells of Berghall Church," Sibelius; "Pantomime," Jenson; Finale (First Symphony), Vierne.

**Alexander McCurdy, Jr., Philadelphia, Pa.**—In his series of Saturday afternoon recitals at the Second Presbyterian Church in March Mr. McCurdy presented the following offerings:

March 5—Chorale, Bossi; Sketch in D flat, Schumann; Chorale Prelude, "O God, Have Mercy," Bach; "Florentine Chimes," Seth Bingham; violin solo, "Ave Maria," Schubert (Jacques Brodsky); Cantabile from Second Symphony, Vierne; Fugue, Canzone and Epilogue (for organ, violin and chorus of women's voices), Karg-Elert.

March 12—Chorale Prelude on "Dundee," Noble; "Noel," from "Byzantine Sketches," Mulet; Scherzetto from "Twenty-four Pieces in Free Style," Vierne; Chorale Prelude, "Our Father, Thou Art in Heaven," Bach; harp solo, "The Kiebos and Treasures," from "Ah, How Fleeting," Bach (Ammon Berkeholder); Chorale Improvisation, "Oh God, Thou Faithful God," Karg-Elert; "Primavera," from "Florentine Sketches," Bingham; "Paraphrase Carillon," from Suite 35, Tournemire.

March 19—Bourree in D (old style), Wallace A. Sabin; "Romance sans Paroles," Bonnet; Chorale Prelude, "O, How Faithful, Blessed Spirits, Are Ye," Brahms; Scherzo from Second Symphony, Vierne; cantata solo, "God Is My Shepherd," Dvorak (Ruth Gordon); Pastorale, Franck; Chorale Improvisation, "Adorn Thyself, O My Soul," Karg-Elert; Finale from Fifth Symphony, Vierne.

March 26—"Cortège and Litany," Dupre; Chorale Prelude, "O World, I E'en Must Leave Thee," Brahms; Canon in B minor, Schumann; Three Interludes, Dupre; bass solo, "Quia Facit Mihi Mogna," from Magnificat, Bach (John Cosby); "Lied," from "Twenty-four Pieces in Free Style," Vierne; Finale in B flat, Franck.

**E. William Doty, Ann Arbor, Mich.**—Mr. Doty, assistant to Palmer Christian, the University of Michigan organist, gave the following program in a recital at the First Presbyterian Church of Flint, Mich., March 20: Concert Overture in C minor, Hollins; Nocturne, Humphreys; "Romance sans Paroles," Bonnet; Toccata and Fugue in D minor, Bach; Reverie, Dickinson; "Ronde Francaise," Boehmann; "Benediction," Karg-Elert; Finale from Fourth Symphony, Vierne.

**Catharine Morgan, Norristown, Pa.**—Miss Morgan gave a recital at the Haws Avenue Methodist Church April 5, assisted by the men's glee club of the West Chester State Teachers' College. Her organ selections were the following: Finale in B flat major, Franck; Passacaglia and Thema Fugatum in C minor, Bach; Two Chorale Improvisations, "Harmonies du Soir" and "Lauda Sion," Karg-Elert; Toccata, "Ad Regias," Catharine Morgan; "Carillons," Emile Bourdon; "Carillon-Sortie," Mulet; chorus and organ, "Hallelujah," Handel.

**John H. Duddy, Jr., Reading, Pa.**—In his short recitals before the evening service at the Memorial Church of the Holy Cross Mr. Duddy has played: Barcarolle, Shuse; "Anitra's Dance," from "Peer Gynt" Suite, Grieg; Allegretto from Seventh Symphony, Beethoven; March, Preine; Communion in G, Delbruck; Sketch, Schumann; "Song of the Basket Weaver," Russell; March, Rogers; Concert Variations, Bonnet; Air, Spohr.

**Francis W. Proctor, Neenah, Wis.**—In a vesper recital at the First Presbyterian Church Sunday, April 10, Mr. Proctor, as-

sisted by Helen S. Huertl, pianist, presented the following compositions: Piano and organ, "Filerim's Chorus" and "To the Evening Star," Wagner; Chorale in B minor, Franck; Aria from Suite in D and Fugue in E flat ("St. Ann's"), Bach; piano and organ, "Liebestraum," Liszt; "Benedictus," Reger; Cantilena, McKinley; piano and organ, "Concerto Gregoriano" (Introduction and Allegro), Yon.

**Daniel R. Philippi, St. Louis, Mo.**—The organist of Christ Church Cathedral made a trip East in April and was heard in Pittsburgh and New York, in which cities he achieved fame before going to St. Louis. At Carnegie Music Hall in Pittsburgh he gave the recitals April 9 and 10, presenting these programs:

April 9—Overture to the Occasional Oratorio, Handel; Clock Movement, Eleventh Symphony, Haydn; Nocturne in F minor, Chopin; Andante Sostenuto from "Symphonie Gothique," Widor; Passacaglia, Bach; Gavotte from "Iphigenia in Aulis," Gluck-Brahms; Prelude and "Liebestod" from "Tristan," Wagner; Largo in D major, Beethoven; Sonata, "The Ninety-fourth Psalm," Reubke.

April 10—Overture to "Coriolanus," Beethoven; Serenade and "By the Sea," Schubert; Fugue a la Gigue, Bach; Spring Song, Macfarlane; "Marche Slav," Tschai-kowsky; Prelude to "Gloria Domini," Noble; "The Spinner," Raff; "In the Convent," Borodin; Nocturne from "Midsummer Night's Dream," Mendelssohn; Finale, Variations in A flat, Thiele.

Mr. Philippi gave an "hour of organ music" at St. Thomas' Church in New York on the afternoon of April 12.

**James Philip Johnston, F. A. G. O., Dayton, Ohio.**—The following programs have been given in short recitals before the evening service at Westminster Presbyterian Church:

April 10—"Adoratio et Vox Angelica," Dubois; Chorale, Jongen; Moderato Cantabile (Symphony 3), Widor.

April 17—"La Nuit," Karg-Elert; "Song d'Enfant," Bonnet; "Marche Pontificale" (Symphony 1), Widor.

Special musical services conducted by Mr. Johnston since Christmas have included Gaul's "Holy City," assisted by the children's choir, Gounod's "Gallia" and Dubois' "Seven Last Words of Christ," on the evening of Good Friday. Both choirs combined in a service the evening of Easter Sunday, the program drawn from various sources. Mr. Johnston played Hope Leroy Baumgartner's "Idyll" and T. Carl Whitmer's "The Baptism of Jesus" at a program of modern music at the Dayton Art Institute for the Dayton Music Club the afternoon of April 12.

**George H. Fairclough, F. A. G. O., St. Paul, Minn.**—Mr. Fairclough gives a recital every Friday afternoon from 4 to 5 at the University of Minnesota, Minneapolis, where he is assistant professor of music and official organist. The recitals are broadcast over the university's radio station, WLB. Recent programs have been:

April 15—Sonata in D minor, Guilmant; Cantilene in F minor, Wolstenholme; Concerto in D minor (Aria-Allegro), Handel; "When Evening Shadows Gather," Stoughton; Aria for the G string, Bach-Lemare; Spring Song, Hollins; Madrigal, Simonetti; "Springtime," Grieg; "Grand Choeur Militaire," Federlein.

April 22—Prelude, Fugue and Chaconne, Buxtehude; Ballade, Latham True; Choral Fantasia, Diggle; "Spring," Hyde; Caprice, Kinder; Spring Song, Macfarlane; Prelude in B minor, Bach; "Will-o'-the-Wisp," Nevin; "Love's Old Sweet Song," Molloy-Lemare; Finale (Fourth Symphony), Widor.

**Eleanor Stewart Cooper, Philadelphia, Pa.**—Miss Cooper, organist of the Columbia Avenue Methodist Church, gave a recital under the auspices of the American Organ Players' Club at the Church of the New Jerusalem April 25. Her numbers were: Allegro Appassionato (from Fifth Sonata), Guilmant; Chorale Preludes, "I Call to Thee, Lord Jesus Christ" and "Come, Redeemer of Our Race," Bach; Fantasia in G major, Bach; Humoresque, Lemare; Andante Espressivo (from "Sonata Cromatica"), Russell H. Miles; Rhapsody No. 3, on Breton Melodies, Saint-Saens; Prelude and Fugue on B-A-C-H, Liszt.

**Donald C. Gilley, A. A. G. O., Richmond, Ind.**—In his vesper recital at Earlham College April 10 Mr. Gilley played: "A Purcell Suite," Purcell-Fricker; Chorale in B minor, Franck; "Chant de Mai," Jongen; Rhapsody, Cole.

April 17 his offerings were: Chorale, Jongen; "The Walk to Jerusalem," Bach; Fugue in A minor, Bach; "Andante du Quatuor," Debussy; "Japanese Color Prints" ("The Bow Moon," "The Monkey Bridge" and "A Young Girl in the Wind"), Marsh; "May Night," Palmgren; Fifth Symphony (First Movement), Widor.

In a recital the evening of April 17 at St. John's Lutheran Church Mr. Gilley

played: "Water Music," Handel; Chorale Preludes, "A Rose Hursts into Bloom" and "My Inmost Heart Doth Yearn," Brahms; "Piece Heroique," Franck; "Wind in the Pine Trees" and "Canyon Walls," Clokey; Spring Song, Hollins; Toccata from Fifth Symphony, Widor.

**Fred Faassen, Zion, Ill.**—Among Mr. Faassen's recitals at Shiloh Tabernacle, broadcast from station WCBD, have been the following:

April 10—"A Springtime Sketch," Brewer; Bridal Song from Wedding Symphony, Goldmark; "Oh, the Lifting Springtime," Stebbins; Postlude in A, Faulkes; "The Nightingale and the Rose," Saint-Saens; Reverie, Dickinson; Prelude in D, Rogers; Stately March in G, Galbraith; Twilight Reverie, Russell; Intermezzo, Hulst; Sea Sketches, Warner; Evensong, Koutz.

April 17—Folk Tune, Whitlock; Andante Tranquillo, Whitlock; Sortie in F major, Rogers; "Prayer and Cradle Song," Moline; "Ode to the Mountains," Mason; "A Sea Song," MacDowell; Melody ("To a Water Lily"), MacDowell.

**Herbert S. Sammond, New York City.**—Mr. Sammond gave a recital March 18 at the Middle Collegiate Church, on the new Odell organ over which he presides at this historic church. Mr. Sammond played: Prelude and Fugue in D minor, Bach; Andante and Sarabande (arranged by Joseph W. Clokey); Adagio Maestoso (arranged by Joseph W. Clokey); Clerambault; Air from "Water Music," Handel; Gavotte in B flat, Handel; Londonderry Air, Traditional; "Canyon Walls" and "Wind in the Pine Trees" ("Mountain Sketches"), Clokey; "An Indian Legend," Candlyn; Wedding Hymn, Woodman.

**Elliot Baldwin Hunt, Tarrytown, N. Y.**—Mr. Hunt played his sixth monthly recital at Asbury Methodist Church on the evening of Easter Sunday and presented the following program: Aria for G string, Bach; Barcarolle ("Tales of Hoffman"), Offenbach; "In the Cloister," Gustav Lang; "Canzone Amorosa," Ethelbert Nevin; Allegro Maestoso (Sonata No. 4), Guilmant.

**Brayton Stark, Granville, Ohio.**—Mr. Stark, organist of Denison University, gave a recital for the Central Ohio chapter, A. G. O., at Swasey Chapel April 4, playing the following program: Symphony in F sharp minor, Vierne; "Clair de Lune," Karg-Elert; Concerto No. 2 in B flat, Handel; "Chant de Mai," Jongen; Overture to "A Midsummer Night's Dream," Mendelssohn; Toccata in F, Bach.

**Eve Judith Robinson, Wilmington, Del.**—Miss Robinson, organist of the Olivet Presbyterian Church of Wilmington, gave a recital under the auspices of the American Organ Players' Club of Philadelphia at the Church of the New Jerusalem in that city, April 18. Her program consisted of the following compositions: Concert Overture in A, Maitland; Melody in D, Guilmant; Prelude and Fugue in E minor (cathedral), Bach; Pastorale, Wachs; Allegretto from Fourth Sonata, Mendelssohn; Chorale in A minor, Franck; Berceuse, Wolstenholme; "Chinoiserie," Swinense; "Variations de Concert," Bonnet.

**Leslie P. Spelman, Paris, France.**—Mr. Spelman, the American organist, was heard in a recital at the American Church Sunday afternoon, March 20, and played the following program: Chorale Preludes, "We All Believe in One God" and "By the Waters of Babylon," Bach; Twelfth Sonata, Martini; Prelude (transcribed for organ by L. P. Spelman), P. R. Labunski; Prelude and Fuguetta (first addition), Hubert W. Lamb; Third Chorale, Franck.

**Frederick C. Feringer, Seattle, Wash.**—In his Sunday afternoon recitals at the First Presbyterian Church Mr. Feringer has presented these offerings in April:

April 3—"Sonata Tripartite," Gordon Baleh Nevin; Rural Sketches, Nevin; Prologue and "Tumult in the Praetorium," de Malingreau; Largo, Handel; Adagio from "Moonlight" Sonata, Beethoven; "Thistle-down," Loud; "Carillon," Latham True; "Stradella" Overture, von Flotow.

April 24—Sonata No. 1, in F minor, Mendelssohn; Meditation, Cole; Spring Song, Lemare; "The Swan," Stebbins; "To a Wild Rose," MacDowell; Ballade, Latham True; "Ronde des Princesses" (from "L'Oiseau de Feu"), Stravinsky; Bolero, Ravel.

**Edgar R. Danby, Detroit, Mich.**—Mr. Danby, organist of St. Stephen's Episcopal Church at Wyandotte, Mich., gave a recital at St. Paul's Cathedral in Detroit Sunday afternoon, April 10, at which he played: Prelude and Fugue in A minor, Vivace (from Sixth Sonata) and Passacaglia, Bach; Finale from First Symphony, Vierne; Allegro from Sixth Symphony and "Marche Pontificale" (from First Symphony), Widor; "The Tumult in the Praetorium," de Malingreau; Intermezzo from First Symphony, Widor; Finale from "Ave Maris Stella" and Finale from the Magnificat, Dupre.



## Programs of Organ Recitals of the Month

**Stella Price Eisenstein, A. A. G. O., Moberly, Mo.**—Mrs. Eisenstein gave a recital April 18 at the Grand Avenue Temple in Kansas City for the Missouri Federation of Music Clubs, which was holding its fourteenth annual convention. Her selections included: Largo from "Xerxes," Handel-Whitney; Cradle Song, Eisenstein; "The Squirrel," Weaver; Toccata from Suite for Organ, Rogers.

**Alexander Schreiner, Los Angeles, Cal.**—For his fiftieth recital at the University of California, Los Angeles, played at noon April 19. Mr. Schreiner gave the following list of selections: Festival Toccata, Fletcher; Good Friday Music from "Parsifal," Wagner; Air, Bach; Prelude in B major, Dupre; Largo from "New World" Symphony, Dvorak; Fourth "Pomp and Circumstance" Military March, Elgar.

April 22 the program was as follows: Toccata in F, Bach; Overture to "Tannhäuser," Wagner; Reverie, Debussy; "The Little Shepherd," Debussy; "Hunting Song," Mendelssohn; Pedal Study, Yon.

**G. Calvin Ringgenberg, A. A. G. O., St. Louis, Mo.**—In an organ and choral recital at Washington University the afternoon of March 26, in which Mr. Ringgenberg, the university organist, was assisted by the university choir, the organ selections were the following: Chorale in A minor, Franck; Allegro Cantabile, Fifth Symphony, Widor; Fantasia in G minor, Bach; Fantasia in D flat, Saint-Saens; "The Swan," Saint-Saens; March from "Tannhäuser," Wagner.

The Concordia Lyceum presented Mr. Ringgenberg in a recital at the auditorium of Concordia Seminary March 18. He played these numbers: Chorale in A minor, Franck; "All Men Are Mortal," Bach; Andante, Sixth Sonata, Mendelssohn; "Benedictus," Roger; Allegro Cantabile, Widor; "Dreams," Guilmant; "Romance sans Paroles," Bonnet; Concert Variations, Bonnet.

**Benjamin Laughton, Detroit, Mich.**—Despite bad weather, Mr. Laughton was greeted by a well-filled church at a recital he played Sunday evening, April 10, in Epiphany Episcopal church. The recital was followed by the singing of the cantata "Darkness and Dawn," by Beece. The organ selections were: Prelude and Fugue in E minor (Cathedral), Bach; "The Nightingale and the Rose," Saint-Saens; "Dawn," Jenkins; "Will-o'-the-Wisp," Nevin; Sonata 3 (Preludio and Adagio), Guilmant.

**Henry F. Seibert, New York City.**—In his recitals at the Town Hall Friday evenings Mr. Seibert has presented these programs:

March 11—Prelude and Fugue in E minor, Bach; Spring Song, Mendelssohn; Fountain Reverie, Fletcher; "Christus Resurrexit," Ravanello; Andantino in D flat, Lemare; "Finlandia," Sibelius.

March 18—Andante Cantabile, "Tschai-kowsky;" "In Springtime," Kinder; Adagio and Allegro Vivace from First Sonata, Mendelssohn; Chorale Prelude, "O Sacred Head," Bach; "Trümmerei," Schumann; "The Pygmies," Stoughton; Second Pedal Study, Yon.

In a recital at Holy Trinity Lutheran Church Sunday afternoon, May 15, Mr. Seibert's program will be as follows: Chorale Preludes, "If Thou but Suffer God to Guide Thee" and "E'er Yet the Dawn Had Filled the Skies," Bach; First Movement, Sonata in D minor, Pagella; "Christmas in Sicily," Yon; Fountain Reverie, Fletcher; Toccata and Fugue in D minor, Bach; Cantabile, Franck; "Le Cygne," Saint-Saens; "Christus Resurrexit," Ravanello; Caprice, Kinder; Vesper Hymn, Traditional; "Onward, Christian Soldiers," Whitney-Sullivan.

**Robert Berentsen, Rochester, N. Y.**—Mr. Berentsen played the following selections at a short recital Sunday evening, April 17, in the Central Presbyterian Church: Fantasia on "Jerusalem the Golden," Gordon Balch Nevin; "Romance," Wieniawski; "Ronde Francaise," Boellmann; Melody in E flat, Tschai-kowsky; "Marche Solennelle," from Suite in E, Borowski.

**William H. Barnes, Chicago.**—Mr. Barnes, with the co-operation of Edith McMillen Barnes, pianist, and Rollin Pease, baritone, gave a recital for the University of Arizona College of Music in the Masonic Temple March 30. The organ numbers were the following: "Grand Chorus Dialogue," Gigout; "Pantomime," DeFalla; Scherzo (First Sonata), Rogers. Organ and piano numbers were: Variation on a Haydn Theme, Brahms; Andante (Piano Concerto), Grieg; Colonial Song, Grainger; "Le Reveur," A r e r s k y; Intermezzo (Suite), Clokey; "Les Preludes" (Finale), Liszt.

**Sterling Marshall, Houghton, Mich.**—In his Sunday afternoon recitals at Trinity Church Mr. Marshall has played these programs:

March 20—Prelude and Fugue in E minor, Bach; "Lamb of God, Our Saviour," "See the Lord of Life and Light," "Hark! a Voice Saith, 'All Are Mortal'"

and "A Saving Health to Us is Brought," Bach; "The Chapel of San Miguel," Seder; Scherzo, Sonata in D minor, Rogers; "The Fourth Beatitude," Franck-Salter.

Feb. 28—"Fiat Lux," Dubois; "In Paradisum," Dubois; "Legend," Cadman; Musette, Ravanello; Largo ("Xerxes"), Handel; Allegretto, Wolstenholme; Symphony 6 (Allegro), Widor.

**M. Lochner, River Forest, Ill.**—Mr. Lochner gave a recital in April in the Church of the Good Shepherd, Berwyn, Ill., where he had opened the organ a year ago. Following is his program: Toccata and Fugue in D minor, Bach; Adagio and Finale from First Concerto, Handel; "Paeon of Easter," Mueller; Prelude to "O Holy Spirit, Enter In," Weidenhagen; Postlude on "Nicaea," Calver; Andante Cantabile from Fourth Symphony, Widor; Meditation, Sturges; Concert Variations, Bonnet.

**Joseph C. Beebe, New Britain, Conn.**—In his 187th recital at the South Congregational Church April 20 Mr. Beebe presented a program made up as follows: Suite (F major), Corelli; Concerto (D minor), Vivaldi-Bach; Alla Breve (D major), Bach; "O How Blessed, Faithful Spirits" (Chorale Prelude), Brahms; "Angel Scene" ("Hänsel and Gretel"), Humperdinck; Prelude and Fugue on B-A-C-H, Liszt.

**J. Herbert Springer, Hanover, Pa.**—In a Lenten recital at St. Matthew's Lutheran Church March 17 Mr. Springer played: Fantasia on "Herzliebster Jesu," Landmann; Chorale Prelude on "O Welt, ich muss dich lassen," Brahms; "The Sun's Evening," Karg-Elert; Arioso in the Ancient Style, Rogers; Toccata in D minor, Roger; Air from Suite in D, Bach; "In the Church," Novak.

**Elmer A. Tidmarsh, Schenectady, N. Y.**—For his recital at Union College on the afternoon of April 17 Mr. Tidmarsh, director of music at the college, gave a Cesar Franck program, in which he included these works: "Grande Piece Symphonique," Chorale in B minor; "Piece Heroique."

**Walter Buszin, Mankato, Minn.**—In a recital at Bethany Lutheran College Sunday afternoon, April 24, Professor Buszin played: "Praeludium," Brunckhorst; Adagio (from Toccata, Adagio and Fugue in C), Bach; "The Walk to Jerusalem," Bach-Griswold; "Herzlich Lieb hab ich dich, O Herr," Karg-Elert; Variations on "Vater unser im Himmelreich" (Sonata 6), Mendelssohn; Prelude and Fugue in D major, Bach; Gavotte, Beethoven; Canon, Martini; Introduction and Finale (from First Sonata), Guilmant.

**Adelaide M. Lee, F. A. G. O., Tallahassee, Fla.**—In a vesper recital at the Florida State College for Women March 13 Miss Lee presented these offerings: Fantasia and Fugue in G minor, Bach; Three Chorale Preludes, Bach; "Marche Religieuse," Guilmant; Pastorale, Franck; "Benedictus," Karg-Elert; Dutch Lullaby, Dickinson; Andante Cantabile, from String Quartet, Tschai-kowsky; "Carillon," Boellmann.

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

April 3—"A Vos Genoux," Marty; "Fantasia Polonaise," Nowowiejski; Offertoire, Ponridy.

April 10—Fugal Fanfare, Smith; "Ston-de la Melodie Cesse," Marty; "Springtime Mood," Voris.

April 17—Suite in the Ancient Style, Kitson; "Lamentation," Nowowiejski.

April 24—Madrigal, Jawelak; "N o u s Consacrons," Marty; Toccata, Ferrari.

**C. Harold Einicke, Grand Rapids, Mich.**—Mr. Einicke, organist of the Park Congregational Church, visited his former home, Quincy, Ill., in April and gave a recital at his old church, Salem Evangelical, April 6. He played a program made up as follows: Introduction from First Sonata, Guilmant; Three Chorale Preludes, Bach; Fugue in E flat ("St. Ann's"), Bach; "The Chapel of San Miguel," Seder; Gavotte (from Twelfth Sonata), Martini; "Impressione Gothique" (MS), Edmundson (dedicated to Mr. Einicke); "Cortège et Litanie," Dupre; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "A Song of Triumph," Carl Mueller; "The Musical Snuff-box," Liadoff; "A Dream," Bartlett; "Toccata Jubilant," Roland Diggle.

**Charles E. Vogan, Oberlin, Ohio.**—In a recital at Finney Chapel Feb. 29 Mr. Vogan of the class of 1932 at the Oberlin Conservatory of Music played: Passacaglia and Fugue in C minor, Bach; Lento, from Seventh Symphony, Widor; Finale in B flat, Franck; "Legende Symphonique," Intermezzo and Berceuse, Bonnet; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "Comes Autumn Time," Sewerby.

**Lillian Helen Horton, Oberlin, Ohio.**—Miss Horton of the class of 1932 at Oberlin Conservatory played this program at

Finney Memorial Chapel March 28: Toccata, Adagio and Fugue in C major, Bach; "Cortège et Litanie," Dupre; Canon in B minor, Schumann; "The Brook," Dethier; "Chant de May," Jongen; Scherzo in E, Gigout; "Carillon de Westminster," Vierne.

**Dr. Ray Hastings, Los Angeles, Cal.**—Numbers played in the popular programs at the Philharmonic Auditorium by Dr. Hastings include: "Priests' March" from "The Magic Flute," Mozart; Prelude to "Lohengrin," Wagner; "Romance," Tours; Grand Chorus, Sullivan; Humming Chorus from "Madame Butterfly," Puccini; "A Dream" (written for Dr. Hastings), Creature; Intermezzo, "Queen of the West," Ferullo; "A Song of Joy," Berge; Symphonic Prelude, "It Fortifies My Soul" (after the poem by George Meredith), Ross Hastings.

**Stanley E. Saxton, Saratoga Springs, N. Y.**—Mr. Saxton played a program of Easter music in his recital at Skidmore College March 21. His selections included: "Getsemane," Malling; "A Rose Bursts into Bloom," Brahms; "O Man, Bewail Thy Grievous Sin" and "God's Son Triumphs Today," Bach; "Sunrise in Emmaus," Marguerite Maitland; Cantilene from "Symphony Romane," Widor; "Christus Resurrexit," Ravanello.

**Lillian Evans Adams, Indianapolis, Ind.**—Charles F. Hansen presented Miss Adams at McKee Chapel of the Tabernacle Presbyterian Church April 25 in a recital in which she played this program: "Canyon Walls," Clokey; Fantasia and Fugue in G minor, Bach; "Evening Harmonies," Karg-Elert; "The Legend of the Mountain," Karg-Elert; March from "Formosa," Lubin; Adagio in B major, Sixth Symphony, Widor; "Within a Chinese Garden," Stoughton; "Variations de Concert," Bonnet.

**Miss Kathryn Bree, Houghton, Mich.**—In a recital at Trinity Church Sunday afternoon, March 6, Miss Bree played these numbers: Sonata in C minor No. 3 (Preludio and Adagio), Guilmant; "Where Dusk Gathers Deep," Stebbins; Meditation, Sturges; Midsummer Caprice, Johnston; "At Twilight," Frysinger; "Grand Choeur" in A flat, Faulkes.

**Miss Marjorie Chapman, Oxford, Ohio.**—Miss Chapman, a pupil of Professor Ed-

ward G. Mead at Miami University, appeared in a recital at the university April 10, playing this program: Concert Overture in B minor, Rogers; Pastorale, Franck; Prelude and Fugue in G major, Bach; Three Chorale Preludes, Bach; Fourth Sonata (Andante and Minuetto), Guilmant; Canon in B minor, Schumann; Adagio from Fifth Symphony, Widor; "Variations de Concert," Bonnet.

**Virginia Squires, Wheaton, Ill.**—Miss Squires played this program Sunday afternoon, March 13, in the Wheaton College organ recital series: Overture to "Eury-anthe," Weber; Communion in G major, Batiste; Suite, "The Tragedy of a Tin Soldier," Gordon Balch Nevin; "Silver Clouds," Nevin; Scherzo Capriccioso, Guilmant; "Temple Bells," Dudley Peele; "Fanfare d'Orgue," Shelley.

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Russell Snively Gilbert



A VESPER SERVICE OF MUSIC at Trinity Congregational Church, East Orange, N. J., Sunday afternoon, April 10, was devoted to the compositions of Russell Snively Gilbert, organist and choirmaster of that church, and marked his fifteenth anniversary in this position. The variety of the contributions of Mr. Gilbert to religious music is shown by the program, which included these anthems: "The Annunciation," "The Lord Is Rich and Merciful," "Praise the Lord," "Perfect Peace" (MSS.) and "The Easter Story" (MSS.); the following organ selections: "Prayer," "Notre Dame on a Summer Day," "Sarabande in Ancient Style" (MSS.); a violin selection, "In a Cathedral," and a trio for organ, violin and cello.

Mr. Gilbert has been musically educated by Frederick W. Schlieder, following him to Paris for his summer classes. Several of his works are dedicated to Mr. Schlieder. Mr. Gilbert is also an organ pupil of Willard I. Nevins, to whom he dedicated the "Notre Dame Suite," which is played over the radio by Frank W. Asper from the Salt Lake Tabernacle.

Mr. Gilbert is devoting his life to teaching. His experiences have led him to write a number of pieces which are being used by teachers all over the country. Early in his teaching he discovered that organ pupils lost their balance by stretching to the lowest notes on the pedalboard. He began to write exercises for his pupils starting in the middle of the pedalboard and giving each foot an equal share of the work. These exercises he arranged in progressive order and named the book "Common-Sense Pipe Organ Drills." The White-Smith Music Publishing Company published it with very happy results. Feeling that his pupils needed more music in their feet—more soul and not more sole—Mr. Gilbert made his pupils play folksongs on the pedals

with accompaniments on the manuals. This book he calls "Singing Pedals." Both books are drills to be used with any organ method.

While he was still a school boy Mr. Gilbert won a contest for an original song offered by the Newark Music Festival, Newark, N. J., at its opening. When the committee opened the envelopes containing the names of the composers, it was discovered that the composition given second place was also composed by Mr. Gilbert. He has frequently contributed articles on teaching to *The Etude*, *The Musical Observer* and other magazines. He also won the first prize offered by *The Etude* for the best article on the value of music study.

Mr. Gilbert is vice-president of the Union-Essex chapter of the N. A. O. He is also a colleague of the A. G. O. During the war Mr. Gilbert was a bugler in the eighty-seventh division. In writing out his discharge paper a clerk wrote him down as the company "burgler."

To become better acquainted with French songs, Mr. Gilbert enjoyed an accompanying course with Camille Decreus last summer at the Fontainebleau School of Music in France.

Mr. Gilbert's greatest delight is in travel. He is interested in the musical education of children all over the world. However, he has as yet in all his extensive observation found no country in which the young children are as well educated musically as in America. The children of Switzerland, he finds, perhaps take music more seriously than any other. The little children of Italy all sing beautifully by ear, but can seldom afford an education such as Americans receive.

**Many Recitals by Eigenschenk.**

Edward Eigenschenk filled the following recital engagements in April:

April 3—Guest organist, Rockefeller Memorial Chapel, University of Chicago.

April 5—Recital for Diapason Club, Austin, Tex.

April 7—Recital at Victory College, Fort Worth, Tex.

April 10—First Presbyterian Church, Fort Worth, Tex.

April 11—First Presbyterian Church, Muskogee, Okla.

April 12—Christ Church Cathedral (auspices of Missouri chapter, A. G. O.), St. Louis.

While in St. Louis Mr. Eigenschenk made records of "Clouds" by Ceiga; "Song of the Basket Weaver," Russell, and Andantino (Clock Movement), Haydn, for George Kilgen & Son, Inc. Frank Van Dusen announces the following engagements for Mr. Eigenschenk for May:

May 3—Recital at Birmingham, Ala.

May 4—Organ concert, radio station WAPI, Birmingham, Ala.

May 6—Chapel Hill, N. C. (University of North Carolina).

May 8—Waldorf-Astoria Hotel, New York.

May 9—Goshen, N. Y., First Presbyterian Church.

May 12—Cedarville College, Cedarville, Ohio.

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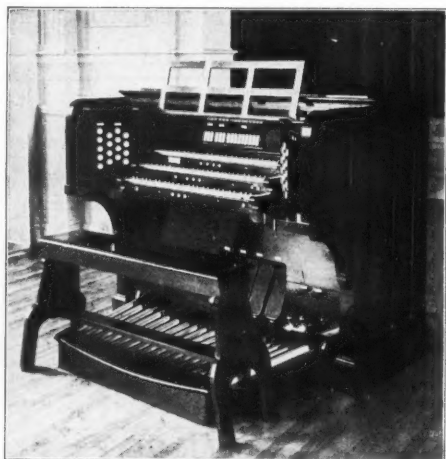
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**COURBOIN PLAYS AT KMOX**

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Charles M. Courboin played two recitals on the new Kilgen organ in the radio studios of KMOX at St. Louis during April. That the use of an organ over the air for strictly legitimate music is creating widespread interest and approval is evidenced by the hundreds of letters received on these recitals. Mr. Courboin's first recital was played the evening of April 16 from 8:30 to 9 for the complete Columbia Broadcasting System, and was sent by short wave to Europe. His program for this recital was as follows: "Marche Heroique," Saint-Saens; Toccata, Fifth Symphony, Widor; "Christmas in Sicily," Yon; Prelude and Fugue in D minor, Bach. Sunday afternoon, April 17, from 5 to 5:30 Mr. Courboin played the following program: Toccata and Fugue in D minor, Bach; Andante Cantabile, Nardini; Sketch No. 3, Schumann; "Christmas in Sicily," Yon.

Mr. Courboin's recitals supplement the local programs given by the Kilgen Company on the new organ at the KMOX studios. Recitals are to be given by Oscar Jost, organist of the Tyler Place Presbyterian Church, St. Louis; George Scott, organist of the University Methodist Church, St. Louis; Mrs. Doynne Neal, organist of Central Presbyterian Church, St. Louis, and several others, to be announced later.

**More on Hymn Preludes.**

New Rochelle, April 10, 1932.—My dear Mr. Gruenstein: The article in this month's Diapason on "Hymn Preludes," written by Hans Hoerlein, evoked a hearty response in me, as I have been thinking along the same lines for years. Some time ago I asked a well-known writer of hymn preludes if he intended the same for use during service and, strange to say, he replied "no." What could be more appropriate?

The use of erotic love music as a prelude to a religious service has always seemed in questionable taste to me. Music portraying the beauty of nature seems more in line with devotion. A hymn-tune which arouses the religious sense by association of ideas is surely the most fitting.

Would Mr. Hoerlein please specify in detail (a) regarding the hymns which he considers most appropriate and (b) regarding the treatment of the same? Those very elaborate fantasias of Reger and Karg-Elert are surely not intended for ordinary service.

I think we ought to draw a line on revival hymns regardless of how much certain people like them or connect them with religious experience. The Presbyterians may relish some improvisations on the Doxology. Unfortunately

the church having the greatest wealth of good tunes outside of the Lutheran chorales (I refer to the Episcopalian) uses very attenuated preludes, if any. I am told that the rector's signal from the choir room shuts off all preluding at once. This seems like a bad business. Even the saintly Cesar Franck grew hot under the collar when interrupted in a heavenly improvisation by the priest's signal.

Let us hear more on this subject.  
OSCAR E. SCHMINKE.

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- Octave Diapason, 4 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Grave Mixture (12th, 15th), 122 pipes.
- French Horn, 8 ft., 61 pipes.
- Tromba, 8 ft., 61 pipes.
- Chimes (B flat to F), 20 tubes.
- Tremolo.

**SWELL ORGAN.**

- Lieblich Bourdon, 16 ft., 73 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Viola da Gamba, 8 ft., 73 pipes.
- Viol Celeste, 8 ft., 61 pipes.
- Echo Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Piauto Traverso, 4 ft., 73 pipes.
- Mixture, 3 rks., 183 pipes.
- Oboe d'Amore, 8 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Harp and Celesta (from Choir).
- Tremolo.

**CHOIR ORGAN.**

- Contra Erzähler, 16 ft., 73 pipes.
  - Open Diapason, 8 ft., 73 pipes.
  - Concert Flute, 8 ft., 73 pipes.
  - Erzähler, 8 ft., 12 pipes.
  - Kleine Erzähler, 8 ft., 61 pipes.
  - Dulcet, 4 ft., 12 pipes.
  - Flute d'Amour, 4 ft., 73 pipes.
  - Nazard, 2 3/4 ft., 32 notes.
  - Flautino, 2 ft., 12 pipes.
  - Clarinet, 8 ft., 73 pipes.
  - English Horn, 8 ft., 73 pipes.
  - Harp and Celesta, 61 bars.
  - Tremolo.
- PEDAL ORGAN.**
- Contra Bourdon (lower 12 resultant), 32 ft., 32 notes.
  - Diapason, 16 ft., 32 pipes.
  - Bourdon, 16 ft., 32 pipes.
  - Lieblich Bourdon (Swell), 16 ft., 32 notes.
  - Contra Erzähler (Choir), 16 ft., 32 notes.
  - Octave Diapason, 8 ft., 12 pipes.
  - Gedeckt, 8 ft., 12 pipes.
  - Erzähler (Choir), 8 ft., 32 notes.
  - Trombone (ext. Great Tromba), 16 ft., 12 pipes.
  - Tromba, 8 ft., 32 notes.
  - Chimes (Great), 20 notes.

**Einecke-Skurkay Engagement.**

The engagement is announced of C. Harold Einecke of Grand Rapids, Mich., and Miss Mary Skurkay of Hollywood, Cal., and the wedding is expected to take place early in the summer. Miss Skurkay is a member of the Los Angeles Philharmonic chorus and has sung over NBC from New York. She has had a distinguished stage career as a singer. Miss Skurkay, who is of Russian antecedents, is a native of America and a graduate of the Carnegie Institute of Technology in Pittsburgh. Mr. Einecke is the well-known organist and choir director of the Park (First) Congregational Church of Grand Rapids.

**Death of De Pere, Wis., Organist.**

Mrs. Frank J. Deloye died at De Pere, Wis., March 20 as the result of a stroke of paralysis. Mrs. Deloye, whose maiden name was Mary De Jonghe, was born in De Pere Jan. 1, 1883. For twenty-seven years Mrs. Deloye was organist at St. Mary's Church, and for part of that time she was also the choir director. Her record for continuous service as a church organist was not equalled by any other organist of the city. She retired last September. Surviving are her husband, to whom she was married Oct. 8, 1913, and one daughter, Genevieve, aged 13.

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During the last few months George Kilgen & Son, St. Louis, have made valuable additions to the library of compositions for their residence organs. Among the artists who have cut rolls in the Kilgen studios in April were Charles M. Courboin of New York, Oscar Jost of St. Louis and Edward Eigenschenk of Chicago.

A part of Handel's "Messiah" was sung at Salem Evangelical Church, Quincy, Ill., March 23, when the Salem Vested Choristers gave their seventh annual Lenten musicale, with J. Max Kruwel, organist and director, in charge. Mr. Kruwel's work, as well as that of the chorus and soloists, received high praise from the Quincy critics.

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Edith E. Sackett



AT THE SECOND ANNUAL junior choir contest, held at the Middle Collegiate Church, New York City, April 1, and sponsored by the New York State Federation of Music Clubs, the silver cup was awarded to the junior choir of the Fort George Presbyterian Church, its average being 93 per cent. There were six choirs taking part in the contest. This is the second time the cup has been won by the same group. The contest number was "Come unto Him," from "The Messiah," by Handel, and a hymn selected by the director, both memorized. Miss Edith E. Sackett, A. A. G. O., is organist and director of the Fort George Church.

After graduating from high school Miss Sackett studied piano and organ for four years under private teachers. Then she took the three years' course at the Guilford Organ School under Dr. William C. Carl and the same year passed the associate examination of the American Guild of Organists. She was organist and director of music at the West Side Presbyterian Church, Englewood, N. J., for a period of nine years in all. Her next position was at Mount Allison University, Sackville, N. B., where she had charge of the organ and theory departments. After two years there she accepted a similar position at Bessie Tift College, Forsyth, Ga. After one year she returned to New York to study at the Institute of Musical Art, taking organ, piano and theoretical subjects. The following year, 1927, she received the appointment as organist and director at the new Fort George Presbyterian Church, One Hundred and Eighty-seventh street and St. Nicholas avenue, New York. The organization of a junior choir was her specific task and the second year there the church paid her expenses for the only summer course Miss Elizabeth Vosseller has been able to give at the Flemington Choir School. Since that time the work has grown and Miss Sackett now has three choirs—senior, junior and probation—the seniors having two rehearsals a week, the juniors three and the probation group one.

Miss Sackett has a certificate as supervisor of public school music from New York University, most of the work being taken in summer courses. The past summer was spent at the Westminster Choir School, Ithaca, under Dr. John F. Williamson.

**Bethuel Gross Collects Degrees.**

Bethuel Gross, organist of the beautiful City Church (Methodist) at Gary, Ind., and director of programs at the fashionable Georgian Hotel in Evanston, is one of the most ambitious degree seekers in the musical world. He is at present enrolled at Northwestern University, where he will receive the B. M. E. degree June 1 and then will begin study toward earning a doctor's degree. He is already the possessor of the bachelor of arts and bachelor of music degrees from Washburn College, in Kansas, and the bachelor of music and master of music degrees from Northwestern. On Easter Day a new anthem composed by Mr. Gross, "Easter-tide," was sung at his church in Gary.

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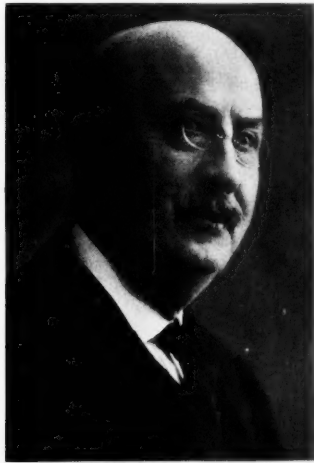
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*George Gilbert Marble*



**FIFTY YEARS IN ONE CHURCH**

**George G. Marble's Jubilee at St. Paul's Universalist, Meriden, Conn.**

George Gilbert Marble completed his fiftieth year as organist of St. Paul's Universalist Church in Meriden, Conn., April 3. He is the only organist in New England known to have served in one church for such a great length of time.

Mr. Marble began the study of music when 12 years of age under W. L. Elton, instructor of music at the Episcopal Academy in Cheshire, now known as the Roxbury School. Two years later he began studying with the late Henry A. Foster, who was organist of St. Andrew's Church at Meriden, and after continuing his studies for eight years he was recommended for the position of organist of St. Peter's Church in Cheshire, a position which he filled for five years. After completing five years as organist at St. Peter's Church he became organist of St. Paul's.

After going to St. Paul's Church Mr. Marble began the study of harmony and counterpoint with N. H. Allen, organist of Center Congregational Church in Hartford. After several years with Mr. Allen he continued his study with Dudley Buck, organist at Holy Trinity Church, Brooklyn.

Mr. Marble will play a recital at the one hundredth anniversary of the Universalist state convention, to be held at the Church of the Redeemer, Hartford, May 11.

H. Alexander Matthews' Lenten cantata, "The Triumph of the Cross," was sung Sunday, March 13, at the First Congregational Church, Champaign, Ill., before a capacity congregation, and was repeated the following Sunday at the University of Illinois, in place of the regular Sunday afternoon vesper organ recital, under the direction of Russell Hancock Miles of the musical faculty of the University of Illinois. Mr. Miles is organist and choirmaster of the Champaign church.

At a musical vespers on Palm Sunday at Trinity Church, the church of the Wesley Foundation at Urbana, Ill., seat of the University of Illinois, a beautiful program was presented by the choir under the direction of Lloyd Morey. The first part consisted of un-accompanied music, with selections by Morey, Palestrina, Handel, Gounod, Rheinberger, Ippolitoff-Ivanoff, Milligan, etc. The second part consisted of selections from Cesar Franck's "Beatitudes."

**MAY 24 IS GRADUATION DAY**

**Commencement of Guilant Organ School Arranged.**

The thirty-first annual commencement of the Guilant Organ School, under the direction of Dr. William C. Carl, will be held in the First Presbyterian Church, Fifth avenue and Twelfth street, New York, Tuesday evening, May 24, at 8 o'clock. The final examination before the board of examiners—Professor Samuel A. Baldwin and Dr. Clarence Dickinson—and the test of the class in organ tuning, under Charles Schlette, are scheduled for the early part of the month.

The annual summer course this year will be conducted by two prominent members of the faculty—Willard Irving Nevins and Hugh Ross. An intensive course of organ study is planned by Mr. Nevins, who has long been associated with Dr. Carl. Mr. Ross, the distinguished conductor of the Schola Cantorum in New York, will conduct classes in the art of choral technique. The course extends over a period of six weeks, beginning July 1. A large enrollment is assured.

**Kilgen for Bridgeport, Ohio.**

St. Anthony's Catholic Church, Bridgeport, Ohio, is to have a Kilgen organ, replacing an instrument which has served the church for several years. The new organ will be a two-manual duplex. It is to be installed in the tower of the church, with both case

and grille opening into the west gallery, where the console will be placed.

**Visitors at Diapason Office.**

Among visitors from points outside Chicago registered at the office of The Diapason in April were:

Emory L. Gallup, Grand Rapids, Mich.

David R. Pew, Oxford, Ohio, Mr. and Mrs. Max Miranda, Beloit, Wis.

E. Arne Hovdesven, Mercersburg, Pa.

Mlle. Renee Nizan, and her father, M. Nizan, Paris.

Stanley R. Avery, Minneapolis, Minn.

C. Harold Einecke, Grand Rapids, Mich.

A. H. Larson, Eastman School of Music, Rochester, N. Y.

Dr. George B. Nevin of Easton, Pa., gave his "Incidents in the Life of a Composer" before the Clio Club of Williamsport, Pa., March 16. Three of Mr. Nevin's compositions were sung by an excellent quartet under the direction of Professor Harold Richey.

A Schantz organ of three manuals, rebuilt and enlarged by the Orrville, Ohio, builders, was played in an inaugural recital on Easter evening at the Northminster Presbyterian Church, Columbus, Ohio, by Frederick C. Mayer, dean of music at Capital University.

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## Who's Who Among the Organists of America

### Charles Allen Rebstock.

Charles Allen Rebstock for the last four years has occupied the important position at the Church of the Covenant, Cleveland, and those who have heard the music he presents pronounce him well qualified to hold the post administered for a number of years by no less a man than Dr. Charles E. Clemens. Last year Mr. Rebstock's equipment at the church was greatly amplified through the completion of the large four-manual Skinner organ which a generous member of the church gave to the parish and which has been described in *The Diapason*. Before going to Cleveland Mr. Rebstock acquired varied and extended experience in other cities, notably Philadelphia and Pittsburgh, and made a name for himself as a church musician.

Mr. Rebstock was born Jan. 15, 1890, at Lebanon, Pa., of Moravian parentage. He began the study of the organ at the age of 12 years after six years of piano. At 14 years of age he assumed the responsibility of the position of organist and director in the Lebanon Moravian Church. Upon graduation from high school he entered the Moravian College, Bethlehem, Pa., and studied organ with T. Edgar Shields at the Pro-Cathedral of the Nativity. During his college course he played in Trinity Episcopal Church, Bethlehem. He finished the college course in two years and accepted the position of organist and director of the Moravian Church in Nazareth. Here he conducted a large chorus and at many of the religious festivals of the church augmented the organ accompaniments with a small but efficient orchestra, directing the entire forces from the console. He also conducted a trombone choir which played the fine old chorales of this very musical church at Christmas and Easter.

In 1911, after two years in Nazareth, Mr. Rebstock went to St. Michael's Lutheran Church, Allentown, Pa., a German-English congregation with fine musical traditions. In 1913 he accepted the call to St. Simeon's Episcopal Church, North Philadelphia. Here he had a choir of fifty-four boys, men and women, and the opportunity to present many of the great oratorios, often with the assistance of men from the Philadelphia Symphony Orchestra. He organized a choral society known as St. Simeon's Society by combining several neighboring choirs with his own. Several concerts a year were given in the parish-house auditorium, with orchestral accompaniment.

In 1915 he was selected for the position of organist and director at St. Andrew's Episcopal Church, Pittsburgh. Here he had a large four-manual Skinner organ which had just been installed and a paid chorus choir and quartet. In this position, which he held for thirteen years, he played many recitals and gave all of the well-known oratorios and cantatas, often with instrumental assistance, such as trumpets, trombones, tympans, strings and harp. For several years he was also the organist of the Pitt Theater, where in addition to playing the organ he directed a chorus that sang in various scenes. A forty-piece orchestra augmented the organ, one of the first instruments built by Robert Hope-Jones in America.

After several years in this position Mr. Rebstock was appointed to a place in the music department of the Pittsburgh schools and for eleven years had charge of the music at Westinghouse High School, directing orchestra, band and chorus and teaching harmony and musical appreciation. St. Andrew's Episcopal Church had exceptionally fine traditions musically. Dr. J. Christopher Marks went from St. Andrew's to the Church of the Heavenly Rest, New York City.

In 1928 Mr. Rebstock succeeded A. Iyer Coleman at the Church of the Covenant, Cleveland. Mr. Coleman had been preceded by Dr. Charles E. Clemens. About the first of the year 1930 one of this church's largest contributors announced the gift of a new organ to cost \$50,000 and Mr. Rebstock was asked to select and design the instrument. In November, 1931,

### Charles A. Rebstock



he opened this new Skinner as part of the re-dedication of a rebuilt chancel. At the same time a chapel was dedicated. The church has a paid choir of forty voices, including a quartet. Once a month an oratorio is presented, often with the assistance of first-chair men of the Cleveland Symphony Orchestra. This season Mr. Rebstock has given Brahms' "Requiem," Bach's Christmas Oratorio, parts 1 and 2, Mendelssohn's "Elijah," Dubois' "Seven Last Words" and C. Lee Williams' short form of the Bach "St. Matthew Passion." A candle-light service with unusual carols is given the Sunday before Christmas, as well as a program of fine Easter carols on Easter Day. A short recital precedes each vesper service and several entire vesper services are devoted each year to an organ recital. Vesper services begin the first Sunday in November and continue until Easter Day. This year all of the vesper services have been musical services.

As the outgrowth of a choir romance Mr. Rebstock married Miss Mary Bell Bingell on Feb. 22, 1916, at Nativity Pro-Cathedral, Bethlehem, Pa. T. Edgar Shields, one of his former teachers and organist of the church, played for the wedding. Miss Bingell and Mr. Rebstock met in the choir of the Nazareth Moravian Church. Mr. and Mrs. Rebstock have three children—James, Charles and Mary.

### Frederic Erickson, F. A. G. O.

A broad education and catholic taste have made of Frederic Erickson, the Baltimore organist, a man of wide outlook and an extended interest in his fellow man. For Mr. Erickson, who for the last twenty years has been in charge at Emmanuel Church, not only has enjoyed a thorough musical training, but was a student of theology for three years. In addition to this his foreign travel has brought him into touch with people of various climes and civilizations. Musically, while he never fails to get a thrill out of Bach and Palestrina, he professes also to be very fond of certain types of modern jazz.

Frederic Erickson was born Dec. 17, 1883, at Escanaba, Mich. Here in this upper peninsula city he received his public school training and then entered the University of Michigan, receiving the B. A. degree in 1907 and his M. A. in 1918 in philosophy of religion. From 1907 to 1910 he studied theology in New York City—two years in the Union Theological Seminary and one year in the General Theological Seminary. In 1910 he became organist at the parish-house of St. Bartholomew's Church, Third avenue and Forty-second street. In 1912 he went to Baltimore to his present position.

Mr. Erickson's musical education began after he had been a year or two in the University of Michigan. Here he studied organ under Albert A. Stanley in the University School of Music,

from which he was graduated in 1907 in organ and public school music. Further study in organ in New York with R. Huntington Woodman and Louis Robert, and a summer session with C. M. Widor followed this. Choral conducting was studied with the late Arthur Hyde while at St. Bartholomew's Church and Gregorian music and the Palestrina school with Sir Richard Terry in Westminster Cathedral, London. Mr. Erickson has been a member of the Guild since 1907. He took the A. A. G. O. examinations in 1908 and the F. A. G. O. in 1912.

Defective sight prevented him from being accepted for any branch of service during the war, but he was with the Foyer du Soldat of the French army for a year in 1917-18, most of the time being spent in the Vosges mountains.

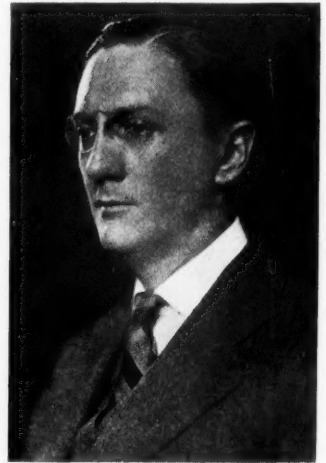
Mr. Erickson's hobby is foreign travel. His "Spanish Carols," published by Gray, were written after a summer spent in Spain. Aside from most of the countries of Europe, he has knocked about in Greece, Turkey, Syria, Palestine, Egypt, Algeria and Morocco. But this has been done in the manner known as "roughing it." The compensation was that he came closer to the life of the people of these countries, and thus enjoys much that is usually missed by the conventional tourist. For instance, he thoroughly enjoys sitting cross-legged on a cushion in an Arab's house, eating kouss-kouss with his fingers out of the same dish with the rest of the family.

In addition to his work at Emmanuel Church Mr. Erickson has been since 1926 instructor in harmony at the Peabody Conservatory of Music in Baltimore.

### Georgia B. Easton, A. A. G. O.

Georgia B. Easton, a native of Methuen, Mass., has devoted her life to activity as organist and teacher in that

### Frederick L. Erickson



town and vicinity and in addition to distinguished church work has earned prominence as a recitalist on the famous organ in Serlo Hall, now owned by Ernest M. Skinner.

Miss Easton was educated in the Methuen public schools. She began the study of piano at an early age and upon graduation from high school taught piano. In 1896 she undertook organ study and soon was appointed organist at the Unitarian Church, North Andover, where she remained for three years. In 1899 she became a pupil of Everett E. Truette, well-known Boston instructor, and during the following eight years under him she made a study of piano, organ, organ con-

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Georgia B. Easton



struction, church music and harmony. In April, 1899, she was appointed organist of Trinity Congregational Church, Lawrence, Mass., where her church and recital work were favorably known for a period of sixteen years. She then played for two years at the Gleason Memorial (Universalist), Methuen, and in 1918 became organist at the First Church (Congregational), Methuen, where she played the beautiful three-manual organ originally built for the late Edward F. Searles and installed in his mansion, "Kellogg Terrace," at Great Barrington, Mass., later being presented to the First Church by his heir and legatee, Arthur T. Walker. During her twelve years of service at this church she gave many recitals, much to the enjoyment of the music-lovers of the vicinity.

Miss Easton has had the privilege of using, without restriction, the magnificent instrument known as the famous Boston Music Hall organ, which the late Mr. Searles purchased, rebuilt and installed in a beautiful building known as "Serlo Hall." In July, 1926, Arthur T. Walker opened Serlo Hall to the public during the three-day bi-centennial celebration of the town of Methuen and twelve recitals were played by Miss Easton to the throngs of people, most of whom were given their first opportunity of hearing and seeing this beautiful organ and hall. Last October Miss Easton also played a recital here for the members of the Truette Organists' Club of Boston who were guests of Ernest M. Skinner, present owner of the property.

In addition to church and concert work Miss Easton has long been an active teacher and many of the young musicians in this vicinity received their musical training under her earnest and thorough instruction.

In 1906 Miss Easton became an associate of the American Guild of Organists. She is a member of the Chadwick Club of Lawrence, the Pianoforte Teachers' Association of Greater Lawrence and the Truette Organists' Club of Boston and at present is organist at the Universalist Church in Lowell and of Methuen chapter, Order of the Eastern Star.

**CHOIR PAGEANT FOR BRAZIL**

**H. Augustine Smith to Conduct Sunday-School Convention.**

The next world's Sunday-school convention is to be held at Rio de Janeiro, Brazil, July 25 to Aug. 1 (the pleasant winter season in the southern hemisphere). Professor H. Augustine Smith, who went to Japan in August, 1920, to organize and direct the Japanese chorus of 1,000 singers and four pageants, will sail June 24 to set up the fine arts programs at Rio de Janeiro. There will be nearly three weeks of daily chorus and dramatic rehearsals, conducted through an interpreter, as the participants are of Portuguese descent and speak Portuguese only. Translation of English texts into Portuguese is going on. Chorus will come not only from Rio, but from Sao Paulo and from Santos and Buenos Aires, and a

few from Santiago. In addition to these classic choruses, a new anthem will be written by a Rio composer. The pageant itself will be on the subject of the convention—"O Christo Vivo" ("The Living Christ")—and it will feature a series of scenes depicting the liberating and the progress of nations, including the Dutch at Pernambuco, Brazil, and the Huguenots in the bay of Rio, as well as the Pilgrims in New England. Going to South America for the first time is the extensive private art collection of Professor Smith—about 1,000 color prints, many in oils, of religious and home life. Every effort will be made to carry good choral music to Brazilian churches.

**Fine Work by Seder's Choir.**

The vested choir of forty voices of the First Congregational Church, Oak Park, presented Verdi's Manzoni Requiem on March 20, assisted by the quartet of the church. Edwin Stanley Seder, F. A. G. O., conducted and played the score. This organization, just one year old, rendered "The Messiah" at Christmas, and plans to present Bach's Christmas Oratorio in December and another large work on Palm Sunday. Its annual service of anti-

phonal music April 24 included the "Agnus Dei" from Widor's Mass for Two Choirs and selections from Gaul's "Holy City." Mr. Seder conducted and played the concert of the Chicago Bach Chorus at Nazareth Lutheran Church April 17, including two cantatas and portions of the Magnificat. May 9 he will be organist with this body at its Orchestra Hall concert. April 24 he officiated similarly for the Chicago Singverein.

**Recitals by E. William Doty.**

E. William Doty, assistant to Palmer Christian at the University of Michigan, who has won a place among the best of the young generation of recital organists, has been busy despite the depression in giving recitals. His recent appearances have included the following:

- March 20—First Presbyterian Church, Flint, Mich.
- April 11—Organist to the state Rotary convention in Ann Arbor.
- April 17—First Methodist Church, Champaign, Ill.
- April 18—University of Chicago, Rockefeller Chapel.
- April 20—University of Michigan, Hill Auditorium.



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A four-manual organ is to be installed by the Aeolian-Skinner Organ Company in the Harvard Congregational Church of Brookline, Mass., suburb of Boston. The stop scheme for the instrument in this important church is as follows:

- GREAT ORGAN.**  
Diapason, 16 ft., 61 pipes.  
Diapason No. 1, 8 ft., 61 pipes.  
Diapason No. 2, 8 ft., 61 pipes.  
Harmonic Flute, 8 ft., 61 pipes.  
Erzähler, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Twelfth, 2½ ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Harmonics, 4 rks., 244 pipes.  
Trumpet, 8 ft., 61 pipes.
- SWELL ORGAN.**  
Bourdon, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Flute Celeste, 2 rks., 8 ft., 134 pipes.  
Octave, 4 ft., 73 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Flautino, 2 ft., 61 pipes.  
Mixture, 5 rks., 305 pipes.  
Waldhorn, 16 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Voix Humana, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Harp and Celesta (from Choir).  
**CHOIR ORGAN.**  
Kleine Erzähler, 16 ft., 12 pipes.  
Geigen Diapason, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Kleine Erzähler, 8 ft., 73 pipes.  
Kleine Celeste, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Nazard, 2½ ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Harp and Celesta, 61 bars.
- SOLO AND ECHO ORGAN.**  
Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Dolce, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Flügel Horn, 8 ft., 73 pipes.  
French Horn (in chancel), 8 ft., 73 pipes.  
English Horn (in chancel), 8 ft., 73 pipes.  
Cathedral Chimes, 25 tubes.
- PEDAL ORGAN.**  
Contra Bourdon, 32 ft., 12 pipes.  
Diapason, 16 ft., 32 pipes.  
Diapason (Great), 16 ft., 32 notes.  
Bourdon, 16 ft., 32 pipes.  
Echo Lieblich (Swell), 16 ft., 32 notes.  
Echo Bourdon (in Echo organ), 16 ft., 32 pipes.  
Octave, 8 ft., 12 pipes.  
Gedeckt, 8 ft., 12 pipes.  
Still Gedeckt (Swell), 8 ft., 32 notes.  
Fagotto, 32 ft., 12 notes.  
Trombone, 16 ft., 32 pipes.  
Waldhorn (Swell), 16 ft., 32 notes.  
Tromba, 8 ft., 12 pipes.  
Kleine Erzähler (Choir), 16 ft., 32 notes.  
Chimes (Solo), 25 notes.

George Kilgen & Son, Inc., of St. Louis report the sale of a two-manual organ to be installed in the Mother of Dolores Catholic Church, Vandalia, Ill. The organ will be built in one chamber, with case and display pipes. Mrs. Marie Morey is the organist.

*Carl Weinrich, Who Is Playing Bach Recitals*



CARL WEINRICH has been carrying on the tradition established by the late Lynnwood Farnam at the Church of the Holy Communion, Sixth avenue and Twentieth street, New York City, with his Bach recitals. In April he gave a series on Sunday afternoons at 2:30, repeating the programs on Monday evenings. The April offerings consisted of the "eighteen great chorales," in addition to which each program con-

tained several other of the larger works for the organ. Bach scholars and admirers of Weinrich and of Farnam come from far and near to attend these recitals. Mr. Weinrich appeared recently as a soloist with the Cleveland Symphony. He played the Handel concerto with the orchestra and then a group of solo pieces. Mr. Weinrich was recalled several times by the audience.

**Gifted Young Organist in Recital.**  
Miss Esther Chorover, an unusually gifted organist who is only 17 years old, gave a recital at the residence of Henry R. Austin, Beach Bluff, Mass., on the evening of April 12. Her program, played entirely from memory, included the following compositions: Concerto No. 5, Handel; Chaconne, Durand; Trumpet Tune, Purcell; Siciliano, Reger; Dorian Toccata, Bach; Third Sonata (Con moto maestoso and Andante tranquillo), Mendelssohn; "Clair de Lune," Karg-Elert; "Lied," Vierne; Suite (Toccata, "Carillon" and March), Faulkes.

**Stewart Opens Collingswood Organ.**  
Gene Stewart of Washington, D. C., gave the opening recital on a three-manual organ built by M. P. Möller at Holy Trinity Episcopal Church, Collingswood, N. J., March 31. Mr. Stewart's selections were the following: Concert Overture in C, Hollins; An-

dante from First Symphony, Beethoven; Meditation on "Rock of Ages," Gene Stewart; Spring Song, Hollins; Largo from "New World" Symphony, Dvorak; "The Cuckoo" and "The Bee," Lemare; "The Old Refrain," Kreisler; Toccata from Fifth Symphony, Widor.

**McFadden Directs St. Louis Cantata.**  
Dubois' cantata "The Seven Last Words" was sung for the fifth time in as many years by the choir of Centenary Methodist Church of St. Louis on Good Friday evening. Edgar L. McFadden, director of the choir, played as an organ prelude: "Lamentation," Guilman; "Song of Sorrow," Nevin, and "Gethsemane," Frysinger. Miss Wilhelmina Nordman played the organ accompaniments.

Arthur Honegger's modern "King David" received its first performance west of Chicago April 16, when the Los Angeles Oratorio Society pre-



By WILLIAM LESTER.  
"Cotswold Air," adapted and arranged for the organ by J. Sebastian Matthews; published by the Arthur P. Schmidt Company.

An interesting old country tune, "The Shepherd of Dumbleton," is herein set forth in a version for the organ by the expert craftsmanship of this expert composer. The melody itself has grace of line and beauty to recommend it; the rich but balanced harmonization and colorful elaboration have preserved these virtues and intensified its appeal. The piece will present no forbidding technical difficulties, and the stop layout is so designed that the number can be presented effectively on almost any organ, large or small. The transcription will prove of value for recital or service use—interesting both to player and listener.

"The Quiet of the Forest" and Scherzo in G Major; two organ pieces by Arthur Dunham; published by Clayton F. Summy Company.

Arthur Dunham long ago won his spurs as one of our finest concert organists and his fame is nationwide, and deservedly so. He has emphasized his creative gift to a much lesser extent. What products of his pen have been allowed to appear before the public have been of such high quality as to stimulate a craving for more. At last, after too long a period of waiting, we have the opportunity of welcoming some more typical Arthur Dunham numbers. The first title listed is a fascinating morceau, piquant as to harmonization, attractive in melodic line and orchestral in its coloring. The hand of the master organist is seen in the magical effects gained with such simplicity of stop demands and technical clarity. This piece is one of the few where the chime motive is integral to the musical thought and not just an exotic note added for the particular color.

The Scherzo is a rhythmical virtuoso study in the style of a tarantella. It has virility of motive and graceful line to commend itself—the dynamic range lies on the soft side and the coloring on the flute. The pedal part is elaborate, but of no special difficulty, for it lies well under the feet. (Please note the plural noun, feet; for this is emphatically not a piece for the one-legged organist!) The tempo (vivace) and the rapidity of the note-streams will demand keen finger articulation and a well-poised intellect. But, these supplied and taken for granted, the player will command a piece of first-class music, certain of general appeal and great fun to play.

sented the work at the Philharmonic Auditorium. Dr. Ray Hastings was at the organ. "King David" is a "symphonic Psalm after a drama by Rene Morax."

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### Catholic Church Music; Two Methods of Improvisation

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

There is one branch of the organist's equipment which in many cases is entirely neglected, but which is of unquestioned benefit to him, and is an aid in church work. This is the art of improvisation.

Only practice will enable one to master this art, which at first will seem to be filled with great difficulties, but if attacked in a scientific manner will soon prove of benefit and will be a source of joy when one realizes what he is capable of doing without the printed page, but solely from the harmonic and melodic knowledge at his command. Unless the organist starts his work in improvisation from a scientific standpoint he will make little progress and instead of its being a real pleasure and benefit to him, his studies will be without results and a mere wandering about on the organ keys without ordered sequence. Now this wandering over the keys is emphatically not improvisation. It is what is generally known as extemporizing. While the former is done according to a plan laid out in the beginning of the work and followed throughout, the latter consists of trying to fill in, as it were, with pleasant sounds.

Improvisation is, after all, the development of an idea used throughout in a well-ordered plan, thereby satisfying all artistic standards which are set for creative work. As such it is symmetrical and structurally cohesive.

To succeed in improvisation two methods may be used—first, taking a series of harmonies and repeating them throughout a section or period; second, using a short motive and, while retaining that basic idea, developing the motive in the same style. The second plan, of course, allows more latitude, as the original motive is what the entire composition is based upon. It also gives free rein to the imagination of the improviser. But for one who has had no experience the first method is to be recommended for his primary efforts.

If one hopes to be successful in improvisation it is necessary that he have a fair working knowledge of harmony and, more particularly, keyboard harmony. A contrapuntal feeling is also a great asset. Moving inner voices are a great aid in developing an idea and tend toward smoothness. We are all aware how much easier it is to modulate when we use inner voices to lead, either diatonically or chromatically, to other keys, thereby establishing new key feeling. It is the same in improvisation. These inner voices open up new avenues of melodic and harmonic possibilities which otherwise would be very difficult to find.

Coming back to the first method of improvising, which consists of a series of harmonies and repeating them a number of times, while elementary, it is nevertheless satisfactory in a measure because of the creative instinct necessary in a limited number of chords and the test of ingenuity to make these chords interesting. Let us begin by taking the chords I, IV, V, I. These chords represent the simplest possible harmonies; yet the employment of them enables the organist to use them by inversions which, with repetitions can, after practice and a feeling for melodic growth, become quite interesting. After sufficient ease is attained in improvising on this series of chords, using different rhythms, from the simplest to more advanced, just before the resolution from V to I modulate into the dominant of the relative minor. When the minor key is established use I, IV, V, I in that mode. If this is done in a satisfactory manner, at once go back to the major key in tonic harmony, beginning with I, IV, V, I, this time coming to a close. An incipient three-part form has been composed. By using contrapuntally moving voices, something which every well-trained organist should feel because of his association with the polyphonic school of organ playing, this little composition may be appreciably heightened in interest and beauty.

After these efforts have been successfully accomplished, new chords

Miss Hellen Morton

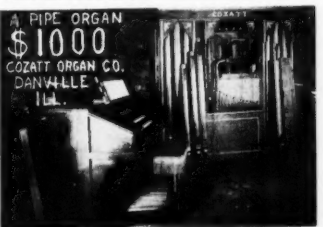


such as the dominant seventh, diminished seventh, and the Italian, French, German and Neapolitan sixths may be used and with startling effects, giving new meaning to one's efforts. In no case wander too far from the key, so that you are lost in a maze of distant tonalities and unable to find your way back to the starting-point.

Of course, the second method of improvisation, in which we develop from a motive or phrase, an entire composition, is artistically more satisfactory because of the freer rein given the imagination and the appreciation of what is good becoming the guide in our work; but even here the development of the idea must have as its background a series of chordic fundamentals or nothing of real value will result. Again, our harmonic knowledge comes to the fore and out of the knowledge we have of the correct connection of chords our melody will grow. One is an aid to the other. Just as a note of a melody suggests a certain chord construction or key feeling, so some key feeling presents to the mind melodic qualities pertinent to the harmonic structure at that particular time.

It is seldom that melody grows of itself; it is aided and abetted by all that surrounds it.

Many French organists are world-famous for their masterly improvisations, and we wonder at their great ability in this art. But when we begin to appreciate the sound training they have received, coupled with the fact that at the services in their churches they are called upon to improvise on portions of Gregorian chant, we begin to realize that with sufficient harmonic equipment and practice every organist can feel free to let his imagination carry him along and in all stages of the progress of his improvising feel that he is working along a pattern—a pattern that will lead to success.



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### CHICAGO WOMEN AS HOSTS

Excellent Program by Hellen Morton and Karl McGuire.

Members of the Chicago Club of Women Organists showed bountiful generosity in providing both for the spiritual and the more earthly man when they acted as hosts to the N. A. O. and A. G. O. chapters on the evening of April 11. The musical program was one of unusual richness and this was supplemented by refreshments as abundant as they were good. Naturally the fifty or more guests, the majority of them men, pronounced the evening one of benefit and enjoyment such as seldom comes in a series of years.

Miss Hellen Morton, a young organist of much more than ordinary ability, and Karl McGuire, a young pianist and composer of whom more no doubt will be heard in the future, provided the musical feast. Together they gave a fine reading of the Yon "Concerto Gregoriano," a staple organ and piano number of today, and a very interesting concerto for piano and orchestra written by Mr. McGuire. The organ and piano in the Kimball salon formed a very satisfying ensemble for these compositions. Mr. McGuire did some excellent work in his group of piano numbers, the first of which was a set of variations on "A Mighty Fortress," which lacked nothing in brilliance and technical display, and the last a very facile rendition of Liszt's transcription of Paganini's "La Campanella." Miss Morton played from memory a group which included Bach's Toccata and Fugue in D minor, a "Pensive Pastorale," by Jacob, Rimsky-Korsakoff's engaging "Flight of the Bumble-bee," interpreted most gracefully, and a brilliant rendition of the Allegro from Vierné's Second Symphony.

Miss Alice R. Deal, president of the club, presided and introduced the performers and Mrs. Lily Moline Hallam, founder of the organization, welcomed the guests, while gracious responses were delivered by Dean Frank Van Dusen of the Illinois Guild chapter and President E. Stanley Seder of the Chicago N. A. O. chapter.

An interesting program of compositions by members of the club will be given at the Kimball Salon May 9. Those who will be represented with songs and pieces for piano and organ are Frances Frothingham, Margaret Zoutendam, Caroline Marshall, Ora Bogen and Lily Moline Hallam.

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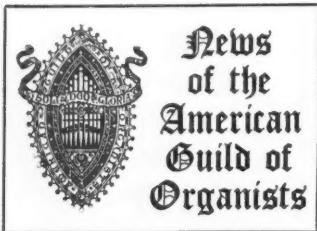
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## News of the American Guild of Organists

[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.]

### Service at St. Bartholomew's May 5.

A service for the American Guild of Organists will be held on the evening of Ascension Day, May 5, at St. Bartholomew's Church, Park avenue and Fifty-first street, New York City. The choirs from the following churches will participate: St. Bartholomew's (David McK. Williams), All Angels' (Kyle Dunkel), St. John's, Jersey City (Harold Friedell) and St. Luke's (Vernon de Tar). Choral evensong will be held, with the following music: Magnificat, Leo Sowerby; "Sing to Jehovah," Mozart; Cantata, "Now Hath the Grace and the Strength," Bach; "Images" ("Symphony of the Mystic Lamb"), Paul de Maleingreau.

### Tri-State Convention at Little Rock.

A tri-state convention of the Guild chapters in Arkansas, Tennessee and Mississippi was held April 27 and 28 at Little Rock, Ark., with the Arkansas chapter as the hosts. As this took place too late for an account in the May issue, details will be published in the June issue of *The Diapason*. Adolph Steuterman of Memphis and William A. Goldsworthy of New York City were the recitalists.

### Minnesota Chapter Sees New Church.

The Minnesota chapter held a meeting April 18 at the new Christ Episcopal Church, St. Paul. Dinner was served at the parish-house to members and guests. After the business meeting the dean called upon Dr. Howard, rector of Christ Church, who gave a short talk and then conducted the Guild members on a tour of inspection of the new church edifice and parish-house.

The recital in the church auditorium on the three-manual Hall organ was given by Frank Owen, organist of Christ Church, and Myrtle Weed, organist of Faith Lutheran Church of St. Paul. Miss Weed played the following: "Ein Feste Burg," Faulkes; Sonata, "God's Time Is Best," Bach; Arioso, Bach; Canon in B minor, Schumann; "Song of Exultation," Diggle; "Wind in the Pine Trees," Clokey; "The Squirrel," Weaver; Fountain Reverie, Fletcher; Toccata, Fletcher. Mr. Owen played: Gavotte in F major, Beethoven-Barnes; Chorale No. 3, in A minor, Franck; Chorale Prelude and Fugue on "O Traurigkeit, O Herzeleid," Brahms; Toccata from "Oedipe a Thebes," Mereaux-Dickinson; "Tu es Petra," Mulet.

HENRY ENGEN, Secretary.

### Mrs. Frost Plays for D. C. Chapter.

Mrs. Frank Akers Frost on Wednesday, April 20, gave the fifth in the series of recitals being sponsored by the District of Columbia chapter at the National City Christian Church, Washington, D. C. Miss Sylvia Meyer, harpist of the Baltimore Symphony, shared the program in no small way.

The first movement of the Elgar Sonata in G major, much too seldom heard, opened the program and was followed by the Debussy "Girl with the Flaxen Hair" and the Salzedo "Playing Waters." The Salzedo proved delightful in its interpretation as well as its content. "Finlandia," by Sibelius, with its stirring themes, is always a popular number, and in its performance Mrs. Frost used the resources of the beautiful instrument at this church to decided advantage. A group of Vierne from "Pieces en Style Libre" was effective in portraying various moods. The "Lied," with carillon accompaniment, was especially lovely, and mention should be made of the scintillating "Divertissement." A Chorale and Variations by Widor, a ravishing thing for harp and organ, proved the most popular number on the program—a perfect per-

formance of exquisite music. An "Evening Song" by R. W. Seichrest and "Sortie Nuptiale" by Jepson concluded the program.

Mrs. Frost's clean technique, marked rhythm and colorful registration make her programs something to look forward to, and Miss Meyer plays the harp as it is seldom heard.

OLIVE CONSTANT PRATT

### Virginia Chapter.

The regular meeting of the Virginia chapter was held April 11 in the parish-house of St. Paul's Church at Richmond. The meeting was presided over by the dean, F. Flaxington Harker. Miss Helen Broadus read a very interestingly prepared paper on the subject "Three Composers before Bach whose Works May Be Advantageously Studied." Mrs. R. B. Hahn read a splendid paper on "The Life and Work of Cesar Franck." Three members from Petersburg were present at the meeting. It was a privilege to listen to Miss Mary Patterson of Petersburg, who told of her trip to and her study of piano at Fontainebleau. Before adjournment, the dean played several Bach chorales on the fine organ in St. Paul's Church, prefacing each number with a brief but instructive description of the number to be played.

At the next meeting, to be held on the evening of May 16, the annual banquet will be held and the election of officers for the next year will take place.

ROBERT C. HYDE, Secretary.

### Michigan Chapter.

The seventh meeting of the season was held in St. Joseph's Episcopal Church, Detroit, on the evening of April 19. The meeting was attended by twenty-four members and friends of the Michigan chapter. After supper our host, William I. Green, gave us a very interesting and profitable talk on the organ and choral works of Basil Harwood. The works of this splendid composer have a charm that was not apparent to any of us before. Mr. Green played a Te Deum and a Benedictus by Harwood and then took us into the church, where he played three organ numbers of rare poetic charm: Andante Tranquillo, "Requiem Aeternam" and Dithyramb. Harwood's work is English organ music at its very best. It was given a very sympathetic reading by Mr. Green.

MARK WISDOM, Secretary.

### Karg-Elert Plays for Rochester A.G.O.

Dr. Sigrid Karg-Elert was the soloist at the March meeting of the Western New York chapter. The recital, which was given at Salem Evangelical Church, Rochester, Sunday afternoon, March 13, had the largest attendance which has been seen at an organ recital in Rochester in many years.

On Saturday evening preceding the recital the chapter, with the United German Societies, tendered a banquet to Dr. Karg-Elert and his daughter and after dinner the various German singing societies, numbering in all about 150 singers, presented a program of German songs. It was here, as well as at the home of Harold Gleason, where a small group gathered for dinner following the recital, that the sparkling humor of Dr. Karg-Elert became evident.

During his stay in Rochester Dr. Karg-Elert was the guest of Mrs. William S. Vaughn, who had studied four years with him in Leipzig.

ROBERT BERENTSEN, Dean.

### Missouri Presents Eigenschenk.

On Tuesday evening, April 12, the Missouri chapter had the privilege of presenting Edward Eigenschenk, one of the outstanding and most interesting concert organists of the present time, in a recital at Christ Church Cathedral in St. Louis. Mr. Eigenschenk displayed unusual skill and held the attention of his audience throughout the program, which was as follows: "Grand Choeur Dialogue," Gigout; Scherzo (Fourth Symphony), Widor; Finale (Second Symphony), Widor; Prelude in B minor, Bach; "Les Heures de Burguignonnes," Jacob; Largo from "Xerxes," Handel; Andante (Symphony in D major), Haydn; "Clouds," Ceiga; Scherzetto, Vierne; "Carillon de Westminster," Vierne. Mr. Eigenschenk

played the "Reverie" by Dickinson for an encore at the request of the dean.

The March meeting of the Missouri chapter was held Monday evening, March 28, in Mrs. Jewett's studio at the Musical Arts building, St. Louis. A short business meeting preceded the program. Dr. E. R. Kroeger gave an illustrated talk on "Modern Music." It was an exceptionally interesting lecture-recital. After the program light refreshments were served.

WILHELMINA NORDMAN.

### Central Missouri Branch Meets.

The fourth meeting of the year was held April 18 in Central College, Fayette, Mo., with Luther T. Spayde as host. After a business meeting, a paper was given by Mrs. Robin Gould of Mexico, Mo., on "The Choir Director and the Minister." An interesting discussion followed the excellent paper. Dinner was served in the college dining-room. A program of organ music was given by Dr. James T. Quarles in the College Church on the three-manual Wicks organ. An enthusiastic audience heard the recital, which was played in a brilliant and artistic manner. The program follows: Choral Song and Fugue, Wesley; Four Chorale Preludes, Bach; Fantasie in D flat, Saint-Saens; Adagio in E, Bridge; "Ariel," Bonnet; "Aria Seriosa," Karg-Elert; "Paysage Landais," Bonnal; "Adoracion," de Arabaolaza; Introduction and Allegro moderato, Ropartz; Introduction and Passacaglia, Reger.

### Holtkamp Speaks at Toledo.

The Toledo sub-chapter of the Northern Ohio chapter, of which group John Gordon Seely is dean, held an open meeting April 12 in the Sunday-school auditorium of the Ashland Avenue Baptist Church. The guest speaker was Walter Holtkamp of Cleveland, who spoke on "Tonal Construction in Organ Building" and demonstrated modern theories with a special apparatus consisting of a blower and pipes installed on the platform.

The Rev. Theodore F. Adams, pastor of the church, gave a brief word of greeting and Mr. Seely presided over a business session.

### Tennessee Chapter.

A recital under the auspices of the Tennessee chapter was given at the Bellevue Baptist Church of Memphis March 29, on the organ built by Henry Pilcher's Sons of Louisville. Mrs. Irwin G. Dagle played Rogers' Second Suite. Henry J. and Adolph Steuterman gave a group of piano and organ selections which included: Serenade, Widor; Intermezzo, Clokey, and "Piece Heroique," Franck. Other groups of organ numbers were by Adolph Steuterman and Franklin Glynn, the latter playing four of his own latest compositions from manuscript. The Bellevue girls' quartet sang a group of songs.

### Chesapeake Chapter.

The March meeting of the Chesapeake chapter was one of considerable interest to the members on account of the progress made in the plans for the season. As has been the custom this year, the meeting closed with a short recital by one of the members. The March recitalist was Miss Ernestine Leitheuser, organist of the Church of Our Saviour (Lutheran), Baltimore. Her program consisted of a group of French numbers, as follows: Adagio and Finale (from Sixth Symphony), Widor; Andante con moto, Guilmant; Finale, Vierne.

Through arrangements made by our dean, John H. Eltermann, the members and friends of the chapter had the privilege of hearing the talented young French organist, Mlle. Renee Nizan, Sunday afternoon, March 13. This gifted young artist gave her recital on the Skinner in Brown Memorial Presbyterian Church and she stirred the rather select audience with her interpretations and her technical proficiency.

The April meeting of the Chesapeake chapter on April 4 was one of the most enjoyable held this season. The meeting was well attended and the announcement of the completion of plans for music week was encouraging. We have secured the co-operation of the Baltimore Music Club, the department of music of the board of education, the various excellent choirs under

the direction of members of the chapter, and one of our younger organists of note will give a recital.

A delightful half-hour was spent in trying out parts of the Gounod "Requiem" from his mass "Mors et Vita," which has been selected for the massed choral presentation. Then we went to the church auditorium, where Miss M. Ida Ermold, Mus. B., F. A. G. O., played for us a program of her own compositions. The program was as follows: Prelude and Fugue in C minor; Chorale Prelude on "Abends"; Chorale Prelude on "Miserericordia" ("Just as I Am"); Spiritual, "Nobody Knows the Trouble I've Seen"; "Night"; Minuet (from Suite No. 1).

DELLA V. WEBER, A. A. G. O.

### Indiana Chapter.

The Indiana chapter met Tuesday evening, April 19, at the Oratory of St. Philip Neri at Indianapolis. The ladies' choir of the church served an excellent dinner to sixty members and guests. Among the guests of honor were the Rev. Clement O. Bosler, director of the clergy choir, and the Rev. Francis J. Early, assistant priest of St. Philip Neri. Following the dinner a short business meeting was held. Cheston L. Heath, dean, presiding. After this an address of welcome was given by Elmer Andrew Steffen, conductor of the Schola Cantorum of St. Peter and Paul Cathedral and of the diocesan choirs of this city. He laid stress on the point that organists should broaden their knowledge by studying the mechanical construction of the organ and the art of singing and choir directing. His talk was interesting and helpful and was especially appreciated by the organists. We then adjourned to the church, where we were welcomed by the Rev. Raymond R. Noll, D. D., pastor. The Rev. Clement O. Bosler then explained the solemn vesper and benediction service which was to follow. Mary Helen Brook, organist of the church, was at the organ. The singing of the male choirs was most uplifting. The meeting was one of the finest this chapter has ever held.

MRS. HOWARD L. CLIPINGER, Secretary.

### Northern Ohio Chapter.

The April meeting of the Northern Ohio chapter was held at the First Baptist Church, Cleveland, April 20. Members of the Guild met with members of this church at dinner, and after dinner attended a recital by Brayton Stark, A. A. G. O., organist of Denison University, Granville, Ohio. Mr. Stark's program consisted of the following numbers: Symphony in F sharp minor, Vierne; "Clair de Lune," Karg-Elert; Concerto No. 2 in B flat, Handel; "Chant de Mai," Jongen; Overture to "A Midsummer Night's Dream," Mendelssohn; Toccata in F. Bach.

MARGARET RHODEHAMEL.

### Election at Fort Worth, Tex.

The last meeting of the season of the Fort Worth chapter was held at Lanier College, Monday evening, April 11. A dinner was served, at which time a business meeting was held, with election of officers. The newly elected officers are: Frances Davies, regent; W. J. Marsh, first vice-regent; William Barclay, second vice-regent; Marie Lydon, recording secretary; Nathalie Jessup, corresponding secretary; and Mrs. H. O. Childress, treasurer. Miss Marie Lydon was hostess. Miss Helen Ewing, who has been regent for the last two years, received a floor lamp from the chapter, presented by W. J. Marsh.

Following this members and friends assembled at St. Mary's Catholic Church for a beautiful program played by Marie Lydon, Mrs. Gertrude Thomas and Guy Pitner.

PORTER HEAPS

RECITAL ORGANIST  
University of Chicago

William E. Pilcher, Jr.



WILLIAM E. PILCHER, JR., organist and choirmaster of St. George's Church at Hempstead, Long Island, in addition to his duties as representative of Henry Pilcher's Sons in New York City, conducted a service under the auspices of the Long Island chapter of the A. G. O. at his church April 12. He had the able assistance of his wife, Camille Swan Pilcher, violinist, and of the choir of men, women and boys, with Master John Cook as soloist. The Rev. John S. Haight, rector of the church, delivered an address.

Mr. Pilcher presides over a three-manual Pilcher organ at St. George's. This church is said to be one of the oldest on Long Island and is a gem of Georgian architecture. Its original charter was granted by Queen Anne of England in 1704, and a communion service was given by Queen Anne which is still used on special occasions.

Mrs. John S. Haight, wife of the rector, trains the boys and is doing excellent work with them, having specialized in this work for some time. Mr. Pilcher conducts the full choir rehearsals on Friday evenings. Palm Sunday evening Stainer's "Crucifixion" was sung and the Sunday after Easter the choir gave Gounod's "Gallia" in place of the morning service.

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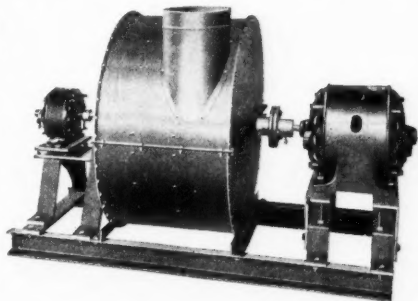
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John Harms



JOHN HARMS of St. Paul's School, Concord, N. H., gave six successful recitals on a tour of the South made by him in April. April 4 he played at the First Baptist Church of Savannah, Ga. April 5 he appeared at St. John's Church, Augusta, Ga. April 7 he played a program at the Church of the Advent, Birmingham, Ala. April 11 Mr. Harms, assisted by William Harms, violinist, who took part in nearly all of the programs on the tour, played at the Lutheran Church of the Ascension at Savannah, Ga. April 12 he gave a recital under the auspices of the Musical Art Club of Charleston, S. C., in St. Philip's Episcopal Church of that city. In addition to the foregoing dates a recital was broadcast from station WBRC at Birmingham, using the four-manual Möller organ.

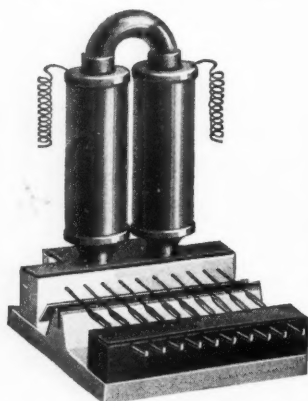
In his Augusta recital Mr. Harms presented the following program: Fantasia and Fugue in G minor, Air for the G string and Chorale Prelude, "Rejoice, All Christian Men," Bach; "Behold, a Rose Is Blooming," Brahms; Canon in B minor, Schumann; Chorale in A minor, Franck; "Tu es Petra," Mulet; Prelude to "L'Enfant Prodigue," Debussy; Toccata on "Ave Maris Stella," Dupre; "Clair de Lune," Karg-Elert; Finale from First Symphony, Vierne. In his radio program Mr. Harms played: Introduction to Third Act of "Lohengrin," Wagner; "Behold, a Rose Is Blooming," Brahms; Sketch in D flat, Schumann; Prize Song, Wagner; "Clair de Lune," Karg-Elert; Andante from "Orpheus," Gluck; "Tu es Petra," Mulet.

Mr. Harms studied under David McK. Williams at St. Bartholomew's Church in New York and while there played for two years at St. Peter's Church. When he was 21 years old he went to St. Paul's School and he is now in his fourth fruitful year there. He conducts a choir of sixty voices and the boys sing works of Bach, Palestrina, etc. During the last three summers Mr. Harms has studied abroad under Dr. William Harris at Christ Church Cathedral, Oxford; Walter Vale, who teaches organ at the Royal Academy in London, and Günther Ramin, organist at the Thomaskirche in Leipzig.

Activities of the M. T. N. A.

The published book of proceedings of the Music Teachers' National Association, edited by Karl Gehrkens of Oberlin Conservatory, vice-president and editor of the association, containing

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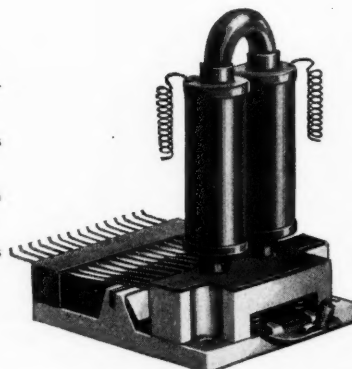


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the addresses, papers and general account of the successful meeting in Detroit last December, has gone out to the membership. D. M. Swarthout of the University of Kansas, president of the association, announces the following chairmen of various M. T. N. A. committees for the year: American music, Howard Hanson, Eastman School of Music, Rochester; colleges and universities, J. Lawrence Erb, Connecticut College, New London, Conn.; history of music and libraries, James T. Quarles, University of Missouri; organ and choral music, Palmer Christian, University of Michigan. An assistant secretary, Harold S. Dyer, University of North Carolina, Chapel Hill, and an assistant treasurer, Charles N. Boyd, Pittsburgh Musical Institute, are new appointments recently made by the president. Plans for the annual meeting of the fifty-sixth year, to be held Dec. 27 to 30 in Washington, are going forward.

Events in Christ's Life Depicted.

A beautifully planned Good Friday service, in which eight episodes in the life of Christ were depicted, was held at Tabor Evangelical Church, Cleveland, Ohio. The Biblical account of each episode was read by the pastor and after the reading Mrs. Famee Elmer Shisler played an organ selection illustrative of the event. The organ selections played were as follows: "Christmas Eve" and "Adoration of the Shepherds," Mauro-Cottone; "March of the Magi Kings," Dubois; "Adoration of the Three Kings," Gaul; "Hosannah!" Dubois; "Gethsemane," Malling; "Procession to Calvary," Stainer; "Golgotha," Malling; "He Is Risen," Bach; "Easter Morning," Malling.

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### San Francisco News; Two Talented Men Heard in Recitals

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

San Francisco, Cal., April 17.—Wallace Sabin presented his pupil Douglas Massey in three interesting groups of organ music on the four-manual Estey at Trinity Methodist Church of Berkeley Sunday afternoon, April 10. Mr. Massey played a difficult program with a sureness, finish and artistry that betokens a brilliant future. The organ groups were interspersed with numbers by the *cappella* choir of the Oakland Technical High School. The choir showed the careful and musicianly training received from the director, Miss Sylvia Garrison. The program follows: Allegro from Symphony 2, Vierne; "Glory Now to Thee Be Given," Bach; "Adoramus Te," Palestrina, and "Send Forth Thy Spirit," Schuetky (sung by the choir); Fugue in G minor, Bach; "Sun's Evensong," Karg-Elert; "Romance sans Paroles," Bonnet; "Caprice Heroique," Bonnet; Bourree, Sabin, and "Caprice Viennois," Kreisler.

On Sunday afternoon, April 17, Jan Philip Schinhan, organist of Fourth Church of Christ, Scientist, San Francisco, played the following program on the four-manual Kimball at the First Presbyterian Church of Oakland, under the auspices of the Northern California chapter of the Guild: Prelude, First Suite, Op. 56, Joseph Renner, Jr.; "Song of Sorrow," Gordon Balch Nevin; Scherzo from First Sonata, Rene L. Becker; Fantasia and Fugue in G minor, Bach; Second Arabesque, Debussy (arranged by Schinhan); "Gymnopédie" No. 3, E. Satie (arranged by Schinhan); Fantasia on the "Easter Alleluia," Joseph Renner, Jr. (first performance). Joseph Renner, organist of the Cathedral in Regensburg, Bavaria, is honorary professor of the Academy of Music in Munich and considered one of the foremost composers for organ in Germany. He is a Rheinberger pupil and was the teacher of organ and composition of Mr. Schinhan.

Mr. Schinhan's thorough training and musicianship were evident in his two well-constructed, original and effective songs sung by Camille Danero, and in his clear, rhythmic playing. His long experience as a theater organist may help to explain his highly developed gift for colorful registration. I believe that this was Mr. Schinhan's first appearance as a Guild recitalist for this chapter.

The students of physics and organ at Mills College recently spent a very enjoyable and profitable afternoon as the guests of Felix F. Schoenstein & Sons, the long-established and progressive firm of organ builders in San Francisco. The students first visited the new and well-equipped factory on Twentieth street, where the intricacies of modern organ construction were carefully explained and demonstrated by Louis and Erwin Schoenstein. The factory studio has a five-rank unit

organ, designed especially for student practice, but so arranged that all the working parts can be easily shown. The Aeolian organ from the palatial home of the late "Borax" Smith was also on the floor. With the addition of an open diapason, this organ is to go to Honolulu, where it will serve the Pro-Cathedral Sunday-school. One set of pipes in this organ is of pure tin. It was a pleasure to see the founder of the firm still at work at his bench. His sons tell me that their father, now 83, seldom misses a day.

After the factory visit the students were taken to the San Francisco Civic Auditorium, where the 120-stop Austin organ was inspected. The young ladies were thrilled and duly impressed when they were taken inside the universal chests of ten and fifteen-inch wind pressure and could see the mechanism working. This organ is indeed a magnificent instrument and it is to be regretted that dignified programs are not heard more often. The Guild is making an aggressive effort to bring about a return of weekly municipal recitals on this organ, and the public at large is asked to write to the Fine Arts Commission, City Hall, San Francisco, voicing approval of this project.

#### Flandorf Plays at Hartland, Mich.

Walter Flandorf gave two recitals on the new Kilgen organ in connection with the dedication of the Hartland Music Hall, a part of a community project at Hartland, Mich. The week from April 17 to 25 was devoted to dedication of the building and Mr. Flandorf's recitals were a feature the afternoon and evening of April 19. His program was made up of these selections:

Afternoon—Military March, Schubert; "Volga Boatmen's Song," Mousorgsky; "Country Gardens," Grainger; "Londonderry Air," Grainger; Spring Song, Mendelssohn; Serenade, Haydn; "La Concertina," Yon; Sketches of the City, Nevin; "Marche Slav," Tschai-kowsky.

Evening—Chorale in A minor, Franck; Gavotte, Gluck; "In Paradisum," Mulet; "May Song," Jongen; Serenade, C. M. Widor; "By the Waters of Minnetonka," Lieurance; "Trepak," Tschai-kowsky.

#### Musicological Press Launched.

A new and non-commercial organization under the name of the "American Library of Musicology" has been founded in New York City, at 1 West Sixty-eighth street, for the purpose of publishing valuable contributions to the science and critique of music that would not be presented through the ordinary channels of the book trade. Plans are made for issuing one yearly volume of about 400 pages which will be devoted to one work entirely or to a collection of monographs related by topic or authorship. The initial volume will appear in the spring and will comprise "A Theory of Evolving Tonality," by Joseph Yasser, an extensive treatise dealing with the problem of the evolution of musical scales, modes, etc., and with the construction on a common basis of a new and expanded scale which may explain theoretically the outstanding and creative trends and currents in modern music.

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### Cleveland Will Say Farewell to Rogers at a Dinner May 10

By CARLETON H. BULLIS

Cleveland, Ohio, April 19.—James H. Rogers, Cleveland's nationally-known composer, organist and musical critic, is planning to move to San Diego, Cal. Since it has become known locally that Mr. Rogers is about to bring his local connections to a close, various musical organizations have shown activity in honoring this outstanding citizen and creative artist. Only last year did he terminate his connections with the Euclid Avenue Temple, after a continuous service to that congregation of fifty years. His seventy-fifth birthday anniversary on Feb. 7 was marked locally by Rogers compositions being featured in many Cleveland churches and by Mr. Riemenschneider's program of Rogers compositions at Baldwin-Wallace College. Since then Rogers cantatas have been sung at various churches. A number of local music clubs have recently given, or are planning to give, programs of Mr. Rogers' works.

The proposed dinner by the Northern Ohio chapter of the American Guild of Organists, at first planned for the first week in February, in honor of the composer's seventy-fifth anniversary, and postponed on account of Mr. Rogers' absence in California at the time, is now announced for May 10 at the Euclid Avenue Temple as a farewell dinner. Dean E. A. Kraft of the Guild chapter is making extensive preparations for a gala event, with outstanding speakers and a capacity attendance of 500. Members of musical clubs and musical circles in general are being invited to join with the organists at this gathering.

The week of April 3 was rich in music for Cleveland. The Music Supervisors' National Conference held its silver anniversary meetings here under the presidency of Russell V. Morgan, organist and director of music at Old Stone Church and supervisor of music in the Cleveland schools. On Sunday, April 3, the following organ numbers were played in the garden court of the Museum of Art by Arthur W. Quimby: Fantasia and Fugue in G minor, Bach; "Ave Maria," Arkadelt-Liszt; Trumpet Voluntary, Purcell; Pastorale, Roger-Ducasse. The evening service at Old Stone Church was turned over to the supervisors as a "founders' service," with nationally known speakers participating. Mr. Morgan provided the organ music, and the choral numbers were furnished by the double quartet

of the church and by the Western Reserve University choir under Jacob Evanson.

In the midst of this gala week of the music supervisors' program, Edwin Arthur Kraft gave his monthly program at Trinity Cathedral April 4 and Professor Melville Smith of Western Reserve University gave a recital at the Museum of Art on the 6th.

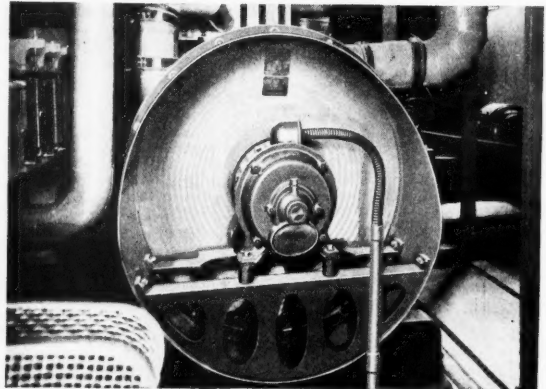
#### Vesper Services at Ogden, Utah.

Utilizing leisure time imposed by the closing of the school of which he was music supervisor, one young Western musician began giving his talent to the community in the form of community vesper services. Lorin F. Wheelwright, organist and musical director of the First Congregational Church, Ogden, Utah, presented on Sunday, April 10, a "vesper hour" in which he was assisted by prominent vocalists of the town. The organ numbers included the Bach Prelude and Fugue in G major, Stebbins' "Where Dusk Gathers Deep" and Mr. Wheelwright's own transcriptions of the Beethoven Andante from the Fifth Symphony; "Silhouette," by Dvorak; "Hunting Song," by Leo Ornstein, and the "Oberon" overture by Weber. A graduate of the University of Utah, Lorin Wheelwright commenced his organ studies under his brother, D. Sterling Wheelwright. During summer terms at Northwestern University he took advanced organ work under Professor Horace Whitehouse and piano under Charles John Haake of the American Conservatory. Last year Mr. Wheelwright won the degree of master of science in education from the University of Chicago, where his thesis resulted from research in eye movements and muscular responses in music sight-reading. At the same time he served Bethel Lutheran Church, Chicago, as organist and director of junior and senior choirs.

#### Bullis Shows New Harmony Method.

Carleton H. Bullis, Cleveland correspondent for The Diapason, and head of the theory work at Baldwin-Wallace College Conservatory, Berea, Ohio, took a group of his harmony students to Cincinnati to participate in one of the meetings of the Ohio Music Teachers' convention March 31. Mr. Bullis spoke on "New Objectives in the Study of Harmony" and the students demonstrated some of the unique features of the harmony method being developed in the Baldwin-Wallace classes. Their performance included solo improvisations and ensemble improvisations of a small orchestral group, rhythms and motifs being assigned by persons in the audience. The novel approach to the subject aroused much interest and was described in several newspapers.

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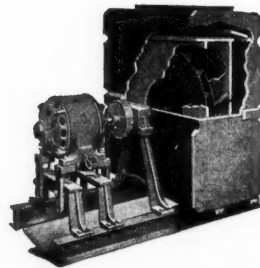
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## Organ Recordings of Edouard Commette and Other Records

By GEORGE WILLIAM VOLKEL

One of the great advantages of recorded music to musicians and music-lovers is its ability to make the music and playing of obscure artists known. The Columbia Phonograph Company is to be commended upon the tribute it has paid the organ world in this respect by recording the playing of Edouard Commette, organist of St. Jean's Cathedral, Lyons, France. M. Commette is little known to America, but he is evidently a player of no mean ability, as his excellent recordings attest. He has chosen well-known music as his vehicle of expression by way of the phonograph. On record No. 2384-D we have the Great G minor Fugue by Bach. The label goes to great length to state in parentheses that the fugue is an "Entr'acte from the Grand Fantasia, Book 2, No. 4." We are not told, however, who the publisher of this "Book 2, No. 4" may be.

At any rate, M. Commette wisely chose a tempo which is neither stodgy in slowness nor breath-taking in speed. The result is a record of satisfying clarity and fine rhythm.

A word might be said concerning the organ at St. Jean's Cathedral. It is truly French in its abundance of reeds of varying quality and intensity, plus shimmering mixtures which can be plainly detected in the recording. Full organ, therefore, on Commette's records is always of great solidity and brilliance, but lacking somewhat in the "roundness" which the many diapasons afford us in American and English organs. Borrowing for a moment the parlance of a photographer, I may say that the climaxes reached in M. Commette's recordings "take" very well. We have all the heroic grandeur of an organ that sounds far greater than the mere forty-eight stops or so that it contains.

The Widor Toccata from his famous Fifth Symphony is recorded by M. Commette on record No. 2153-D. Record No. 50125-D is a twelve-inch record giving us the Boellmann Toccata from his "Suite Gothique" on one side and Gigout's Toccata in B minor on the reverse side. All three records are recommended.

Turning to choral recordings made in the United States, the Victor Company has issued some fine recordings of our own Associated Glee Clubs of America. To those who want to experience the thrill of listening to 4,000 trained male voices singing "Adeste Fideles" to the accompaniment of the gigantic Austin organ built for the auditorium of the Sesquicentennial Exposition in Philadelphia, recorded there during actual performance, I heartily recommend record No. 35806. You have never heard "O Come, All Ye Faithful" until you have heard this truly marvelous recording. The reverse side of this twelve-inch record gives us Sullivan's "The Lost Chord."

About two years ago, at their concert in Madison Square Garden in New York City, the Associated Glee Clubs sang Beethoven's "Creation's Hymn" and Protheroe's fine "Laudamus." Recorded during actual performance there is now issued record No. 22264 of these two songs. On that same program was Oley Speaks' immortal "On the Road to Mandalay" and "Morning," which the Victor Company promptly issued as record No. 22030. I feel sure a treat is in store for any who hear these records.

## SEATTLE EASTER SERVICES

By JOHN McDONALD LYON.

Seattle, Wash., April 16.—Musically speaking, Good Friday was a prelude to an Easter season in this city marked by the presentation of fine programs of church and liturgical and organ music. Dubois' "Seven Last Words" was done by the choir of men and boys of St. James' Cathedral (Dr. F. S. Palmer, organist and choirmaster) and also by the choirs of Immaculate Conception Church and the University Temple. The Easter services began with two sunrise services held at Washelli, where Harold Heeremans directed massed choirs of north end churches, and at the university stadium, where John Spargur was in charge of the music. The Washelli services were broadcast over KXA. The NBC network carried the stadium services over the air. Very elaborate musical programs were sung at masses and vespers at St. James' Cathedral by the cathedral choir of men and boys, under the direction of Dr. Palmer. A notable Anglican service, featuring considerable Tudor music, was sung at St. Mark's Cathedral under the direction of Adam Jardine. At St. Clement's Church the Gregorian choir of men presented a program of Gregorian, medieval and polyphonic music under the direction of John McDonald Lyon, organist and choirmaster. Notable programs of Protestant music were sung by the choirs of the First Methodist Church (Graham Morgan, choirmaster); Walter G. Reynolds, organist), the University Temple (Harold Heeremans, organist and choirmaster) and Bethany Presbyterian Church (James Lewis, organist and choirmaster). Haydn's "Creation" was sung at the First Methodist Church and at the University Temple.

Harold Heeremans has announced the following recital which he will play at the University Temple April 20: Sonata in F minor, Mendelssohn; Aria in the Olden Style, Heeremans; Fugue in G, Bach; "Sunrise," Jacob; "Song of the Shepherd," Jacob; "Sunshine and Shadow," Gale; "The Reed-Grown Waters," Karg-Elert; Prelude to "Paraisal," Wagner.

The monthly meeting of the Western Washington chapter, A. G. O., was held at the Women's University Club April 7, Dean Heeremans presiding. Professor Cox of the faculty of the University of Washington gave a talk on the "Scottish Element in Music."

Frederick C. Feringer, organist of the First Presbyterian Church, played the third recital in his spring series on the four-manual Austin April 3. The recital consisted, for the most part, of works of contemporary American composers.

Mrs. Ernest Felton has been appointed organist of the West Seattle Christian Church. The organ is not an Estey, as was announced in this column last month. It is a Wurlitzer.

Under the direction of Lewis Owens, organist and choirmaster of the church, the choir of St. John's Church presented a program of post-Easter music at vespers April 3.

## MILWAUKEE CHOIRS ACTIVE

By ARTHUR A. GRIEBLING.

Milwaukee, Wis., April 18.—A great deal of good music was heard over the Easter holidays. March 20 was the occasion of a rendition of Mozart's "Requiem" by the choir of boys and men at St. Paul's Episcopal Church, Earl P. Morgan, organist and choirmaster. An excellent rendition of Dubois' "Seven Last Words" was given under the direction of Carle Oltz at St. Mark's Episcopal Church March 20. This cantata is also used during the Tre Ore service at Gesu Church each year by John Leicht, choirmaster. Rossini's "Stabat Mater" was again given at the Grand Avenue Congregational Church to an overflowing house. This is a yearly event directed by Graydon R. Clark, the date this time being March 25. "The Crucifixion," by Stainer, was presented March 20 at both the Kenwood Methodist Church and the Church of the Ascension (Lutheran). Hermann A. Nott is organist and choirmaster at Kenwood Church. "The

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"Crucifixion" was also presented at Bethesda Lutheran Church under the direction of Carl F. Pape.

Stainer's "Crucifixion" was presented at the Church of the Ascension (Lutheran) by the Milwaukee Choral Union, a union of choirs of four Lutheran churches, March 20. Miss Alette Jahren directed the singers.

Gounod's "St. Cecilia" Mass, with accompaniment of a full orchestra, was presented Easter Day at All Saints' Cathedral (Anglo-Catholic). The music was under the direction of Milton H. Rusch. A mass by Cesar Franck was heard in St. Ann's Church, and was directed by Olive E. Meyer. In this case there was also an orchestral accompaniment. The cantata "Christ Triumphant" was given under the direction of Robert Meyer at the Garfield Avenue Baptist Church on Easter Sunday.

Under the direction of Professor E. D. Backer the chorus of the Dr. Martin Luther College presented two concerts the evenings of March 26 and 27.

The choir of St. George's Russian Orthodox Church gave a very interesting program at Immanuel Presbyterian Church Sunday evening, April 10. This group of excellent singers is directed by the Rev. John Manchuk.

Saturday, April 9, was the date for another console session of the Diapason Club of the State Teachers' College. The club met at St. John's Cathedral, where W. J. L. Meyer, organist at the cathedral, demonstrated the organ to those present. Mr. Meyer and his daughter Marcelle, a member of the club, presented the Dickinson four-hand arrangement of the Fantasy by Hesse, after which Marcelle Meyer played the Third Sonata by Guilman.

## Holy Week Program at LeRoy, Ohio.

A Holy Week program of unusual interest was carried out in the Methodist Church at LeRoy, Ohio. Two services were held daily—a noon service attended largely by high school students and office people and the evening service for the entire community. The organ preludes played by Miss Julia Ward were as follows: Palm Sunday, Prelude in B minor, Bach; Monday, Adagio e dolce (Trio-Sonata 3), and Chorale, "Christ, Thou Lamb of God," Bach; Tuesday, Chorale and Finale (Sonata 6), Mendelssohn; Wednesday, "Prayer" ("Suite Gothique"), Boellmann; Thursday, Chorale, "Come, Redeemer of Our Race," Bach; Friday, Chorales, "Herzlich thut mich verlangen" and "Christ Lay in Bonds of Death," Bach. The climax of the week of services came on Thursday

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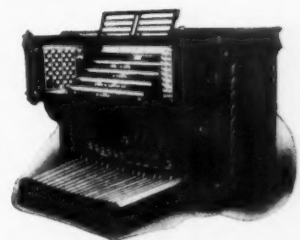
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evening when the choir sang the cantata "The Message of the Cross," by J. Sheldon Scott, and a responsive service for minister, choir and congregation was conducted under the direction of J. C. Hiestand, with Miss Ward at the organ.

Will C. Macfarlane's "The Message from the Cross" was presented on Good Friday evening at Trinity Episcopal Church, Marshall, Mich., under the direction of Paul H. Eickmeyer, A. A. G. O., organist and choirmaster of the church.



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