

THE DIAPASON

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

Twenty-third Year—Number Seven.

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NORTHWESTERN BUYS FOUR-MANUAL KIMBALL

UNIVERSITY PLACES ORDER

Instrument of Forty-two Sets of Pipes
Is Designed for Thorne Auditorium
located on the McKinlock
Campus in Chicago.

Northwestern University has commissioned the W. W. Kimball Company to build a four-manual organ to be installed in the Thorne Auditorium now being built on the university's McKinlock campus in Chicago, where the professional schools are located. The organ will be equipped with a draw-knob console of sixty-five stops and will have forty-two sets of pipes, besides harp and chimes.

The negotiations for the Kimball Company were conducted by Herbert E. Hyde, who also designed the specification of the organ.

Appended is the stop-list of the instrument:

GREAT.

Open Diapason, 16 ft., 73 pipes.
First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Harmonic Flute, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Twelfth 2 1/2 ft., 73 pipes.
Fifteenth, 2 ft., 73 pipes.
Mixture, 3 rks., 183 pipes.
Tromba, 8 ft., 73 pipes.
Chimes (from Solo).

SWELL.

Bourdon, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Pohrlöte, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Traverse Flute, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flautina, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Waldhorn, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Harp and Celesta (from Choir).
Tremolo.
Vox Humana Vibrato.

CHOIR.

Dulciana (extension of Dulciana), 16 ft., 12 pipes.
English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Dulcet (extension of Dulciana), 4 ft., 12 pipes.
Concert Flute (extension of Concert Flute), 4 ft., 12 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Dolce-tin (extension of Dulciana), 2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Harp (Deagan Class A), 8 ft., 49 bars.
Celesta (duplexed from Harp), 4 ft.
Tremolo.

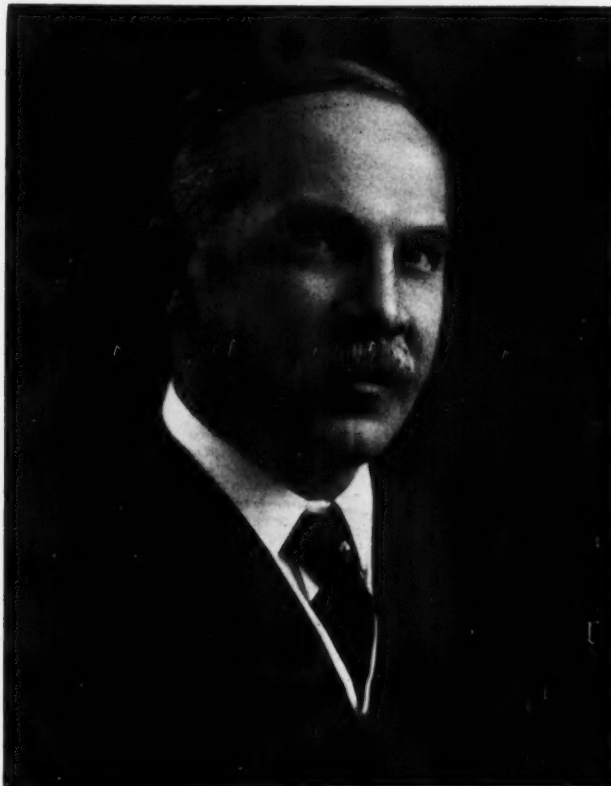
SOLO.

Flauto Mirabilis, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Chimes (Deagan Class A), 20 bells.
Tremolo.

PEDAL.

Acoustic Bass (resultant on Diapason and Bourdon), 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Open Diapason (from Great), 16 ft., 32 notes.
Gamba (extension of Solo Gamba), 16 ft., 12 pipes, 32 notes.
Bourdon, 16 ft., 32 pipes.
Dulciana (from Choir), 16 ft., 32 notes.
Echo Lieblich (from Swell Bourdon), 16 ft., 32 notes.
Octave (extension of Pedal Diapason), 8 ft., 12 pipes.
Principal (from Great 16-ft. Diapason), 8 ft., 32 notes.
Flute (extension of Pedal Bourdon), 8 ft., 12 pipes.
Flute (extension of Pedal Bourdon), 4 ft., 12 pipes.
Super Octave (extension of Pedal Diapason), 4 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Waldhorn (from Swell), 16 ft., 32 notes.
Tromba (extension of Trombone), 8 ft., 12 pipes.
Chimes (from Solo).

Charles C. Kilgen, Organ Builder, Who Died in St. Louis



CHARLES C. KILGEN'S LIFE COMES TO CLOSE

ORGAN BUILDER SINCE 1886

Head of St. Louis Establishment
Known Throughout Country and
Built Hundreds of Instruments
—Born in 1859.

Charles C. Kilgen, president of George Kilgen & Son, Inc., of St. Louis and one of the best-known organ builders in the United States, died at his home, 3915 West Pine boulevard, St. Louis, on the afternoon of May 6 after an illness which had confined him to his room for the last nine months. Mr. Kilgen during his career of about half a century in the organ business had constructed organs for hundreds of churches in all parts of the country and was acquainted with organists everywhere.

Funeral services were held at the home May 9 and were conducted by the Rev. H. Kraft, pastor of Bethany Evangelical Church. A string quintet provided the music, playing an Aria by Bach, Grieg's "To Spring" and Schumann's "Abendlied." There was a large attendance of friends and representatives of St. Louis musical organizations, including the A. G. O. and the N. A. O. All of the children of Mr. Kilgen and twelve grandchildren were present. Burial was in Bellefontaine Cemetery.

Charles Christian Kilgen, son of John George Kilgen, who came to America from Germany in the early part of the nineteenth century, was born in New York City April 22, 1859, on the south side of Sixth street between Avenues A and First, now known as A and B avenues. His father had leased from the Astor family a plot of ground at 238 East Forty-sixth street and on it erected a thirty-six-family tenement building in which Charles C., with one sister and three brothers lived with his parents and received his initiatory instruction in the art of organ building from his father, who continued in New York City the trade he had learned from his father in Germany.

In 1865 the mother, Christiana Hamilton Kuntz Kilgen, died, leaving the husband with five children, the oldest 14 years old and the youngest 4. Five years later the father migrated West and, disposing of his New York property, purchased in St. Louis the site at 639 to 641 Summit avenue, now known as Ewing avenue, on which he built two houses and continued his trade of organ building. It is of interest to note that John George Kilgen bought the Ewing property in preference to a more desirable location at Grand and Olive because of the grapevines and peach trees on the former lot.

In 1886 the father took his son Charles—who was then 27 years old—into partnership and the business was carried on under the name of George Kilgen & Son until 1902, when the father died. Charles C. purchased the property at 3817-29 Laclede avenue, where he built a modern two-story factory and continued to operate under the partnership name. In 1909 he bought out the Pfeffer Organ Company, a well-established local firm, and put his eldest son, Alfred G., then 23 years of age, in charge of the plant to complete the unfinished business of that firm. In 1924 the four sons of Charles C. Kilgen, all born in St. Louis and having served their apprenticeship in the organ business with their father, were taken into partnership with him and the firm was incorporated under the name of George Kilgen & Son, Inc. The following years saw further expansion of the business in the purchase and equipment of one of the most modern organ factories in the country, on a large tract at 4016 North Union boulevard, where his four sons will continue the business.

In 1881, at the age of 22, Charles C. Kilgen married Miss Louise Robyn, daughter of William Robyn, a prominent musician of his day and organist

CONVENTION PLANS OF A. G. O.

Boston Arranges for Splendid Week of Events Late in June.

Arrangements for the general convention of the American Guild of Organists, to be held in Boston beginning June 20, are nearly completed and the program, printed on the page containing Guild news, shows that there is enough to attract everyone interested in organ playing and building. The six days will be filled with recitals, discussions and several very interesting trips on which famous instruments will be heard and inspected.

[The complete program of the A. G. O. convention will be found on page 34.]

FINE SERVICE AT CAPITAL

Choir, Sanctuary and Skinner Organ of National Cathedral Opened.

The opening of the choir and sanctuary of the National Cathedral at Washington, D. C., took place on Ascension Day, May 5. The cathedral was filled and an overflow congregation heard the service from the grounds through electrical transmission. The service was also broadcast by a nationwide hook-up. The service was played by Edgar Priest, organist and choir-master of the cathedral, preceded by the following organ numbers played by William Fletcher Smith, assistant organist: "St. Ann's" Fugue, Bach; Canzona in A minor, Karg-Elert, and Chorale in A minor, Franck. The Right Rev. James Edward Freeman, D. D., LL. D., Bishop of Washington, preached the sermon. Prominent clergy of all denominations, ambassadors, diplomats and officials of the national government were in the procession. Mrs. Hoover, Mrs. Woodrow Wilson and Mrs. William Howard Taft were in the congregation.

The architectural grandeur of the edifice and its acoustical perfection made the service one never to be forgotten. The portion of the cathedral now in use is the sanctuary and choir, extending to the crossing, a distance of 175 feet. The measurement from pillar to pillar is forty-seven feet, with aisles

twenty feet wide, making a total width of eighty-seven feet and a height of ninety-three feet. The building is of Indiana limestone, with no acoustical treatment. This writer heard every word of the sermon and the effect of the choir and organ was such as is only heard in a cathedral of transcendent beauty, without blurring or confusion. The choir, which attained a national reputation during its years in the Bethlehem Chapel will gain an increased distinction with its larger opportunity in the great edifice where it will be heard from now on. Mr. Priest will make the most of the great opportunity he has held so long in anticipation. The musical service was flawless.

The organ, a Skinner, is a new, temporary two-manual which will later be moved to one of the chapels and be equipped with pipes more suitable to a smaller space. The specification was drawn up with the idea of containing the larger stops of the cathedral organ, such as the tuba and open diapason on the great, and at the same time containing the more beautiful and softer qualities. For its size the organ is surprisingly adequate. A 32-ft. pedal fagotto is unique in an organ of this size. This 32-ft. fagotto is enclosed in the swell chamber. The great organ, including the tuba, is unenclosed.

Asper's Orchestra Is Heard.

Frank W. Asper of the staff of organists at the Mormon Tabernacle in Salt Lake City has been doing some excellent work as an orchestral director in Utah. His orchestra of thirty-seven pieces which is the largest organization of its kind in Salt Lake City, took part April 24 in the evening worship at the First Methodist Church, of which Mr. Asper is organist and director, and played Mendelssohn's "Thirteenth Psalm." Mr. Asper played at Rockefeller Chapel of the University of Chicago Tuesday afternoon, May 10, on his way to Pittsburgh, where he gave two recitals at Carnegie Music Hall May 14 and 15. On the return trip he stopped at St. Louis to broadcast a program from station KMOX.

of St. John's Catholic Church. Mrs. Kilgen was a sister of the well-known composer, Dr. Alfred G. Robyn of New York City. To this union were born seven children, six of whom are living—Alfred G., Marie Louise, George Joseph, Louise Elizabeth, Charles C., Jr., and Eugene Robyn. All of the children are married and there are twelve grandchildren who survive the passing of their grandfather. Mrs. Kilgen died in 1897 and in 1906 Mr. Kilgen married Miss Ida J. Wessels of Quincy, Ill., who has been a devoted helpmeet to her husband and his family.

Christened in the old Evangelical Church which is still standing on Sixth street in New York, Mr. Kilgen was broadly tolerant and generous to all religions, Catholic and Protestant alike. Organs bearing his nameplate in churches in every state in the Union bear testimony to the honesty of his work.

Of his many characteristics, one is outstanding: Despite his many organ installations he had a distinct recollection of each; and those who knew him will not easily forget the most minute details of construction and erection he would recall without any memorandum to refresh his memory. He contributed to every worthy cause that made appeal to him and was a lifelong supporter of the St. Louis Symphony and other civic institutions. He was a member of both the American Guild of Organists and the National Association of Organists and served for several years as first vice-president of the Organ Builders' Association of America. He was a devoted Rotarian and *The Pepper Box* in its issue of Sept. 17, 1931, spoke thus of him: "Rotary is proud of Charles Kilgen; his classification is superbly filled. His service is inspiring. Quiet, unassuming, but a great man; one of God's noblemen."

DR. ALBERT A. STANLEY DEAD

Veteran Organist was at University of Michigan Many Years.

Professor Albert A. Stanley, director emeritus of the music school of the University of Michigan, died at Ann Arbor May 19, one day after the opening of the Ann Arbor May festival concerts, which he established thirty-eight years ago. He was nearing the age of 81.

When only 14 years old, Dr. Stanley became organist of the Congregational Church at Slaterville, R. I. Three years later he was placed in charge of the large organ at the Church of the Mediator in Providence.

Albert A. Stanley was born at Manville, R. I., May 25, 1851. After he became organist at Providence he received advanced instruction in this country and then went to Germany and entered the Leipzig Conservatory, from which he was graduated. The University of Michigan gave him an honorary M. A. degree in 1890 and Northwestern University made him a doctor of music in 1916. From 1888 to 1921 Dr. Stanley was professor of music at the University of Michigan. He was director of its school of music from 1903 to 1921 and conductor of the Ann Arbor May festival from 1892 to 1921. He had been secretary, treasurer and president of the Music Teachers' National Association, serving as president twice. He was a founder of the American Guild of Organists and an honorary vice-president of the British Musical Association.

Dr. Stanley composed many songs and much church music, including the symphony "The Soul's Awakening" and "Chorus Triumphalis."

Dec. 27, 1875, Dr. Stanley married Miss Emma F. Bullock of Randolph, Mass. Dec. 1, 1921, some years after her death, he married Miss Dorothea Oestreicher of Ann Arbor.

Music Cultivated at Kansas "U."

The School of Fine Arts at the University of Kansas has kept the campus well supplied with concerts, recitals and exhibitions of art, even in a year when conditions were not auspicious. The record for the present school year shows ten university concert course concerts, four all-musical vespers, eleven organ vespers (including five guest organists) and other programs, making a total of seventy-nine musical events during 1931-32.

FAMED CHURCH ORDERS AN AEOLIAN-SKINNER

FOUR-MANUAL FOR NEW YORK

Unusual Features in Scheme for St. Mary the Virgin—Bombarde, or Enclosed Part of Great, Playable from Fourth Manual.

A contract for a new organ has been made by the Aeolian-Skinner Organ Company with the Church of St. Mary the Virgin, West Forty-sixth street, New York City. The rector of the church is the Rev. Granville Mercer Williams, S. S. J. E. The music at St. Mary's, under the directorship of Raymond Nold, has been famous for many years. Mr. Nold, in consultation with G. Donald Harrison of the Aeolian-Skinner Organ Company, is responsible for the specification, which contains many points of interest.

It was felt that full advantage should be taken of the fine acoustics of the church and the ideal location of the organ (on the west wall) to produce an instrument which would be adequate for the accompaniment of the services and for the rendition of both classical and modern organ music. The scheme comprises four manual departments—great, swell, choir and bombarde—each having an independent buildup and ensemble brilliant and clear in character. The bombarde is really an enclosed section of the great organ, played from a fourth manual. The pedal organ also has a fully developed tonal scheme, and to insure clarity and transparency, the thick-toned wood open and bourdon have given place to a large-scale metal diapason, 16 ft., a powerful wood viole, 16 ft., and an open flute, 16 ft. A special feature of this organ will be the grande furniture of seven ranks, which will give the climax to the full ensemble.

About two-thirds of the instrument is being built now and it is expected that the order for the completion will be in the hands of the builders before the fall.

The complete scheme follows:

- GREAT ORGAN.**
Principal, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Flute Harmonique, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Quint, 5 1/2 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Grosse Tierce, 3 1/5 ft., 61 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Harmonics, 5 rks. (15, 17, 19, 21, 22), 305 pipes.
Double Trumpet (duplexed from Bombarde), 16 ft.
Trumpet (duplexed from Bombarde), 8 ft.
Clarion (duplexed from Bombarde), 4 ft.
- SWELL ORGAN.**
Flute Conique, 16 ft., 73 pipes.
Principal, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Viole Sourdine, 8 ft., 73 pipes.
Voix Aeolienne, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Sallcote, 4 ft., 73 pipes.
Sallcetina, 2 ft., 61 pipes.
Sesquialtera, 4 rks. (12, 17, 19, 22), 244 pipes.
Plein Jeu, 5 rks. (15, 19, 22, 26, 29), 305 pipes.
Bombarde, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.
- CHOIR ORGAN.**
Contra Dulciana, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Viole, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Spitzflöte, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Gemshorn, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1 3/5 ft., 61 pipes.
Larigot, 1 1/5 ft., 61 pipes.
Sesquialtera, 5 rks. (12, 15, 17, 19, 22), 305 pipes.
Bassoon, 16 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.
- BOMBARDE ORGAN.**
Viole, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.

S. Lewis Elmer



S. LEWIS ELMER'S twenty-fifth anniversary as organist and choir director at the Memorial Presbyterian Church of Brooklyn was observed in a manner to prove the affection and respect in which their organist is held by the people of the parish. On the evening of May 17, in the parlors, a reception in honor of Mr. Elmer was held by the woman's league of the church. A large throng gathered to greet Mr. and Mrs. Elmer and in the company were several brother organists. Congratulatory messages were read from a number who were not able to be present. The minister of the church, Dr. John Barlow, spoke of the "fine type of music consistently used in our services," giving Mr. Elmer high praise for his work and in the name of the church wished him many more years there. The officials of the church presented the organist with a memento of the occasion as an expression of their appreciation and regard.

IN THIS MONTH'S ISSUE

- Northwestern University orders four-manual Kimball organ for auditorium on Chicago campus.
- Aeolian-Skinner Company to build four-manual for famous Church of St. Mary the Virgin in New York.
- Pennsylvania N. A. O. forces hold successful convention in Philadelphia.
- Ohio organists hold convention at Toledo under auspices of Northern Ohio A. G. O. chapter.
- Organists of New Jersey hold annual N. A. O. rally at Montclair.
- Guild members of three Southern states gather at Little Rock for convention.
- Charles C. Kilgen, president of organ company at St. Louis, dies after extended illness.
- Charles D. Irwin, well-known Boston organist, dead.
- Dr. Albert A. Stanley, veteran organist and University of Michigan musical leader, is dead.
- Gerald F. Stewart dies at Watertown, N. Y., after long career as church musician.
- James H. Rogers, American organist and composer, honored by 350 of his friends at farewell dinner arranged by Cleveland organists.
- Philip James wins \$5,000 prize for new symphony performed over radio.
- Program of convention of American Guild of Organists in Boston late this month is presented.

Swell Flute Triangulaire, 4 ft., 61 notes.
Swell Trumpet, 8 ft., 61 notes.
Chimes (from Echo).

SWELL ORGAN.

- Echo Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Flute Celeste, 2 rks., 8 ft., 134 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Mixture, 3 rks., 183 pipes.
- English Horn, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe d'Amore, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp and Celesta, 61 bars.
- Tremolo.

ECHO ORGAN.

- Cor de Nuit, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Chimes, 25 tubes.
- Tremolo.

PEDAL ORGAN.

- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Echo Bourdon (Swell), 16 ft., 32 notes.
- English Horn (Swell), 16 ft., 32 notes.
- Octave Diapason, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 12 pipes.
- Trombone, 16 ft., 32 pipes.
- Tromba, 8 ft., 12 pipes.
- Chimes (Echo), 25 notes.

FOR CHURCH IN BINGHAMTON

Aeolian-Skinner Company Building Three-Manual with Echo.

The Aeolian-Skinner Company is building a large three-manual for the First Congregational Church of Binghamton, N. Y. This instrument will have a small echo division playable from the great. The resources of the organ are represented by the following scheme:

- GREAT ORGAN.**
Bourdon (Pedal ext.), 16 ft., 17 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Flute Harmonique, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Grave Mixture, 2 rks., 122 pipes.
French Horn (in Choir box; high pressure), 8 ft., 61 pipes.
Tuba (in Choir box; high pressure), 8 ft., 61 pipes.
Swell Gedeckt, 8 ft., 61 notes.
Swell Flute Celeste, 8 ft., 61 notes.

THE DIAPASON.
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First Presbyterian Church
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**FRIENDS PAY HONORS
TO JAMES H. ROGERS**

DINNER IS ATTENDED BY 350

**Cleveland Farewell Tribute Sponsored
by Northern Ohio A. G. O.
Chapter—His Long Career
and Character Praised.**

BY CARLETON H. BULLIS.

A testimonial dinner to James H. Rogers, composer, organist and musical critic of Cleveland, given on May 10, was attended by a representative group of Cleveland musicians and music-lovers to the number of 350. The occasion was sponsored by the Northern Ohio chapter of the American Guild of Organists, Edwin Arthur Kraft, dean, as a tribute to Mr. Rogers' long career in Cleveland. The gathering also served as a farewell dinner, for after more than half a century of professional activity in Cleveland, Mr. Rogers is to retire and move from the city at the end of the season.

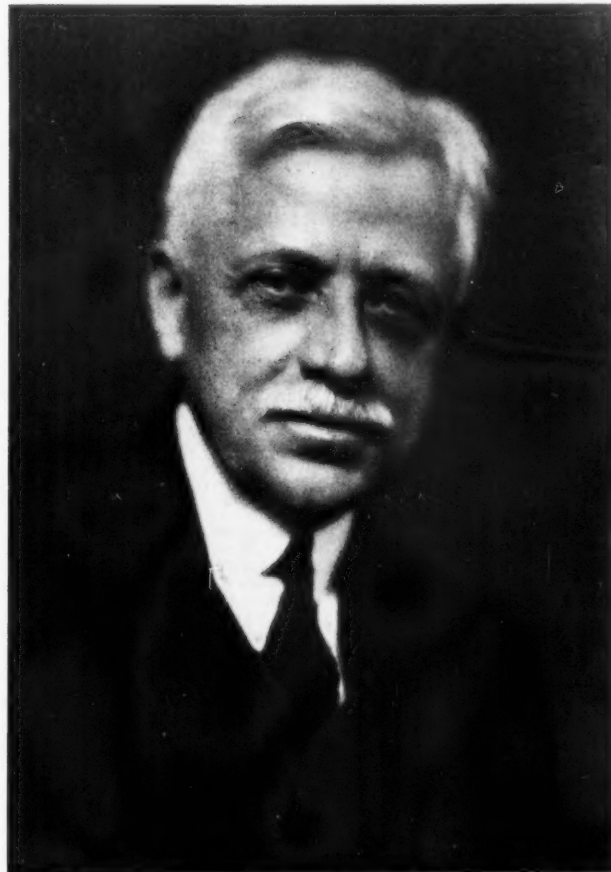
The event was held in the dining hall of the Euclid Avenue Temple. It was at the Euclid Avenue Temple that Mr. Rogers served as organist and director for fifty years, the half-century mark having been reached a year ago, when he retired from active duty, to be honored as organist emeritus on a pension from this congregation. The gathering consisted of members of the various music clubs and organizations of the city and special guests. Rabbi Barnett R. Brickner served as toastmaster. In eulogizing the recipient of the evening's honors, Rabbi Brickner called Rogers a truly spiritual leader in the life of the city. He retraced the fifty years of Mr. Rogers' tenure as organist for the temple, from the early days when its edifice was on Scoville avenue, through the years of its growth and its moving to Euclid avenue. The toastmaster spoke of the genial kindness and human qualities of the man Rogers, and characterized the spirit of this love feast by the statement that "a rose to the living is worth a hearseful to the dead."

The speakers were old friends and colleagues, representing various activities with which the honored guest had been associated. Warden Frank L. Sealy of the American Guild of Organists, who made the trip from New York City for this event, characterized Mr. Rogers as being perhaps the most American of contemporary composers in that he expressed himself in his own idiom without aping any of the devices of certain foreign composers. The toastmaster next called upon William B. Colson, who some years ago closed a thirty-five-year tenure as organist of Old Stone Church. Mr. Colson recalled that he knew Mr. Rogers ever since he first came to Cleveland and told how he followed Rogers' steady progress locally with warm personal regard. Arthur Shepherd, the next speaker, representing the local composers, typified the Rogers style as unaffected, free in expression and without alien modishness.

Representing the congregation of the First Unitarian Church, of which Mr. Rogers was organist for many years, Dr. Dilworth Lupton, its pastor, spoke humorously of the old days when Mr. Rogers began his career as an organist—the old days of the pump-handle organ, when the organist was at the mercy of the very important person assigned to the job of doing the hardest part of the task. Often, explained the speaker, who styled himself as an "ex-organ pumper," an organist would essay a piece that the pumper couldn't pump, but that he recalled a blower who once pumped a piece that his organist couldn't play. As a token of warm friendship and appreciation for great and long service Dr. Lupton presented to Mr. Rogers, on behalf of the Unitarian congregation, a large silver platter.

Other speakers were C. B. Ellinwood, director of the First Baptist choir and once a member of Mr. Rogers' choir, who represented the choral conductors; Ralph Hunter, president of the Singers' Club, of which Mr. Rogers was at one time the conductor; Mrs. Adella Prentiss Hughes, who for many years has been manager of the Cleveland Symphony Orchestra,

James H. Rogers, Honored by His Fellows



and Newton D. Baker, one-time mayor of Cleveland and Secretary of War in President Wilson's cabinet. Mr. Baker, an ardent lover of music, recounted how Rogers, through his work as a musical critic, has led the artistic life of the community. Mr. Baker took occasion to emphasize how the enduring elements of civilization lie in the artistic progress made, and that the elements of art are the real factors in the development of a city. He spoke of the necessity of the spiritual factors in life to counterbalance the notion of living by bread alone, as has been the all-absorbing passion of too many people in this modern industrial era. In this respect, said Mr. Baker, James H. Rogers has served as a significant spiritual force in the community and in the country.

Messages were received from Paul Bellamy, editor of *The Cleveland Plain Dealer*, of which paper Mr. Rogers has been critic for many years; from S. E. Gruenstein, editor of *The Diapason*, and from T. Scott Buhrman, editor of *The American Organist*. The sentiments expressed in these messages evoked long and hearty applause from the assemblage.

Mr. Rogers responded to the many tributes of affection and esteem by saying that he was completely overwhelmed and accused Mr. Kraft of being the arch-conspirator of the scheme. He felt, so he said, as if the whole occasion was a dream, and that he pinched himself "a couple of times, but got the customary reactions." In the course of his remarks flowers and other tokens were presented to him and Mrs. Rogers. The recipient of all these tributes closed his remarks with a fond farewell to his Cleveland friends, saying that he hoped to return upon occasion. Mrs. Rogers added a few words regarding their plans for establishing a home in San Diego.

To Entertain Women Organists.

The Chicago Club of Women Organists will be the guests of Mrs. Lily Moline Hallam on the evening of June 6 at her home in Oak Park and a program of entertainment of unusual interest is being arranged by the hostess.

MUSICAL FESTIVAL FOR GARY

Six Towns Join in Three-Day Program Under Lead of Bethuel Gross.

Plans for a South Shore music festival June 3 to 5 in the beautiful City Church and Memorial Auditorium at Gary, Ind., are announced by Bethuel Gross, director of music in the City Church, who put forth the idea.

"The chief objective of the festival is an attempt to assimilate the music of six towns in the industrial region in sacred and secular presentations to the end that it might be made an annual spring undertaking," Mr. Gross said.

Horace Whitehouse of the organ department of Northwestern University will present an organ recital the first night, June 3. Under the direction of M. E. Snyder and assisting music leaders in the schools, a choir of 600 pupils will sing Saturday afternoon, June 4, in the Memorial Auditorium. An orchestral presentation is scheduled for Saturday night. Sunday afternoon ten church choirs will participate in the presentation of "The Holy City" by Gaul in City Church.

Members of the Gary Association of Music and Allied Arts will serve as hosts and hostesses for the three-day festival.

Death of Palmer Christian's Mother.

Mrs. Cora Palmer Christian, mother of Palmer Christian of the University of Michigan, died at Ann Arbor May 6 after a long illness during which she had the constant care of her son and daughter-in-law. Funeral services were held May 9 at Peotone, Ill., and burial was in that town. Mrs. Christian was the widow of David W. Christian. She was born at Albion, Mich., seventy-two years ago and as a young girl moved to Peotone. After her marriage in 1883 she moved to Kankakee, Ill., which was her husband's home. Palmer Christian was her only child and she had an undivided interest in his musical education as a young man and in his steady progress in the years that followed. Mrs. Christian had been a life-long member of the Presbyterian Church.

**AUSTIN ORGAN BOUGHT
FOR ST. LOUIS CHURCH**

MARKS 75TH ANNIVERSARY

**Three-Manual of Thirty-five Ranks of
Pipes Will Be Installed in Fried-
ens Evangelical — Carl
Braun the Organist.**

Friedens Evangelical Church, St. Louis, Mo., has awarded to the Austin Organ Company the contract for a divided three-manual organ of thirty-five ranks, including chimes and harp. Carl Braun is organist and choirmaster of the church. The Rev. Paul Press is the pastor. This organ will replace a large two-manual about twenty-five years old. Friedens Church will celebrate its seventy-fifth anniversary next fall.

The tonal resources of the new organ will be as follows:

GREAT ORGAN.

- Open Section:
- Double Diapason, 16 ft., 73 pipes.
- First Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.

- Enclosed with Choir:
- Gross Flöte, 8 ft., 73 pipes.
- Viola da Gamba, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Harmonic Tuba, 8 ft., 73 pipes.
- Harp and Celesta (from Choir).
- Chimes (Deagan, Class A), 25 tubes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Gedeckt (61 notes from Bourdon), 8 ft., 12 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Flauto Dolce, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Orchestral Flute (61 notes from Harmonic Flute), 8 ft., 12 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Fautino (from Harmonic Flute), 2 ft., 61 notes.
- Cornet Mixture, 3 rks., 183 pipes.
- Contra Posaune (61 notes from Cornopean), 16 ft., 12 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

- Melodia, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Gemshorn Celeste, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Cor Anglais, 8 ft., 73 pipes.
- Harp (Austin special), 8 ft., 61 bars.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- First Diapason, 16 ft., 32 pipes.
- Second Diapason (from Great Double Diapason), 16 ft., 32 notes.
- Violone (20 notes from Great Second Diapason), 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblieh Gedeckt (from Swell Bourdon), 16 ft., 32 notes.
- Octave (20 notes from Pedal First Diapason), 8 ft., 12 pipes.
- Flute (20 notes from Pedal Bourdon), 8 ft., 12 pipes.
- Dolce Gedeckt (from Swell Gedeckt), 8 ft., 32 notes.
- Posaune (from Swell Posaune), 16 ft., 32 notes.
- Chimes (from Great), 25 notes.

Reclin Sails for Europe.

Edward Reclin, who has completed an active season in his specialty of presenting in recital the works of Bach and contemporaries, sailed on May 6 for Hamburg. Mr. Reclin will play a number of recitals during his stay in Germany. He closed his season in New York by performing as organist at a farewell reception tendered Sir Thomas Beecham, the noted visiting conductor of the Philharmonic. Mr. Reclin will resume his American tour the coming fall.

Concertos with Organ as Orchestra.

To mark music week the University of Florida department of music, in cooperation with the Gainesville Philharmonic Society, presented an unusual program of concertos, in which three pianists and Claude L. Murphree, the university organist, took part. Mr. Murphree played the orchestra parts for each of the following: Concerto in C major, Mozart; Allegro from Concerto in D minor, Mozart, and Concerto in A minor, Grieg. The performance took place Sunday afternoon, May 1, at the university auditorium.

**PENNSYLVANIA N. A. O.
HOLDS BIG CONVENTION**

MARKED BY FINE PROGRAMS

New Möller in Convention Hall Heard with Maitland at Console—Williams and Whitehead Recitalists—Choral Concert.

The twelfth annual convention of the Pennsylvania council, National Association of Organists, held in Philadelphia May 8, 9 and 10, was devoted to the art of the organist and drew one of the largest and most appreciative gatherings in the council's history.

The program opened with a group of church services in commemoration of the bicentennial of Washington's birth. The outstanding services of this group were presented at Christ Church and St. Peter's. In Christ Church the choir under the direction of Robert Cato, organist and choirmaster, presented the following: Te Deum and Jubilate Deo in B flat, Stanford; hymn "Hail, Thou Once Despised Jesus," ancient Dutch melody, harmonized by T. Tertius Noble; offertory anthem, "Immortal, Invisible, God Only Wise," Eric Thiman; concluding voluntary, Fugue in D major, Bach. In the evening at St. Peter's Church, preceding the regular service, Harry Clay Banks, Jr., Mus. B., organist of Girard College, played a meritorious recital of organ music as follows: Prelude and Fugue on B-A-C-H, Liszt; Andante Cantabile from First Sonata, Philip James; Allegro from Second Concerto, Bach. The evening service, under the direction of Harold W. Gilbert, Mus. B., organist and choirmaster, included: Processional hymn, "Crown Him with Many Crowns," Elvey; Magnificat, set to music in the key of C, C. Lee Williams; anthem, "The Righteous Perisheth," a *cappella*, Jacob Handl; anthem, "Glorious in Heaven," a *cappella*, Percy W. Whitlock; offertory, a them, "Death, I Do Not Fear Thee," a *cappella*, Bach; concluding voluntary, Toccata from Symphony 5, Widor (Harry Clay Banks, Jr., Mus. B.). Mr. Gilbert may justly feel proud of the results of his labors at St. Peter's choir school, as evidenced in every phase of the service, especially in the *a cappella* choruses.

Monday morning organists and their guests assembled at Presser Hall for registration. Under the guidance of C. Clifton White buses transferred the assemblage through the beautiful suburban district of Philadelphia, with St. Paul's Episcopal Church, Chestnut Hill, as the goal, viewing a noteworthy production of the Aeolian-Skinner Organ Company. Returning to the city luncheon was provided and a brief business session, at which committees were appointed, was held.

In the afternoon at 3 o'clock, at the Irvine Auditorium of the University of Pennsylvania, Julian R. Williams, organist and choirmaster of St. Stephen's Church, Sewickley, Pa., played an attractive program on the original Austin sesquicentennial organ of 246 stops, as follows: Concert Variations (dedicated to Mr. Williams), Edmundson; Menuet, C. P. E. Bach; Passacaglia and Fugue in C minor, Bach; Prelude to "The Blessed Damozel," Debussy; Canon in B minor, Schumann; "Divertissement," Vierne; "May Night," Palmgren; Sonata, "The Ninety-fourth Psalm," Reubke. Mr. Williams played with a vigorous style, most impressive to his auditors, displaying at all times an appreciable talent. It was evident that he seems to have a temperamental bent that enables him to give a very felicitous interpretation to works of the character of "The Ninety-fourth Psalm," by Reubke.

Following the recital Ernest M. Skinner presented an interesting survey of "Standardization and Recent Developments in the Organ," resulting in the customary interesting and humorous trend of discussion, which was followed by a brief survey of "Organs of Antiquated Origin" by Senator Emerson L. Richards.

Preceding dinner a nominating committee was appointed, which was composed of chapter presidents and members representing various districts, as follows: George Benkert, Lancaster; Mrs. Beulah Strauch, Pottsville; Alfred

Julian R. Williams



C. Kuschwa, Harrisburg; Samuel B. Gaumer, Norristown; J. William Moyer, Reading; Edward Hardy, Williamsport; Dr. J. M'E. Ward, Philadelphia; Arthur B. Jennings, Jr., Pittsburgh; Charles W. Davis, Easton, chairman. Chapter heads extended greetings and submitted reports of activities. The treasurer of the council, Charles E. Wisner, submitted a financial report which was approved by an auditing committee, consisting of Frank A. McCarrell and Alfred C. Kuschwa, Harrisburg.

Perhaps the most important event locally was the dedicatory recital Monday evening on the recently installed large four-manual Möller organ, with two consoles, at Convention Hall by Dr. Rollo F. Maitland, who played: Overture, "A Midsummer Night's Dream," Mendelssohn; Chorale Preludes, "Come, Redeemer of Our Race" and "We All Believe in One God," Bach; Fantasie from Twelfth Sonata, Rheinberger; Sketch in D flat Schumann; "Dreams," Wagner; Festival Piece for Two Consoles (composed especially for this performance, with S. Marguerite Maitland at the second console), S. M. and R. F. Maitland; "Humoresque," Lemare; Caprices, "The Affectionate Fly" and "Gossips," Roy L. Lamont Smith; "Marche Slav," Tschaiikowsky.

The feature was the "Festival Piece for Two Consoles," composed especially for this recital by Dr. Maitland and his daughter. The composition, well written, is in the form of a dramatic overture and was played with authority, precision, clarity and finesse. In response to its enthusiastic reception Dr. Maitland announced that he and Miss Maitland would play a double improvisation, selecting a sarabande and a gavotte in the pre-classic style. A great ovation was paid both performers at the conclusion of their double number.

Tuesday—the final day—was a busy one. In the morning at Presser Hall delegates heard an interesting illustrated lecture on "Modern English and American Music," by the Rev. Herbert Satcher, vicar of St. Aidan's Chapel, Cheltenham, Pa. This was followed by a visit to the Presser Home for Retired Music Teachers, in Germantown, where luncheon was served and Dr. J. Francis Cooke paid a glowing tribute to its founder.

In the afternoon Dr. Alfred E. Whitehead organist of Christ Church Cathedral, Montreal, gave an excellent recital on the newly-installed four-manual Kimball organ of the Second Baptist Church of Germantown, one of the finest and most beautiful organs in this district. Dr. Whitehead is a musician of broad background and knowledge and his playing displayed fluency and accuracy in a program which follows: Prelude in E minor (The Great), Bach; Sonata from the Cantata "God's Time Is Best," Bach; March in D, from "Dramma per Musica," Bach; "Ave

Maria" (arranged by the recitalist), Arkadelt-Liszt; Air and Gavotte in F major, S. S. Wesley; "Epilogue," William; Two Preludes on Christmas Hymn-tunes, "Irley" ("Once in Royal David's City") and "Winchester Old" ("While Shepherds Watched Their Flocks by Night"), Whitehead; Passacaglia in E minor, Whitehead; "Adoration," J. S. Matthews; Cantabile from Symphony 6, Widor; Finale from Second Suite, Boellmann.

Later delegates and guests heard a fine recital on the carillon of the First Methodist Episcopal Church of Germantown by Bernard R. Mausert, carillonneur. He included a choral ode, "To the Father of Our Country," by Dr. William A. Wolf.

At the final business session, which was followed by a banquet, these officers were elected: William A. Wolf, Mus. D., Ph. D., Lancaster, president; Alfred C. Kuschwa, Harrisburg, first vice-president; Arthur B. Jennings, Jr., Pittsburgh, second vice-president; Miss Ruth E. Koser, Williamsport, secretary; Charles E. Wisner, Lancaster, treasurer. These officers and the following compose the executive committee: Dr. Rollo F. Maitland, Philadelphia; Charles E. Davis, Easton; Ernest Artz, Reading; Dr. Henry S. Fry, Philadelphia; George Benkert, Lancaster; Gordon Balch Nevin, Johnstown; James Emory Scheier, Harrisburg; T. LeRoy Lyman, Williamsport; E. Arne Hovdesven, Mercersburg; Julian R. Williams, Sewickley; Miss C. Marie Kantner, Pottsville; Mrs. J. J. Groner, Easton; Elwood G. Sober, Shamokin; Samuel B. Gaumer, Norristown, and the chapter presidents.

The concluding event, an elaborate concert in the Second Baptist Church of Germantown, consisting of organ and choral numbers, proved a remarkable success. The recitalists created a splendid impression by their mastery and won the hearts of their auditors. The choral club of the Musical Art Society, Camden, N. J., under the baton of Dr. Henry S. Fry, did some superlatively good singing in a well-balanced program, displaying not only careful training, but a real support between chorus and director. The program in its entirety follows: Organ, "Prelude Solennel," T. Tertius Noble; Little Fugue in G minor, Bach; "Clair de Lune," Karg-Elert, and "Esquisse," Edward Shippen Barnes (W. Lawrence Curry, M. Sac. Mus.); "The Souls of the Righteous" (in memoriam Harriet Scudder Keator), Henry S. Fry; A Choral Ode, "To the Father of Our Country," William A. Wolf; Final Chorus, Cantata No. 207, Bach (choral club of the Musical Art Society, Camden, N. J., Henry S. Fry, Mus. D., conductor; Raymond B. Heston, accompanist); organ, Chorale Improvisations, "Mach hoch die Thür," Karg-Elert, and "Lobe den Herren, den mächtigen König," Karg-Elert (Catharine Morgan); "Tom's Gone to Hilo," male voices, Alfred Whitehead (dedicated to Henry S. Fry); "Passing By" (female voices), arranged by W. A. Fisher, Edward Purcell; "Mice and Men" (set to Psalm-Tune "Desert"), arranged by H. S. Robertson; negro spirituals, "Deep River," arranged by H. T. Bur-

Dr. Alfred E. Whitehead



leigh; "Joshua Fit de Battle ob Jericho," arranged by Harvey Gaul (solo by Lewis A. Shearer); "My Lord, What a Mornin'," arranged by Burleigh; "Charming Bells," arranged by Joseph W. Clokey; "Were You There?" arranged by Burleigh (the choral club); organ, "The Angry Demon," Clokey; "Twilight," Seth Bingham, and Toccata, Yon (Newell Robinson); Descants on "Coronation," J. M'E. Ward; "Adeste Fideles," Henry S. Fry; "Thee, Holy Father, We Adore," W. Lawrence Curry (the choral club, with the composer at the organ).

The council, now entering upon its thirteenth year under the guidance of Dr. Wolf, has made remarkable progress and achieved great results. Its chapters have continued their activities by presenting meritorious programs and stimulating interest.

The Philadelphia contingent under the leadership of Dr. John M'E. Ward, president of the American Organ Players' Club, served as a genial host for an occasion which will be recorded in the annals of organ history.

Brooklyn Church Buys a Kilgen.

The Dutch Evangelical Church of Canarsie, Brooklyn, N. Y., has signed a contract with George Kilgen & Son, Inc., of St. Louis, through its New York office, for a two-manual organ to be built and installed in one chamber by the end of July.

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OHIO FORCES GATHER IN TOLEDO CONVENTION

PROGRAM FILLS TWO DAYS

Four Recitals, a Service, Three Papers and a Banquet on Program of High Merit Under Lead of Northern A. G. O. Chapter.

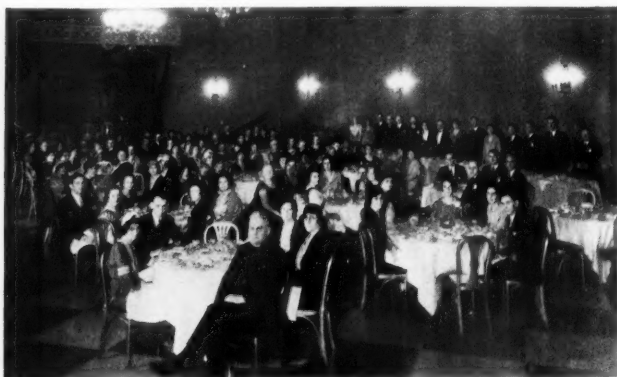
Four recitals, a service and three papers constituted the intellectual and spiritual pabulum at the third annual convention of the Northern Ohio chapter of the American Guild of Organists, held at Toledo May 3 and 4. This fare was supplemented with a dinner and two luncheons on the social side. Eighty members and visitors from Cleveland and other distant cities enjoyed the hospitality of the Toledo branch chapter, of which John Gordon Seely is regent, and, under the leadership of the Northern Ohio dean, Edwin Arthur Kraft, heard a program of marked excellence and variety.

One of the features was the splendid Guild service at Trinity Church, where Mr. Seely for nearly fifteen years has presided over the music. His choir, supported by the large Skinner organ, with its powerful 32-ft. pedal, gave an inspiring enthusiasm to the anthems and hymns that provided a genuine thrill.

After registration and a luncheon at the Hotel Fort Meigs Tuesday, at which informal greetings were delivered by host and visitors, the first of the convention recitals was played at St. Francis de Sales Cathedral on a large and most churchly Casavant organ by Melville Smith, associate professor at Flora Stone Mather College in Cleveland. Mr. Smith has earned an enviable reputation as a performer despite his youthful years and on this occasion gave expression to his talents in a program made up of the most modern of compositions. This made his work at the console of educational value if not a matter of unalloyed enjoyment. It was a scholarly presentation of Tournemire, de Maleingreau, *et al.*, and certainly aroused the interest of all who had open minds and who are concerned with what may prove generally palatable musical food two decades hence. The first movement of Dupre's Passion Symphony lacked nothing in brilliance, nor did the dissonances of a toccata on a chorale by Kaminski, described as a German born in 1886. The Vaughan Williams "Rhosymedre" was a lovely thing and the dramatic "Tumult in the Praetorium" was thoroughly enjoyable. The program in its entirety was as follows: Three Preludes on English and Welsh Hymn Tunes—Old One Hundred Thirty-sixth Psalm, Charles Wood; "Rhosymedre" and "Hyfrydol," Vaughan Williams; Prologue and "The Tumult in the Praetorium," from "Symphonie de la Passion," de Maleingreau; Suite No. 17, "L'Orgue Mystique," Op. 56, "Cycle de Paques"—Easter Sunday, Tournemire; "Symphonie Passion," First Movement of "The World Awaiting the Saviour," Dupre; Passacaglia (transcribed for organ by Melville Smith), Aaron Copeland; Toccata on the Chorale "Wie Schön leuchtet der Morgenstern," Heinrich Kaminski.

From the cathedral the company made its way to the Toledo Museum of Art, an imposing structure of the rarest beauty of which any city in the world would have reason to be proud. Here there is a fine Skinner organ. The item of the afternoon was a decidedly interesting talk by Carleton H. Bullis of Cleveland, who was assisted in a demonstration of his new method of teaching theory by a group of his freshman and sophomore students from Baldwin-Wallace College. Mr. Bullis is the author of a new volume, "Harmonic Forms." His theme was "Making Theory Serve the Practical Musician." He introduced his demonstration by quoting such composers as Tschaiakowsky, Horatio Parker and James H. Rogers on their lack of respect for the teachings of harmony. Makers of music, he declared, make music and theorists make books to show how it is done. Thus a tradition is created. Mr. Bullis is distinctly not a worshiper of tradition. The proof of

Ohio Organists Gathered at Toledo Dinner



his pudding was plainly established when his young students demonstrated their ability on the piano, the organ, the harp and other instruments as embryo composers and improvisers in a thoroughly convincing way.

Miss Mabel Zehner, organist of Trinity Lutheran Church at Ashland, Ohio, a young woman who showed fine command of the organ, played a varied and enjoyable program of the best of standard organ compositions in the second recital of the day, presented on the Skinner organ at the First Congregational Church. She gave a demonstration of forceful and cleancut playing in the following program: Prelude in E flat, Bach; Three Chorale Preludes, Reger; Fugue in D major, Guilman; Theme and Variations, Thiele; Scherzo, Gigout; Allegro from Fourth Concerto, Handel; Andante Cantabile, Dethier; "Sunshine" Toccata, Swinnen.

The Reger chorales were of outstanding beauty and Miss Zehner mastered all the difficulties of the Thiele Variations, the Swinnen Toccata and the remainder of a program of large proportions.

More than 125 attended the banquet at the Hotel Commodore Perry at which J. Harold Harder, Toledo organist and pianist, presided and introduced a number of visitors. The dinner was attended also by members of the Toledo Piano Teachers' Association and was an imposing get-together of the city's musical forces.

The Guild service at Trinity Church opened with a special feature in the form of a brief recital by Crandall K. Hendershot, organist of the Church of the Incarnation in Cleveland. Mr. Hendershot, who is not quite 18 years old, was selected by a committee of four judges in a student contest for organists between the ages of 18 and 22, to be presented at this convention. He is a pupil of Henry F. Anderson of Cleveland. Mr. Hendershot's performance was far beyond his years in understanding and maturity and he gave an excellent interpretation to the Bach Prelude and Fugue in A minor, the chorale prelude on "Herzlich tut mich verlangen," which he played with beautiful taste, and the Allegro from Maquaire's Symphony.

Mr. Seely's choirs, made up of some 100 voices, included the regular choir of men and boys in the chancel, and the girls' choir of the church school and the St. Cecilia choir of women, placed in the gallery, where they were supported by the effective and adequate antiphonal organ. The entire service was such as to make glad the heart of the choirmaster, for it had spirit, spontaneity and churchly dignity throughout. Three of Mr. Seely's own anthems were sung. The first was the introit anthem, "Come, Holy Ghost," and the others were the offertory anthems, based on the words of well-known hymns—"He Who Would Valiant Be" and "From Greenland's Icy Mountains." Of the last two hymns the first was picturesque in conception and the second was a dramatic setting of the famous words of Bishop Heber. Then there was the interesting singing of a hymn, "O Worship the King," each verse done differently—first in harmony, then by men's voices, as set by Geoffrey Shaw, then in fauxbour-

don, as set by J. Lionel Bennett, next in descant, by Harvey Grace, then by women alone and finally in unison. Mrs. Marie Simmelink Kraft, whose talent as a church singer is almost as well known by this time to organists as is her husband's ability as an organist, sang with feeling the air "Have Mercy, Lord, on Me," from the Bach "Passion according to St. Matthew."

The second day of the convention opened with an interesting informal paper by Wallace W. Kimball, managing director of the organ department of the W. W. Kimball Company and a grandnephew of the man who founded that house seventy-five years ago. Mr. Kimball's paper led to an interesting discussion of uniformity in coupler arrangement, standard pedalboard measurements and other matters in which Walter Holtkamp of the Votteler-Holtkamp-Sparling Company, Cleveland; Herbert E. Hyde of Chicago, Dean Kraft, Henry F. Anderson and others took part. Mr. Kimball's topic was "The Problems of the Organ Builder." His view of the present situation, despite its complications as a consequence of the depression, was optimistic, although he admitted that there was danger that fine organ building might become extinct under present prices. Mr. Kimball emphasized the desire of himself and of every right-minded organ builder to give the organist his due in the construction of every organ, so that he would not be discredited in the eyes of his church as the result of his recommendations. He also laid stress on the fact that there should be a certain degree of uniformity as a matter of common sense when it comes to console arrangement. He pointed out that the builders are ready to adopt any standards approved by the organists, so that the matter was up to the organists. He also dwelt on the responsibility of the builder when it comes to quality in organ construction.

Leo C. Holden, assistant professor at the Oberlin Conservatory of Music, was the first recitalist of Wednesday and played on the four-manual Skinner at Trinity Episcopal Church. His program was as follows: Prelude, from Twelve Pieces, Op. 63, Reger; Allegro Cantabile, Symphony 5, Widor; Prelude and Fugue in D major, Bach; Menuet from "Petite Suite," Debussy; "Chanson," from Seven Sketches, E. S. Barnes; Introduction and Fugue on the Chorale "Ad Nos, ad Salutarem undam," Liszt. Mr. Holden's playing was of uniformly high quality throughout. The movement from the Widor Fifth Symphony was interpreted very gracefully and there was fine coloring in the Debussy selection.

After another luncheon at which good fellowship ruled, the final session was held at the Washington Congregational Church. The Rev. Frederick Otto, pastor of Christ Lutheran Church of Toledo, who has devoted much time to a thorough study of German Protestant church music, spoke on "The Renaissance of Church Music in Germany." He traced its history from the time of the Reformation through a "Romantic" period in which there was more of an appeal to the emotions than a worship of God by means of music, and called attention to the change that has come since the war. This "rebirth,"

or return to the old standards, has brought out what he characterized as the "greatest church music of the century." This led him up to the Baroque organ. Mr. Otto declared that the renaissance to which he referred had touched every city and village in Germany. The talk was illustrated with the presentation of some very interesting phonograph records of the singing of chorales and other music in German churches.

The final recital of the convention was by Walter Blodgett of the Epworth-Euclid Methodist Church of Cleveland. Mr. Blodgett, though a young man to possess such capability as a performer, established a reputation in Grand Rapids and in Chicago before going to Cleveland. He gave strong evidence of his taste and musicianship in the following program: Concerto in G major (Allegro, Grave and Presto), Third Movement from Pastorale in F, "Anna Magdalena's March" and Prelude in B minor, Bach; "Dance of the Happy Spirits," from "Orpheus," Gluck; Chorale No. 3 in A minor, Franck; Canon in B major, Schumann; Toccata, Le Froid de Mereaux; "Be Thou with Me," Bach; "Over the Hills and Far Away," Grainger; "Jesu, Joy of Man's Desiring," Bach; "Chant de Printemps," Bonnet.

Bach, as can be seen, predominated in the offerings of the recitalist, but it was Bach in some of his lighter moods and with such variety as the rollicking allegro from the Concerto in G major, the lovely "Anna Magdalena March" and the devout chorale prelude. It was fine organ playing throughout and formed a closing event for the convention which strengthened the good impression of the entire two-day program.

W. Brunswick Welsh Appointed.

W. Brunswick Welsh, formerly organist and choirmaster of the Church of the Ascension, Rockville Center, N. Y., and the Church of the Atonement, Brooklyn, and for the last two years at Grace Church, Van Vorst, Jersey City, N. J., has accepted a similar position at the Park Slope M. E. Church, Brooklyn, beginning May 1.

Hobart Whitman, F. A. G. O.

Organist and Choir Director,
Presbyterian Church,
Statesville, N. C.
Director of Music,
Mitchell College, Statesville, N. C.

Marshall Bidwell

A. A. G. O.
CONCERT ORGANIST
Municipal Organist of Cedar Rapids
Coe College, Cedar Rapids, Iowa

ARTHUR W.
POISTER
RECITAL ORGANIST
University of Redlands
California

C. ALBERT SCHOLIN

M. M.
Second Presbyterian Church
St. Louis

ARCHER LAMBUTH

ORGANIST CENTRAL CHURCH
ORCHESTRA HALL, CHICAGO

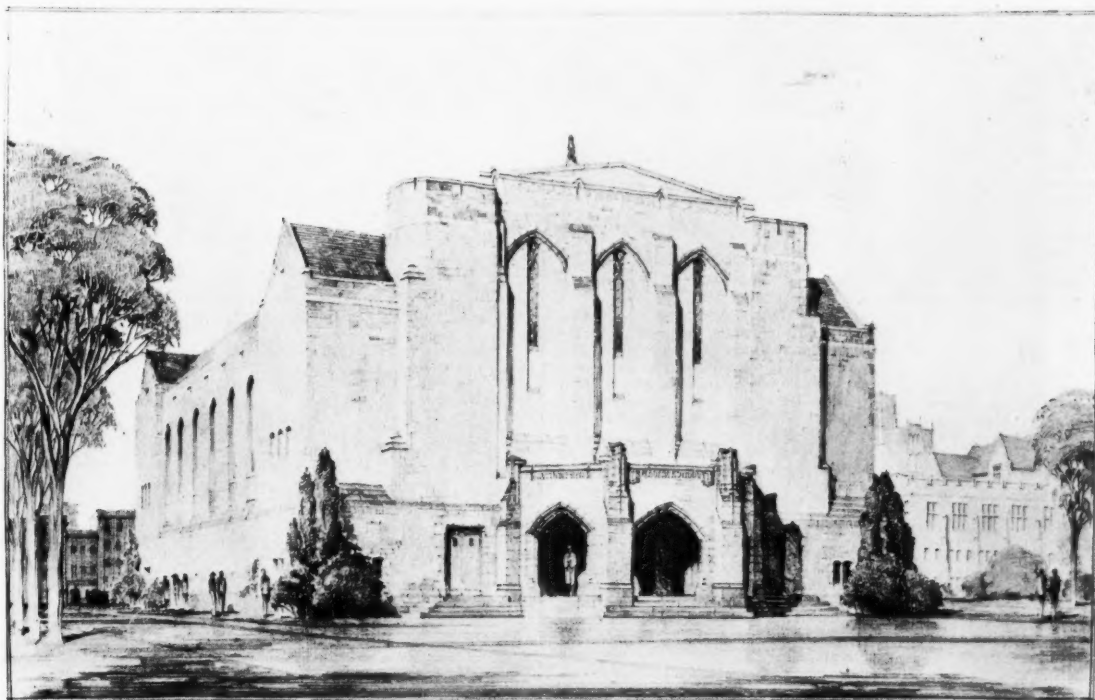
Horace M. Hollister

M. S. M.
Acting Organist-Director of Music
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Eddy Reminiscences Recall Many Events Here and in Europe

By CLARENCE EDDY
Third Installment.

Chicago even in those early years, the seventies and eighties, could boast of a most interesting and attractive musical life.

Grand opera was presented at McVicker's. Here I heard Adelina Patti and her sister Carlotta. Although Carlotta Patti had a very brilliant soprano voice, it lacked the lovely Adelina Patti quality. Scalchi, contralto; San Marco, baritone; Jean and Edouard deReszke, tenor and baritone, were among the notable opera singers appearing here at the time.

In concert at the Central Music Hall I especially remember Ole Bull, Remenyi, the great Hungarian violinist, and Paderewski. Remenyi on a visit to the coast composed "Mount Shasta" and his "Hungarian Hymn." When he returned to Chicago he presented me with the two manuscripts and I at once arranged them for the organ. Later when he played them at his concert I accompanied him on the organ.

Among the notables of the theater I recall Sarah Bernhardt in "Camille" and "L'Aiglon," Joseph Jefferson in "Rip Van Winkle" and Edwin Booth in his repertoire. A rendezvous for musicians and music-lovers was the North Side Turner Hall, where on Saturday evenings and Sunday afternoons Hans Balatka conducted an orchestra of about fifty pieces. I attended these concerts many times.

Florenz Ziegfeld and the Ziegfeld School of Music played an important part in Chicago's musical history. Mr. Ziegfeld was gracious and hospitable to all local and visiting musicians. I recall being a guest in his home with Paderewski. Paderewski was a very skillful billiard player. He engaged me in a game and after the game he remarked: "Mr. Eddy, you can play the organ, but you cannot play pool."

In 1876 it was my privilege to play at the Philadelphia Centennial Exposition. I played daily recitals for a week on the large four-manual Hook & Hastings organ in the music hall.

My vacations were usually spent abroad. I recall with especial pleasure a week in Turin, Italy, where Alexander Guilment, Enrico Bossi and I were engaged for a week of recitals in St. Mary's Catholic Church, each playing two programs. The organ was built by Vegecia Bossi, who had his factory in Turin. He entertained us royally in his home during our stay. We lived on "the fat of the land" and enjoyed the fine Italian wines. Particularly do I remember the Barcola, a red wine, and the Lacryma Christo, one of the best white wines I have tasted.

On another occasion I was invited by the Count Edi San Martino to give a recital in the St. Cecilia Academy, Rome, of which he was the president. My recital was attended by the leading musicians in Rome, including the noted pianist and composer Spambati. I was made an honorary member of this academy.

During my stay in Rome I gave a recital by special permission of Pope Leo in the Church of St. John Lateran. This was brought about by Capocci, the organist of the church. The organ in St. John Lateran was built by Vegecia Bossi; the one in the St. Cecilia Academy was a Walcker, built in Germany.

I attended mass in the Sistine Chapel. The mass was celebrated by Pope Leo. The music was by the Sistine Chapel's *a cappella* choir of men. The chapel has no organ. St. Peter's has a small organ which can be moved about in the different niches. A large organ was designed for St. Peter's by Cavaille-Coll of Paris but was never built because Pope Leo did not wish to cover the beautiful rose window. Renzi was organist there.

I visited the many places of beauty and interest in Italy and even managed to reach the top of Mount Vesuvius. We traveled on horseback to the observatory, which is two-thirds of the way up. The lava which had poured

Clarence E. Watters



CLARENCE E. WATTERS, F. A. G. O., has been appointed organist and instructor of music at Trinity College, Hartford, Conn., and will assume his new duties in the fall.

Since 1929 Mr. Watters has been at St. John's Church in Hartford and previously was at the Church of the Ascension. He studied organ and composition under Mark Andrews from 1915 to 1920 and won the degree of associate of the American Guild of Organists at the early age of 16 years, becoming a fellow at 18. In 1926 he studied with Marcel Dupre in Paris. He held his first church position at Bloomfield, N. J., at the age of 15 and then went to better positions successively at East Orange, Paterson and Newark. From 1922 until 1928, when he moved to Hartford, Mr. Watters was at Christ's Church, Rye, N. Y.

out of the crater and flowed down the mountainside the night before was still so hot that I was forced to keep my hands over my face to prevent it from blistering. From the observatory we walked to the crater and I looked into it, the guide hanging onto my coat tails to prevent me from falling in.

At the exposition in Vienna I gave a series of recitals in the Musik Vereins Halle. The organ there was a three-manual Ladegast. Characteristic of Vienna, I enjoyed the Wiener schnitzel, a veal cutlet garnished "with a number of things," and also the excellent Pilsener beer. While in Vienna I attended several operas in the Royal Opera House. I visited the graves of Mozart and Schubert and made a trip to Salzburg, in the Tyrol, where I visited "The Mozarteum," a museum devoted to the relics of Mozart, his clavichord, spinet, manuscripts etc. With a desire to see St. Thomas' Church, where Bach produced all his cantatas and oratorios, I journeyed to Leipzig. The church is not a large one, seating, I should judge, about 800. The organ was a two-manual Silbermann. I remained in Leipzig a week, giving four recitals on this organ.

Another memorable event in my career was my visit to Warsaw, capital city of Poland, where I had been engaged as soloist of one of the Warsaw Orchestra concerts. The concert was given in Warsaw Hall, Milnarski conducting. I played Saint-Saens' Fantasia in D flat, Op. 101, and a concerto by Bossi. The organ in Warsaw was a Walcker.

[To be continued.]

Organist Vocal Students in Recital.

Eighteen organists and choir directors who have been studying vocal production with Corleen Wells, soprano and member of the voice faculty, gave a recital April 28 at Union Theological Seminary, New York. The program was in honor of Dr. and Mrs. Clarence Dickinson. Dr. Dickinson is director of the School of Sacred Music of the seminary and organist and choir-master of the Brick Presbyterian Church, where Miss Wells has been soprano soloist for four years.

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CHARLES D. IRWIN DIES AT HIS BROOKLINE HOME

WELL-KNOWN BOSTON MAN

Played at Leyden Congregational Church Fourteen Years—Then Was Organist Emeritus—Formerly in Chicago.

Charles D. Irwin, organist emeritus of the Leyden Congregational Church, Brookline (Greater Boston), and at one time a prominent citizen of Chicago, died May 12 at his home in Brookline after a lingering illness. Funeral services were held May 15 at the Leyden Church. Everett E. Truette and John Hermann Loud were among the pallbearers. The service was conducted by the pastor of the church, the Rev. R. W. Coe, and the Rev. Harris G. Hale, minister emeritus.

As an organist Mr. Irwin officiated extensively in church, home and concert. Originally a pupil of Clarence Eddy of Chicago and later of Everett E. Truette of Boston, he was for many years organist and choirmaster of the Leyden Church, Brookline. When, with Mrs. Irwin, he planned an extensive tour around the world, he relinquished that position and was appointed organist emeritus, which post he held to the end. For several years he was president of the Truette Organists' Club, and at the time of his death was a member of the executive committee of the New England chapter of the American Guild of Organists.

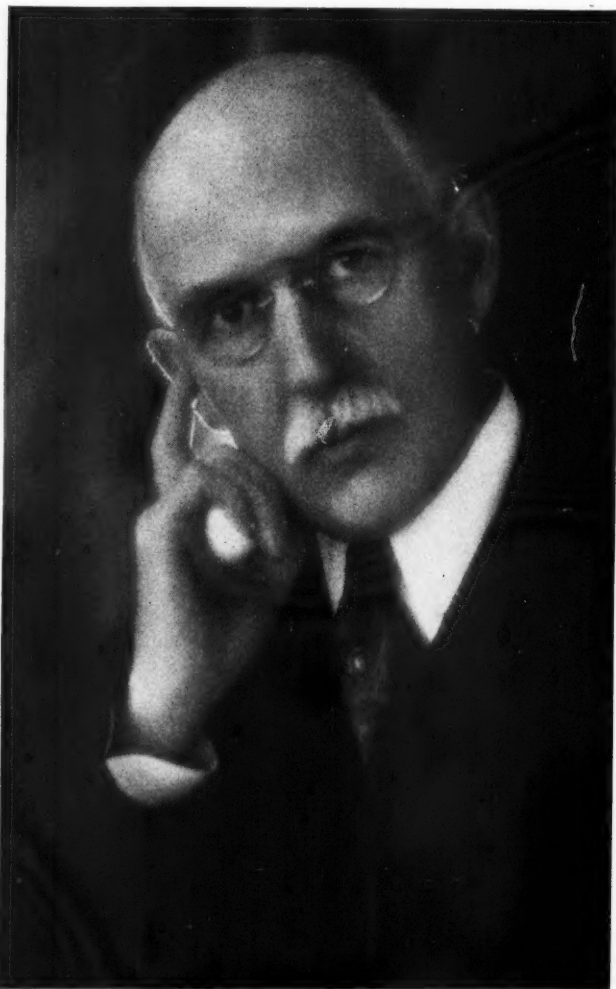
Mr. Irwin was a man of excellent taste in music and art, as evidenced by his programs in church and concert. He had traveled extensively all over the world—in the United States, Alaska, South America, Europe, China, Japan and Africa. Besides his other accomplishments he was a pastmaster of photography, and possessed thousands of stereopticon slides, made and colored by himself, which reproduced to his friends the scenes which he and Mrs. Irwin had seen with their own eyes.

Charles D. Irwin was born in Albany, N. Y., April 19, 1859, and until he was 7 years old lived in a delightful home on the hills opposite the city, built by his father, D. W. Irwin. The family moved to Chicago about 1867 and the elder Irwin was one of the early prominent business men of the young and growing city, doing much for it in public ways as well as building up one of the best-known firms in the grain trade—D. W. Irwin & Co. The son followed in this line and most of his business life was spent in Chicago.

All this time the organ was his relaxation. He studied with the late C. A. Havens, for many years at the old First Baptist; Clarence Eddy and Wilhelm Middelschulte—the longest time with Mr. Eddy, as he was organist of Mr. Irwin's church, the old First Presbyterian. He studied theory and composition with Frederic Grant Gleason. For lesser periods he studied under Adolf Weidig and John A. West. His studies were always more or less interrupted by business and when he moved from the city on account of Mrs. Irwin's health and made his home in Hinsdale and later in Evanston, he neglected the organ for quite a time. When he moved East and located in Brookline he resumed his studies and "polished up" with Everett E. Truette, and at Mr. Truette's request accepted the organ and direction at Leyden Congregational Church of Brookline. Mr. Irwin spent fourteen happy years in that position with a splendid pastor—Dr. Hale—and a congenial choir.

On moving to Boston Mr. Irwin was

Charles D. Irwin, Who Died in Boston



for a time associated with the Hutchings-Votey Organ Company as treasurer. During that time the company finished some large, prominent organs, notably that in the chapel at Annapolis, Md., for the United States government, the one in the Madison Square Presbyterian Church, New York, and the instrument in the First Presbyterian Church, Pittsburgh. His associations with George S. Hutchings always had been pleasant and Mr. Hutchings had asked him to go to Boston ever since he built the organ for his house in Chicago. Many years later, after Mr. Hutchings' death, Mr. Irwin installed in his home an excellent three-manual organ built by Steere & Son of Springfield, since absorbed by the Skinner Company.

Mr. Irwin married Miss Hettie Duryea of New York, daughter of William Duryea, and they observed their golden wedding in October, 1931. Mr. Irwin leaves besides the widow, a son, David D. Irwin, a mining engineer widely known in the western United States and now general manager of the Roan-Antelope Copper Company, Luanshya, Northern Rhodesia, Africa; a daughter, Jessie N., the wife of Professor Ralph S. Hosmer, head of the department of forestry of Cornell University, Ithaca, N. Y., and a sister, Mrs. Frank K. Root, formerly of Chicago, now of Atlanta, Ga.

Ross and Nevins to Teach.

The Guilfant Organ School of New York City, of which Dr. William C. Carl is director, presents this year an unusually attractive summer course beginning July 6 and closing Aug. 10. Two members of the faculty, Willard Irving Nevins and Hugh Ross, will conduct the six weeks of intensive study. Mr. Nevins, as heretofore, directing the organ work and Mr. Ross a model choir class for practical methods of choir training. Under Mr. Ross each member of the class will learn how to improve the tone and technique of his or her own choir and will study the interpretation of choral numbers most valuable for use in the service. Emphasis will be laid upon the organization and development of choral groups made up of amateur singers. Mr. Ross, who has just closed a successful season with the Schola Cantorum, is spending a brief holiday in Europe. During July and August he will participate in the Stadium concerts of the Philharmonic Orchestra in New York City. In addition to the usual private organ lessons, Mr. Nevins will conduct weekly master classes.

Emlyn Owen has tendered his resignation as organist at St. Thomas' Episcopal Church, Menasha, Wis., and has accepted a similar position at All Saints' Church in Appleton.

LITTLE ROCK OPENING; GOLDSWORTHY PLAYS

IN ST. ANDREW'S CATHEDRAL

New Instrument Built by M. P. Möller Has 2,657 Pipes—New York Organist Heard by A. G. O. Members of Three States.

A large three-manual organ built by M. P. Möller, Inc., for St. Andrew's Catholic Cathedral at Little Rock, Ark., was formally opened late in April. On the evening of April 28 a dedicatory recital was played by William A. Goldsworthy, organist and choirmaster of St. Mark's Church-in-the-Bowwerie, New York City. This recital was attended in a body by the members of the A. G. O. chapters of Arkansas, Tennessee and Mississippi who were in attendance at a tri-state convention in Little Rock.

The resources of the instrument are made up of 2,657 pipes. The organ was purchased by Msgr. James P. Moran, rector of the cathedral. It was made possible by contributions of parish members, who are said to have given whole-hearted co-operation in obtaining an instrument which will lend solemnity to the many beautiful services held throughout the year at the cathedral.

Following is the stop list of the organ at St. Andrew's:

GREAT ORGAN.

Open Diapason, 16 ft., 73 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 notes.
Gross Flöte, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Viola d'Gamba, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Twelfth, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Tuba, 8 ft., 73 pipes.
Chimes, 25 bells.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Violina, 4 ft., 61 notes.
Flute a Cheminee, 4 ft., 73 pipes.
Flute Twelfth, 2½ ft., 61 pipes.
Flautina, 2 ft., 61 pipes.
Dolce Cornet, 3 ranks, 183 pipes.
Double Trumpet, 16 ft., 73 pipes.
Corno, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

Contra Virole, 16 ft., 85 pipes.
English Open Diapason, 8 ft., 73 pipes.
Viola, 8 ft., 73 notes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute, 4 ft., 61 notes.
French Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Celesta, 4 ft., 49 bars.
Harp, 8 ft., 61 notes.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
First Open Diapason, 16 ft., 44 pipes.
Second Open Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 44 pipes.
Liebtlich Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Flute Dolce, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Viola, 16 ft., 32 notes.
Flute, 4 ft., 32 notes.
Double Trumpet, 16 ft., 32 notes.
Tuba, 8 ft., 32 notes.

Thirty organs were built in Germany for shipment to other countries in 1931, and of these just one was sent to the United States. This is revealed in an official report on exports of musical instruments prepared by the German government. In the same period a total of 7,635,300 mouth organs made in Germany were exported to the United States.



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Harp - Celeste
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Organists of New Jersey Gathered for Annual State Rally

ANNUAL JERSEY RALLY
IS HELD IN MONTCLAIR

N. A. O. FORCES IN SESSION

Howard S. Tussey Elected State President to Succeed Henry Hall Duncklee—Excellent Addresses and Recitals Heard.

BY EDWARD S. BRECK.

The New Jersey council of the National Association of Organists, of which Henry Hall Duncklee of East Orange is president, held its sixteenth annual rally in Montclair on Wednesday, May 18. The morning session was held in the church house of the Central Presbyterian Church, where the Rev. Morgan Phelps Noyes is pastor and Carl F. Mueller the organist. After the registration of the delegates, about 150 in number, from all parts of the state, the business meeting was called to order by Mr. Duncklee.

Mr. Duncklee opened the proceedings in his usual gracious manner with a few words of greeting to the delegates and a brief report of his many visits to the meetings of the various chapters throughout the state. His observations indicated great activity in all the chapters, with stress laid on educational features and an increased membership in every case. He then introduced Carl F. Mueller, distinguished organist of the Central Church, formerly of Milwaukee. Mr. Mueller expressed keen appreciation of the privilege of meeting representative organists from all over his adopted state for the first time. He, in turn, presented his pastor, Dr. Noyes, formerly of the First Presbyterian Church in Brooklyn, where R. Huntington Woodman is organist. Dr. Noyes paid glowing tribute to Mr. Woodman and spoke of the fine spirit of cooperation which usually exists between organist and pastor, as exemplified to a marked degree in his relations with Mr. Mueller. He concluded his remarks with a cordial welcome to the visitors.

President Duncklee then called for reports from the chapter presidents or their representatives. Leslie N. Leet gave a detailed report of the season's work of the very active Union-Essex chapter, of which he is president. Mrs. Helen Antonides spoke for J. Stanley Farrar, president of Monmouth chapter. Caroline C. Burgner told of the activities of Central chapter under her able guidance as president. Harry Stone Martin of Rahway, state treasurer, reported a substantial balance in the treasury. Cora Schwenger, recording secretary, who unfortunately had been detained by tire trouble on the way from Westmont, arrived at this point and read the minutes of the previous rally, held last year in Camden, which were approved.

Hugh Ross, conductor of the Schola Cantorum in New York, was introduced by Mr. Duncklee. He spoke in

a most interesting manner of the projected organization of a four-state competitive choir festival to be participated in by New Jersey, New York, Connecticut and Pennsylvania, and to be held before Easter of next year. He gave a brief history of the competitive festival in England and a resume of activities along similar lines on this side of the water, especially in Canada.

Mr. Duncklee next introduced the principal speaker of the morning session, the Rev. John Borton, rector of St. Mark's Episcopal Church in Newark, who is chaplain of the Union-Essex chapter of the association. He spoke with great eloquence of the high place of music in the services of the church, with emphasis on the responsibility of the organist in creating the proper mood in the congregation with his prelude. His talk undoubtedly was one of the most inspirational ever given by a minister to organists and he received a rising vote of thanks.

The committee on nominations presented the following slate, for which the secretary was instructed to cast a unanimous ballot: President, Howard S. Tussey, Camden; vice-president, Cora Schwenger, Westmont; corresponding secretary, Mrs. Helen Antonides, Belmar; recording secretary, Nita B. Sexton, Trenton, and treasurer, Harry Stone Martin, Rahway, re-elected. The chairman of the nominating committee, Jane Whittemore of Elizabeth, spoke in glowing terms of the work of the outgoing officers, especially that of Henry Hall Duncklee, who has been largely responsible for the healthy condition of the association throughout the state and who has been relieved of his duties as president of the New Jersey council with the keenest regret, in order to devote more attention to his work as chairman of the national executive committee.

Luncheon was served at the Claridge grill, where Mark Andrews, organist and composer of international fame, acted in his inimitable style as toastmaster. He introduced Carl F. Mueller, on whom had devolved most of the arrangements for one of New Jersey's most successful rallies. Telegrams of good wishes were read from Dr. William A. Wolf, president of the Pennsylvania council; Dr. T. Tertius Noble, Carl Weinrich, Dr. J. Christopher Marks and others.

Mr. Andrews then presented the principal speaker, Dr. William C. Carl, organist of the First Presbyterian Church of New York and head of the Guilman Organ School. Dr. Carl gave an interesting organist's travelogue with intimate sketches of the leading organists of Paris. He was given a rising vote of thanks, after which the delegates adjourned to the First Congregational Church for the afternoon musical program.

George I. Tilton of Trenton opened the program with a brilliant recital, playing in his usual impeccable style, after which Bliss' cantata, "The Three

Springs," was sung by the children's choirs of the Union Congregational Church of Upper Montclair, under the direction of Miss Mary Arabella Coale. Mrs. Charlotte Mathewson Lockwood closed the afternoon's offerings with an exacting organ program, in which she exhibited consummate mastery of technique and interpretation.

The proceedings of what was pronounced the greatest rally of organists in New Jersey's history was brought to a close by the attendance of the delegates in a body at the fourth annual spring concert of the musical organizations of the New Jersey State Teachers' College at Upper Montclair. The feature of the program was the work of the college choir, under the direction of Mr. Mueller, who proved himself a master of choral art and a composer of distinction.

Verlinden Organ in Fine Mortuary.

One of the most interesting features at the opening of the new Wendler funeral home in Milwaukee several weeks ago was the Verlinden automatic player organ installed by the Verlinden, Weickhardt, Dornoff Organ Company of Milwaukee. The organ is one of many installed in numerous prominent funeral homes in Milwaukee and throughout the state in the last year. The Wendler family founded the firm forty-eight years ago and today the Wendler home is said to be the most modernly equipped undertaking establishment in Wisconsin. Many people who visited the place April 30 and May 1 were fascinated by the quality of the organ. The chamber containing the instrument was visible through a specially built glass partition, giving the visitors the opportunity of watching the mechanism in action. Miss Blanche Verlinden, 17-year-old daughter of Edmond Verlinden, was the guest organist and entertained with numerous selections during the day, alternating with numbers played by reproducing rolls manufactured by the organ company. A novel device included in the installation is a "carillon d'amour," or set of specially constructed chimes erected in the tower of the building. These bells are played by roll or by hand from the organ console and can be heard in the neighborhood.

Special programs by the vested choir of the First Congregational Church, Oak Park, under the direction of Edwin Stanley Seder, F. A. G. O., included an American program May 1 in observance of national music week, at which anthems by Mark Andrews, Dickinson and Wood were sung and Sowerby's "Carillon" and the Finale from Philip James' First Sonata were played. May 15 a Russian program included anthems by Bortniansky and Rachmaninoff, and Gretchaninoff's "Praise the Lord, O My Soul," for double choirs. Organ numbers were by Borodin, Scriabin and Moussorgsky. A Brahms program was given May 22, inclusive of "Create in Me, O God" and "How Lovely Is Thy Dwelling Place."

Season of Recitals
at Carnegie Hall in
Pittsburgh at Close

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., May 23.—Arthur B. Jennings played a set of recitals at Carnegie Hall May 21 and 22, and Fred Lotz will play the recitals May 28 and 29. This will probably bring to a close the 1931-1932 series of recitals at Carnegie Hall, although the series usually ran into June. However, at this date no further recitals have been announced. It is possible that from among the long list of recitalists who have played here since Feb. 1 a successor to Dr. Charles Heimroth will be chosen.

Guild members have been invited to attend solemn vespers, to be sung at St. Mary's Memorial Episcopal Church on McKee place, on Corpus Christi evening, May 26. Traditional music of the church, or the ancient plainsong setting associated with this office from medieval times, will be used. The service will be followed by procession of the host and benediction of the Blessed Sacrament. Trinity Cathedral choir under the direction of Alfred Hamer will sing. Mrs. John Hardy is organist of St. Mary's Church.

The next Guild meeting is scheduled to take place June 7 at the Bellefield Presbyterian Church, when new officers will be elected and Earl B. Collins, organist of the church, will give a recital.

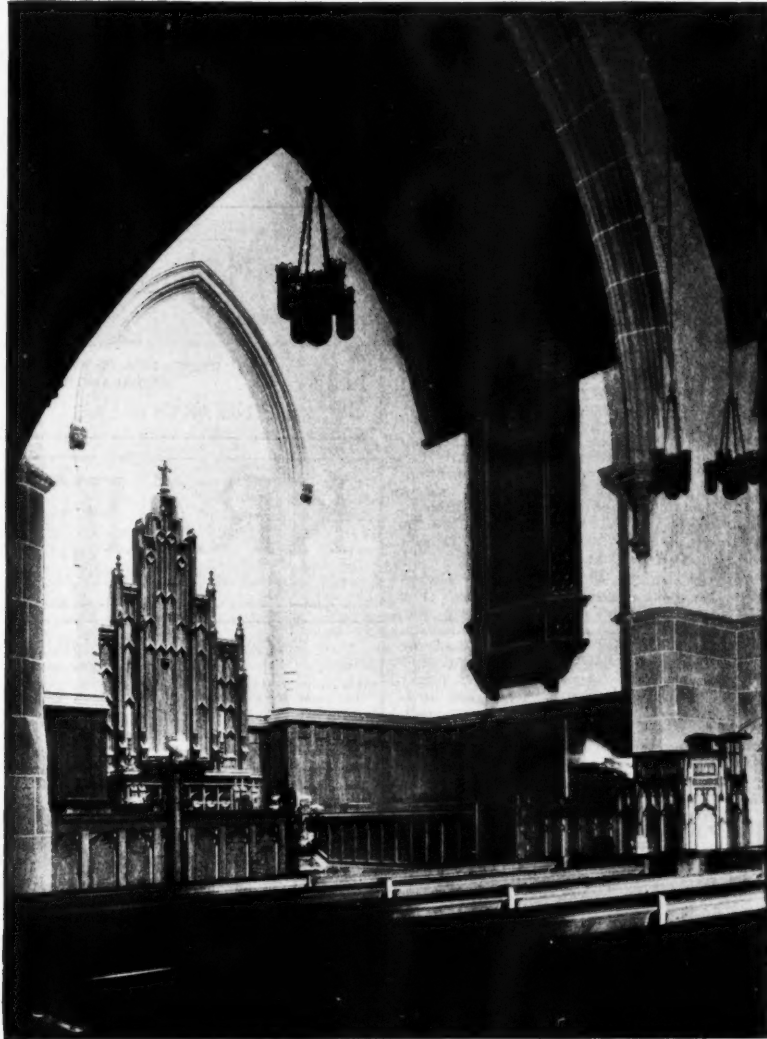
T. Carl Whitmer's new cantata for chorus and stringed orchestra, entitled "When God Laughed," was given its Philadelphia premiere April 27 by the Philadelphia Chamber String Sinfonietta, Fabien Seivitsky, conductor, assisted by the A Cappella Choir, Harold W. Gilbert, conductor. Mr. and Mrs. Arthur Jennings accompanied Mr. and Mrs. Whitmer to Philadelphia to hear this performance.

Albert E. Whitham of the Austin Organ Company and Arthur Jennings were among the Pittsburgh men attending the Pennsylvania state N. A. O. convention in Philadelphia early in May. Julian R. Williams of Sewickley was one of the recitalists.

George McLeod resigned the position as organist and director at the Bellevue Presbyterian Church May 1. His successor has not yet been chosen.

Clara Ewing, organist at the First Presbyterian Church, fell and suffered a broken arm about a month ago. Mrs. Louis E. Husemen has been substituting for her.

Mrs. Bertram H. Kensey, organist and director at the Hawthorne Avenue Presbyterian Church in Crafton, reports a performance of Spohr's cantata "The Last Judgment," given at that church Sunday evening, May 22.



Bethany Evangelical Church

Chicago, Illinois

The large new Kilgen Organ in this recently completed church is recognized as a truly artistic achievement in pipe organ building.

Its installation marks the thirty-seventh Kilgen Organ of three manuals or larger installed in prominent churches of Chicago during the last two years.

The significance of this fact is still further emphasized by the

number of Kilgen Organs now under construction for New York, Chicago, Los Angeles, Hartford and other cities.

Here in St. Louis, with more than three hundred Kilgen Organs in use, seventeen of the twenty-two contracts for organs placed during the past year have specified "Kilgen." Included among these have been every order placed for a four-manual and all of the three-manual organs except two.

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**G. EDWARD STUBBS
SERVES FORTY YEARS**

FAMED AS A CHOIR TRAINER

Anniversary of St. Agnes' Chapel, New York City, and Its Organist and Choirmaster Are Coincident—Known Throughout Church.

It is seldom that the fortieth anniversary of an organist and choirmaster falls upon the fortieth anniversary of the church in which he officiates. Whit-sunday marked this rare occurrence at St. Agnes' Chapel, Trinity Parish, New York City, for it was forty years ago that the chapel was opened for public worship.

Dr. Stubbs is the dean of the Trinity Parish choirmasters. His term of office as choirmaster is the longest on record in the parish. Dr. Messiter was at Trinity from 1865 to 1897. Three other choirmasters have records approaching thirty years. George F. Le Jeune was at St. John's Chapel, Varick street, for nearly twenty-nine years. Dr. Walter B. Gilbert was at Trinity Chapel twenty-eight years and Edmund Jaques was twenty-seven years at St. Paul's Chapel. Dr. Victor Baier was choirmaster of Trinity from the retirement of Dr. Messiter in 1897 until 1921. Dr. Edward Hodges held the office from 1839 to 1858 and Dr. Henry S. Cutler from 1858 to 1865, when he was succeeded by Dr. Messiter.

Dr. Stubbs is one of the most widely known choirmasters in the Episcopal Church. His early days were spent in New Brunswick, N. J., where he was born in 1857, and where his father, the Rev. Dr. Alfred Stubbs, was rector of Christ Church for half a century. It was during the rectorship of Dr. Alfred Stubbs that the celebrated trial and sentence of the Rev. Stephen H. Tyng took place at the Church of the Transfiguration, New York—sometimes spoken of as the "first ecclesiastical trial" in the Episcopal Church. The complainant in the Tyng trial was the rector of Christ Church, New Brunswick, whose parish was "invaded" by Mr. Tyng (whose father was the rector of St. George's Church, New York) for the purpose of preaching in a Methodist Church.

Dr. G. Edward Stubbs traces his connection with Trinity Parish as far back as 1867, when he became a pupil of Dr. Henry S. Cutler, who was his first teacher. The intermediate years between leaving St. John's and going to St. Agnes' were spent largely in the diocese of Connecticut, where Dr. Stubbs organized the first boy choir in that state.

Dr. Stubbs is a graduate of Rutgers College of the class of 1878. He was organist of St. James' Church, Madison avenue, for six years, going from there to St. Agnes' Chapel. Among other New York churches served by him as choirmaster were the Church of the Heavenly Rest (where he succeeded Oliver King) and Calvary Church. For thirteen years he was instructor in church music in the General Theological Seminary. The degree of doctor of music was conferred upon him by the University of the South in 1906. He is the author of "Practical Hints on the Training of Choir Boys," published in 1888 (Novello & Co.), which is the first scientific work on the boy voice ever written. It was followed in 1892 by Sir George Martin's book, "The Art of Training Boys' Voices." Among his other books are "A Manual of Intoning for Clergymen," "The Adult Male Alto or Counter-Tenor Voices," "Current Methods of Training Boys' Voices," "The Church Service Book," and various essays on church music for ecclesiastical and musical journals.

Ensemble Program at Moberly, Mo.

The home of Charles H. Liedl at Moberly, Mo., a musical center in the town, with its two-manual Wicks organ, was filled to its capacity May 4 for a recital in which Mrs. Stella Price Eisenstein of Moberly presented Roberta Arthur, pianist; Mr. Liedl, organist; Edward L. Keating, tenor, and Mrs. Eisenstein, violinist, in a splendid program. The guests of the evening were treated to the following selections: Rhapsody, Demarest (Miss Arthur and Mr. Liedl); "The Lark," Glinka-Bala-

G. Edward Stubbs, Mus. D.



kireff (Miss Arthur); Offertoire in D minor, Batiste (Mr. Liedl); "Thine Alone" and "Ah! Sweet Mystery of Life," Herbert (Mr. Keating); Mrs. Eisenstein at the piano; "To a Wild Rose," MacDowell; "Träumerei," Schumann, and "Thunder and Blazes," Fucik (Miss Arthur and Mr. Liedl); Gavotte and Musette, d'Albert (Miss Arthur); Miniature Suite, James H. Rogers (Mr. Liedl); "Land of the Long Ago," Lillian Ray, and "Because," d'Hardelot (Mr. Keating); Concerto in G minor, First Movement, Mendelssohn (Miss Arthur; organ and violin accompaniment); "America, My Country," Hesselberg (Mr. Keating, Miss Arthur, Mr. Liedl and Mrs. Eisenstein).

Votteler Organ Opened by Croley.

A two-manual organ built by the Votteler-Holtkamp-Sparling Company of Cleveland for the Ames Methodist Church of Saginaw, Mich., was opened on the evening of Sunday, May 15, with a recital by Arthur R. Croley of Toledo. The instrument is a memorial to Elizabeth S. Curtis. Mr. Croley's recital program was as follows: Allegro, First Symphony, Vierne; Prelude on "Jerusalem, the Golden," Arthur R. Croley (in memory of Mrs. Curtis); "Pilgrims' Chorus" ("Tannhäuser"), Wagner; "Anna Magdalena's March," Bach; Arioso, Rogers; "Marche Religieuse," Guilmant; Largo, Handel; "The Squirrel," Paul Weaver; "Reverie," Dickinson; Toccata and Fugue in D minor, Bach.

Marks Music Week at Marshall, Mich.

Under the direction of Paul H. Eickmeyer, A. A. G. O., the choirs of Trinity Church at Marshall, Mich., gave a special program Sunday, May 8, to mark music week. The organ selections included: Three Mountain Sketches, Clokey; "Con Grazia," George W. Andrews, and Festal March in D, H. Alexander Matthews. The choir sang H. A. Matthews' "The Life Everlasting."

The fifth annual concert of the Fort George Choir School was held at the Fort George Presbyterian Church of New York City May 13 under the direction of Miss Edith E. Sackett, A. A. G. O., organist and director. A program of marked excellence was presented.

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Hear Composition of E. A. Mueller.

The eighth annual membership recital of the Central New Jersey chapter was held Tuesday evening, May 3, in the First Presbyterian Church, Trenton. The program, well-planned and beautifully rendered, was of particular interest as it presented a Chorale in G minor composed by Edward A. Mueller, organist of the State Street Methodist Church. The chorale, a study of beauty and charm, was played from manuscript by Mrs. Dorothy Schragger and was splendidly received. The program follows: Finale from First Sonata, Guilman (James Harper, Broad Street M. E. Church); baritone solos, "The Crimson Petal," Quilter, and "Dawn," Leoni (Lester S. Bingley, Paul Ambrose, accompanist); "Legend," Arabesque and Elegy, Vierre (Mrs. Helen Cook, All Saints' Chapel); Improvisation on a Familiar Air, Miles, and "Hosanna," Faulkes (Miss Hilda MacArthur, organist Pearsonville M. E. Church); baritone solo, "O Divine Redeemer," Gounod (Lester S. Bingley); Chorale in G minor, E. A. Mueller, and "Marche Slav," Tschaiowsky (Mrs. Dorothy Schragger, Ashlar chapter, O. E. S.); Concert Overture, Hollins (Mrs. Edith G. Myers, Hamilton Avenue M. E. Church).

After the recital the annual business meeting was held and the following officers were elected: President, Miss Caroline Burgner; first vice-president, Mrs. W. Andrews; second vice-president, W. A. White; secretary, Mrs. Edith Magowan; treasurer, Edward Riggs.

NITA B. SEXTON, Secretary.

Chapter Guests of Captain Ranger.

The April meeting of the Union-Exeter chapter was held on the evening of April 25 at the studio-residence in Newark of Captain R. H. Ranger, inventor of the pipeless organ which we had the pleasure of hearing over the radio during the winter. Before the business meeting he illustrated the character of the organ with a group of choir boys.

After a short business session the meeting was turned over to Captain Ranger, who illustrated his points by the use of the organ which is set up in his studio. He described the methods by which the organ could build up an almost limitless variety of tone colors. Robert Pereda also played during the course of Captain Ranger's discussion. The members were permitted to make a closer inspection of the organ and some availed themselves of the opportunity of inspecting the mechanism, which is housed in the garage.

The annual meeting and election of officers was to be held at Leslie Lee's residence in Mountainside May 23. This will constitute the closing meeting for the year.

FREDERICK P. SLOAT, Secretary.

Monmouth, N. J., Chapter.

The regular meeting of Monmouth chapter was held at the studios of Miss Agnes Dillon Monday evening, May 16. There was a good attendance of members and several invited guests were present. Three new names were proposed for membership and three resignations, due to change of residence, were accepted. A committee was appointed to draw up resolutions of sympathy to be sent to Mrs. George Fredericks, daughter of Mrs. Bruce S. Keator, who was our organizer and who honored us by being our president for so many years. A drive for active

and associate members was discussed. Mrs. Marion Blakely Green was appointed to serve on the nominating committee for the state rally in Montclair on May 18, and Mrs. E. H. Antonides to serve on the reception committee.

Miss Dillon's studios hold unending interests for music-lovers. Mrs. Stephen Pawley, with Stanley Farrar as accompanist, sang several delightful soprano solos. A social hour followed.

HELEN E. ANTONIDES, Secretary.

Worcester, Mass. Chapter.

Worcester chapter met at the Trowbridge Memorial Church Monday evening, May 9. The program was arranged by Ralph Warren, organist of the church, and consisted of vocal solos by Cedric Andrews, violin solos by Arthur Linnell and readings by Vera Dowden.

FANNY A. HAIR, Secretary.

Springfield, Ill. Chapter.

The Springfield, Ill., chapter presented Miss Alma Abbott in a recital at the First Christian Church May 8 at 4 p. m. Miss Abbott received her first instruction from R. V. Stratton, whom she succeeded as organist of the First Christian Church. She later studied with Henry Ward Pearson and is at present a pupil of Frank Jordan of Illinois Wesleyan College. Miss Abbott played the following program: Prelude, Clerambault; Sarabande, Corelli; Pastorale, Traditional; Fugue in G minor, Bach; "Suite Gothique," Boellmann; "Wind in the Pine Trees," Clokey; "The Squirrel," Powell Weaver; "The Bells of St. Anne de Beaupre," Russell; Second Concert Study, Yon.

This recital concluded the chapter's activities for the season.

BERTHA PABST, Secretary.

Quincy, Ill., Chapter.

The May meeting of the Quincy chapter was held May 3 in Salem Church. A very interesting review of Wagner's "Parsifal" was presented by Miss Ruth Brown, who illustrated the various motifs on the piano and by the use of records. It was interesting to see how prominently Wagner used the "Dresden Amen" as the basis for one of the leading motifs.

On May 1, in recognition of the national music week program, President J. Max Kruwel prepared a musical service entirely of American compositions. The minister, the Rev. R. A. Measendick, co-operated by preaching on "The Ministry of Music."

Bach Recital at Harrisburg.

The April meeting of the Harrisburg chapter April 28 took the form of a recital by James Emory Scheirer, organist and choirmaster of Salem Reformed Church, on the three-manual Möller. The program was an "all-Bach" one and included the following compositions: Passacaglia and Fugue in C minor, Eleven Partitas on "Hail to Thee, Jesus Only," Sixth Organ Sonata in G major, Chorale, "Sleepers, Wake!" Chorale, "Deck Thyself with Gladness, O My Soul," and Toccata and Fugue in D minor.

CLARENCE E. HECKLER, Recording Secretary.

Easton, Pa., Chapter Recital.

A recital by members of the Easton chapter, assisted by a mixed chorus under the direction of Ralph F. Dorshimer, was given May 15 in Christ Lutheran Church, where Mr. Dorshimer is organist and choirmaster. The program follows: Prelude, Fantasia (Con Moto and Allegro), Saint-Saens (Randolph Hackman, organist First Moravian Church); anthem, "Hark, Hark, My Soul," Shelley; organ, "Evensong," Johnston (Mrs. Lila Davis, Memorial Reformed Church); Toccata, First Sonata, Becker (Miss Margaret Kline); anthem, "My Faith Looks up to Thee," Schaecker (violin obligato Stewart Strunk); offertory, Largo, "New World" Symphony, Dvorak (Ralph F. Dorshimer); anthem,

"Gloria in Excelsis," Farmer; organ, Scherzo, Fourth Symphony, Widor (Mark L. Davis, Trinity Episcopal Church).

Activities in Baltimore.

The Baltimore chapter held its monthly meeting April 18 at the parish-house of the First Unitarian Church. Yearly reports of officers were presented. The one by our capable and enthusiastic president, Miss Katharine E. Lucke, brought before us the fact that we had done very little for ourselves as a chapter this season, but through the splendid recitals and lecture which have been given each month hope that we have helped our city to a greater appreciation of the organ and organ music. Election of officers closed the meeting.

The last of the recitals sponsored by the Baltimore chapter and by the Chesapeake chapter, A. G. O., was given by Ernest White, organist St. James' Church, Philadelphia, April 25, at the Peabody Conservatory of Music. Mr. White's program consisted of organ music with the chorale as a basis. A few explanatory remarks preceded the playing of the numbers.

The splendid cooperation of the various musical organizations of the city and of the Peabody Conservatory of Music made it possible for the two chapters of organists to present four programs to mark national music week. Virgil Fox played an organ recital Tuesday, May 3, his program consisting of: Second Movement from Concerto in A minor and Two Movements from Fourth Trio-Sonata, Bach; Finale in B flat, Franck; Canon, Schumann; "Dreams," McAmis; Finale from First Sonata, Guilman. This was followed by the Requiem from Gounod's "Mors et Vita," by a chorus from various choirs, conducted by Frederick Erickson, with John H. Eltermann as accompanist. Wednesday evening there was a concert by the Baltimore Music Club, Thursday was ensemble evening and Friday the high school orchestra and glee club gave the program, with Mrs. Edward L. Peniman as the organist.

A. M. CLINE, Corresponding Secretary.

Connecticut Council.

Three prominent organists took part May 11 in a console party and informal organ recital at Immanuel Congregational Church, Hartford, Conn., under the auspices of the Connecticut council. The performance was attended by many musicians affiliated with the organization. Those who took part were Sherman Kreuzburg, organist of St. James' Episcopal Church, Danbury; Gordon W. Stearns, organist of Immanuel Church, and George H. Byles, organist of the Seabury Memorial Church at Groton. A social hour followed.

A choral evensong service sponsored by the council was held April 29 at St. James' Church, Danbury. Joseph C. Beebe played four Bach chorale preludes and S. J. Kreuzburg played Mulet's "Thou Art the Rock" as the postlude. Clarence E. Watters of Hartford played the service, sung by the choirs of St. John's Episcopal Church, Hartford, and St. James', Danbury.

Kentucky Chapter Election.

The Kentucky chapter held its regular meeting and election May 2 and the following were elected: Dr. C. L.

Seubold, president; Farris A. Wilson, vice-president; Harry Williams Meyers, chairman program committee; Mrs. G. A. Vonderhaar, recording secretary; Archibald D. Jonas, corresponding secretary; Milton Terstegge, treasurer.

G. P. Bruner gave a recital in the Crescent Hill Baptist Church May 6 and presented an all-American program. Mr. Bruner is director of the Bourgard College of Music.

SIMMS TO HAVE NEW AUSTIN

To Be Installed in All Saints' Church, Omaha, Where He Plays.

All Saints' Church at Omaha, Neb., of which J. H. Simms is the organist and choirmaster, is to have a three-manual Austin organ, to be finished before the end of the summer. The organ will take the place of a Roosevelt built in 1886. Mr. Simms is the dean of organists of Omaha and is greatly beloved among his fellow organists.

Following is the stoplist of the new instrument:

GREAT ORGAN.

Open Section:
 Double Diapason, 16 ft., 73 pipes.
 Major Diapason, 8 ft., 73 pipes.
 Minor Diapason (61 from Double Diapason), 8 ft., 12 pipes.
 Octave, 4 ft., 73 pipes.
 Twelfth (preparation), 2½ ft., 61 pipes.
 Fifteenth (preparation), 2 ft., 61 pipes.

Enclosed Section:
 Doppel Flöte, 8 ft., 73 pipes.
 Violoncello, 8 ft., 73 pipes.
 Dulciana (preparation), 8 ft., 73 pipes.
 Harmonica Tuba, 8 ft., 73 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
 Open Diapason, 8 ft., 73 pipes.
 Rohr Flöte, 8 ft., 73 pipes.
 Salficcional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 61 pipes.
 Flauto Dolce (metal; preparation), 8 ft., 73 pipes.
 Flute Celeste (metal; preparation), 8 ft., 61 pipes.

Flauto Traverso, 4 ft., 73 pipes.
 Cornet, 2 ft., 61 pipes.
 Cornet Mixture (preparation), 3 rks., 183 pipes.

Contra Posaune (prepared for in console; extension Cornopean), 16 ft., 12 pipes.

Cornopean, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 Clarion (prepared for in console; from Cornopean), 4 ft., 61 notes.

Vox Humana (separate chest, box, tremolo), 8 ft., 61 pipes.
 Tremolo (valve type).

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
 Concert Flute (preparation), 8 ft., 73 pipes.
 Gemshorn, 8 ft., 73 pipes.
 Gemshorn Celeste, 8 ft., 61 pipes.
 Flute d'Amour (preparation), 4 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 English Horn (preparation), 8 ft., 73 pipes.
 Tremolo.

PEDAL ORGAN.

First Diapason, 16 ft., 32 pipes.
 Second Diapason (from Great), 16 ft., 32 notes.
 Bourdon, 16 ft., 32 pipes.
 Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
 Octave (extension First Diapason), 8 ft., 12 pipes, 20 notes.
 Flute (prepared in console), 8 ft., 12 pipes.
 Posaune (extension Cornopean), 16 ft., 12 pipes, 20 notes.

The annual spring concert of the North Side Y. M. C. A. glee club of St. Louis was given May 5 at the auditorium of the Continental Life Insurance building under the able direction of Christian H. Stocke, with Douglas Schlueter as accompanist. Mr. Stocke, who is a well-known organist, has served as director of the club since its inception four years ago.

Donald D. Ketting, a graduate of Union Theological Seminary with the degree of minister of sacred music, arranged a service with the subject "Franz Josef Haydn, the Man and His Music," for the evening worship at the Market Square Presbyterian Church of Harrisburg, Pa., May 15.

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**RECEIVE DIPLOMAS
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CLASS OF 1932 GRADUATED

Graduates Demonstrate That They Are Well Prepared for Career—Dr. Carl Gold Medal Awarded to Myrtle D. Stair.

As one sat in the stately First Presbyterian Church on Fifth avenue in New York City and listened to the class presented by the Guilmant Organ School on Tuesday evening, May 24, his meditations were dominated by the thought that here were graduates well prepared to meet the demands of an exacting career. It was the thirty-first commencement of the school. A distinguished audience, large in numbers, had been attracted to this recital of the classics of organ literature.

As Westervelt Blanchard Romaine, post-graduate, '31, played the "Marche Triomphale" of Capocci, the class and members of the faculty were escorted to their places. There was a dignified procession made up of the members of the alumni association. The invocation was pronounced by the Rev. Phillips Packer Elliott, associate pastor of the First Presbyterian Church, and then followed the program of the evening—the Chorale in A minor of Franck played by Myrtle D. Stair; the Allegro from the Symphony by Maquaire, played by William F. Speich; the Introduction and Allegro from the Symphony in D minor, by Guilmant, with Lillian Mecherle at the console, and the Finale in B flat by Franck, played by Clifford Ernest Balshaw, post-graduate, '32. Interspersed with the organ numbers were two arias, one from the Pentecostal Cantata of Bach and the other from "Judas Maccabaeus," by Handel, sung by Mildred Rose, solo soprano of the First Church.

Dr. Carl has a reputation for turning out capable organists, the list of his graduates holding responsible positions is a formidable one, and it seems certain that the class of this year will do

Faculty and Graduates at Guilmant Organ School



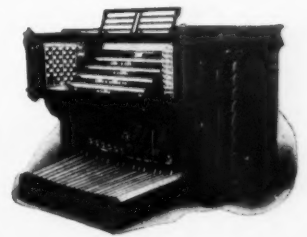
honor to its teacher. Their playing reached the usual high excellence of the school, which means that they had poise, technical facility and a fine feeling for the musical content of each composition.

Following the musical portion of the program Dr. Carl read letters of congratulation from Joseph Bonnet, organist of St. Eustache, Paris, honorary president of the school, and Dr. Humphrey J. Stewart, city organist of San Diego, Cal. In a short address he spoke of the achievements of the graduating class and of the splendid cooperation of the faculty. In making a plea for better musicianship in the ministry of music of the church he announced that a special course was being planned for 1932-33, which would place emphasis upon choir organization and conducting and at the same time maintain the

high standards of organ playing. He laid stress on the point that church music should be under the direction of one person.

In his reading of greetings from Philip Berolzheimer, honorary president of the alumni association, it was noted that Mr. and Mrs. Berolzheimer would offer four free scholarships for 1932-33. Dr. Carl then announced that the William C. Carl gold medal, awarded to the person having the highest general average in all subjects, was won this year by Myrtle D. Stair.

The class received their diplomas from the Rev. Phillips Packer Elliott. Following the benediction they retired to the parish-house during the playing of the Trumpet Tune and Air of Purcell by Pearl Haug, post-graduate, '29. A large number of friends and prominent musicians attended the reception.



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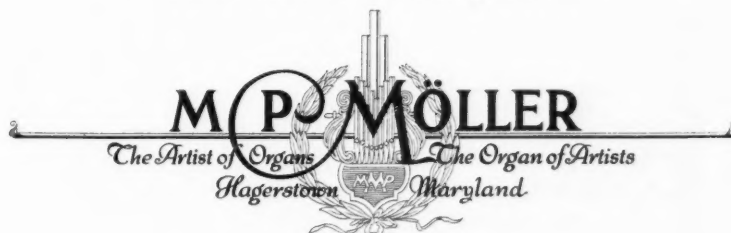
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are of such quality that they know no competition and recognize no superiority is again evidenced in the instance of the recently awarded contract for a large three-manual M. P. MÖLLER memorial organ for

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Let us send you a copy of the specifications of this instrument and a recital of modern M. P. MÖLLER building methods.



Views and Reviews of New Publications for Church Musicians

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

Before I can give you an article on Bach that has been on the way for about three years, I shall have to clean up my desk—or start to do so. There has been a great variety of publishing since January, though not such a quantity as was poured upon us toward the end of last year; and some of the material is very fine.

For the Episcopalian Service

The Service in B minor by Noble is now obtainable in separate sections published by Schmidt: Te Deum, Benedictus, Jubilate Deo, Communion Service and Magnificat and Nunc Dimittis. The Te Deum and Jubilate were copyrighted in 1907 by Houghton in England and for a considerable time were obtainable through Schubert; I dare say that most Episcopalian organists in America never have seen them. The publication of the magnificent communion service last year and the Benedictus and Benedictus shortly afterward has been the occasion of bringing out this American edition for which I prophesy a huge success. I think that I have reviewed all parts of the service except the serene, easy and lovely setting of the Benedictus, which should be used in all the non-liturgical churches at Christmas and as a morning anthem. It is quite within the capacity of a quartet, and beautiful enough for the finest chorus. It is one of those rare, tender moments of Dr. Noble's inspiration, like that which gave us the Agnus Dei in the same service, reminding us that the manifold of contemporary composers is sometimes also a lyricist of quiet loveliness. (And that, by the way, is the paradox of all the greatest English art.) It is the presence in combination of all his wonderful gifts which makes this service of Noble's perhaps the one which I should choose to represent our century. (Only Noble's own service in G minor (G. Schirmer) makes me add the word "perhaps.")

Walter Howe has a fine, sweeping setting in anthem style of the Benedictus es, Domine (Schmidt)—a setting which does not recognize antiphonal effects, but does give us the wholesome, vigorous rhythm of the words. It is a curious fact that nearly all the good settings of this canticle have been published by Schmidt—the excellent ones by Miles Martin and Philip James occurring to me as exceptions (Gray). This present number would make a sonorous processional for non-liturgical use.

It is a great pleasure to announce a new composer of high gifts, and such gifts are certainly present in a setting of the Magnificat and Nunc Dimittis by E. J. Moeran (Oxford Press). This music is both sensitive to the nobility of the words and full of a serene strength of its own; there is beauty without the slightest trace of sentimentality. Any choir can sing the notes, though the quality of the music calls for loving preparation, and there are no Babylonish repetitions. The two canticles run to only eight pages of the handsome Oxford type. I don't know anything about Mr. Moeran, but I am sure that American organists will acknowledge his talents on the single evidence of these canticles. Dr. Darke was fortunate to get this issue for his series.

There is another excellent canticle in the same series, a Magnificat and Nunc Dimittis in B flat by Corbett Sumsion, another new composer. The organ part is on three staves and is decidedly interesting. The setting as a whole has less direct appeal than Mr. Moeran's and is more difficult, but it has splendid vigor. Under our iniquitous tariff the eighteen pages sell in this country at 36 cents (list); which is to say that they probably will not sell. Mr. Moeran's setting lists at 20 cents.

New Anthems

There is an excellent new anthem by Dr. Noble entitled "Eternal Mysteries" (Schmidt) for unaccompanied singing, occasionally with divisions into six parts. The text is E. H. Carruth's popular didactic poem with the famous

Rollo Maitland at Console of Atlantic City Organ



ROLLO MAITLAND'S fourth annual all-Bach recital May 5 on the Hering memorial organ in the Church of the New Jerusalem, Philadelphia, proved one of the great events of organ playing in the present music season, according to *The Public Ledger*. He was heard by an audience of several hundred, which included many prominent Philadelphia organists. "His registration, as always, was impeccable and the recital was one of the finest he has ever given, which is saying a good deal as he is almost unrivaled in interpreting the organ works of Bach," said the critic. Six chorale preludes were included in the program, beginning with "We All Be-

lieve in One True God" (Giant Fugue). The remaining numbers were: Prelude and Fugue in D minor; Trio-Sonata No. 1, in E flat major; Fugue in G minor, and the colossal Prelude and Fugue in D major.

In addition to his Waldorf recital in New York May 1 and the Pennsylvania N. A. O. convention recital on May 9, Mr. Maitland played a recital in connection with a memorial concert given in Convention Hall May 4 in honor of John Philip Sousa. The concert was for the benefit of unemployed musicians. There was a band of 200 conducted by Leopold Stokowski, Alexander Smallens and Arthur Pryor.

lines "Some call it evolution and others call it God." I suppose that this might be used in summer, for there is a good deal about nature in it, and it might be used when the parson is explaining that science does not conflict with religion. The music is an example of Noble's best harmonic painting, with his personality in every bar. It is not difficult for a chorus choir that can sing Noble's "Go to Dark Gethsemane" (Gray) and other anthems of that type.

The best recent anthem from England is one of eighteen pages by Harold Darke called "O Lord, Thou Art My God" (Oxford) listed, alas, at 50 cents. This is really a short cantata with some of those rich shadowy effects that we like in the composer's organ works. There are solo parts for solo bass and solo soprano, a part for chorus and semi-chorus, and an accompaniment that is full of interest, particularly if you can use the available parts for orchestra. This is a splendid festival number.

There are two recent American anthems in an easy and rather old-fashioned manner but still manly and bright. One is Galbraith's "I Love the Lord" (Ditson), with solo for soprano or tenor. This runs to nine pages and is on the subject of praise or deliverance. The other anthem is Vernon Eville's "Rise, Crowned with Light" (Ditson), a setting in the style of a processional march of a noble text by Alexander Pope, a paraphrase of Isaiah. This is suited to Advent or Ascension, and also to sermons on foreign missions.

Recent additions to the St. Dunstan Edition of Sacred Music (E. C. Schirmer) include an easy, gracious Tantum Ergo with English words suited to Anglo-Catholic use at communion. The music is by the admirable modern Spanish composer Beobide; there is an edition in two parts and another in four. In Protestant churches a few words had better be changed. See my translation of the Tantum Ergo in

Candlyn's setting (Ditson), which, by the way, is the best setting I know by an American. My name is not attached to that text, and anyone who will may use it. I expect to see it some day attributed to someone else.

In the series of Tudor Church Music (Oxford Press) there are several new issues of quality. I recommend specially Tye's joyful "Sing unto the Lord," which has the advantage of being in only four parts. All Tye's art was bright and genial; this is a typical example.

Carols
Harvey B. Gaul has a real discovery in his "Russian Ascension Day Carol" (Ditson), which glows with power. There is a solo for medium voice; the sopranos and basses divide occasionally; there are no difficult bits. There are so few anthems for Ascension that this carol will find a wide use and a long one.

The Boston Music Company has printed from time to time some excellent music; it can hardly be said to publish. I have just received six of their carols, composed or arranged by Dr. Whitehead, and "published" at dates ranging from 1928 to 1932. It might be a good deal to expect this company to advertise their excellent wares, but surely a critic is justified in feeling annoyed when the "publisher" of one of the best living masters of the carol does not even take the trouble to send out copies for free review. Here are the carols:

Sixteenth Century—"Earth Today Rejoices." In four parts, but can be used antiphonally; has splendid rhythm and a stirring bass part; easy and excellent. The tune dates back at least as far as the "Pie Cantiones" of 1582. This edition is the vintage of 1932 in date of publication, and it will be one of the popular numbers next Christmas if we buy any new music.

Whitehead—"The Bird Carol." The men sing a drone bass, the women are in three

parts. Charming effects, including an optional ending for a lone bass on low E. Unaccompanied, easy.

Whitehead—"Bell Carol." Four parts, lovely and easy. Should be sung unaccompanied; can probably be managed by a quartet.

German—"All Mankind Voices Raise." Another vigorous tune from the "Pie Cantiones," in four parts unaccompanied. Be sure to keep up the pace.

Ebeling (Seventeenth Century)—"All My Heart This Night Rejoices." Mostly four parts, but a few divisions that make this a chorus carol. Some lovely humming effects.

Welsh Easter Carol—"Now Easter Is Here." Unaccompanied; needs pace but easy. A quartet can manage it, though it was arranged for Emory Gallup's chorus. Bright and cheerful.

Men's Voices

There are two anthems for men (TTBB), or rather one anthem and an extraordinary part-song that might be used rarely in church. The anthem is "Jehovah Reigns" (Gray) by Professor Homer Whitford of Dartmouth, with an attractive organ accompaniment and a text that is suited for general praise. The crash of organ reeds against the men's voices will be thrilling.

The part-song is "Judas" (Gray), by Carl Liggett, with a text of queer power by Gilbert Oakley Ward, beginning "Peter had a silver soul." The music interprets the weird text with clever fidelity. You might use this at a choir concert. It will give your men something to work upon, if they sing it unaccompanied—as they should.

Instrumental Parts for Anthems

The firm of H. W. Gray now publishes instrumental parts for the following anthems:

Dickinson-Liszt—"Easter Song of the Angels." Two trumpets, two trombones, tympani.

Ross-Rameau—"How Blessed Are They." Flute or violin.

Ross-Hammerschmidt—"O Jesu." Two violins, cello, organ.

Ross-Schutz—"Give Ear to Me." Two trumpets, two trombones, special trumpet for echoes, organ.

Collected Choruses

The Ditson Company has published an "A Cappella Chorus Book" edited by Dr. Christiansen of St. Olaf's College. There is an admirable introduction by W. A. Fisher—a contribution to the history of choral music in America—followed by sixteen secular choruses and eleven sacred numbers, all good ones. The book lists at the very reasonable price of a dollar. I should not omit the fact that Noble Cain of the Chicago A Cappella Choir assisted in the work of editing this excellent volume. May it prosper!

Responses

Philip James has a set of "Eight Responses" for men, unaccompanied (Ditson), with an arrangement of Stainer's sevenfold Amen for good measure. These are excellent, as you would expect, though he would have been the better for a parson of literary taste to assist him—or even a person of ordinary humorous judgment. I cannot imagine the gentlemen of New York University singing "Ye are of God, little children!" But the music is good James. By the way, did you hear that remarkable winning composition for orchestra over the NBC network? It gives one a new appreciation of the composer's wit, together with the other great qualities which I think I was among the first to celebrate. I am glad that an organist won the most important competition for orchestral compositions that we have yet heard.

Solos

There is a unison song by Felix White called "Matins" in Novello's series of "School Songs." You might like this for use in church. The quaintly charming text by Herrick needs one alteration: Substitute "praising thy God" for the words "crossing thyself." This is for medium voice, and is for general use.

Miss Frances W. Champ has a solo called "Hear My Cry, O God" (Carl Fischer) for high voice, and it had better be a strong dramatic voice.

Organ Music

It is a pleasure for a critic to be able to prove that good music can be written by a critic. The proof occurs

Behind the scenes in the Pilcher factory

again and again in American life, with Harvey Gaul and James H. Rogers, for instance. Now Dr. Latham True has published with Cressey & Allen of Portland, Maine, a number of organ pieces that show that his taste is creative. The best of these is a "Castilleja Sonata" in three movements, somewhat in the style of Rogers and of about the same difficulty as the Rogers sonatas, or a little easier. There are also some short and easy pieces, including the following:

"Carillon." A chance for your chimes.

"Ballad." A good, old-fashioned clarinet solo in this.

"Mater Adorans." Chimes again.

Books

Reginald L. McAll, former president of the N. A. O. and one of the best liked men in our profession, has a new book entitled "Practical Church School Music" (Abingdon Press), full of inspiration for a work which deserves the consecration and culture of men like Mr. McAll. Among other neglected topics here explained there is a discussion of how to play the piano in accompanying hymns. The book is divided into the following sections: "Processes in Teaching a Group to Speak and to Sing," "Background of Teaching Processes for the Teacher," "Interpretation of Tunes through Piano Leadership," "Materials Used in Worship Music," "Qualifications and Training for Worship Leadership" and "Planning for Better Music in Church School Worship."

After reading this book I am more than ever convinced that the success of Mr. McAll in this work depends chiefly upon personality. With some of his methods I find myself in distinct disagreement. For instance, I believe that the vowel "oo" accounts for the hootiness of most English choir boys of the generation just past. I should not hold up the pronunciation of England as a model, particularly in the use of vowels. In pronouncing consonants the Englishman is more careful than we—presuming an educated Englishman—but the educated Englishman often runs all his vowels into a pinched mold that Germans would call an "umlaut." Mr. McAll's treatment of the so-called recessive "R" is not in agreement with that of most teachers of speech west of New York. I should not myself teach children to say "happy hahts" (happy hearts) as he says he does, and expect anything in reply but loud jeers; but Mr. McAll, I can believe, can do all these things and still be very successful. One other point of censure—and a mild one—I venture: I wish that the suggestions for anthems and hymns were a good deal more specific; that section of the book is pretty vague.

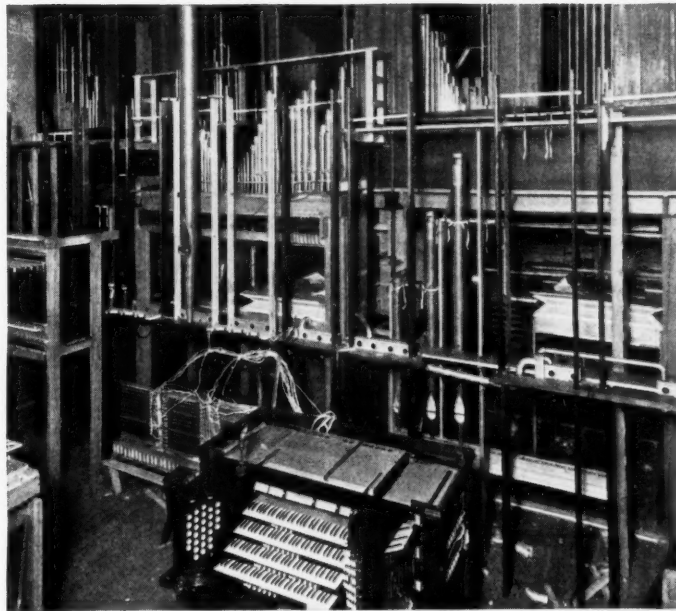
But the book on the whole is deserving of highest commendation and wide reading. Mr. McAll happens to believe in religion, and he would be important if only for that reason.

The fifth of Northwestern University's bulletins on church music is on "The Organization and Administration of Choirs," by H. Augustine Smith and Mary Louise Maxwell. Professor Smith knows a good deal about organization and pageantry; his lists of graded materials contain some useful numbers, however, though it seems to me unpardonable to omit names of publishers.

Dr. Cuthbert Harris publishes with Schmidt "The Student's Short Course in Musical Forms" (listed at a dollar), a clear and accurate statement for all sorts of elementary courses in theory. It is remarkable how much has been said lucidly in only twenty-nine pages of folio size.

"The Complete Book of the Great Musicians," by Scholes and Earhart (Oxford Press) can now be obtained in a single handy volume, admirable as an introductory book for those untrained in music. Nobody seems to get more fun out of music than Mr. Scholes. Mr. Earhart may know a good deal about school music, but he should delve further into the subject of American ecclesiastical music.

Two other valuable books from the Oxford Press are Kitson's succinct "Elements of Fugal Construction" in seventy-six pages, and "Sibelius," by Cecil Gray, who raised such a disturbance in his recent book on modern music.



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THE VOICE OF INSPIRATION

NEW MIDDELSCHULTE WORK

Symphony on Themes by Bach to Be Heard—Notre Dame Recitals.

A new work for the organ which is expected to attract much more than ordinary attention is a Symphony in D minor on themes and motives by Johann Sebastian Bach, which has been composed by Wilhelm Middelschulte, LL. D., and is to receive its initial performance at the summer series of recitals to be played by Dr. Middelschulte at Notre Dame University, South Bend, Ind., and in a recital at Rockefeller Chapel, University of Chicago, June 5. The outline of the symphony and the reputation of its composer as one of the world's most noted Bach scholars will arouse pronounced interest in this first hearing. The symphony consists of six movements—an introduction, followed by a fugue, a double fugue, then a triple fugue, then a set of variations and finally a quadruple fugue. The initial theme is taken from the "Musical Offering." Themes are taken from the B minor Mass, the Fugue in D minor, the Fugue in C minor, two Fugues in D major from "The Art of the Fugue," the "Wedge"

Fugue in E minor, the C major and E flat minor Fugues from "The Well-tempered Clavichord" and motives from the Great G minor, the Great A minor Prelude, the chorale prelude on "Wachet Auf" and the "Goldberg" variations. The task proved to be a fascinating one for Dr. Middelschulte. The series of Notre Dame recitals will be played at 4 o'clock on the Sunday afternoons of July. The programs prepared for these organ offerings are as follows:
July 3—"Sonata Pian e Forte," Gabrieli, 1597; Canzona, Joseph Grammi, 1550; "Passamezzo" (Twelve Variations), Samuel Scheidt, 1587-1654; Concerto No. 4, in F major, Handel; Chorales, "Wenn ich einmal soll scheiden" and "In Tears of Grief," from "St. Matthew Passion," Bach. The final number is to be played in memory of Sister Gabrielle, S. S. J.
July 10—American compositions: "Hymnus," Emil D. Barker; "Dialogue," William G. Schenk; Chorale and "Monologue," Florence Frumviller; Pastorale, Albert C. Scholin; "Sermon of the Waves," Karl F. Mann; "Memories," Luther T. Spayde; Bohemian Rhapsody, Aloys Smrz; "Cos-

mic Quest," A. M. Berthelsen; "Ave Maria" and "Regina Coeli," Sister Gabrielle, S. S. J.; Symphony in D minor, on Themes of J. S. Bach, Middelschulte.
July 17—Bach program: Concerto in A minor, with cadenza by Middelschulte; Chorale Preludes, "Alle Menschen müssen sterben," "Christ lag in Todesbanden" and "Erschienen ist der herrliche Tag"; Preludes in D minor, C minor, A minor, E minor, F minor and G major; Three G minor Fugues; Toccatas in F major and D minor.
July 24—Passacaglia, Frescobaldi; Fantasia and Fugue, Philipp Emmanuel Bach; violin and organ, Sonata in E minor, Mozart (The Rev. Aloys Mergl, violinist); "Weinen, Klagen" (Variations on a Theme by J. S. Bach), Liszt; Ciacona in F minor, Pachelbel; Chromatic Fantasia, Middelschulte.
In addition to his organ teaching at the American Conservatory of Music Dr. Middelschulte has been appointed a teacher of theory and uses the method of Bernhard Ziehn, whose disciple he is. *Die Musik* in 1915 characterized Ziehn as the "most intellectual and thorough master of theory since Rameau."

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CHICAGO, JUNE 1, 1932.

HONORING JAMES H. ROGERS

The fruits of half a century of devotion to music as an organist, a composer and a critic are mellow and very human in the case of James H. Rogers, whose departure from Cleveland, following his retirement, was the occasion for a noteworthy farewell dinner, as recorded in our news columns. The 350 or 400 musicians who gathered to express in their spoken tributes and by their presence their feelings toward Mr. Rogers proved the esteem he has won in the city where for a generation he has lived, moved and had his being. There is a much greater army of singers and players throughout the land who will join the Cleveland chorus in singing and playing the praises of James H. Rogers because they have admired his compositions.

Both Christian minister and Jewish rabbi told of his service to varying creeds and in diverse capacities. As a critic for *The Cleveland Plain Dealer* he molded musical taste in addition to his organ playing and creative writing.

Newton D. Baker, one of the distinguished guests at the banquet, well summarized the usefulness of Mr. Rogers' life when in the course of his remarks he said:

"For more than thirty years James H. Rogers has led the artistic life of the city—has set the pace. He has been to some of us who are a bit slow the shadow of a great rock. I have gone to some concerts when the hubbub seemed incomprehensible . . . and I left not daring to say a word to my better musically educated family . . . until, the next day I got *The Plain Dealer* . . . he was a friend, a guide, a comforter."

Mr. Baker told of how he had seen thousands of troops listening to the song "When Pershing's Men Go Marching to Picardy," and how he took copies of Rogers' song to France and presented them to Foch and Pétain and how he heard them played by French bands. In conclusion Mr. Baker said that if one were asked to name the man who during the past thirty years had left the greatest impression on the Cleveland of the future, that man would be Mr. Rogers.

This outpouring of love for the Cleveland veteran originated in the mind of Edwin Arthur Kraft and to him and the Northern Ohio A. G. O. chapter credit is due for arranging an affair that again brings to attention the service many of our organists are rendering their communities and the national cultural life.

CHARLES D. IRWIN

Fortunately for all of us there are in every generation and in every profession men—and women—the motivating power of whose lives is kindness. An example of this type of person was Charles D. Irwin, whose passing is recorded this month in the news columns. At many of the national con-

ventions of organists could be seen the face of this gentle person, but he was not known to all, for he always stood back out of the limelight. In his home city of Boston, among those who knew him intimately, he was respected by everyone, not only for his fine spirit, but for his genuine ability.

Although he was raised in Chicago as a business man and the organ was an avocation throughout his life, he was acknowledged to be a service player of fine taste, and for many years he was at the console in a prominent Brookline church. Before he went to Boston he frequently played at the old First Presbyterian Church of Chicago in the days when Clarence Eddy held the position there. He had studied under such men as Eddy and Truette and in addition to ability as a performer had a rarely discriminating musical taste. He had traveled over almost the entire world and could converse interestingly on people and scenes in distant lands. To many in the old days he was known through his connection with the Hutchings Organ Company, of which he was treasurer, being a warm friend of George S. Hutchings.

The removal of Mr. Irwin leaves a vacancy in our organ world much more difficult to fill than that left by many a noted recitalist.

CHARLES CHRISTIAN KILGEN

Those who met Charles C. Kilgen occasionally and exchanged greetings with him at meetings of organists in all parts of the country knew him as a genial, retiring, rather diffident man, always ready for a friendly chat or discussion of organ intricacies, but never assertive and never projecting himself before the public. Those who knew him more intimately, both socially and in business, in his home city of St. Louis, looked upon him as a man of unquestioned integrity, with a love for details, a prodigious memory which retained all the features of every instrument he ever installed, a democratic and fair employer and a generous citizen. His friends numbered not only a host of organists with whom he came into contact, but both Catholic and Protestant clergymen. All admired him as a skilled organ builder whose aim in life was to carry down to the next generation the traditions he had inherited from his father.

Mr. Kilgen's forty-six years of activity in the construction of organs gave him the opportunity to build his monument in churches throughout the land, outstanding among his works being such instruments as the one in St. Patrick's Cathedral, New York City. In his last days he could also look back upon the splendid factory he built a few years ago in St. Louis as a distinct achievement.

Charles C. Kilgen served his generation long and well and has bequeathed to his sons an enviable heritage.

Here is a good one from one of the nation's ablest organists: Soon after he had concluded a series of recitals a clergyman walked into his studio for a chat and said: "I consider your recitals this year a failure." The organist looked at him as if to ask the wherefore of the why, and said "I am sorry," whereupon the clergyman added, with a twinkle in his gee eye: "Because I could pronounce the name of every composer on your programs." All of which is hereby respectfully submitted.

A resume of the musical situation in Germany as prepared by one of our exchanges from that country is pessimistic in the extreme. It states that of 60,000 professional musicians in Germany 40,000 are without employment and many others face impending idleness. The number of music pupils has decreased to 10 per cent or less of the number during periods of prosperity. The only thing left for many, it is asserted, is to abandon music and seek employment in other fields.

The new St. Antonius' Catholic Church in Basel, Switzerland, described as an edifice of the most modern type, has a three-manual organ recently installed by Willisau of Lucerne. The instrument has sixty-two speaking stops and a stopkey console of Amer-

ican design, of the semi-circular Hope-Jones type. A commission of experts consisting of P. Stejan Koller, Ernest Schiess, an organ designer of Solothurn; Adolf Hamm, organist of the cathedral in Basel, and F. X. Jans, organist of St. Antonius' Church, drew up the specifications. Each manual has two mixtures, of a total of ten to twelve ranks. Strings are missing from the scheme, as are soft solo reeds, together with all other "cheap means of chloroforming the senses," according to a description written by a Swiss organist. *Sela!*

A Word from a Clergyman.

Trinity Church, Houghton, Mich., May 11, 1932.—My dear Mr. Gruenstein: Will you permit a clergyman to comment on your correspondents' observations on "Hymn Preludes"?

Personally I feel that a judicious use of hymn-tunes, or improvisations on hymn themes, where the organist has the gift of improvisation, provides admirable material for preludes—and also for "communions" in an Episcopal church. The conscientious and devout organist desires his music to be not only an accompaniment, but an inspiration, to worship. In his preludes he is handicapped by the confusion of persons entering the church and the disconcerting atmosphere of "waiting for the service to commence." Hymn-tunes are inseparably associated with their words, and few more effective methods could be devised to focus errant thoughts than by playing well-loved hymn themes. The same applies when a large number of communicants are moving to and from the altar. If the postlude (that is another story!) must be a final blast to expel the congregation, by all means let the prelude be devotional; many hymn-tunes are.

May I add a word of sympathy for Cesar Franck and his confreres who grow "hot under the collar" when the rector abruptly terminates the prelude? I should consider it as grave an impertinence for the rector arbitrarily to stop an ordered and arranged musical part of the service as it would be if the organist decided it was time to close the sermon by commencing the offertory! I try to proceed on the theory that both clergyman and organist are men of professional attainments, each in his sphere devoting his talents to the glory of God. In the matter of preludes it is perfectly simple to arrive at absolute agreement by the use of a watch. Would it not be a happy solution of both the problems mentioned by Mr. Schminke if the organist would so time his prelude as at its close to work into an improvisation of the professional hymn? Then perhaps the "rector's signal" would be welcome!

H. COWLEY-CARROLL.

Correct Pedalboard Position.

Pittsburgh, Pa., May 10.—Editor of The Diapason: I would like to add my comment to the discussion of the organ pedalboard now being conducted in your columns.

Prospective organ students are usually required to be familiar with the Cramer studies and Bach's two and three-part Inventions as an evidence of manual dexterity and polyphonic thinking. Good piano teaching requires that the performer sit at the middle of the keyboard of eighty-eight notes with his vest buttons in line with the crack between middle "E" and "F," so that his efforts to reach out for things today will be good tomorrow, thus making the building up of a technique cumulative. Should such a student desire to study the organ he should be given a console where the middle of the pedalboard of thirty-two notes would be on a plumb-line dropped from the above-mentioned "crack," so that he would not need to readjust his hard-earned piano technique to new conditions.

The middle natural of the pedalboard should be thirty-two inches below the great white keys and on a four-manual the front of the pedal short keys at the middle should be at least eleven inches back of a plumb-line dropped from the front edge of the choir manual, which will give the feet plenty of freedom and the rest of the body proper posture. The bench should be twenty and one-half inches above the long pedal keys at the middle and if it is one inch higher at the back, the thighs have less feeling of being bound.

I specified all of the above measure-

That Distant Past as It Is Recorded in The Diapason Files

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

A report of the annual meeting of the American Guild of Organists, held May 16, at which Frank Wright was elected warden and Dr. William C. Carl sub-warden, with Gottfried H. Federlein as secretary, showed among a list of new colleagues the name of David McK. Williams, while a certificate of fellowship *ad eundem* was granted to Norman Coke-Jephcott, F. R. C. O., winner of the Turpin prize in the 1911 examinations of the Royal College of Organists of England. Mr. Williams is now at St. Bartholomew's Church, New York, and Mr. Coke-Jephcott at the Cathedral of St. John the Divine.

Rossetter G. Cole was elected dean of the Illinois chapter, A. G. O.

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

The Diapason published the specification of the large organ the Skinner Company had built for Kilbourn Hall at the Eastman School of Music, Rochester, N. Y.

Through the courtesy of Dr. Wilhelm Middelschulte the Diapason was able to publish the specification and a description of a replica of the Praetorius organ of 1619 which had just been installed in the seminary of the science of music at the University of Freiburg, Germany.

The four-manual built by the Skinner factory for the First Presbyterian Church of New York, an instrument of seventy-five speaking stops, was completed and Dr. William C. Carl, organist of the church, displayed its resources at several recitals.

The Samuel Pierce Organ Pipe Company of Reading, Mass., now the Denison Organ Pipe Company, celebrated its seventy-fifth anniversary.

ments in my designs of organ consoles since 1907 and in every instance organists felt "very comfortable" when playing them. I believe that in all organs of three or more manuals the swell and choir stops should be always on the left regardless of any break in the symmetry of both sides.

Organ builders usually follow the line of least resistance in their construction problems, but I never met one who refused to do the reasonable thing if pointed out to him in the proper way.

Very truly yours,

W. K. STEINER.

New Junior Choir Anthem Series.

Organists and choirmasters working with junior choirs and knowing the dearth of suitable material for such organizations should welcome the announcement that the first fifteen in a series composed, edited and arranged by Carl F. Mueller, assisted by his wife, Lenore A. Mueller, have just been issued by the White-Smith Music Publishing Company of Boston. Future issues of this series will be added from time to time. In presenting the series, the editors have kept in mind first that the music must be of high quality and worthy of a church service, at the same time being melodious and thoroughly vocal. All of the anthems can be sung in unison, although an optional part is supplied. Secondly, the text has received more than ordinary attention. Obsolete religious phraseology has been studiously avoided and efforts have been directed toward keeping the substance of the text well within the child's comprehension. Composers represented in the series thus far include Handel, Haydn, Mozart, Gluck, Grieg, Smart, etc., as well as several original contributions by Carl F. Mueller.

Texas Church Orders a Kilgen.

The San Antonio branch of George Kilgen & Son, Inc., has concluded negotiations with Very Rev. F. Maas for a two-manual organ for Holy Cross Catholic Church, D'Hanis, Tex. The organ is to be placed in one chamber in the west gallery of the church and will have a case, with display pipes.

The Free Lance

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

Uncle Mo says the organists are paying too much attention to recital programs and too little to their church playing; he says there are too many organists' conventions and brilliant displays by crack-a-jack players who cavort over the pedals and keys with such brilliancy that the average church player gets his head turned. We asked our avuncular relative if he objected to an improvement in the playing of what is usually spoken of as "the average organist," and he said: No, but he didn't want the average organist's head turned by listening to the gifted recital organist and believing he could do as well himself. Uncle Mo thinks that it does not follow that a church organist who plays organ pieces in public is on that account a recitalist—and I imagine he is right. And, further (for it's hard to stop Mo when he once gets his second wind) Uncle Mo says that one way he distinguishes the merely good player from the recitalist is that the former takes himself too seriously and tries to "educate" the public, which invariably means playing things the public does not want to hear.

What's your hobby? Mine used to be collecting used and unused postage stamps, but I gave it up a year or two ago and now content myself with writing about, studying and collecting old New England psalmody books. It's just as good fun as collecting postage stamps and quite as absorbing. If you haven't a hobby, why not try collecting of one sort or another? One very great advantage of stamps is that a large and valuable collection will take up no more room than an ordinary novel. Have a hobby! Get away from yourself!

It was just at the point of my pen to write that our pre-occupation with recital playing was so intense that the supply of easy, practical and substantial pieces for preludes and postludes is falling off, when I saw an announcement of Karg-Elert's latest publication, twelve pieces in two books (Paxton) called "Sempre Semplice," short and suitable for voluntaries.

One serious error our "young" American modernist composers make (*ora pro nobis!*) is in failing to make little playable pieces for the organ or, better still, the piano—pieces that are characteristically modernist, but within the powers of the school girl pianist. Did you ever reflect on the immense value to Mendelssohn's fame of his "Songs without Words"—and what an intriguing title!

There was much interest and not a little astonishment felt by me in reading a paragraph from an English correspondent in a recent letter. "George Riseley [born 1845, organist of Bristol Cathedral from 1876 to 1898, when he was retired with a pension of £50 a year] died last Tuesday at the age of 87; he was such a tough old nut that I expected he would reach a century. Dr. —, the present organist, will be better off by £50, for that amount was deducted from his salary to pay Riseley's pension."

This illustrates one of those curious happenings possible, one thinks, only in good old England. When in Wells in 1905, commenting on two or three very old choir members, infirm both in body and voice, I was told that the choir, under a form of "chapel," governed themselves, and that even the bishop had no control over the members of the choir; only for a crime could one of them be dismissed from the cathedral service.

Now that Bach admiration has—or so it seems to me—passed into worship I need not apologize for setting down for what it is worth my written comment on my experience in hearing the accompaniment provided for the "Recitativo Stromentato." The place, Hall of Gewandhaus; the time, evening of Sunday, May 17, 1908; the program,

chamber music, including a cantata for soprano and small orchestra with piano; the occasion, the unveiling of the Bach monument close to the Thomaskirche, celebrated by a three-day festival in the church and concert hall. My note as to the accompaniment to the recitative is: "Recitatives, with piano playing chords and 'cello doing the bass, are distressing; better if the organ is used in sustained chords instead of piano."

Go to your public library, or to your own collection, and take down the *Musical Times* of the 80's and see what the vogue in organ programs was then. Plenty of Bach and a little of Widor, principally the Toccata, a lot of pieces like Best's "March of the Men of Harlech" and E. H. Turpin's "Vesper Hymn with Variations," and Merkel's sonatas and the Handel concertos. How many copies do the music shops now sell of Hesse's Toccata in A flat or his variations on "God Save the King"? And yet the young organists of the day perspired over them.

There have been changes in the Bach programs, too. In the 80's were chiefly played the big fugues, in A minor E minor, G minor, C major, with their respective preludes, the Toccata in F major and the Doric, as well as the ever-blooming Toccata and Fugue in D minor. Nowadays the emphasis has shifted considerably to the chorale preludes, although the Toccata and Fugue in D minor seems to have a mysterious attraction for those who sit on organ benches.

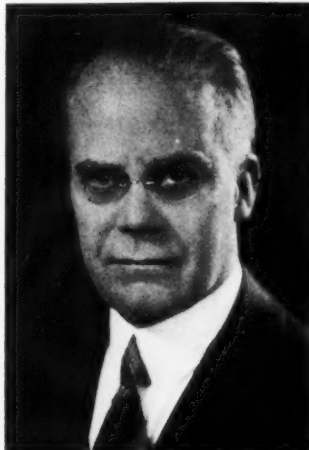
Although the stereotyped list of Bach, Cesar Franck and Widor sometimes seems to me to argue a lack of individuality or a desire to be "correct," it was always thus. Programs have often been chosen to look well when printed; or to prove to one's colleagues that one is technically proficient; or, lamentably, to catch the ear of the crowd. If an organist gives free recitals in his own church he may be pardoned for playing exactly what he chooses to play; but it is a gracious act to consider the tastes of the weaker brothers and sisters, for these often have correct, if undeveloped, tastes. Many programs that I see express a refined and profitless selfishness. There is a ministry of music, is there not?

Here verse and Musik in one Soul unite:
To God's true Glory, and His Saints' Delight.

William Tans'ur.

This Tans'ur (1699-1783) was a comical duck. I have a copy of his "Elements of Music" in which he styles himself "musico-theorico, professor, corrector, and teacher of church music above fifty years," and further states that the "whole is methodically laid down for the improvement of present

Frank Wright



FRANK WRIGHT completed thirty-five years of service as organist and choirmaster at Grace Church, Brooklyn, N. Y., on May 1. Mention of the anniversary was made from the chancel and Mr. Wright was called from the organ bench, presented to the congregation and publicly congratulated by the rector, Mr. Wright's work as a church musician and as a trainer of organists has covered a long period in New York City. He is chairman of the important examination committee of the American Guild of Organists and is a founder and past warden of the Guild.

and future ages." Future ages. Whew! This English book of 1772 has enlightened me on one point: I have never found any musician who would state positively whether the bass viol of the Puritans in New England was our 'cello or our string bass. On page 84 I find: "The Viol di Gambo, or Leg Viol (so called from its being held between the legs), is what we call our Bass-Viol. . . ." Another proof of Tans'ur's comical-duckness is that he invented the apostrophe in his name.

Is it not a tactical error to make programs of music exclusively by American composers? Why not let them run along with their little playmates of France, England, Germany and Russia? Koussevitzky, whose programs are now criticized severely in some quarters, slips American music into its place in his symphony concerts just as he places any composition. I am reminded of a letter on this sub-

ject written me long ago by Dudley Buck, that man of real genius, saying that to put pieces by native composers into their own programs reminded him of the black belt in the South, where public halls had been known to have the sign: "These seats reserved for niggers."

Service in Memory of Dean Lutkin.

A memorial service of impressive beauty was held at the First Methodist Church of Evanston, Ill., Sunday evening, May 8, in honor of Dr. Peter Christian Lutkin, late dean of the Northwestern University School of Music. A program was presented by the *cappella* choir of the university, directed by Oliver S. Beltz, with Miss Mary Porter Pratt at the organ. This chorus having been nurtured through the years and brought to fame by Dean Lutkin, its singing of his favorite selections, as well as a number of his own compositions, was most appropriate. Miss Pratt, a former pupil of Dr. Lutkin, played as the prelude his "Diademata" ("Crown Him with Many Crowns"). This effective composition, based on the hymn-tune, is dedicated to Miss Pratt. As the postlude she played Bossi's lovely "Hora Mystica." Her work ably supplemented that of the choir. The works of Dr. Lutkin sung by the choir under Mr. Beltz's direction included: "O Brightness of the Immortal Father's Face," "The Two Maidens," "Misty Moon," "Who Can Comprehend Thee" and "The Shepherd." The last was of distinct beauty and must have moved all who knew the man in whose memory it was sung. "The Misty Moon" and "The Two Maidens" were done with consummate art and Willan's "How They So Softly Rest" was another piece of work as nearly perfect as could be. Dr. Lutkin's "The Lord Bless You and Keep You" closed a tribute in song that reflected the genius and the sincerity of the late dean. A large congregation filled the church and included many who received their training and inspiration from Dr. Lutkin in past years.

Choirs Join at Youngstown, Ohio.

Under the leadership of Frank E. Fuller, organist and choirmaster of St. John's Episcopal Church at Youngstown, Ohio, a union festival service was held on Ascension Day, May 5, in which the choirs of churches in the Youngstown region took part. There was an ensemble of 150 singers from St. John's (boys and men), St. Rocco's and St. Andrew's, Youngstown (mixed); St. John's, Sharon, Pa. (mixed); Christ Church, Warren, Ohio (boys and men); Trinity, New Castle, Pa. (mixed), and St. Stephen's, East Liverpool, Ohio (boys and men). Walter Hirst, A. A. G. O., played the postlude.

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LAWRENCE, KANSAS

GERALD F. STEWART DIES IN WATERTOWN, N. Y.

NOTED AS CHURCH MUSICIAN

Born in Belfast in 1865, He Came to America and Held Important Positions in Chicago Before Going to Watertown.

Gerald F. Stewart, 66 years old, one of the leaders in the musical life of Watertown, N. Y., and organist and choirmaster of Trinity Episcopal Church for twenty years, ending with September, 1930, died May 1 after an illness of about one year. Death was attributed to a tumor of the spine. At his bedside when he passed away was his wife, Mrs. Adelaide F. Willson Stewart.

Mr. Stewart made one of his last public appearances during music week in May, 1931, in Asbury Methodist Episcopal Church, when he directed the women's chorus of the Watertown Morning Musicales in a choir competition. The chorus, founded by Mr. Stewart, won first prize in the choral contest. His last appearance in sacred work was made on Palm Sunday of 1931 in Asbury Church, when he conducted Stainer's "Crucifixion" with the choirs of Asbury and All Souls' Universalist Church and a few members of the Trinity Church choir. Because of his physical condition he had been confined to bed most of the time since the latter part of May, 1931. He held rehearsals during the early part of the winter at his home, both of the women's chorus of the Watertown Morning Musicales and the choir of the First Baptist Church, leaving his bed and walking on crutches to direct the rehearsals.

Gerald Francis Stewart was born in Belfast, Ireland, Dec. 21, 1865. He attended private school in Belfast until he was about 14 years old, then went with one of his brothers, the late Cecil Stewart, to the south of France, where he was tutored for college by a clergyman of the Church of England. He was there for two years, after which he went to Thanet College, Margate, Kent, England, in which institution were given the Oxford examinations. Mr. Stewart was graduated with the degree of associate of arts. He studied music first with his older sister, Miss Margaret E. Stewart, who had studied in Berlin and was an excellent pianist, and afterward with Professor Walters, bachelor of music, at Thanet College. After returning to Belfast he studied the organ and became organist of the Old First Presbyterian Church.

Mr. Stewart's father was Charles Stewart, secretary of the Northern Counties Railway, northern Ireland, and director of a bank of which one of Gerald Stewart's brothers, H. Milton Stewart, is now a director and officer. Mr. Stewart's other living brother, H. Percy Stewart, is traffic manager of the Northern Counties Railway. Mr. Stewart's mother before her marriage was Miss Cecilia Martin, a cousin of Lord Justice Gerald Fitzgibbon, a member for many years of Queen Victoria's Privy Council.

Mr. Stewart came to this country in the fall of 1892, shortly after the death of his brother, Cecil, and settled in Chicago, studying for a time with Clarence Eddy. He was asked to act as assistant organist at Grace Church, Chicago, at the time Henry B. Roney was organist and director of the boy choir there. Later Mr. Stewart became organist and choir director at the First Methodist Episcopal Church of Oak Park. There he met Miss Adelaide F. Willson of Oak Park, then a member of the choir. Mr. and Mrs. Stewart were married on April 18, 1895, at Oak Park. Mrs. Stewart is the daughter of Ebenezer and Georgina M. Beard Willson. Her father was of Aldershot, England, the headquarters of the British army, and served in the British army.

In 1898 Mr. Stewart became organist and choirmaster at Christ Church, Woodlawn, where he remained for eleven years, leaving that church to go to Trinity Church, Watertown, in August, 1909. During the next two years he received four or five offers from churches in other cities and finally accepted a call from St. Luke's Church,

Gerald F. Stewart at Trinity Organ, Watertown, N. Y.



Evanston, Ill., of which the Rev. George Craig Stewart, now bishop of Chicago, was then rector. When he received a letter from the Rev. Dr. Eason inviting him on behalf of himself and the vestry to return to his former position with Trinity Church at an increased salary, Mr. Stewart accepted the offer and resumed his duties in the Watertown church in June, 1913. He remained as organist and choir director of Trinity until Aug. 31, 1930.

Mr. Stewart had been a leader in the musical activities of Watertown for more than twenty years. He had been dean of the Central New York chapter of the American Guild of Organists. At various times Mr. Stewart directed the choirs of All Souls' Universalist Church, St. Paul's Episcopal Church and the First Baptist Church, besides being the director and founder of the women's chorus of Watertown Morning Musicales, Inc.

One of Mr. Stewart's last wishes was that all those who had sung under him attend the funeral and join with the choir in singing. This wish was carried out.

ACTIVITIES IN MILWAUKEE

BY ARTHUR A. GRIEBLING.

Milwaukee, Wis., May 19.—Mme. Colburn-Apfelbeck, a New York organist, played a recital April 24 at St. John's Cathedral. The numbers used were: Prelude, Chopin; Concerto, Friedemann Bach; "Eventide," Fairclough; Largo from "New World" Symphony, Dvorak; Grave, Allegro and Adagio from "Sonata Pathétique," Beethoven; "Kamennoi Ostrow," Rubinstein; Introduction to Act 3, "Lohengrin," Wagner; "Lamentation," Guilmant; Paraphrase, Schubert - Liszt; "The Bells of Moscow," Rachmaninoff; "Finlandia," Sibelius; "Chanson Triste," Tschakowsky; Hungarian Fantasie, Liszt. Mme. Colburn-Apfelbeck was assisted by the cathedral choir under the direction of W. J. L. Meyer, which sang Pietro Yon's "Victimae Paschali" and "O Bone Jesu," by Palestrina. The large church was filled to capacity on this occasion.

The same evening, April 24, there occurred a joint concert by the choirs of Ephrata and Divine Charity Lutheran Churches at Ephrata Church. The

singers were under the direction of Miss Bertha Raepke and Erhard Pankow. Martin Gamm and Mrs. Dorothy Acheson were the organists. The mixed choir of Concordia Lutheran Church presented the cantata "The House of Simon" on the evening of April 24. The choir of St. George's Russian Church presented a mixed program of sacred and secular selections at St. John's Episcopal Church the same evening. The Rev. John Manchuk directed the chorus. Finally, St. Thomas' Lutheran Church presented a musical service on April 24. Henry Enslin, the organist, directed the singers.

Under the able direction of Alfred M. Niefer the vested choir of the Lutheran Church of the Ascension gave its annual spring concert May 8.

On Whitsunday, May 15, the choir at St. Mark's Episcopal Church, under the direction of Carle Oltz, sang a mass in E flat by Federlein. On May 15 there was also a sacred program at St. Mark's Lutheran Church. The program was divided into the different parts of the liturgical year. The choir is led by C. F. Heine.

KUTZTOWN, PA., CHURCH OPENS FOUR-MANUAL

SYKES PLAYS NEW MÖLLER

Dedicatory Recital Given April 28 by Lancaster Man on New Instrument of 2,218 Pipes Finished in Trinity Lutheran.

Harry A. Sykes, Mus. D., F. A. G. O., of Lancaster, Pa., played the opening recital April 28 on a four-manual organ of 2,218 pipes built by M. P. Möller for Trinity Lutheran Church at Kutztown, Pa. His program, well calculated to demonstrate the resources of the instrument, was as follows: March, "Pomp and Circumstance," Elgar; "Romanza," Sykes; Fugue a la Gigue, Bach; Funeral March and Hymn of Seraphs, Guilmant; Rustic Sketch, Boex; Tone Poem, "Finlandia," Sibelius; "The Music Box," Liadoff; Festival Toccata, Fletcher; "Pilgrims' Chorus," from "Tannhäuser," Wagner; "Evening Bells and Cradle Song," Macfarlane; "Hymn of Glory," Yon.

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

- GREAT ORGAN.**
1. First Open Diapason, 8 ft., 73 pipes.
 2. Second Open Diapason, 8 ft., 73 pipes.
 3. Doppel Flöte, 8 ft., 73 pipes.
 4. Gemshorn, 8 ft., 85 pipes.
 5. Octave, 4 ft., 73 pipes.
 6. Grave Mixture, 2 rks., 122 pipes.
 7. Tromba, 8 ft., 73 pipes.
 8. Chimes, 25 notes.
- SWELL ORGAN.**
9. Bourdon, 16 ft., 73 pipes.
 10. Open Diapason, 8 ft., 73 pipes.
 11. Stopped Diapason, 8 ft., 73 pipes.
 12. Aeoline, 8 ft., 73 pipes.
 13. Salicional, 8 ft., 73 pipes.
 14. Voix Celeste, 8 ft., 73 pipes.
 15. Harmonic Flute, 4 ft., 73 pipes.
 16. Dolce Cornet, 3 rks., 183 pipes.
 17. Oboe, 8 ft., 73 pipes.
 18. Cornopean, 8 ft., 73 pipes.
 19. Vox Humana, 8 ft., 73 pipes.
 - Tremulant.
- CHOIR ORGAN.**
20. Geigen Diapason, 8 ft., 73 pipes.
 21. Concert Flute, 8 ft., 73 pipes.
 22. Gemshorn (from Great), 8 ft., 73 notes.
 23. Gemshorn (from Great), 4 ft., 73 notes.
 24. Gemshorn (from Great), 2 ft., 61 notes.
 25. Nazard (from Great), 2½ ft., 61 notes.
 26. Dulciana, 8 ft., 73 pipes.
 27. Unda Maris, 8 ft., 61 pipes.
 28. Flute d'Amour, 4 ft., 73 pipes.
 29. Clarinet, 8 ft., 73 pipes.
 30. Harp, 8 ft., 61 notes.
 31. Celesta, 4 ft., 61 bars.
 - Tremulant.
- ECHO ORGAN.**
32. Echo Flute, 8 ft., 73 pipes.
 33. Muted Viole, 8 ft., 73 pipes.
 34. Viole Celeste, 8 ft., 73 pipes.
 35. Wald Flöte (from No. 32), 4 ft., 61 notes.
 36. Chimes (Dungan Class A), 25 bells.
- PEDAL ORGAN.**
37. Diapason (resultant), 32 ft., 32 notes.
 38. Diapason, 16 ft., 44 pipes.
 39. Bourdon, 16 ft., 44 pipes.
 40. Lieblich Gedeckt (from No. 9), 16 ft., 32 notes.
 41. Diapason (from No. 38), 8 ft., 32 notes.
 42. Gedeckt (from No. 39), 8 ft., 32 notes.
 43. Quint (from No. 39), 16½ ft., 32 notes.
 44. Chimes (from No. 36), 32 notes.

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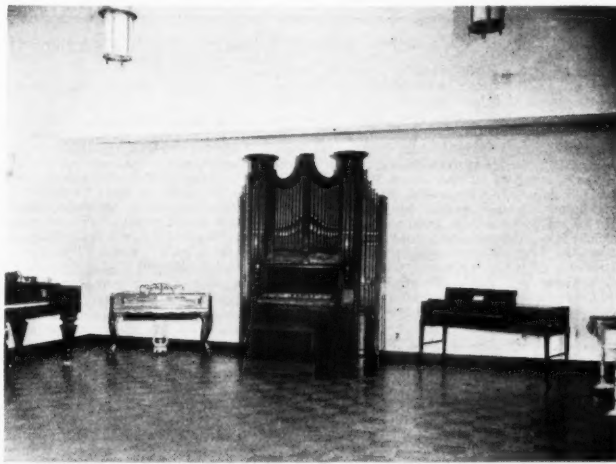
Residence Organ of Century Ago for New Vassar Museum

One of the unusual features of the new Belle Skinner Hall of Music opened last fall at Vassar College is a museum of musical instruments, which will undoubtedly become of great value as additions are made to it. The latest acquisition is an old organ of the tracker action type, of five stops, which is an excellent example of a residence organ of the early part of the nineteenth century. This organ was made by the same builders who built the original organ in Vassar College in 1865, Hall, Labagh & Kemp. For the last half century it has been in the home of Joseph M. Prialux, son-in-law of James L. Kemp. Mr. Kemp's firm built many of the finest organs made in America between about 1830 and 1870.

During the festivities incident to the opening of Belle Skinner Music Hall, Walter M. Mohr, whose daughter Lillian is a senior at Vassar College, learned in conversation with Professor George C. Gow, head of the music department, that Professor Gow often had occasion to explain to his students about the older types of organ. It occurred to Mr. Mohr to present a small organ of this type to the new museum. Mr. Mohr spoke to Mr. Prialux about donating the organ to the college and he was heartily in accord with the idea, if Mohr & Co. would erect it. Mr. Prialux and Louis F. Mohr & Co. therefore unite in donating this instrument to the college. Mr. Mohr is associated with his two brothers, Louis F. and Edward H. Mohr, in the organ maintenance firm of Louis F. Mohr & Co. The Mohr family has been identified with the organ world for the last century. It was Mr. Mohr's father who made the pipes for the original organ installed in Vassar in 1865 and destroyed by fire in 1918.

This old organ has one manual of fifty-four keys and a pedalboard of seventeen keys. Most organs of that

Organ of Century Ago in Vassar Museum



period were built with keys beginning at GG, whereas this organ begins at CC scale. It has five stops—open diapason, stopped diapason, dulciana, principal and fifteenth. The dulciana and open diapason begin at tenor C and the lower seventeen pipes of the stopped diapason are also used as the lower notes of the open diapason stop. There are 236 pipes in the organ. The pedals are of the old narrow type and coupled permanently to the manual keys, as there are no separate pedal pipes. The organ has no swell-box. An interesting feature is that the organ can be blown by foot lever or by a bellows handle.

At one time this organ was lent to Princeton University for use until the firm could finish the building of a new organ. For some years it was on Governors Island, in New York harbor, where it was used by General Hancock

and his wife, both lovers of organ music.

The organ is installed in the midst of a number of interesting exhibits. On its left stands an especially good model of an early American melodeon made by R. Burnbacker of Washington, N. J., and on its right is a Broadwood piano of 1796, originally sold by John Jacob Astor to Edmund Livingstone of Poughkeepsie.

Merle J. Isaac Directs Orchestra.

Merle J. Isaac, who in addition to his work as a Chicago organist is director of the Marshall High School symphony orchestra, led his orchestra in a performance at the alumni homecoming of the school May 20. This occasion was attended by upward of a thousand former students of the school. This year the Marshall orchestra has a membership of 100.

PHILADELPHIA NEWS-NOTES

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., May 19.—For the third consecutive year a pupil of Newell Robinson has won the prize for organ playing during "boy week." Roy Benson, 17 years of age, was the successful candidate among seven contestants, the judges being John McE. Ward, Henry S. Fry and James C. Warhurst. All tests were made on the Curtis organ in Irvine Hall, U. of P.

Robert Noehren, organist of St. Peter's, Germantown, played a recital on May 17, assisted by Jaques Brodsky, violinist.

The death of Miss Martha C. Barry on May 17 removes a prominent singer from the Philadelphia fraternity. She was a successful choir leader for many years, occupying the post of choirmaster at St. Michael's and St. Andrew's Episcopal for about twenty-five years. She headed the vocal department at Baldwin School, Bryn Mawr, and conducted choruses of the Women's Club at Swarthmore, the New Century Club and the Melusine Club.

Marion Spangler, organist of the Washington Memorial Chapel at Valley Forge, gave Gounod's "Redemption," second and third parts, on May 22. The Octave Club chorus assisted the choir.

Stoughton Piece Proves Popular.

The new organ number "When Evening Shadows Gather," by R. S. Stoughton, has attained immediate success, it is reported by William E. Ashmall & Co., the publishers. It has been played and recommended by these well-known organists: Frank W. Asper, F. E. Aulbach, Andrew J. Baird, Paul Allen Beymer, Alban W. Cooper, George Henry Day, Henry Hall Duncklee, Dudley Warner Fitch, John Hermann Loud, Carl F. Mueller, Claude Murphree, Sibley G. Pease, Lillian Arkell Rixford, Edwin Stanley Seder, Charles A. Sheldon, Jr., Adolph Steuterman, H. J. Stewart, Everett E. Truette and Abram Ray Tyler.

MANY Organists and Choir Directors who have tried the modern ESTEY ENSEMBLE have remarked on the POWER these organs permit in choir accompaniment, without in the least submerging or clouding the singers.

This is only another useful attribute of the transparent, classic tonal design, which guides in tempo, lifts up the choir in pitch, furnishes an orchestral richness of body tone support, and never obscures.

It permits a full share in the service to the ambitious organist, and relieves him of the timidity attached to the use of thick organ tone.

An outstanding proof of this miracle which correct scaling and choice of timbres for chorus work and church acoustics permits, is to be heard in the just completed ESTEY at Grace Episcopal Church, 15th Street and Indiana Avenue, Chicago.

It is a conservative statement that no organ in Chicago, regardless of size or cost, presents such dignity, balance, color contrast of sections, or such blended, cohesive brilliance.

It is also a conservative statement that no organ of modern times has received such instant, enthusiastic praise from the many noted artists who have heard and played it.

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Programs of Organ Recitals of the Month

Arthur B. Jennings, Pittsburgh, Pa.—Mr. Jennings played the following program at Carnegie Music Hall May 21: Overture to Occasional Oratorio, Handel; Chorale Prelude, "Nun freut Euch," Bach; "Ballad of the Spirits," Gluck; "Piece Heroique," Franck; "Waldweben," Wagner; "Ronde Française," Boellmann; Variations on a Noel, Dupre; "School of the Little Fawns," Piene; Chorale in A minor, Franck. On May 22 he played: Toccata and Fugue in D minor, Bach; Minuet in A, Boccherini; Andante con moto, from First Symphony, Beethoven; "Orientale," Cui; Finale from First Symphony, Vieme; Overture to "Tannhäuser," Wagner; "Music of the Spheres," Rubinstein; "Arabian Dance," Tchaikowsky; Toccata in F, Widor.

Lawrence B. Goldberg, Chicago.—Mr. Goldberg, organist and director at Temple Shalom, Chicago, gave the following dedicatory program on a Wurlitzer organ at the United Lutheran Church of Grand Forks, N. D., May 20: Toccata and Fugue in D minor, Bach; Largo from Violin Sonata, Bach; Gigue, Grieg; Chorale Improvisations, "Herr, wie Du willst" and "Ich dank Dir, lieber Herr," Karg-Elert; Sonatina in A minor, Karg-Elert; Prelude to Act 3, "Kunhild," Kistler; "Twilight," Massenet; Two Elegiac Melodies, Grieg; "March of the Gnomes," Rebikov; "Ballad of the Unhatched Chickens," Mouskorsky; "Finlandia," Sibelius.

Lauren B. Sykes, Portland, Ore.—In a recital Sunday afternoon, May 15, Mr. Sykes, organist and choirmaster of the Hinson Memorial Baptist Church, presented the following list of selections: Prelude and Fugue in D major, Bach; Chorale in A minor, Franck; Finale from Second Symphony, Widor; "Dedication" (Third Suite), Vieme; "Misterioso e Adagioissimo," Dupre; Improvisation, Foote; "The Spinner," Rogers; "Romance," Sibelius; Spring Caprice, J. Sebastian Matthews.

In a recital May 2 at the Federated Church of Freewater, Ore., Mr. Sykes played: Third Sonata, C minor (Prelude), Guilman; Andante Cantabile (Quartet, Op. 11), Tchaikowsky; Fugue in G minor, Bach; Allegretto, Wolstenholme; "Petites Vagues," Charles H. Fogg; Toccata (Suite for Organ), Rogers; Sonata-Thapsody (Fantasie-Improvisation), Gaudin; "At the Foot of Fujiyama," Harvey Gaul; Londonderry Air, arranged by Coleman; Grand March from "Aida," Verdi-Sheley.

Antoinette Hall, Sayville, N. Y.—Miss Hall, organist of St. Ann's Episcopal Church, Sayville, gave a recital at the First Presbyterian Church of Babylon, L. I., April 21. Her offerings consisted of the following: Gothic Suite, Boellmann; Pastorale, Wachs; Indian Summer Sketch, Brewer; "Romance sans Paroles," Bonnet; Toccata and Fugue in D minor, Bach; "Jerusalem the Golden," with variations, Spark; Toccata, Dubois.

Ernest Prang Stamm, St. Louis, Mo.—Mr. Stamm played his sixth annual recital Sunday evening, May 1, in connection with national music week at the Church of the Holy Communion. He was assisted by the chorus of the church. The organ selections were the following: Dithyramb, Harwood; "Within a Chinese Garden," Stoughton; "The Clown," Gordon B. Nevin; "Vesperale," Fryssinger; Third Fantasia, "The Swan," "The Nightingale and the Rose" and "Marche Heroique," Saint-Saens.

Richard Keys Biggs, Los Angeles, Cal.—Mr. Biggs gave a recital at the Blessed Sacrament Church, May 24, playing the program: "Intrositus," Liszt; Pastorale, Pachelbel; Chorale in A minor, Franck; Second Concerto, Bach; Air, Bach; Toccata and Fugue in D minor, Bach; "Les Preludes," Liszt.

Hugh McAmis, Great Neck, N. Y.—In his recitals at All Saints' Church Mr. McAmis has presented the following programs among other recent ones:

April 17—Two Chorale Preludes, Bach; Andante Cantabile, Scherzo, Adagio in F major, from Fourth Symphony, Widor; Madrigal, "Ja wela k," "Romance sans Paroles," Bonnet; "Träumerei," Schumann; Introduction to Third Act and Bridal Chorus from "Lohengrin," Wagner.

April 21—Chorale Preludes, "In Thee Is Joy," Bach; "My Inmost Heart Doth Yearn," Brahms, and "Now Thank We All Our God," Karg-Elert; "Ave Maria," Bach-Gounod; "Siellienne," Bach; Chorale in B minor, Franck; "Adagioissimo," Dupre; Pantomime, "El Amour Brujo," De Falla; Toccata, Widor.

Mr. McAmis presented a Bach program May 15. On May 8 his offerings consisted of the following: Chorale Preludes on "Sollt ich meinem Gott nicht singen" and "Nun danket alle Gott," Karg-Elert; "Ave Maria," Arkadelt-Liszt; Minuet, Valenti; Prelude in B minor, Bach; Communion, Tournemire; Chorale in A minor, Franck.

Paul E. Grosh, Grove City, Pa.—Mr. Grosh on May 14 played the following program on the four-manual Kimball organ recently installed at Grove City College, over which he presides: Fantasia

in G minor, Bach; Chorale Prelude in E flat, Bach; Cantabile, Franck; "Hymn to the Sun," Rimsky-Korsakoff; Toccata, Boellmann; "Miniature," Merritt Johnson; "Romance sans Paroles," Bonnet; "At the Convent," Borodin; "By the Pool of Pirene," Stoughton; "Evening Star" and March from "Tannhäuser," Wagner.

Edwin D. Clark, Wilkes-Barre, Pa.—Mr. Clark, organist of the First Presbyterian Church, gave a recital May 3 at Westminster Church under the auspices of the Young Woman's League of that church. His program was made up as follows: Prelude, Fugue and Chaconne, Buxtehude; Three Chorale Preludes, Bach; Allegretto from Fourth Sonata, Mendelssohn; Second Symphony, Vieme; "May Night," Palmgren; Festival Toccata, Fletcher.

G. Calvin Ringgenberg, Mus. M., A. A. G. O., St. Louis, Mo.—In an organ and choral program at Washington University Sunday afternoon, May 15, Mr. Ringgenberg played these selections: Chorale and Minuet from "Suite Gothique," Boellmann; Andante from "Grande Piece Symphonique," Franck; "Ronde Française," Boellmann; Toccata in F major, Bach; "Sunrise," Jacob; Elegy, Massenet; "Fountain Reverie" and Festival Toccata, Fletcher.

In a recital on the organ in the home of L. W. Baldwin, president of the Missouri Pacific Railroad, May 6 Mr. Ringgenberg played: Fantasia and Fugue, Liszt; "Romance sans Paroles," Bonnet; "Ronde Française," Boellmann; "In Paradisum," Dubois; "Flat Lux," Dubois; Bolero, Ravel; Fountain Revery, Fletcher; Festival Toccata, Fletcher.

Harold B. Niver, Newark, N. J.—In a recital May 12 at Grace Church Mr. Niver, organist and choirmaster of that church, made use of the following compositions, all of them request numbers: Toccata and Fugue in D minor, Bach; Andante Cantabile from Fourth Symphony, Widor; Fantasy on a Welsh Tune, Noble; "Within a Chinese Garden," Stoughton; "Piece Heroique," Franck; Grand Fantasia in E minor ("The Storm"), Lemmens; Siciliano, from Sonata for Flute and Clavier, Bach; Serenade, Schubert; Chorale in A minor, Franck.

Mark L. Davis, Easton, Pa.—Mr. Davis played the following program in a recital at Trinity Church May 3: Concert Overture in A, Maitland; "Papillons Noirs," Jepson; Allegretto Scherzando ("L'Arlequin"), Gordon B. Nevin; Berceuse, Dickinson; Scherzo Pastorale (Sonata No. 2, in D), Rogers; "Evensong," Johnston; Three Americana from the Hickory and the Cotton, Mortimer Wilson; Toccata, "Sunshine," from "Longwood Sketches," Swinnen.

W. Arnold Lynch, Coatesville, Pa.—The second recital on the new Miller three-manual organ in Holy Trinity Church at Collingswood, N. J., was played by Mr. Lynch, of Olivet Methodist Church, Coatesville, on the evening of April 28. The program consisted of the following selections: "Grand Chœur" in A, Kinder; Meditation in F, d'Evry; "St. Ann" Fugue, Bach; Variations on Old Easter Music, West; "Evensong," Stoughton; March and Intermezzo, Rogers; "Harmonies du Soir," Karg-Elert; "Offertoire a St. Cecile," No. 3, Grison.

Wilhelm Middelschulte, L. L. D., Chicago.—In a recital at Rockefeller Chapel at the University of Chicago Sunday afternoon, June 5, Dr. Middelschulte will play these compositions: "Sonata Pian e Forte," Gabriel; Fugue in G minor (on theme of Old German Folksong), Bach; Sonata in C major, with cadenza by Middelschulte, Mozart; "Ave Maria," Reger; Symphony in D minor on Themes by Johann Sebastian Bach, Middelschulte.

Porter Heaps, Chicago.—In his half-hour recital at Rockefeller Chapel, University of Chicago, at 4:30 p. m. May 8 Mr. Heaps played the following program: Fantasia in G minor, Bach; Madrigal, Simonetti; Cantabile, Franck; "Daguerrotype of an Old Mother," Harvey B. Gaul; "Benedictus," Reger; "Ride of the Valkyries," Wagner.

Homér Whitford, Hanover, N. H.—Mr. Whitford of the faculty of Dartmouth College gave a recital May 10 at Rollins Chapel in which he played the following list of compositions by request: Coronation March, from "Le Prophete," Meyerbeer; Largo, from "Xerxes," Handel; "The Answer," Wolstenholme; "Les Preludes," Liszt; "A Cyprian Idyl," Stoughton; "The Squirrel Weaver," "Dartmouth Underlying," Whitford; Toccata from Fifth Symphony, Widor.

Edward A. Mueller, Trenton, N. J.—In a Sunday afternoon musicale April 17 at the State Street M. E. Church, Mr. Mueller, organist and director, with the assistance of Mrs. Dorothy Schragger, pianist, and the State Street M. E. Church quartet, presented the following program: Toccata and Fugue in D minor, Bach; Prelude to Act 3, "Tannhäuser," Wagner; tenor solo, "In Native Worth," from

"The Creation," Haydn; piano and organ, "Andante Romantico," E. A. Mueller; quartet, "The 150th Psalm," Franck; piano and organ, "Sonata Pathetique," Beethoven.

Norman Landis, Flemington, N. J.—In a recital before the Woman's Club of Flemington April 27 at the Presbyterian Church Mr. Landis played a program made up as follows: Two Movements from Suite, Op. 63, Adolf Brune; Chorale Prelude, "Adorn Thyself, O My Soul," Bach; "The Wind in the Pine Trees" (from "Mountain Sketches"), Clokey; "Colloquy with the Swallows," Bossi; "Romance," Landis; Finale, Franck.

Emory L. Gallup, Grand Rapids, Mich.—In a recital at the Fountain Street Baptist Church Sunday evening, May 1, Mr. Gallup presented the following program: "Finlandia," Sibelius; Spring Song, Hollins; Humoresque, Dvorak; "Song of May," Jongen; "May Night," Palmgren; "To Spring," Grieg; "In Summer," Stebbins; "In the Garden," Goodwin; "Piece Heroique," Franck.

Robert Noehren, Philadelphia, Pa.—In a recital May 17 at St. Peter's Church, Germantown, Mr. Noehren presented the following program: Toccata, "O Fili et Filiae," Lynnwood Farnam; "Romance sans Paroles," Joseph Bonnet; "Florentine Chimes" and "Primavera," Seth Bingham; Chorale Prelude, "Christ Lay in Bonds of Death" and Allegro from Fifth Trio-Sonata, Bach; "The Tumult in the Praetorium," from "Symphonie de la Passion," Paul de Maleingreau; Scherzo from Second Symphony, Louis Vieme; Communion, from Suite 3, "L'Orgue Mystique," Charles Tournemire; Fugue in D major, Bach.

Adolph Steuterman, Memphis, Tenn.—In his eightieth recital at Calvary Episcopal Church, which he played Sunday afternoon, April 24, Mr. Steuterman presented a program made up as follows: "Carillon," Vieme; "Ave Maria," Schubert; "A Young Girl in the Wind," Marsh; Toccata and Fugue in D minor, Bach; "Caprice Viennois," Kreisler; "The Intaglio," Jacob; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "Piece Heroique," Franck; "The Musical Snuff-box," Liadoff; "Will-o'-the-Wisp," Nevin; "Elegy," Harry J. Steuterman; Toccata, "Thou Art the Rock," Mulet.

John Glenn Metcalf, Champaign, Ill.—Mr. Metcalf, organist and choirmaster of Emmanuel Memorial Episcopal Church at Champaign, and a pupil of Professor Russell Hancock Miles at the University of Illinois, played his senior recital at the university May 4. His selections included: Prelude in E minor, Bach; "Benedictus," Reger; Prelude Improvisation on "Von Emmanuel," Egerton; Canon in B minor, Schumann; "Elegiac Poem," Karg-Elert; "Adoration," Bingham; Allegro Risoluto, from Second Symphony, Vieme. In a recital the evening of May 15 at Grace Methodist Church, Mokenca, Ill., Mr. Metcalf played: Chorale, "Herzlich dich mich verlangen," Bach; Sonata No. 3 (Prelude and Adagio), Guilman; "Song of the Basket Weaver," Russell; Intermezzo, Rogers; "In Summer," Stebbins; "Veni Emmanuel," Egerton; Canon in B minor, Schumann; "Elegiac Poem," Karg-Elert; Air, arranged by Sanders; "Spring Morn," Smith.

Miss Louanna Rudd, Oklahoma City, Okla.—Miss Rudd gave her senior recital at the College of Fine Arts of Oklahoma University, where she has pursued her studies under Dean Clarence Burg, playing the following program on the evening of May 3: Passacaglia in C minor, Bach; "Romance," Op. 24, No. 9, Sibelius-Salter; "Meditation in a Cathedral," Bossi; Fantasia on "Duke Street," Kinder; Prelude and Fugue in E minor, Glazounoff; "The Fourth Beatitude," Franck-Salter; "Ave Maria," Arkadelt-Liszt; Second Concert Study, Yon.

W. Curtis Snow, Holland, Mich.—In a vesper service at the memorial chapel of Hope College April 24 Mr. Snow played: Chorale in D flat, Bossi; "Muste en Rondeau," Rameau; Chorale Prelude, "Gelobet seist Du, Jesu Christ," Bach; Prelude to "Parsifal," "Forest Murmurs" and Grand March from "Lohengrin," Wagner; "Träumerei," Schumann; Spring Song, Shelley; "Caress," Groton; "Hosanna," Faulkes.

Herman F. Siewert, F. A. G. O., Winter Park, Fla.—In a vesper recital at Rollins College April 17 Mr. Siewert played these compositions: Chorale in A minor, Franck; "The Musical Snuff-box," Liadoff; "Liebestod," from "Tristan and Isolde," Wagner; Prelude and Fugue in G minor, Dupre; "The Sugar Plum Fairy" and "The Magic Flutes," Tchaikowsky; "Fair Rose-Mary," Kreisler; Toccata from Fifth Symphony, Widor.

Mrs. Walter J. Alexander, Dallas, Tex.—The sixth recital in the church music series of the Texas chapter of the American Guild of Organists was played March 20 by Mrs. Alexander, assisted by Mrs. Pearl Wallace Chappell, reader, at the Gaston Avenue Baptist Church. Mrs.

Alexander played the following Wagner program: Prelude to "Parsifal"; Prize Song from "Die Meistersinger"; Introduction to Third Act of "Lohengrin."

Herbert Ralph Ward, New York City.—Mr. Ward, organist and choirmaster of St. Paul's Chapel, Trinity Parish, who gives recitals every Tuesday at 1 o'clock, presented the following offerings in May: May 3—"A Song of Melody," David Clegg; Caprice in A major, Debussy; "Pomp and Circumstance," Elgar; Fugue in E minor, Pachelbel; Andante quasi Allegretto (Symphony 5), Widor. May 10—"Danse Antique" and "In the Temple" (Greek), Herbert Ralph Ward; Largo (Op. 10, No. 3), Beethoven; "Carillon," Faulkes; "Liebestod" ("Tristan and Isolde"), Wagner; Finale (Symphony 2), Widor.

May 17—Siciliano (Sonata 2 for Cembalo and Flute), Bach; Grave and Allegro (Fantasia Sonata), Rheinberger; "Vesper Hour," Herbert Ralph Ward; Fugue in G minor ("The Swiss"), Bach; Allegro Scherzando, Clifford Dawson.

May 21—Adagio in B minor, Mozart; "The Enchanted Bells," Haberberg; "La Xenophonie du Sybille," C. P. E. Bach; "Harmonies du Soir," Karg-Elert; Concert Overture in F, d'Evry. May 31—"Invocation," "Noel," "Au Cloître" and "Danse la Lande," Jacob; Prelude and Fugue in C minor, Bach; "In an Old Abbey," Basil Harwood; Grand Chorus in G minor, Alfred Hollins.

Elliot Baldwin Hunt, Tarrytown, N. Y.—In his monthly Sunday evening recital at the Asbury Methodist Episcopal Church April 24 Mr. Hunt presented a program made up as follows: "At Eventide" (Solo-organ for the organ), Samuel P. Warren; "Narcissus," Ethelbert Nevin; "Within a Chinese Garden," Stoughton; "Romance," Rubinstein; Chromatic Fantasia, Thiele.

James Philip Johnston, F. A. G. O., Dayton, Ohio.—The following programs have been given in short recitals before the evening service at the Westminster Presbyterian Church by Mr. Johnston: May 1—"Chant de Mai," Jongen; Prelude, Rheinberger; Pastorale from Second Symphony, Widor.

May 8—"Sunset," from Pastoral Suite, Demarest; Springtime Sketch, Brewer; "May Night," Palmgren.

May 15—Prelude and Fugue in D minor, Bach; "Aquarelle," Sedlacker; Nocturne, Ferrata.

The children's choir had complete charge of the music at the evening service, May 15, the first time in the history of the church, singing the processional, responses, anthems and recessional in a fine and devotional style.

Vernon de Tar, New York City.—The following program was given by Mr. de Tar on the new Casavant organ at the Church of the Holy Apostles, New York City, April 25: Chorale in B minor, Franck; Prelude, Clerambault; "Cantilena Anglica Fortuna," Scheidt; "Idyll," Baumgartner; Scherzo (Sixth Symphony), Vieme; Toccata, Gigout; Adagio (Fourth Symphony), Widor; Prelude and Fugue in A minor, Bach.

Edward Eigenschenk, Chicago.—Mr. Eigenschenk played the afternoon recital at the University of Chicago May 15 and gave a performance of the following works: "Sunrise," "Grape Gathering," "Song of the Wine Press" and March, from "Hours in Burgundy," Jacob; Allegro moderato from Fourth Concerto, Handel; "Praeludium," Jarnfelt; Andante (Clock Movement), Haydn; Fugue a la Ligue, Bach.

Douglas Massey, Berkeley, Cal.—In a recital at Trinity Methodist Church Sunday afternoon, April 10, Mr. Massey, a pupil of Wallace A. Sabin, played these compositions: Allegro from Symphony 2, Vieme; Fugue in G minor, Bach; "Sun's Evensong," Karg-Elert; "Romance sans Paroles," Bonnet; "Caprice Heroique," Bonnet; Bourree, Sabin; "Caprice Viennois," Kreisler.

Oliver Richard Briggs, Los Angeles, Cal.—Ernest Douglas, F. A. G. O., presented his pupil, Mr. Briggs, in a recital Sunday afternoon, May 1, with Mr. Douglas assisting at the piano. The offerings were as follows: Prelude and Fugue, Bach; March, Petrali; Pastorale in G major, Wely; Toccata, Dubois; Serenade, Widor; "Evening Prayer," Smart; Maestoso, MacDowell.

E. Arne Hovdesven, Merceburg, Pa.—In his most recent Sunday afternoon recitals at the Merceburg Academy chapel Mr. Hovdesven has presented the following programs: May 1—"Vision" (Sonata in A flat), Rheinberger; "En Bateau," Debussy; Gavotte and Gigue from French Suite in E, Bach; "Sun's Evensong," Karg-Elert; "May Night," Palmgren; Toccata in D minor, Mally.

May 8—Allegro maestoso e Vivace (Second Sonata), Mendelssohn; "Song of May," Jongen; "In Springtime," Kinder; "Ave Maris Stella," Bonnet; Andante con moto from Fifth Symphony, Beethoven; "Songs My Mother Taught Me," Dvorak; Finale, Beodie.

Programs of Organ Recitals of the Month

Parvin Titus, Cincinnati, Ohio—In two of his most recent noon programs on the Casavant organ at Christ Church, of which he is organist and choirmaster, Mr. Titus played: Grave and Adagio, Sonata 2, Mendelssohn; Reverie on "University," Grace; "Harmonies du Soir," Karg-Elert; Allegretto, Parker; Mr. Ben Jones's Pleasure, Milford; Toccata in F, Bach; Minuet and Trio, Wolstenholme; Madrigal, Jawelak-Koch; Allegro Vivace, Symphony 1, Vierne; Berceuse, Vierne; Prelude and Fugue in A minor, Bach.

In an hour of music April 5 at Asbury College, Wilmore, Ky., Mr. Titus played: Prelude and Fugue in D, Bach; "Clair de Lune," Karg-Elert; "Confidence" and "Spinning Song," Mendelssohn; "Hymn to the Sun," Rimsky-Korsakoff; Prelude and Fugue in G minor, Dupre; Madrigal, Jawelak-Koch; "Carillon," Sowerby; "The Swan," Saint-Saens; Mr. Ben Jones's Pleasure," Milford; Theme and Variations, Thiele.

George Leland Nichols, Delaware, Ohio—Mr. Nichols of the faculty of Ohio Wesleyan University, assisted by Ruth Thomas, harpist, gave a recital at Gray Chapel May 26 at which he played: Fantasia, Bubeck-Dickinson; Cantilene, Second Symphony, E. S. Barnes; Sketches in F minor and D flat major, Schumann; Fantasia and Fugue in C minor, Bach; "Forest Murmurs," from "Siegfried," Wagner; "Up the Saguenay," Russell; Intermezzo, Nichols; "Finlandia," Sibellus.

The Intermezzo by Mr. Nichols is dedicated to E. Stanley Seider and one of those using this new composition on their recital programs is Edwin Arthur Kraft.

J. Herbert Springer, Hanover, Pa.—In his recitals in May on the 237-stone Austin organ at St. Matthew's Lutheran Church Mr. Springer played the following programs among others:

May 8—Trumpet Tune and Air, Purcell; "Soeur Monique," Couperin; Improvisation on "Praise to the Lord," Karg-Elert; Spring Song, MacFarlane; Menuet from Symphony No. 11, Haydn; "Finlandia," Sibellus; "Song of May," Jongen; "The Swan," Saint-Saens; "Carillon," Vierne.

May 15—Improvisation on "Lord Jesus Christ, Be Present Now," Karg-Elert; Cantilene in F, Foris; Pastorale, Franck; "May Night," Palmgren; Andante from "Surprise" Symphony, Haydn; "Carillon," DeLamarter; Madrigal, Rogers; Toccata and Fugue in D minor, Bach.

May 22—Prelude, Fugue and Chaconne, Ruxtehude; Aria from Suite in D, Bach; Sketch in D flat, Schumann; "Up the Saguenay," Russell; "The Song of the Basket Weaver" and "The Bells of St. Anne de Beaupre," Russell; "Bourree et Musette," Karg-Elert; Cradle Song, Iljinsky; "Piece Heroique," Franck.

Alexander Schreiner, Los Angeles, Cal.—In his most recent recitals at the University of California at Los Angeles Mr. Schreiner has played the following programs:

May 8—Symphonic Tone Poem, "Finlandia," Sibellus; Sonata in F minor, Mendelssohn; Communion in F, Grison; "Le Carillon de Cythere," Couperin; Improvisation on "Lead, Kindly Light"; "The Nightingale," Nevin-Schreiner; Toccata in D, Kinder.

May 10—Toccata, Adagio and Fugue, Bach; Communion in F, Grison; "Pomponette," Durand; Lullaby, Brahms; Tone Poem, "Kamennoi Ostrow," Rubinstein; Toccata in A, Frynsinger.

May 13—Allegro from "Cuckoo and Nightingale" Concerto, Handel; Chorale in A minor, Franck; "Valse Triste," Sibellus; "Fanfare," Lemmens; "To a Wild Rose," MacDowell; Overture to "Die Meisterstinger," Wagner-Lemare.

Charlotte Hall Lohnes, Warren, Pa.—Mrs. Lohnes, with the support of several vocal soloists, gave a recital April 28 at the First Methodist Episcopal Church which was highly successful artistically and from the standpoint of attendance. Mrs. Lohnes' organ selections included: Festival Toccata, Fletcher; Prelude and Fugue in E minor, Bach; Chorale, "Christ Lay in Death's Embrace," Bach; "Echoes of Spring," Friml; "The Squirrel," Weavers; "Dance of the Candy Fairy," Tschakowsky; "Within a Chinese Garden," Stoughton; "Ronde Francaise," Boellmann; Overture to "William Tell," Rossini-Buck.

David R. Howat, Peterborough, Ont.—In a recital May 2 at the George Street United Church Mr. Howat played: Introduction and Passacaglia, Reger; "Elves," Bonnet; "The Great Gate of Kiev," Moussorgsky; Prelude and Fugue in D major, Bach; "Danse des Mirlitons," Tschakowsky; Menuetto from Fourth Symphony, Vierne; Finale from Second Symphony, Widor.

James Nelson Adams, Urbana, Ill.—Mr. Adams, a pupil of Professor Russell Hancock Miles at the University of Illinois, gave a noteworthy program of original compositions for his senior recital at the university May 17. He was assisted by

a woodwind ensemble and the university orchestra, which he conducted. The program consisted of these compositions: Prelude and Fugue in G minor, for organ; "Sonata da Camera," for clarinet and strings; Nocturne and Scherzo, for woodwind ensemble; "Reconciliation" and "Weave In, My Hardy Life," Vait Whitman, for baritone solo (Norman Johnston); "Song of Marlon's Men," William Cullen Bryant (sung by a group of men from the university men's glee club, accompanied by the university orchestra, Mr. Adams conducting); Concert Overture (orchestra).

H. Velma Turner, St. Davids, Pa.—With the assistance of Stanley Muschamp, pianist, Miss Turner presented the following program of music for organ and piano at her studio before an audience of invited guests May 14: Prelude, Bizet; Pastorale, Guilman; and Caprice, LeMaigre-Muschamp (Miss Turner and Mr. Muschamp); "Piece Heroique," Franck (Miss Turner); "Abendlied," Schumann, and "Finlandia," Sibellus (Miss Turner, Mr. Muschamp); Serenade, Widor; Grand Aria, Demarest; "Kamennoi Ostrow," Rubinstein, and Prelude to "Die Meisterstinger," Wagner (Miss Turner, Mr. Muschamp).

Louise C. Titcomb, Ithaca, N. Y.—In a recital under the auspices of the Westminster Choir School, played April 20 at the First Methodist Church, Miss Titcomb gave the following program: Fantasia in G minor, Bach; Chorale Prelude, "O Man, Bemoan Thy 'Grievous Sin,'" Bach; Chorale in A minor, Franck; Four Selections from "Hours in Burgundy," Jacob; Scherzo from Symphony 2, Vierne; Chorale Improvisations, "Now Thank We All Our God" and "What God Does Is Well Done," Karg-Elert; Toccata, Krieger.

Susan Gray Shedd, Oberlin, Ohio—Miss Shedd of the class of 1932 at the Oberlin Conservatory gave a recital in Pinney Chapel April 12 at which her program consisted of these compositions: Allegro from First Symphony, Maquaire; "Soeur Monique," Couperin; "Præluidium," Jarnefelt; Fantasia and Fugue in G minor, Bach; Cantabile from Second Symphony and Allegro vivace from First Symphony, Vierne; "Valse Lente" (dedicated to Miss Shedd), G. W. Andrews; "Carillon-Sortie" in D major, Mulet.

Edward G. Mead, F. A. G. O., Oxford, Ohio—Mr. Mead, of the faculty of Miami University, appeared as organ soloist at two sessions of the D. A. R. congress in Washington April 20. Preceding the morning session he played: Concert Overture in B minor, Rogers; "Romanza," from "Sonata Tripartite," Nevin; Allegro Symphonique, from Suite in G minor, Truette. In the afternoon he played the following program, all works of American composers: Pastorale, Foote; Intermezzo, Rogers; "The Bells of St. Anne de Beaupre," Russell.

Marjorie E. Lyle, Lincoln, Neb.—Miss Lyle, described as a genius at the console, who is only 19 years old, was presented by her teacher, Mrs. Edith Burlingame Ross of the University of Nebraska, in a recital at the First Baptist Church May 3 and played the following program: Symphony 6 (Allegro, Adagio, Intermezzo and Finale), Widor; Prelude and Fugue in C major, Bach; Symphonic Chorale, Karg-Elert; "In Springtime," Kinder; "Piece Heroique," Franck; Finale from Symphony 1, Vierne.

Frederic T. Egener, Mus. D., London, Ont.—In his eleventh "hour of organ music" at Cronyn Memorial Anglican Church Saturday afternoon, May 7, Dr. Egener played: Festival Overture, Flagler; Favorite Songs: "My Pretty Jane," English; "I'll Sing These Songs of Araby," Oriental, and "Calm as the Night," German, arranged by Lemare; Chorale Prelude, "Jesus, Joy of Man's Desiring," Bach; Arioso, Bach; Fugue in G minor (the Lesser), Bach; "To a Wild Rose" and "To a Water Lily," MacDowell; Bird Song, Mumma; Suite, "Water Music," Handel.

The twelfth and last recital of the spring season was played by Dr. Egener May 21, when his offerings consisted of the following: Concert Overture in C minor, Hollins; Pastoral Dance (from "Henry VIII."), German; "Scheherazade," Rimsky-Korsakoff; "Mountain Streams" (Scherzo), Egener; "The Little Bells of Our Lady of Lourdes," Gaul; "Venezian Love Song" and "Gondoliers" (from "A Day in Venice"), Nevin; "In Springtime," Kinder; Festival Toccata, Fletcher.

Frederick C. Feringer, Seattle, Wash.—In his recital Sunday afternoon, May 22, at the First Presbyterian Church Mr. Feringer played the following program: Egyptian Suite ("Pyramids," "The Nile," "Song of the Priestesses" and "Rameses II"), Stoughton; Pastorale (ancient), Bach; Pastorale (Romantic), Guilman, and Pastorale (modern), Roger-Ducasse; "Fanfare," Lemmens; "Evensong," Johnson; "Chant de Mai," Joseph Jongen; "Mater Adoramus" (on "The Virgin's

Lullaby"), Latham True; "Tannhäuser" Overture, Wagner-Lemare.

For June 12 Mr. Feringer has prepared the following program: Sonata No. 6, Mendelssohn; Idyll, Baumgartner; Wedding Song, J. S. Camp; "Souvenir," Marcel Dupre; Minuet, Mozart; Minuet, Seeböck; "Carillon-Sortie," Mulet; "Magic Fire," from "Die Walküre," Wagner-Lemare.

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

May 1—"Pageant," Sowerby; "Marche Pontificale" (Triptych), Karg-Elert.

May 8—"Kaleidoscope," Op. 144, Karg-Elert.

May 15—Toccata in A. W. A. Blakeley; "Ave Maris Stella," Harvey Gaul; "Pensées du Soir," H. F. Ellingford.

May 22—Suite, Op. 29 (Melody, March, "Romance," Finale), H. Brooks Day.

May 29—Scherzo in F, C. H. H. Parry; Improvisation, Reger; Finale, "Fange Lingua," from Sonata on Plainsong Themes, M. J. Erb.

Elmer A. Tidmarsh, Shenectady, N. Y.—In his recital at Union College the afternoon of May 1 Mr. Tidmarsh played a program of French music which consisted of the following: Minuet, Jean Jacques Rousseau; "Ronde Francaise," Boellmann; "Double Theme Varie," Samuel Rousseau; Minuet, Boccherini; Air from "Orpheus," von Gluck; "Bells of Evening, Chauvet; Seventh Symphony (Moderato and Finale), Widor.

Albert V. Maurer, Fort Smith, Ark.—Mr. Maurer, organist of the First Lutheran Church of Fort Smith, gave a recital at the First Lutheran Church of Little Rock, Ark., May 5 in which he played the following program in observance of music week: Fantasia, C. P. E. Bach; Fugue in D minor, J. S. Bach; Maestoso from "Reformation Fantasy," Rudnick; "Cloister Scene," Mason; Fugue Moderato, Rinck; Variations on a Well-Known Hymn-Tune, Johnston; Meditation, Bubeck; "Funeral March and Song of the Seraphs," Guilman; Toccata in D minor, Nevin.

At Trinity Lutheran Church, Memphis, Tenn., May 6 he played: Maestoso from "Reformation Fantasy," Rudnick; "Cloister Scene," Mason; "Freue Dich sehr, O meine Seele," Rinck; Meditation, Bubeck; Variations on a Well-Known Hymn-Tune, Johnston; Meditation, Bubeck; "Funeral March and Song of the Seraphs," Guilman; Toccata in D minor, Nevin.

At Trinity Lutheran Church, Memphis, Tenn., May 6 he played: Maestoso from "Reformation Fantasy," Rudnick; "Cloister Scene," Mason; "Freue Dich sehr, O meine Seele," Rinck; Meditation, Bubeck; Variations on a Well-Known Hymn-Tune,

Johnston; Fugue Moderato, Rinck; "Funeral March and Song of the Seraphs," Guilman; Fantasy, C. P. E. Bach.

Fred Faassen, Zion, Ill.—Mr. Faassen's programs, broadcast from station WCBD, have included these:

May 11—Prelude, Clerambault; Sarrabande, Corelli; Pastorale, Traditional; "From the South," Gillette; "Rocked in the Cradle of the Deep," arranged by Lemare; Impromptu No. 2, Coleridge-Taylor; "Night," Jenkins; "Legend," Friml.

May 18—Sketch in C, Schumann; Prelude in D, Rogers; "Silver Clouds," Nevin; Overture to "Lohengrin," Wagner; "Will-o'-the-Wisp," Nevin; Sea Sketch, Warner.

Mary Lydon, Rutherford, N. J.—Miss Lydon gave a recital on the new Möller organ at St. Peter's Episcopal Church, Perth Amboy, N. J., Sunday evening, April 24, presenting the following list of selections: First Sonata, Mendelssohn; Canon in B minor, Schumann; Toccata and Fugue in D minor (Dorian Mode), Bach; "Communion," Torres; Finale from Second Symphony, Widor; "Eventide," Frynsinger; "Marcia," Bird.

In a musicale at the Wanamaker Auditorium, New York, on the afternoon of April 22 Miss Lydon played the following organ numbers: Sonata No. 1, Op. 65, Mendelssohn; Suite in D minor, Rogers; Toccata and Fugue in D minor in Dorian Mode, Bach.

Mary Krimmel, Ithaca, N. Y.—The Westminster Choir School presented Miss Krimmel in a recital at the First Methodist Church April 6 and her offerings included: Fantasia and Fugue in G minor, Bach; Minuet, Boccherini; Sonata, "The Ninety-fourth Psalm," Reubke; Scherzo, Gigout; Chorale Improvisation on "Jesu, meine Freude," Karg-Elert; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "Liebestod" ("Tristan and Isolde"), Wagner; Festival Toccata, Fletcher.

Ethel Leestma, Holland, Mich.—In a recital May 1 at Hope College Miss Leestma, of the class of 1933, played this program: Chorale Prelude, "Sei gegrüßet, Jesu gütig," Bach; Toccata, Adagio and Fugue in C major, Bach; Theme and Variations, Handel; Chorale in A minor, Franck; "The Sun's Evensong," Karg-Elert; "Ronde Francaise," Boellmann; "Dreams," Wagner; Finale from Symphony 1, Maquaire.

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A. G. O. MEMBERS IN SESSION

Sixth Annual Joint Meeting for Tennessee, Arkansas and Mississippi—Recital by Steuterman—Address by Goldsworthy.

BY SHELDON B. FOOTE, F. A. G. O.

The sixth annual Southern tri-state convention of the American Guild of Organists has come and gone and although we are in the midst of an unhappy period in the history of the world it is only plain truth to say that the composite mental attitude of the organist fraternity here is one of hope and optimism. Certainly no group has had any more reverses or had them for a longer period than we, for the churches were the first to suffer financially and the fact that some of them never did like to pay for the God-given free gift of music led to a prompt cutting of the budgets for music.

The gathering at Little Rock April 27 and 28 was the first for the states of Mississippi, Tennessee and Arkansas to be held in Arkansas, and the members of the Guild in the Arkansas capital city certainly spared no pains in arranging and carrying out a splendid and inspiring program. Mrs. Morris Jessup is the head of the local Guild group in Little Rock and the committee in charge of arrangements consisted of Mrs. Jessup, Mrs. G. H. Mathis, Miss Martha McAninch and Henry Sanderson.

The convention got under way on Wednesday afternoon at convention headquarters in the Hotel La Fayette, where registration took place preceding the fellowship dinner, at which Mrs. Jessup presided and the address of welcome was delivered by Secretary Lewis of the Little Rock Chamber of Commerce.

Following the dinner the guests were individually introduced and then adjournment was taken to the First Methodist Church, where the feature recital of the convention was played by Adolph Steuterman of Memphis on the three-manual Möller organ installed in the church about a year ago. The organ proved a delight both in ensemble and in the matter of individual tone color in the various stop families and added no little to the brilliant playing of Mr. Steuterman. The recitalist opened his program with a crisp rendition of Vierne's "Carillon," in which he excelled in rhythmic clarity. Schubert's "Ave Maria," in a manuscript transcription by Mr. Steuterman, was played with warmth of color and interpretation. Bach's immortal D minor Toccata and Fugue gave the player a fine opportunity for a type of playing which is not always heard—clean and straightforward, but with brilliance as needed.

The most beautiful playing of the evening, to my mind, was that of Brahms' lovely chorale prelude "A Rose Breaks into Bloom." Sometime we shall hope to hear a recital close with

such a number, leaving the hearer with a trace of a tear in the eye and the heart full to overflowing. Special mention should be made also of the "Elegy" by Harry Steuterman of Memphis, a composition in manuscript which proved very effective and which possessed a well-written and rather unusual contrast section. Mr. Steuterman should give us more of that sort of writing.

On Thursday morning the first formal session of the convention opened with Dean Sheldon Foote of the Arkansas chapter in the chair. In his address of welcome he emphasized the value of the tri-state meeting to the organists in this part of the country and pointed out the novel fact that this convention group had no regular officers, committees or dues and still functioned with perfect regularity and without friction. In the business of the convention the matter of location for the 1933 meeting was left open.

Under the heading "The Organist and His Ministry in the Church" there were three subdivisions, the first of which was a discussion on the subject "Asking Your Advice—Problems Real and Imaginary" which was led by Henry Sanderson. Many of the old problems, with some new ones, were brought out at this time and some refreshing new ideas were contributed by the visiting organists.

Mrs. E. A. Angier, Jr., dean of the Tennessee chapter, next presented a paper on "Religion and the Art of Music, and the Organist's Participation Therein," in which she unfolded a logical discussion with a wealth of detail which bespoke the ardent enthusiasm of the writer.

The meeting was then interrupted by the singing of a hymn, and the final subject of the morning meeting, "The Psychology of Worship," was presented by Professor Nat R. Griswold, head of the department of Christian education in Hendrix College, Conway, Ark. Professor Griswold reminded us that he represented the preacher's front line of defense and backed it up by giving us more common-sense ideas to ponder than had ever knocked on the door of our worship sense before. His view was that a true service of worship should follow a gradual crescendo toward the peak of the prime objective, the natural laws of climax being observed, resulting in a unification, though not a drab similarity of the various parts of a service.

Following the morning session the organists and their friends adjourned to the dining-room of the church and enjoyed a luncheon prepared and served in that mysterious manner known only to the good ladies of every church on earth. The intellectual features of this recess hour were under the strict discipline of Miss Hattie May Butterfield of Fort Smith, Ark., who with the assistance of Amos and Andy in person and many other satellites furnished a full reel of laughs until time came for the gong which signaled the advance to Trinity Cathedral (Episcopal) for the Guild service.

The program for this service was under the skillful direction of Miss Martha McAninch, the cathedral or-

ganist, who was assisted by a choir drawn from the various churches of Little Rock.

The address by W. A. Goldsworthy of New York on "Music and Worship" was greatly appreciated, containing much of inspiration. Mr. Goldsworthy's experience in his rather unique field of musical service in the church has developed in him a new approach to the matter of church music and worship which will no doubt continue to bring out his best efforts and original ideas along these lines.

An informal tea at the Woman's City Club following the Guild service brought the convention to a close with a brief and enjoyable program of music and a final chance for a chat among the attending organists.

Needless to say the hospitality and friendly attitude of the people of Little Rock from the opening greeting of the Chamber of Commerce to the Woman's City Club tea, with the able manner in which the local committee planned and carried through every detail of the convention, left no slightest cause for regret in the minds of the many who traveled miles (and miles are miles in Arkansas) to attend this annual family reunion of the organists of the Guild "down in Dixie."

Mirandas' Forces in Oak Park.

Mr. and Mrs. Max G. Miranda, whose musical effectiveness is a boon to Beloit College, bring their forces to Chicago from Wisconsin occasionally, and whenever they do so leave an excellent impression of their work. The *a cappella* choir of Beloit, of which Erma Hoag Miranda is director, gave a program at the evening service at the First Presbyterian Church of Oak Park, Ill., April 24 and attracted a large congregation which enjoyed the beautiful work of this chorus of young people. Mr. Miranda was the assisting artist, playing the following organ selections: "In dulci jubilo" and "Der Tag, der ist so Freudenreich," Bach; "Dreams," McAmis; "In a Boat," Debussy; "Song of Sorrow," Gordon B. Nevin; "The French Clock," Bornschein; "Fiat Lux," Dubois; "Dominus Vobiscum" (1932), Stoughton. Mrs. Miranda's choir sang a varied program of classical and modern selections.

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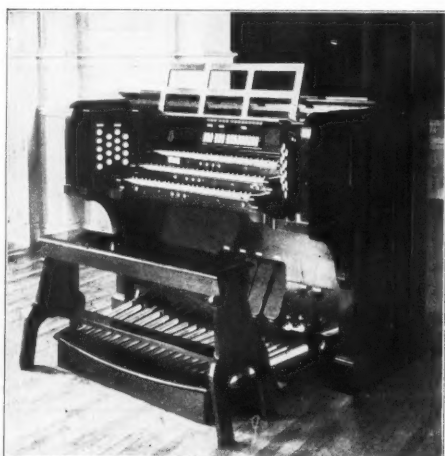
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Erwin W. Muhlenbruch



ERWIN W. MUHLENBRUCH, organist of the Second Reformed Church at Indianapolis, Ind., whose series of recitals this season has attracted much attention in the Indiana capital, will present an all-American program Sunday afternoon, June 5, for his vesper service offerings. Charles Kryter, tenor, and the choir will assist in the program. The organ selections will include: "Thanksgiving," from Pastoral Suite, Demarest; "In Springtime," Kinder; Toccata in D minor, Gordon B. Nevin; Concert Variations, Garth C. Edmundson; "At Dawning," Cadman; Vesper Hymn, S. B. Whitney. Mr. Muhlenbruch was born July 13, 1903, at Indianapolis and has spent his entire musical career in that city. He studied organ under Charles F. Hansen. Mr. Muhlenbruch has been organist and director at the Second Reformed Church since Dec. 13, 1925. He is a member of the Indiana chapter, A. G. O.

NEWS OF MONTH IN BUFFALO

BY HELEN G. TOWNSEND.

Buffalo, N. Y., May 19.—The May meeting of the Buffalo chapter, A. G. O., was held at the Central Park Methodist Church May 9. Supper was served and this was followed by a business meeting and the annual election. At 8:30 a recital was given by Boies E. Whitcomb, assisted by Louise E. Anthes, soprano. The program follows: Prelude, Fugue and Variation, Franck; Passacaglia in C minor, Bach; Pastorale (Second Symphony), Widor; Sonata, "The Ninety-fourth Psalm," Reubke; soprano solos, "The Virgin's Slumber Song," Reger, and "Alleluia," Mozart; "The Bells of St. Anne de Beaupre," Russell; Finale (First Symphony), Vierne.

A period in American musical history when even Psalm singing was frowned upon as "ungodly" was described May 10 by DeWitt C. Garretson, organist of St. Paul's Episcopal Cathedral, in a talk on "Music of the Colonial and Revolutionary Period" before the Buffalo Historical Society. In connection with the talk, which was the last of the Buffalo Historical Society's series of winter entertainments, Mrs. Dorothy Curry, soprano soloist of the cathedral, sang songs of the colonial period.

Pointing out that "no record" of whether the Jamestown planters sang

or not" has been preserved, Mr. Garretson devoted his talk to a discussion of the development of music in New England.

"The first century and a half of New England history was, in many respects, a musical wilderness," he declared. "The austere character of the Puritans and the separatist Pilgrims was far from nourishing to such a delicate art as music, for music for its own sake was not tolerated. Only as an aid to worship was it accepted, and then only after prolonged controversy and discussion. No composers appeared for almost 150 years after the Pilgrims first landed, for fashioning a new tune was considered vain and worldly."

While a few songbooks were published in New England at this time, they consisted "principally of metrical perversions of the Psalms," Mr. Garretson told his audience.

"All the early Boston settlers did not favor singing, even of the Psalms," he continued. "Some complained that Psalms should not be sung because the tunes were uninspired by God and that God could not take delight in praises when sinful man had had a hand in the making of the melody."

The effect of the so-called "blue laws" was described by Mr. Garretson.

"Secular amusements did not have much chance to flourish in early New England," he said. "Of instrumental music there was practically none. Organs were not introduced in churches until the next century, and then only after bitter opposition. In 1675 one of the states enacted a law 'that noone should play on any kind of musical instrument except the drum, the trumpet and the jewsharp.' Why these instruments were exempt from the ban is unknown."

Buffalo chapter, A. G. O., has had two study clubs this year. The one for fellowship work has been under the able instruction of William Benbow, F. A. G. O., organist and director at Westminster Presbyterian Church. There have been four associates in this class. The other class for associateship work has been under the splendid leadership of Harry W. Stratton, A. A. G. O., and has had an average attendance of ten. This class was held Wednesday mornings. The members of the class responded to roll-call by giving an answer to a question in history, choir training and organ construction. The first half-hour was devoted to ear training, the second to history and the last hour to harmony one week and counterpoint the next.

Lutkin Memorial at St. James', Chicago.

A memorial service for Dr. Peter C. Lutkin was to be held Sunday afternoon, May 29, at St. James' Episcopal Church, Chicago, in the form of festival evensong under the auspices of the Chicago Diocesan Choir Association. Those taking part were the combined mixed choirs of St. Luke's Church, Evanston, Herbert E. Hyde, organist and choirmaster; the Church of the Holy Spirit, Lake Forest, Arthur Ranous, choirmaster, and Alice Em-

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Roberta Bitgood



MISS ROBERTA BITGOOD, F. A. G. O., began her new duties May 1 as organist and director of music at Westminster Presbyterian Church, Bloomfield, N. J., where Dr. Charles Poling is pastor. Her work includes the direction of three children's choirs, as well as the adult chorus, which does most of the service work. There is a Sunday-school of 1,500 from which to choose material for the young people's choirs. The organ is a four-manual Odell.

Miss Bitgood was born in New London, Conn., and was graduated with honors from Connecticut College, where she studied organ and theory under Dr. J. Lawrence Erb. She was a scholarship student at the Guilford Organ School in New York under Dr. William C. Carl and was graduated from there with the gold medal. During those same years she passed both the associate and fellowship examinations of the American Guild of Organists. Her more advanced theoretical studies have been pursued under the late Warren Hedden and Frank Wright. She has been connected with the musical activities in two New York settlements and has been organist and director of music at the First Moravian Church and assistant organist and director of young people's music at the First Presbyterian Church under Dr. Carl. Last summer Miss Bitgood acted as organist and director of the summer choir at Grace Episcopal Church in New York for a time. She is at present doing graduate work at Columbia University and expects to complete requirements for her M. A. this June. On May 26 she played her first recital at Westminster Church and presented a program of organ music with several numbers on the violin. Clifford Balshaw assisting at the organ.

Miss Bitgood is to be one of the soloists at the N. A. O. convention in Rochester this summer.

Cantatas at Gainesville, Fla.

Under the direction of Claude L. Murphree, organist and choirmaster, the chorus choir of twenty voices of the First Baptist Church at Gainesville, Fla., has given three cantatas this season—Dudley Buck's "The Coming of the King" twice during the Christmas season; "Bethany," by W. Rhys-Herbert, twice during the Easter season, both performances being broadcast by WRUF, and, in observance of national music week, "The Woman of Sychar," by R. S. Stoughton, on the evening of May 1. There is a volunteer chorus, with a paid quartet.

Runkel Directs Festival.

Kenneth E. Runkel, head of music at Lon Morris College, Jacksonville, Tex., and director of the Aeolian Choir of the college, the Rusk Choral Club and the Henderson M. E. Church choir, directed a choir festival of 100 voices, with organ, two pianos and trumpet, on baccalaureate Sunday evening, May 1, in the college church, before an audience of 1,200 people. Lillian Hancock Runkel, soprano, head of the voice work in the college, is associate director.

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**Los Angeles News;
Ballard Re-elected
as Dean of Chapter**

By **ROLAND DIGGLE, Mus. D.**

Los Angeles, Cal., May 12.—The monthly meeting of the Guild was held at the new First Congregational Church May 2. Election of officers for the coming year resulted in the reelection of B. Ernest Ballard of St. Stephen's Church in Hollywood. Mr. Ballard has made a most efficient dean and the chapter is to be congratulated on having him serve another year.

The recital following the meeting was given by Miss Winifred Jolley of Del Rey and Clarence Mader, A. A. G. O., of Los Angeles, two excellent performers who gave an enjoyable program that showed the Skinner organ to the best advantage.

On April 20 a recital was given at St. Paul's Cathedral by Dudley Warner Fitch and B. Ernest Ballard. They were assisted by the quartet of Temple Israel, who sang some traditional Jewish melodies arranged by Spicker, Binder and Stark. Mr. Ballard used numbers by Bach, Karg-Elert, Clokey, Guilman and Mulet's "Carillon-Sortie," which he played brilliantly. Mr. Fitch gave a splendid performance of Webbe's "La Reine des Fetes" and the Scherzo from Guilman's Fifth Sonata. Other numbers were by Bach, Lemare and Bonset. There was a good attendance and the program was greatly enjoyed.

Clarence Mader was the guest organist at vespers at the University of Redlands on April 24, when he played a program containing many novelties. The most interesting numbers were the Variations on a Theme by Gevaert, by Mauro-Cottone, a first-class recital number, the "Idyll" of Baumgartner and his own tone poem, "The Afternoon of a Toad," which, despite its title, contains some novel effects. I suggest he follow this up with "The Sunken Do-Nuts."

A virile performance of Parker's "Hora Novissima" was given under the direction of John Smallman at the First Congregational Church May 1. Mr. Smallman has a splendid chorus of some ninety voices, and while the solo voices other than the tenor were not up to the mark, the chorus work was thrilling. Clarence D. Kellogg was at the organ and was most efficient, but a rather heavy-handed pianist did her best to ruin a number of his most effective touches.

On April 26 Inez Treman Flannigan gave a recital at Calvary Baptist Church in Pasadena. Mrs. Flannigan gave a fine account of herself and every number was played in a most musicianly way. Among the composers whose works were used were Bach, Faulkes, Bonset, Rogers, Malling, etc. The assisting artist was Arthur McCulloch, baritone, who was heard to advantage in songs by Wilson, Charles, Lieblich and two very charming numbers by Lora Perry Chesnut, who was his accompanist.

The Oratorio Reading Club, under the direction of Alexander Stewart, will give Mendelssohn's "St. Paul" at the University Methodist Church June 5. I do not believe this work has been given in Los Angeles since I gave it at St. John's some ten years ago.

Harold Hallett, the son of Percy Shaul Hallett, F. A. G. O., organist and choir-master of All Saints' Episcopal Church in Pasadena for some twenty-five years, was ordained a deacon by the Rt. Rev. W. B. Stevens, bishop of the Los An-

geles diocese, a few weeks ago and has accepted a call to be assistant in one of the largest parishes in the East.

NEWS NOTES FROM ST. LOUIS

BY **DR. PERCY B. EVERS DEN.**

St. Louis, Mo., May 14.—The event of the month was the recital at the Third Baptist Church on the evening of May 17 by Frank W. Asper of Salt Lake City. The program was given under the auspices of the choir of the church, where Miss Katherine Carmichael is doing splendid work. The numbers played were: Allegro, Widor's Sixth Symphony, "Swing Low, Sweet Chariot," Bach's Prelude and Fugue in A minor, Nevin's "Will-o'-the-Wisp," Franck's Chorale in B minor, Wagner's Prelude to "Lohengrin," the French Rondo by Boellmann, "Spring Morn," by Smith, the Viennese Refrain and a Toccata by Dubois.

Among the organists who have been heard in the Kilgen hour on Sunday afternoons, Oscar Jost, organist of the Tyler Place Presbyterian Church, made a decided hit on the 8th with his own composition, "Shadows," dedicated to the memory of the late Charles C. Kilgen.

George Scott, organist of the University Methodist Church, is one of the first vacationists, spending the month of May in a Western motor trip with Mrs. Scott.

Musical Service by Schweitzer.

The choir of St. Thomas' Reformed Church, Reading, Pa., gave a beautiful and effective rendition of Alfred R. Gaul's "The Holy City" Sunday evening, May 1, under the direction of the organist and director, H. S. Schweitzer, F. A. G. O., in observance of national music week. The organ music for the occasion included: Cantabile, Loret; Pastorale in A major, Guilman; "Angelus," Massenet, and Finale, Capocci. This was the last musical service for the season, as the present organ will soon be dismantled to make way for the modern new Möller instrument to be installed during the summer.

Gee Conducts Music Festival.

A spring music festival, the first of its kind ever to be held in Lake County, Ohio, was presented by four groups of singers—the Painesville Choral Association, the Lake Erie College Glee Club, the Lake Erie College Choir and the Madison Glee Club—aggregating approximately 175 voices, at Lake Erie College, Painesville, April 26. Professor Russell L. Gee, dean of the college department of music, directed the entire program, for which the auditorium and galleries of the beautiful music building held a capacity audience. Mrs. Carl Kimball, pianist, and Mrs. Harold U. Daniels, organist, were the accompanists for the program.

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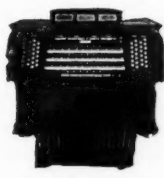
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Who's Who Among the Organists of America

Elliot Baldwin Hunt.

Up along the Hudson river, in a district made famous in the early history of the United States, Elliot Baldwin Hunt has been devoting his life to the music of prominent churches for nearly a score of years, though he is still in his thirties. A descendant of men who fought in the Revolutionary War, he interrupted his own career to become a soldier in the World War, and while engaged in this service to his country he made good use of his talents as a performer in Y. M. C. A. camps. Mr. Hunt did his first work as an organist in the famous Sing-Sing prison, playing the services held there by the Christian Scientists. His remuneration was 50 cents a Sunday, but he did so well that this was soon doubled. For the last thirteen years Mr. Hunt has been organist of Asbury Methodist Church at Tarrytown, N. Y., the last eleven years being also director.

Elliot Baldwin Hunt was born June 3, 1895, in the beautiful village of Ossining, on the banks of the Hudson, the son of Preston James Hunt and Nellie Purdy Hunt. Both the Hunt and the Purdy families have lived in Ossining, or its immediate vicinity, for many generations. His great, great, great grandfather, Arnold Hunt, served in the Revolutionary War in the New York militia. The Hunts came from England before 1667; the Purdys were from France, and were Quakers up to and including Elliot's grandfather. His musical career started without warning when he was a lad of 8 years. One day during the summer vacation his mother, who had been a school teacher before her marriage, called him in from his play and informed him that she would give him a lesson on the piano. Lessons continued under his mother for a little time and then he was turned over to Miss Mabel Gensler (now Mrs. Coleman), under whom he studied for a number of years. Study on the organ began when he was in high school in 1912. He worked for several years with Miss Fanny M. Spencer, a founder of the American Guild of Organists and a pupil of the great organist and teacher Samuel P. Warren. In later years he studied for a short time with Frank Wright, Mus. Bac., A. G. O. Nov. 30, 1914, he was elected a colleague of the American Guild of Organists.

After playing at the penitentiary, as heretofore noted, and substituting in various churches of Ossining, Tarrytown, Yonkers, Scarborough and other towns from 1913 to 1916, Mr. Hunt was made organist and choir director of the Second Reformed Church in Tarrytown Dec. 1, 1916. This position he held until 1918, when he went to the Highland Avenue M. E. Church, Ossining. In July, 1918, he entered the United States army. Not being in robust health, he was in limited service. He was stationed at Camp Joseph E. Johnston, Jacksonville, Fla., until he was honorably discharged in January, 1919.

Upon returning from the army, Mr. Hunt became organist of the Presbyterian Church in Pleasantville, N. Y. June 1, 1919, he left this church to become organist of Asbury M. E. Church in Tarrytown and in 1921 he was made choir director as well as organist. He has served under six ministers and three different music committees. The choir has been a mixed chorus at various times and for a long period there was a paid quartet, assisted by a chorus on special occasions. At the present time he has a fine young people's choir of about twenty-five voices that is doing good work. His choirs and quartets have sung many of the best cantatas, most of the first-class anthems and parts of oratorios, etc. At one time he also conducted an orchestra in connection with the church. He has given organ recitals at various times with success. This season he has made a special feature of a series of recitals once a month at the regular evening service.

For a number of years Mr. Hunt has been a member of the Asbury M. E. Church and has been a steward. He is a member of Radium Lodge, F. and A. M., and Buckingham chapter, R. A.

Elliot B. Hunt



M. of Ossining. He has acted as organist of various Masonic bodies and at present is organist of Solomon's Lodge, F. and A. M., Irving chapter, R. A. M., and Sunnyside chapter, O. E. S., all of Tarrytown. He is also an accountant, having been employed in that capacity in the accounting department of the New York Central Railroad in New York City from 1914 to 1930, leaving the services of the railroad for a position in estate accounting in the Westchester County Surrogate's Court, which he now holds.

On Oct. 17, 1927, Mr. Hunt married Evelyn Rose Hodecker of North Tarrytown. They have two sons—Elliot Baldwin Hunt, Jr., and David Purdy Hunt, aged 3½ years and 6 months respectively.

Andrew G. Clemmer.

Andrew G. Clemmer, for the last six years organist and director at the Union Reformed Church of New York City, is a musician of fine training and discriminating taste not only by virtue of years of study, but as a result of absorption through family environment. With a musical grandmother, father and mother, he naturally turned to the career of a church musician. His grandmother both played and sang when she was over 80 years old and his father and mother were musical and taught all their children to play.

Mr. Clemmer, senior, was organist and director for a number of years at John Wanamaker's church in Philadelphia and continued active in music throughout his life, holding similar positions later in Cleveland, where Andrew G. Clemmer was born. Mrs. Clemmer, Sr., also played and sang, accompanying Mr. Clemmer when he didn't play and direct at the same time.

Andrew G., Jr., at an early age studied under his sister, a concert pianist, and his father, brother and sister appeared in public as soloists. Another brother and sister both play. The love for music extended outside the immediate family and Mr. Clemmer has an aunt who taught piano for thirty years, his sister taught for twenty years, an uncle in Philadelphia is a church organist and two cousins are accomplished pianists.

Andrew G., Jr., "graduated" from home instruction at the age of about 15 when he took his first organ lessons in Cleveland. He decided to follow a musical career shortly after going to Baldwin-Wallace Conservatory at Berea, Ohio, where he was under the tutelage of Albert Riemenschneider. He studied here for two years, taking piano, organ, harmony, counterpoint, ear training, etc. A college course was followed in conjunction. During his student days he held a position in a prominent church in Cleveland, traveling back and forth between college and the city moving to Warren, Ohio, Mr. Clemmer won a church position im-

mediately and continued his studies in theory and piano at the Dana Musical Institute.

After a year his country called him and he went overseas and "over the top." He served a year and went to work for a short time upon his return to gain the means to resume normal life. While working he studied after hours and then studied piano again under Professor Schmidt at Dana Institute. Next he won a scholarship at the Guilford Organ School under Dr. Carl in New York. The course was two years and Mr. Clemmer earned his second year by ushering at concerts, studio accompanying, etc.

Since then Mr. Clemmer has held several good positions. He has accompanied over the radio and in all the music halls of New York City with the exception of Carnegie. At the First Methodist Church of Morristown, N. J., before going to New York, he was successful with both a junior and senior choir. He has been director of the Highbridge Choral Club the last six years. He also has given a number of organ recitals.

Mr. Clemmer is a member of both the American Guild of Organists and the National Association of Organists.

Mrs. Edward Philip Linch.

America can boast an imposing list of able organists who provide music for men of means on large instruments installed in their homes. Outstanding on this list is the name of Mrs. Edward Philip Linch, who for eighteen

Mrs. Edward Philip Linch



years has presided over the Aeolian organ in the palatial home on the estate of Mr. and Mrs. Edward Stotesbury, Whitmarsh Hall, Chestnut Hill, Philadelphia. Mrs. Linch's career as a private organist is one seldom equaled.

After having been graduated from the music school of Northwestern University, Evanston, Ill., Mrs. Linch continued her studies in New York under Samuel P. Warren. She founded, owned and directed the Kimball School of Music at Waterbury, Conn., which was next in enrollment to the New England Conservatory of Music in Boston. She has also given recitals in many other residences in the East. Mrs. Linch at the same time has been organist and director of the choirs of Bethlehem Presbyterian Church, Broad and Diamond streets, Philadelphia, for the last nine years.

In addition to other honors received by Mrs. Linch, she now holds the presidency of the Matinee Musical Club of Philadelphia. This is one of the largest and most influential organizations of its kind in the United States and has a membership of approximately 2,000 women.

To Compose for Chicago Fair.

Two American composers have accepted invitations extended to them by Rufus C. Dawes to prepare special works for presentation in the music program of A Century of Progress Exposition—Chicago's 1933 world's fair. They are John Alden Carpenter of Chicago and Howard Hanson of Rochester. Mr. Carpenter has been commissioned to write an ode for soloists, chorus and grand orchestra.



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**Notes from Capital;
Mlle. Nizan Is Heard;
Miss Klein's Recital**

By MABEL R. FROST

Washington, D. C., May 20.—A large and distinguished audience, including Ambassador Claudel and Military Attache Barbecot of the French embassy, was on hand to hear the young Paris organist, Renee Nizan, in a recital at the Shrine of the Sacred Heart on the afternoon of April 24 under the auspices of the District of Columbia chapter, American Guild of Organists. Seldom has so much of the beautiful and most exacting of organ literature been crowded into one brief hour. Taking advantage of the tonal resources of the splendid instrument in this church, Mlle. Nizan moved from each number to the next with the shortest interval between numbers it has been our privilege to hear, and with unbelievable facility and clarity of technique. This program was given under the patronage of Madame Claudel and is but one in a tour during which she has made a record of forty-nine recitals in fifty days.

Robert Ruckman, organist of the National City Christian Church, presented the sixth and last of the series of recitals under auspices of the District of Columbia chapter, A. G. O., May 18. In a charming and universal-pleasing program devoted to American composers, Mr. Ruckman introduced a wide variety of types, using excellent taste in coloring and displaying again an enviable technical facility. The first group included: Introduction and Fugue, Chadwick; "Reverie," Walter H. Nash, and "Legend of St. Michael," Roland Diggle. "The Bells of St. Anne de Beaupre," Alexander Russell, was given unique realism by the use of the great bells in the church tower, operated from the console. "The Squirrel," by Powell Weaver, and Three Negro Spirituals arranged by James R. Gillette made individual appeal. The Scherzo from Rogers' Sonata in E minor, "Dusk" (from "Twilight Sketches") of Edwin H. Lemare, and Toccata on "O Filii et Filiae," by Lynnwood Farnam, completed the program.

On May 17 Gene Stewart, organist and director at Waugh M. E. Church, played his eighth and last monthly recital for the season at that church. Organ numbers were: Fantasia, Best; Bolero, Moszkowski; Aria from Twelfth Concerto for strings, Handel; Meditation on "Rock of Ages," a work of his own; Pavane, Ravel; Prelude and "Liebestod" from "Tristan and Isolde," Wagner, and the Overture to "Die Meistersinger," Wagner. Mr. Stewart possesses unusual gifts of technique and grasp of the dramatic possibilities of his program, as well as deftness in the handling of expression pedals. These recitals have had a wide popular appeal. Assisting were Carolyn Manning, contralto; Eugene Swygert, tenor, and Kroom Bagranoff, tenor.

On May 15 at the Ingram Memorial Congregational Church Dr. Minor C. Baldwin of Florida and New York was presented in the most pretentious recital heard in this church since the organ was dedicated twenty-one years ago by Clarence Eddy. Dr. Baldwin's program, embracing works of Rossini, Haydn, Schubert and Wagner, and one of his own, was handled with skill and was particularly well received.

An informal ensemble concert, arranged and directed by Louis Potter at Calvary M. E. Church, offered interesting variety and called forth high praise from reviewers. Ten performers were presented, playing on two pianos and organ, and assisted by Helen Turley, contralto. The "Egmont" Overture, by Beethoven; "Piece Heroique," by Cesar Franck; "On Wings of Song," Mendelssohn; "Kamennoi Ostrow," Rubinstein; "Cordova," Albeniz; Suite for Two Pianos, Arensky; Nocturne for Contralto, Scott, and "Les Preludes," Liszt, completed the program.

A service in memory of the late S. Edwin Moore, A. A. G. O., organist

and director of music at Epworth M. E. Church, South, and his wife, Ida Fowler Moore, was held at the church April 10. Louis Potter was at the organ and the senior and junior choirs participated. At this service the organ was rededicated in memory of Mr. and Mrs. Moore.

A special musical service was given at St. Margaret's Church April 10, Miss Charlotte Klein playing organ selections, including Bach's Fugue in D major, Bonnet's "Caprice Heroique," "Mr. Ben Johnson's Pleasure," by Robin Milford, and Concert Prelude and Fugue in G major, by Faulkes.

Mrs. Howard Blandy, organist and director at Christ Church, Alexandria, arranged an evening of music with the junior choir for April 10.

Perhaps no finer organ music has been heard here this season than that rendered by Charlotte Klein on April 1 at the new Metropolitan M. E. Church for the Friday Morning Music Club. Miss Klein played: "Esquisses Byzantines," Mulet; Irish Tune from County Derry; Fantasia and Fugue in G minor, Bach; Caprice, "The Brook," Dethier; "The Bells of St. Anne de Beaupre," Russell; "Carillon," Bonset; "Up the Saguenay," Russell; Fugue in G minor, Dupre. Flora McGill Keefer, mezzo-contralto, accompanied by Lewis C. Atwater, shared honors on the program.

The choir of St. Alban's Church sang Maunder's "Olivet to Calvary" on March 22. Walter H. Nash is organist and choirmaster.

Archer Gibson was heard in recital at Calvary Baptist Church April 8, using the following program: Prelude and Fugue in B flat major, Bach; Minuetto, Handel; "Agnus Dei," from Suite "L'Arlesienne," Bizet; "Panis Angelicus," Franck; "Liebestraum," Liszt; Gavotte, Wesley; "Procession of the Knights of the Holy Grail," and Good Friday Music, from "Parsifal," Wagner; Prelude and "Liebestod" from "Tristan and Isolde," Wagner; "A Song of Springtime," Gibson; Londonderry Air; "Midnight Bells," "Caprice Viennois" and "Liebesfreud," Kreisler. Calvary Baptist has one of the largest Moller organs in this section, a four-manual and echo.

Edith B. Athey, organist at the Hamline M. E. Church, has presented Charlotte Salkeld and Theodore Linton as guest organists for the "meditation period" recently.

T. Guy Lucas, organist of St. John's Church, gave his forty-third organ recital April 28.

Organ Opened at Singapore. Singapore has a new organ—a three-manual of forty-five speaking stops, built by the English firm of Hill & Son and Norman & Beard and installed in the Victoria Memorial Hall. It is called the "St. Clair" organ in memory of the late Major W. G. St. Clair. The opening ceremony was performed by his excellency the Governor of the Straits Settlement, Sir Cecil Clementi, G. C. M. G. The occasion was made one of music-making, in which a local choir and local band, supplemented by players from the Gloucester Regiment, took part. Between the speeches R. A. Waddle played Guilman's March on a Theme of Handel and the same composer's Cantilene Pastorale; and in between choral items he gave Bach's Toccata and Fugue in D minor.

New Orleans Academy Buys Kilgen. The local house of the Children of Mary Sodality has placed an order with George Kilgen & Son, Inc., for a two-manual to be placed in the chapel of the Academy of the Sacred Heart, New Orleans. The contract calls for completion by the end of July.

Anne W. Merritt, A. A. G. O., the progressive organist of the Summerfield Methodist Church of Port Chester, N. Y., recently organized a "Cherubic Choir," a company of twenty singers between the ages of 3½ and 7 years, who have joined with the other choirs in some of the services. The "cherubs" are attired in pretty blue gowns.

Marguerite Scheifele



MISS MARGUERITE A. SCHEIFELE has completed ten years of service as organist and director of the choir at Holy Spirit Lutheran Church, Reading, Pa. To mark the anniversary a special service was held Sunday, April 24. Miss Scheifele played Handel's Largo as the prelude, "A New Heaven and a New Earth," from "The Holy City," was sung by the baritone soloist, Leon H. Scheifele, who also celebrated his tenth anniversary at this time. "Why Seek Ye the Living Among the Dead," by Foster, was sung by Miss Dorothy Haman, soprano soloist, and Mr. Scheifele. "Praise Ye the Lord" ("150th Psalm"), Randeegger, was sung by the choir of the church. The postlude was an "Anniversary March" by Erb.

Another event in connection with the anniversary was a recital by Miss Scheifele, assisted by the choir, April 28. The following program was played entirely from memory: Processional hymn, "Beautiful Saviour"; Toccata and Fugue in D minor, Bach; "Romance sans Paroles," Bonnet; "What of the Night," Thompson; "Finlandia," Sibelius; "A Rose Breaks into Bloom," Brahms; "Praise Ye the Lord" ("150th Psalm"), Randeegger; Allegretto Grazioso, Hollins; "O Saviour Sweet," Bach-Dickinson; "Christus Resurrexit," Ravanello; recessional hymn, "Praise, My Soul, the King of Heaven." This recital was a double event inasmuch as Miss Scheifele had been chosen by the Reading chapter, N. A. O., to play the members' recital for the season 1931-32.

Miss Scheifele began the study of organ about twelve years ago with Henry F. Seibert, now of New York City, at that time organist and choir director of Trinity Lutheran Church, Reading. During the past two seasons Miss Scheifele has studied with Kollo Maitland, Mus. D., of Philadelphia.

STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the act of Congress of Aug. 24, 1912, of The Diapason, published monthly at Chicago, Ill., for April 1, 1932.

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

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

Publisher—S. E. Gruenstein, 306 South Wabash avenue.
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Managing Editor—None.

Business Managers—None.

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)
None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any person, association or corporation has any interest direct or indirect in the said stock, bonds or other securities than, as so stated by him.

[Signed] S. E. GRIENSTEIN.

Sworn to and subscribed before me this 1st day of April, 1932.

[SEAL] LORRAINE S. ANDERSON.

(My commission expires Nov. 5, 1934.)

Walter Henry Hall Directs Concert.

A program in commemoration of Josef Haydn and George Washington was given by the Columbia University chorus in the Riverside Church, New York, April 25, under the leadership of Walter Henry Hall. Charles H. Doersam, organist, and an orchestra of twenty-five provided the accompaniment. The first part of the program was devoted to excerpts from Haydn's "Creation." The second part included E. H. Thorne's "Let Us Now Praise Famous Men," for male chorus and organ; the first performance of Dr. Hall's beautiful ode "In Praise of Washington," written especially for this concert; Tschaiakowsky's "How Blessed Are They," and Dr. Hall's "Festival Te Deum."

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DENVER, COLO.

Seattle Activities; Heeremans Elected A.G.O. Dean Again

By JOHN McDONALD LYON

Seattle, Wash., May 16.—The monthly meeting of the Western Washington chapter, A. G. O., was held at the Women's University Club May 5. The recommendations of the chapter's nominating committee were heard and accepted and the following officers will guide the chapter through the coming year: Dean, Harold Heeremans, organist of the University Temple (re-elected); sub-dean, James Lewis, organist of Bethany Presbyterian Church (re-elected); secretary, Mrs. Atlanta Norman; treasurer, Lindsey Curtis, organist of Pilgrim Congregational Church.

John McDonald Lyon was guest organist at St. James' Cathedral May 15. He played the following numbers at the 12:15 mass: "L'Orgue Mystique" ("Festum Omnium Sanctorum"), Tourneure; "Cortege et Litanie," Dupre; "Earl of Salisbury" (Pavane from "Parthenia"), Byrd-Farnam; Fifth Symphony (Allegro Vivace), Widor. Mulet's "Nef" from the "Esquisses Byzantines" was played by Mr. Lyon as the offertory for the high mass at 10 a. m.

Harold Heeremans, organist and choirmaster of the University Temple, has been "on tour," so to speak, lately. On May 8 his choir presented "The Creation" at the Queen Anne M. E. Church. May 15 the choir made a trip to Tacoma, where it presented the same oratorio at the Mason Methodist Church. April 24 Mr. Heeremans presented at the University Temple the following compositions by Professor Carl Paige Wood, F. A. G. O., of the University of Washington: "Abide with Me" (anthem) and Canonetta, a composition for the organ.

An informal recital was held under the auspices of the local chapter of the Guild at the University Christian Church April 18. The following program was played on the four-manual Casavant: Allegro from Third Sonata, Borowski; "Chant de Bonheur," Lemare; Adagio and Andante Recitando from First Sonata, Mendelssohn (played by Lindsey Curtis, organist of Pilgrim Congregational Church); Two Chorale Preludes, Bach; Andante from Third Sonata, Borowski (played by Mr. Oberg, organist of Bethel Lutheran Church); "Golgotha," Malling; "O Sacred Head," Reger; First movement from "Sonata Romantica," Yon (played by Miss Katherine Robinson, organist of University Christian Church).

Frederick C. Feringer, organist and choirmaster of the First Presbyterian Church, played the fourth of a series of recitals on the four-manual Austin of the church April 24.

Gordon Dixon's "Mass in the Dorian Mode" was sung by the choir of Christ Church under the direction of Walter Whittlesey, in April. Mr. Dixon is

an associate of the Guild and was formerly organist of Christ Church.

Harold Heeremans, organist of the University Temple, will play the following recital May 17: Prelude and Fugue in A, Bach; Meditation, Vierne; Andante (Symphony 1), Vierne; Allegro Molto (Symphony in G minor), Mozart; Pastorale, Franck; "Landscape in the Mist," Karg-Elert; Scherzo, Gigout; Prelude to "The Dream of Gerontius," Elgar.

We wish to call attention to a case similar to that recorded in The Diapason by Dr. Roland Diggle some time ago. It has to do with a man who recently approached the authorities of one of the largest churches in the city with an offer to take over the position of organist and choirmaster at a salary of about one-fourth that paid to the incumbent. The present organist of the church is one of the oldest and most highly respected organists in the state. The "musical racketeer" in question did a similar thing somewhat over a year ago when he managed to "chisel" his way into another church of this city while the organist and choirmaster was away on a leave of absence. The man finds it easy to make the most ridiculously cheap offers to churches because of the fact that he is employed by a large business house in the city, and consequently regards church work as a pleasant avocation.

PERFECTS NEW HARP ACTION

Installation of Percussions Simplified by Deagan System.

J. C. Deagan, Inc., the Chicago manufacturers of percussion instruments for organs, announce the perfection of a new electro-vacuum action which will make easier the installation of harps and other percussion on organs already built.

On entering the amplifying field with its new product the "Celest-Vox," the Deagan firm found itself in need of a silently operating, compact and efficient action for vibra-harp and chimes which are a vital part of this new product. As such an action had to meet amplification requirements—remote operation for use in soundrooms—they had recourse to electro-vacuum control. Such has been the success of the Deagan engineering department in developing an action that yields the graduated mallets of the vibra-harp with lightning-like rapidity and response that they have decided to offer this action to the general organ trade.

The new action is compact and efficient. The vacuum chests, complete with valve equipment, measure only approximately three inches square and on them are mounted pneumatics of the unit type. These pneumatics, though less than three inches in length, provide the heavy blow requisite for the largest bars of the low register with equal facility as the smaller ones of the upper register and with virtually the speed and precision of a piano action. Further, this new action is said to be a boon to maintenance men for adding harp and vibra-harp stops to organs already in use, for the Deagan factory is prepared to ship complete harps and vibra-harps that are equipped with electro-vacuum ac-

George A. North



tions, already wired to junction boxes and adjusted, ready to attach to the organ console. So complete is each instrument that actual installation is the work of only a few hours. A further feature is that this action offers a solution to the heretofore difficult problem of adding harps to tubular-pneumatic and tracker organs. Each vibra-harp being a unit in itself, with vacuum pump or power unit mounted in place, and Reisner magnets, J. C. Deagan, Inc., supplies for organs that have no generator a small Rectox unit that furnishes the necessary twelve to fifteen-volt magnet current from the lighting circuit. It is then necessary only to add the usual key contacts and attach to console.

ELEVEN NEW HALL ORGANS

New Haven Factory Making Excellent Record Despite Conditions.

Evidence of the fact that organ building goes on despite the trying business situation is afforded by the experiences of the Hall Organ Company, which at its New Haven factory has handled eleven sizable contracts in the last six months and finds itself with an encouraging amount of work on hand as the summer approaches. Organs under construction at the Hall establishment in the half-year period include instruments for the First Presbyterian Church, Wyoming, N. J.; the First Presbyterian of Monterey, Cal.; the First Methodist Church of Milford, Conn.; the Church of Our Saviour, Du Bois, Pa.; St. Joseph's Catholic Church, Jersey City, N. J.; Faith Reformed Church, State College, Pa.; the Masonic Temple at Mount Kisco, N. Y.; the First Methodist Church of Hanover, Pa.; the Dutch Reformed Church of Coxsackie, N. Y.; the Catholic National Shrine at Washington, D. C., and the First Reformed Church of Guttenberg, N. J. George A. North is president of the Hall Company and C. B. Floyd is vice-president.



By WILLIAM LESTER.

"The Chapel of San Miguel," a tone picture for organ, by Edwin Stanley Seder; published by J. Fischer & Bro.

An excellent, colorful piece by one of our best-known organists. A characteristic figure for chimes alone serves to establish the desired mood, and leads into an undulating theme of much beauty and interest. A devotional chant-like episode for vox humana introduces a majestic section for full organ after a climax of some length is developed. After a beautifully handled diminuendo the principal theme is again stated, finally dying off into a short coda marked by repetition of the initial chime song. This is music of certain appeal, individuality of idiom and mastery of statement. The poetical scheme back of the composition is well worked out, without having recourse to forbidding technical difficulties. Altogether a beautiful piece of first-class music, harmonically rich, set down with a fine certainty of craftsmanship, and sure to interest auditor and player alike. The number bears a dedication to Palmer Christian.

Choral Prelude on the Tune "Bangor," by T. Tertius Noble; published by the Arthur P. Schmidt Company.

The extensive list of fantasias on Psalm and hymn tunes bearing this composer's name and published by Schmidt (a truly notable one!) receives a new addition—as titled above. This round dozen different numbers now comprises a series of organ pieces which together can be justly mentioned with pride as one of the finest achievements of recent organ music. The new recruit is definitely up to the standard of the best of its predecessors. It is a beautifully worked-out contrapuntal treatment of an interesting old tune, rich in vocabulary and gracious in ease of part writing. There is little dependence upon the extremes of registration or freak colorings—as in too much of our latest output. Rather is there made evident a reverent sincerity and appreciation of beauty, a technical mastery that is complete, and a surety of statement that is satisfying. It is music worthy of any occasion.

Amedee Tremblay, organist of St. Vincent's Catholic Church, Los Angeles, played a dedicatory program May 1 on the organ recently installed by George Kilgen & Son in Marymount School at Bel-Air, Cal. The audience filled the chapel to listen to the new instrument. The program included: Toccata and Fugue in D minor, Bach; Arabesque, Schumann; Gavotta, Martini; Andante Cantabile, Widor; Allegretto in B minor, Guilmant; "Noel Ecosais," Guilmant; "Fanfare," Lemmens; "Menuet Francais," Tremblay; Toccata, Tremblay; "Ave Maria," Marchetti.

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**San Francisco News;
Noteworthy Recitals
Mark Month of May**

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

San Francisco, Cal., May 17.—About a year ago Richard Purvis made his debut as a recital organist at the First Baptist Church of Oakland, of which he is organist. On May 10, on the four-manual Estey at Trinity Methodist in Berkeley, he was heard again in a program which demonstrated the progress made during the year and stamped him as an organist from whom much can be expected. His program follows: "Variations de Concert," Bonnet; Scherzo from Symphony 2, Vienne; "The Legend of the Mountain," Karg-Elert; Allegro Finale from Sonata and Chorale Prelude, "Lord, I Call unto Thee," Bach; "The Cuckoo," d'Aquin-Purvis; Scherzo, Dethier; Cradle Song, Czerwonky, and Finale in B flat, Cesar Franck. Miss Emma Doig sang several songs accompanied by Dr. Charles F. Greenwood.

During San Francisco music week Douglas Massey, another youthful organist, distinguished himself when he played a difficult program on the 120-stop Austin in the Civic Auditorium, with only an hour to become acquainted with the large instrument. He played his program with a smoothness and style which might well cause many an older and more experienced organist to sigh with envy. His program included the following numbers: Allegro from Symphony 2, Vienne; "Caprice Heroique" and "Romance sans Paroles," Bonnet; "Water Music," Handel; Bourree, Wallace Sabin; Londonderry Air, and "The Lost Chord," Sullivan. Adelaide Carrothers, soprano, assisted on the program.

Richard Purvis and Douglas Massey are indeed a credit to their distinguished teacher, Wallace Sabin.

Miss Helen Goold, organist of the Twenty-third Avenue Baptist Church of Oakland, and a graduate student at Mills College, assisted by Miss Mary Bucklin, violoncellist, played the following program on the two-manual Pilcher in "The Abbey" April 24: Sonata 3, Mendelssohn; "St. Ann's" Fugue, Bach; Fantasie for Piano and Organ, composed by Miss Goold as a thesis for the degree of bachelor of music, with the composer at the organ and William Carruth at the piano; Allegro vivace, Allegro cantabile, Andante quasi Allegretto and Toccata from Symphony 5, Widor.

Edward Douglas Tayler, F. R. C. O., who recently came to San Francisco from New Zealand, where he spent five years organizing musical education for the government, was heard a few Sundays ago on the four-manual Aeolian at Calvary Presbyterian Church in the following numbers: Sonata in F minor (first movement), Rheinberger; "Reverie" and Toccata from his own Sonata in G minor. Mr. Tayler was formerly organist and choir director at Grahams-town Cathedral, South Africa, and at Lancaster Priory Church, England.

William Carruth played the following program at the First Baptist Church of Los Gatos April 29: Allegro from Symphony 5, Widor; Allegretto in B minor, Guilman; "Elfen," Bonnet; Chorale Preludes, "I Call to Thee," "Rejoice, Ye Christian Men" and "Today Triumphs the Son of God," Bach; "The Question and the Answer," Wolsstenholme; Oriental Sketch in C minor, Bird; "A Nipponese Sunrise," Josephine Crew Aylwin; Cradle Song and Allegretto, Parker; Toccata from Gothic Suite, Boellmann. A trio composed of Adele Bucklin, violinist; Mary Bucklin, cello, and Connell K. Carruth, organist, played the "Prayer" from the Octet by Schubert and Widor's Serenade. It may be of interest to state that this church has no debt, takes no collection at the services and relies on free-will offerings placed in a box in the vestibule for its expenses.

Raymond White, the popular organist of the French Church in San Francisco, is the proud father of a daughter, June Louise, born May 2.

Francis A. Mackay at St. Paul's Cathedral, Detroit



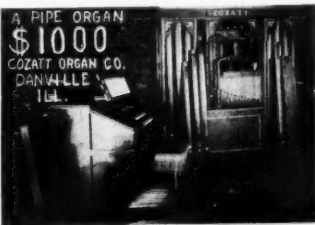
FRANCIS A. MACKAY, organist and choirmaster of St. Paul's Cathedral in Detroit, completed fifteen years of service in that position on May 1. To his surprise—indeed a pleasant surprise—there appeared on the folder for the day the following, entitled "A Tribute to Mr. Mackay," written by the Very Rev. Kirk B. O'Ferrall, D. D., dean of the cathedral, which tells better than can The Diapason the regard in which Mr. Mackay is held:

"We celebrate on Sunday, May 1, the fifteenth anniversary of the coming of Francis A. Mackay to St. Paul's Cathedral as organist and master of the choristers. One has only to think over the hundreds of choristers—boys, men and women—who have composed the various choirs of St. Paul's Cathedral, and rendered such inspiring music through these fifteen years, to get some idea of his loyalty, faithfulness, and his

worth to this institution. We question whether in spirit, loyalty and musical excellence, as well as in the large numbers attracted to the cathedral, and to its activities in lifelong loyalty, there are many organists and choir directors who can equal or surpass this record. We have been justly proud of our choir, and now with four complete groups—adult choristers, boys, girls and young men—we have probably the most complete religious music ensemble of any church in the United States; and we say this advisedly. All honor and praise to the spirit, hard work, faithfulness and inspiring leadership that Mr. Mackay has given St. Paul's Cathedral in the development of her choirs and her musical leadership in the city of Detroit, and in the country during these fifteen years. May he be with us for many years to come, is our fervent hope and prayer."

Ministry Students in Concert.

Under the able direction of Walter Wismar, the Concordia Seminary students' chorus gave its thirtieth annual concert Sunday afternoon, April 17, at the Odeon in St. Louis. This chorus is unique in that all of its members are students for the ministry. The organization was brought into being in 1902 and its first director was John D. Barthel. Mr. Wismar, prominent organist and composer, has been the conductor since 1928.



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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.]

District of Columbia.

The District of Columbia chapter on May 2 elected the following officers to serve during the coming year:

Dean—Christopher S. Tenley.
Sub-dean—John Russell Mason.
Secretary—Edith B. Athey.
Treasurer—Mrs. George E. Warfield.
Registrar—Mrs. J. M. Sylvester.
Executive Committee—Charlotte Klein, Rolla G. G. Onyun and Robert Ruckman.

Charlotte Klein, the present dean, was elected as delegate to the national convention of the Guild to be held in Boston the week of June 20.

The last recital of the local Guild series was given May 18 at the National City Christian Church by Robert Ruckman, assisted by Helen Turley, contralto; Ruth Bronson Logan, violinist, and Edward Vaccaro, cellist. American composers were featured, including Walter H. Nash, Hazel Ferrell Adair and John Prindle Scott.

On June 1 the local chapter will entertain at dinner the Chesapeake and Virginia chapters, followed by a recital by Conrad Bernier, formerly assistant to Joseph Bonnet at St. Eustache, Paris.

EDITH B. ATHEY, Secretary.

Beymers Northern Ohio Dean.

At the annual meeting of the Northern Ohio chapter, held in Trinity Cathedral, Cleveland, May 16, the following officers were elected to serve for the coming year: Dean, Paul Allen Beymer; sub-dean, Arthur W. Quimby; secretary, Laura Louise Bender; treasurer, George G. Emerson; librarian, Alice Willson; auditors, George Yost and A. R. Willard; executive committee, Edwin Arthur Kraft, Mrs. Charles Marlow and Henry F. Anderson. Bruce Davis was elected to fill the vacancy on the executive committee caused by Arthur Quimby's election to the position of sub-dean.

Annual reports from the officers were read and approved. An informal musical program, consisting of groups of songs sung by Frank Fuller of Youngstown and Marie Simmelink Kraft of Cleveland, both accompanied by Edwin Arthur Kraft, and some unusual children's songs sung by Lawrence Jenkins, accompanied by Paul A. Beymer, followed the business meeting. Sandwiches, cakes and punch were served and during the social hour plans for a summer outing were discussed.

MARGARET RHODEHAMEL.

Louisiana Chapter.

As its contribution to national music week, the Louisiana chapter presented Charlotte M. Lockwood of New York in a recital at Temple Sinai, New Orleans. With the cooperation of Temple Sinai sisterhood a large audience was assembled. Miss Lockwood's playing met with enthusiastic approval and proved her to be an artist of first rank. At the annual meeting and banquet May 16 Earle S. Rice was elected dean.

Michigan Chapter Hears Holtkamp.

Thirty-five members and friends of the Michigan chapter who gathered in the Woodward Avenue Baptist Church, Detroit, on the evening of May 17 had the pleasure of listening to a very interesting and instructive lecture by Walter Holtkamp of Cleveland on many important but often neglected phases of organ building. Mr. Holtkamp emphasized the importance of ensemble and the oft-forgotten fact that the organ is essentially an ensemble instrument, and not a means whereby certain solo stops may be displayed. He brought out the fact that far too little attention is paid by church committees to the proper placing of the

organ to bring out all of its resources. According to Mr. Holtkamp, more cooperation is needed among organists, organ builders and architects. Following the lecture the meeting was thrown open for general discussion and questions. The latter had mostly to do with the planning of the console, Mr. Holtkamp maintaining that simplicity should be the keynote. Much discussion was occasioned by his statement that the unison couplers should be separated from the sub and super couplers. Mr. Holtkamp characterized the organ as essentially a religious instrument and said that the needs of a church should be kept in mind even in the building of recital instruments.

MARK WISDOM, Secretary.

Election by Virginia Chapter.

At the annual meeting of the Virginia chapter, held in Richmond on the night of May 16, dinner was served, following which the election of officers was held. The following officers were elected: Dean, F. Flaxington Harker; sub-dean, Louis E. Weitzel; treasurer, Mrs. B. P. Vaden; secretary, Robert C. Hyde; assistant secretary, Miss Beatrice Beveridge; registrars, V. E. Marean and Miss Virginia Jones; auditors, Shepherd Webb and Miss Mabel Davis; program committee, Mrs. S. C. Swann, Mrs. Mabel Maxon Stradling, Mrs. Grace Hopkins and Miss Helen Broadus; publicity committee, Mrs. T. B. Hahn; attendance committee, Mrs. P. E. Wood and Mrs. Ruth Davis.

Reports of the dean and the secretary and the treasurer were read. Six new members were reported for the year. We had the pleasure of having several visitors present, including Wheeler Beckett, who told of plans for the formation of a symphony orchestra for Richmond for the next season. D. Pinckney Powers, regent of the Petersburg branch, reported on the good work that has been done during the past year in Petersburg by the local branch, including an increase of 30 per cent in membership over the preceding year.

The next meeting of the chapter will be held in September.

ROBERT C. HYDE, Secretary.

Western New York.

An interesting program was presented by the Western New York chapter at the Asbury Methodist Church, Rochester, April 18. The organists appearing on the program were Norman Peterson, George Babcock, Samuel Davidson and Miss Grace Towlsley. Mrs. Frances DeWitt Babcock, soprano, gave much pleasure in her singing of Handel's "Angels Ever Bright and Fair." An especially interesting number was Handel's Sonata in G for two violins and organ, played by Harry Friedman and Gilbert Owen, with Mr. Babcock at the organ. At the conclusion of the program the Guild members were entertained in the church parlors and a short business meeting was held.

Arkansas Chapter Election.

On Thursday morning during the tri-state convention in Little Rock the annual meeting of the Arkansas chapter was convened at the First Presbyterian Church with Dean Sheldon Foote of El Dorado in the chair. Regular business was transacted and the election of officers for next year was held, following the report of the nominating committee. Mrs. Morris Jessup of Little Rock was chosen dean, succeeding Mr. Foote, who in three successive terms has built up the membership and established the chapter on a statewide basis as to membership and participation in the work of the Guild. Other officers elected were: Sub-dean, Miss Bess Maxfield, Arkansas College, Batesville, Ark.; secretary, Mrs. G. H. Mathis, Little Rock, and treasurer, Henry Sanderson, Little Rock.

Central Missouri Branch.

A meeting was held May 18 in Columbia. After a short business session, at which a large number of members were present, Neta L. Williams, F. A. G. O., assisted by Margaret Colby of Stephens College, gave the following program on the four-manual Skinner organ in the Missouri Methodist Church: Concert Overture, Rogers; Minuetto from Symphony 2, Widor; Chorale in B minor, Franck; Two Songs from "Frauenliebe und

Guild Convention Program Prepared; Boston, June 20-25

MONDAY, JUNE 20.

4 p. m.—Registration. Committee headquarters open until 10 p. m.

6:30—Get-together dinner, Hotel Statler.

8:15—Opening concert of the convention in Jordan Hall, Huntington avenue, by courtesy of Dr. Wallace Goodrich, director of the New England Conservatory of Music. Compositions for organ and orchestra by the New England Conservatory Orchestra; organ soloists, Palmer Christian (University School of Music, Ann Arbor); H. Frank Bozyan (Yale University School of Music); Harold Gleason (Eastman School of Music); Albert Snow (Emmanuel Church, Boston, and organist of Boston Symphony Orchestra). The program includes: Concerto in E major, DeLamar (Palmer Christian); concert piece, Baumgartner (H. Frank Bozyan); "Medieval Poem," Sowerby (Harold Gleason); Chorale in B minor, Cesar Franck, arranged by Wallace Goodrich for organ and orchestra (Albert Snow); "Masquerade," Carl McKinley, for orchestra; Movement from a Suite by G. W. Chadwick (orchestra).

TUESDAY, JUNE 21.

9:30 a. m.—Ball-room, Hotel Statler. Dean Raymond C. Robinson of the New England chapter presiding. Addresses of welcome by state and city officials. Response by Frank L. Sealy, warden of the American Guild of Organists.

10:30 a. m.—Paper by Howard D. McKinley, director of music, Rutgers University, New Brunswick, N. J., "A Practical Review of Recent Church Music." Discussion opened by Gerald Foster Frazer, Wilmington, Mass.

11:30—Paper, "Music for the Rank and File," Miss Daisy A. Swadkins, organist of Epworth M. E. Church, Cambridge, Mass.

12:30 p. m.—Luncheon, Hotel Statler.

2:30 p. m.—Bus trip to notable organs, starting from Hotel Statler, visiting Christian Science Mother Church; Temple Mishkan Tefila and Holy Cross Cathedral.

6:30—Dinner at Hotel Statler.

8—Convention service at Church of the Advent, Brimmer street. The fauxbourdon upon the Magnificat and Te Deum and motets of Byrd and Palestrina will be sung from the gallery of the south transept by the choir of St. Paul's Cathedral under the direction of Arthur Phelps, organist and choirmaster. The plain chant and a motet of Vittoria will be sung in chancel by the men of the choir of the Church of the Advent, under the direction of Frederick Johnson, organist and choirmaster. The prelude to the service will be played by Albert Snow, organist and choirmaster of Emmanuel Church; the postlude, by Francis Snow, organist and choirmaster of Trinity Church.

WEDNESDAY, JUNE 22.

9:30 a. m.—Sessions at Church of the Covenant, Newbury and Berkeley streets. Paper by Archibald T. Davison, division of music, Harvard University, on "Conditions Affecting the Selection of Service Music," illustrated by a chorus of men's voices.

11—Recital by Marion Janet Clayton, organist of Brooklyn, N. Y. Program: "Benedictus." Reger; Scherzo from Symphony 4, Widor; Chorale Preludes, "A Rose Breaks into Bloom," Brahms, and "Christ Lay in Bonds of Death," Bach; Tocata, Adagio and Fugue in C major, Bach; Sarabande, Destouches; "Les Roseaux," Couperin; Chorale in B minor, Franck; "Eventide," Grondahl; Lullaby, Traditional Italian; Finale from Sixth Symphony, Vierne.

1 p. m.—Tour of notable organs. Leave Hotel Statler by bus or automobile for Melrose Municipal Auditorium, Andover

Leben," Schumann, and "Les Trois Prieres," Paladilhe (Miss Colby); Chorale Preludes, "From Heaven Came an Angel Choir" and "Jesus, Joy of Man's Desiring," Bach; Prelude in B minor, Bach; Lithuanian Song, Chopin, and "Worship of God in Nature," Beethoven (Miss Colby); Prelude to "The Blessed Damozel," Debussy; Madrigal, Jaelak; "Thou Art the Rock," Mulet; Largo from "New World" Symphony (by request), Dvorak.

In the evening, through the courtesy of Dean J. T. Quarles, the members of the branch were guests of the University of Missouri at a concert given under the direction of Dr. Quarles. After a performance of the first movement of the "London" Symphony by Haydn and the Franck Quintet, the university chorus and orchestra presented Brahms' "Requiem." It was a very impressive performance, and one greatly enjoyed by all.

NESTA L. WILLIAMS, Secretary.

chapel and carillon and Methuen, Serlo Hall. Recital at Methuen by Alexander McCurdy, Jr., organist and choirmaster, Second Presbyterian Church, Philadelphia. Buffet luncheon at Methuen.

8:30—First Church in Boston, five minutes' walk from Hotel Statler. Recital by Carl Weirich, organist of the Church of the Holy Communion, New York City.

THURSDAY, JUNE 23.

9:30 a. m.—Sessions in Emmanuel Church. Paper by William H. Barnes, organist of First Baptist Church, Evansville, Ill., on "Console Standardization." Discussion opened by Albert Snow, organist Emmanuel Church, Boston.

11—Emmanuel Church, Newbury street, recital by Robert Cato, organist and choirmaster, Christ Church, Philadelphia.

2 p. m.—Trinity Church, Copley Square. Recital by Hugh Carter, organist and choirmaster, Second Presbyterian Church, New York City. Program: Phantasia in F minor, Mozart; Chorale Prelude, "Deck Thyself, My Soul, with Gladness," Brahms; "Marche de Veilleur de Nuit," Bach-Widor; Tocata, Adagio and Fugue, Bach; Improvisation-Caprice, J. S. Bach; Chorale, Homage; Fantasy on a Welsh Tune, "Tom-y-Botel," T. Tertius Noble; "Carillon," Sowerby; Finale from Symphony 2, Edward Shilpen Barnes. Tour to notable organs at conclusion of the recital. Sisting City Club, Old South Meeting House, Washington Street, and King's Chapel. Recital by Marion Hutchinson, organist of Central Lutheran Church, Minneapolis, assisted by the men's choir of the church, under the direction of Dean Raymond C. Robinson, organist and choirmaster. Program: Passacaglia and Fugue in C minor, Bach; Chorale Preludes, "Herzlich dich mich verlangen" and "Schmucke dich, O liebe Seele," Brahms; Chorale in A minor, Franck (Miss Hutchinson); compositions for men's voices—"O bone Jesu," Palestrina; "Cherubic Hymn," Tschesnokoff, and "Ave Verum" (with organ), Cesar Franck (King's Chapel choir); "Cortege and Litaney" and "Legende" (from Seven Pieces, Op. 27), Dupre; Scherzo, Op. 29, Vierne; "Comes Autumn Time," Sowerby (Miss Hutchinson).

8:15—Recital by Ralph Kinder of Philadelphia in the Second Church of Newton, West Newton. The choir of the church under the direction of the organist and choirmaster, William Lester Bates, will sing the recently written Magnificat by Frank L. Sealy and the Guild 1932 prize anthem by Mark Dickie, Cambridge. Program: "Paeon" in D, Dickson; Meditation, Bubeck; Magnificat (written in 1932 and dedicated to the choir of Christ Church, Indianapolis), Frank L. Sealy; Sonata in D flat, No. 12, Rheinberger; anthem, "Let Not Your Heart Be Troubled," Mark Dickie; "Souvenir" and "Arietta," Kinder; "Scherzo Symphonique," Miller.

FRIDAY, JUNE 24.

Day free for excursions, sight-seeing, etc.

9 a. m. to 9:30 a. m.—Report of committee on resolutions.

9:30—Women Organists' Club of Boston has issued special invitations to ladies attending the convention from outside Boston to attend a recital at Bethany Congregational Church, Quincy (the home of the Presidents) at 10:15 a. m. At the conclusion of the recital, played by Miss Alice Shepard, Miss Myrtle Richardson and Miss Daisy A. Swadkins, president of the club, the guests will be taken on a tour of Quincy. A buffet luncheon will be served at 12:30 p. m.

7 p. m.—Banquet at Hotel Statler. Dean John R. Marshall of Boston University College of Music, toastmaster. Following greetings by invited guests addresses will be given by Frank L. Sealy, warden of the American Guild of Organists, and by Dr. T. Tertius Noble, organist and choirmaster of St. Thomas' Church, New York City.

SATURDAY, JUNE 25.

Through the courtesy of the Austin Organ Company and the Aeolian-Skinner Company, a bus trip to the notable organs in Bushnell Hall, Hartford (four-manual Austin), and the organ in the Chapel of the Perfect Friendship, Trinity College, Hartford (four-manual Aeolian-Skinner), has been arranged by the two companies. The plan as contemplated provides for leaving Hotel Statler Saturday at 8:30 a. m., arriving at Hartford at 12:30 p. m.

New Orleans Chorus Join.

The New Orleans interdenominational choir union, organized by Ferdinand Dunkley, held a community festival service at Christ Church Cathedral during national music week, William C. Webb, organist and choirmaster of the cathedral, conducting, and Mr. Dunkley acting as accompanist. Ten choirs participated—Episcopal, Presbyterian, Methodist, Jewish and Evangelical. Organ solos were played by Henry S. Jacobs, Miss Mary V. Molony and Dorothea Wallbank. Very Rev. William H. Ness, dean of the cathedral, conducted the service, which was choral, and the Rev. Dr. Glenn L. Sneed, Westminster Presbyterian Church, read the lesson.

SUMMER WORK IN CHICAGO

Van Dusen and Eigenschenk to Conduct Six Weeks' Course.

Frank Van Dusen, A. A. G. O., whose pupils are filling some of the most prominent positions in Chicago churches and in colleges and churches throughout the country, and Edward Eigenschenk, who has rapidly taken a place as one of America's outstanding concert organists, will conduct a six weeks' summer course in organ and choir training at the American Conservatory of Music in Chicago beginning June 27. The course includes all that pertains to the ministry of music in the church. In addition to private lessons in organ, pupils will have the advantage of a carefully planned course which includes weekly interpretation classes covering a general repertoire of the organ classics and modern organ music. These classes will be conducted by Mr. Van Dusen and Mr. Eigenschenk on a Kimball four-manual organ. D. A. Clippinger, eminent teacher of voice, conductor and author of many published works, including "Systematic Voice Training," "Collective Voice Training" and "Sight Singing," will conduct two classes each week in choir training and choral conducting. William H. Barnes, organ architect and author of "The Contemporary American Organ," will give five lectures on organ construction. Mr. Van Dusen will give five lectures on "History of the Organ and Organ Music." Pupils will be given practical help in service playing, modulation, church and recital repertoire, hymns, anthems and chants. The course is planned to meet the needs of the young organist and also to give advanced instruction and training to those who desire a summer master class.

The forty-fifth annual commencement concert of the American Conservatory will be given at Orchestra Hall on the evening of June 21. The organ department includes among its graduates Frank Church (master of music), Harold Cobb and James Cunliff (bachelor of music), and Mrs. Jessie Perkins (teacher's certificate). In closing May exercises and concerts Mr. Church played: Sonata No. 1, Bach; Symphony No. 1, Maquaire, and two original compositions, including a Pasacaglia in E flat. Harold Cobb played: Toccata, Adagio and Fugue in C major, Bach; Pastorale, Roger-Ducasse, and Sixth Symphony, Widor. Mr. Cunliff was heard in Sonata No. 1, Guilman; Fantasia and Fugue, G minor, Bach, and "Meditation a Ste. Clotilde," James George Ceiga played: Chorale Improvisation, "In dulci jubilo," Karg-Elert. Mrs. Perkins played: Andante and Finale, Symphony 2, Widor, and Doric Toccata, Bach.

The conservatory announces a complete course in organ and choir training for the school year of 1932-33, beginning in September.

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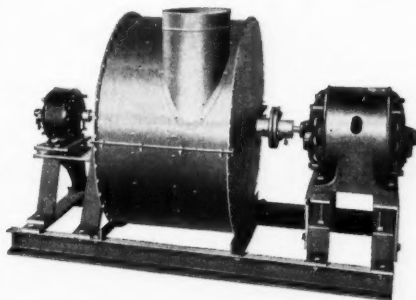
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Editorial, The Diapason, Jan. 1, 1931

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Louise Shadduck Zabriskie



MRS. LOUISE SHADDUCK ZABRISKIE, F. A. G. O., the Omaha organist whose work has been recognized throughout her musically influential career in her home city and over a large territory, has been giving daily recitals on the organ at the new Joslyn Memorial—a building whose beauty makes it a splendid feature of the Nebraska metropolis. The recitals are played at noon on weekdays and in the afternoon on Sunday, and are made up of selections that will appeal to a large circle. A recent program was as follows: Prelude and Fugue in C, Bach; "Sunset and Evening Bells," Federlein; "Con Grazia," Andrews; Gavotte, Wesley; "Love Death," from "Tristan and Isolde," Wagner; Scherzo, Rogers; "Marche Pontificale," from First Symphony, Widor.

Another program consisted of these compositions: Festal March, Schminke; Reverie, Bonnet; "The Bells of Aberdovey," Stewart; "Indian Flute," Held; Fugue in C minor, Bach; Allegro in F, Handel.

May 1 Mrs. Zabriskie played the following fifteen-minute program: Prelude in D major, Bach; Spring Song, Macfarlane; Idyl, Stoughton; March Maestoso, Gail.

At her thirty-seventh recital at the First Presbyterian Church Sunday afternoon, April 10, Mrs. Zabriskie played: Concerto in B flat major, Handel; "Corrente e Siciliano," Karg-Elert; "Carnival Passes By," Goodwin; "In an Old Castle," Moussorgsky-Bossi; Passacaglia in C minor, Bach; "To the Evening Star," Wagner; March and Chorus, Wagner.

Louise Shadduck Zabriskie, organist of the First Presbyterian Church, Omaha, and past dean of the Nebraska chapter, American Guild of Organists, is a teacher of organ, violin, piano, harmony and counterpoint. She studied violin in Berlin with Arthur Hartmann, piano with Edward Boehm, organ and theory in New York with Clifford Demarest, Warren Hedden and Clarence Dickinson and has been active in Omaha musical organizations, such as the Fortnightly Musical Club and the Friends of Music Society.

Work of Mabel Daniels Sung.

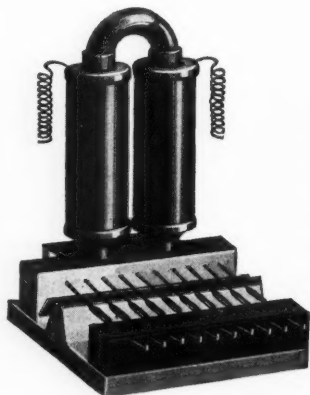
Mabel Daniels' "Exultate Deo," a fine choral work, published by the Arthur P. Schmidt Company, and written originally for the golden jubilee of Radcliffe College, was sung at the Friday and Saturday concerts of the Boston Symphony Orchestra May 15 and 16 by the Cecilia Society chorus. The work is also to receive early perform-

ances at the Westchester County festival under Albert Stoessel, the Providence, R. I., festival under John B. Archer, and the New Bedford Choristers under Thompson Stone. A performance is scheduled for Chautauqua during the summer. Philip Hale, critic of the *Boston Herald*, in his review said: "Miss Daniels' motet, composed for the fiftieth anniversary of the founding of Radcliffe College, unlike many works for a special occasion, is good for other occasions than the one that prompted it. It is straightforward music, well written for the voices. Chorus and orchestra with the sounding of the trumpets are exultant. Saint-Saëns once said of Augusta Holmes that when a woman composed she took delight in noisy effects to prove that she could be as virile as a man. This cannot be said of Miss Daniels. Her jubilation is musical, not boisterous."

Son in Tutchings Household.

Notice has been served on the friends of Mr. and Mrs. Everett Tutchings of New York that the family now consists in addition to those mentioned of Pirie MacDonald Tutchings, whose weight at last accounts was seven pounds; wind pressure not stated. Mr. Tutchings is a well-known organist, a sketch of whose career appeared in *The Diapason* recently, and Mrs. Tutchings is the daughter of the famous photographer Pirie MacDonald and herself is the creator of a program of "Danube Idyls," consisting of folksongs and original monologues, the material for which was collected on several trips to the countries around the Danube, through the Balkans, under the name Patricia MacDonald.

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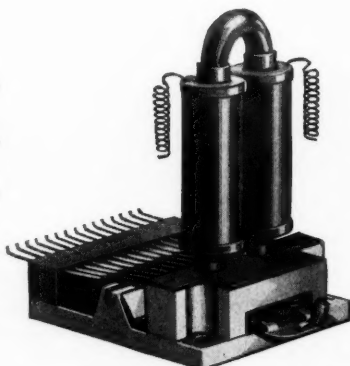


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BALZAC.

By EDWIN H. LEMARE

(Fellow Royal Academy of Music, London. Fellow Royal College of Organists, London.)

The first installment of these "Stray Notes" appeared in the November edition, 1930. It was on a somewhat disturbing and oscillating subject—the tremolo! It was pointed out that the incessant abuse of this stop was spreading as an incipient disease, which I ventured to call "tremolitis." In this article there is no space to recapitulate the arguments for and against its use, nor of its vocal equivalent—the vibrato.

Let us, therefore, for a few moments look into the question from other aspects and, without prejudice, consider a gradual tendency toward a degradation of the world's greatest and most comprehensive instrument by those ignorant of its true object and, through lack of study, incapable of playing it. Due to this it is not possible that around eighty per cent of our younger generation associate the hitherto "king of instruments" with an out-of-tune, screechy 2 and 4-ft. wabble? Through lack of opportunity many of the public may not even know the tones of a real organ even if they heard it properly played. Take, for example, many radio programs as printed daily in the papers. Note the frequent hourly announcements of an item called "organ." Tune in to some of these and form your own conclusions. Sometimes you will even hear a reed harmonium, should the station not possess a few unified pipes. And what of the music usually played on some of these strange instruments?

The other day I heard over the air a misguided pianist attempt an organ improvisation on Wagner's "Prelude"—with glissandi, trills, runs and other vulgar embellishments. Such travesties ought to be prohibited by law. Is it right that the old and revered king of instruments should be turned into a clown? Can it be wondered that the public generally is inclined to look upon some of the aforementioned radio items under the heading "organ" as a mere "passing amusement" to fill the air while awaiting better things?

Before proceeding—and for the purpose of an intelligent discussion—may I hope that this "stray note" may be read at a forthcoming chapter meeting of the American Guild of Organists (by which body I was complimented with an honorary fellowship) and similarly by the N. A. O. and other associations which may still retain the true interest in the organ. If this is done I shall be interested to know the reaction of those present to such a discussion. It is surely time that concerted action be taken if the organ is again to be recognized by the general public as the most noble and dignified of instruments. The time is particularly apt for such a movement, there being in America some of the finest organ building firms in the world—builders who have studied and reproduced the best traditions of their art. It would be a most helpful arguery if they also (in their own interests and to assure their best work against further infamous misuse) would join such a protective organization.

Might it not be possible to form, say, a radio and theater "Organ Players' Association" into which none could be admitted unless by examination before three acknowledged organists of repute? This not alone would safe-

guard the public, but would act as a guaranty to those otherwise about to employ organists with insufficient credentials. It would also be an assurance that the person to be engaged had assiduously studied the instrument and was fully competent to preside over it. Among the requisites for joining such an association would be that a small fee be paid for the examination—whether or not the adjudicators consider the applicant worthy of membership. And, most important, the mere fact that the applicant is able and willing to pay his dues should in no way be deemed evidence of his eligibility for membership. In other words, no admission could be gained without the unanimous approval of the musical adjudicators.

Remember always that a magnificent organ, in the hands of the serious artist performer, has a more far-reaching and refining influence for good than any other instrument, or combination of instruments. Its unwavering and dignified pedal and manual diapason tone alone will arouse the best that is in us. But if this is shaken, distorted and ruined by an ever-pervading tremolo, its beauty is lost.

Let us consider one or two of the fundamental reasons why this is so disastrous to a true musical effect. First we must remember that pure musical tone depends upon an accurately gauged and tempered scale. For example, unless the three strings of a piano are tuned in absolute unison—without wave or beat—the beauty of the instrument is destroyed. Not alone this, but the character of the tone likewise is affected. Doubtless a full-sized, accurately tuned and tempered grand piano (of the highest grade) is one of the ideal musical instruments. If not so tuned it is—as with any other instrument—painful and discordant. And this is precisely what happens when an organ player jams down, or pulls out, all his "wobblers" before starting—whether on full organ, or irrespective of the character of possible solo stops. Often one notices the same St. Vitus dance effect on the few extended manual stops allotted to a faked pedal department.

Recently I was invited to attend a school concert. The choir numbers were good and well sung; but it was impossible for the poor singers to gain an idea of the correct pitch because the accompanist on the organ used the tremolos throughout, thus confusing the choir with a dozen or more pitches. No wonder so many singers nowadays use an overlapping vibrato to be more or less on the safe side of any key!

And now let me ask, what is the object of a continuous tremolo? Why cannot we occasionally hear a pure, steady and natural tone in the organ, or from the human voice? A singer is great only as he uses his voice as nature intended. A slight wave or vibrato he keeps for special subtle effects in the way of pathos or, on the other hand, emphasis in intense dynamic climaxes. The real artist does not turn on—so to speak—an unvarying "permanent wave" when he starts singing, and keep it up to the end regardless of its suitability. Why, therefore, are many of the lesser lights affected by this complaint, thus perverting what might otherwise have been good natural voices? The writer, for one, would be glad to receive information from an authoritative source. In quartet and chorus work it is intolerable from every musical standpoint, for the reason that each singer has his or her idea as to the range and speed of the particular wabble. In other words, the normal pitch of each voice is constantly changing, with the result that the true vocal harmony is distorted. If it were possible nowadays more often to hear a choir of men's or mixed voices singing with a pure, unforced, natural tone the reader would at once understand my meaning. One of the most beautiful and enchanting effects is a chorus of say forty or fifty picked and well-trained men's voices singing pianissimo with a pure, unwavering tone. Today it seems as if pure, unshaken tone is considered out of fashion; but surely the idiosyncrasies of present-day fashions are a poor criterion of aesthetic beauty.

With an ever-varying pitch (due to a

constant vibrato—never the same in different voices) we are also unconsciously disturbed by a multitude of conflicting overtones or harmonics. In a combination of voices (or, if you will, organ pipes) the overtones will add to a general discordance, if derived from an unstable fundamental tone, and the whole superstructure is rocky from its foundation. This is practically what happens with an exaggerated vibrato or tremolo.

In the foregoing it must be understood that I am not decrying a legitimate use of the organ tremolo with certain soft solo stops or in special, soft tonal combinations—in which it ought alone to be used. To use it with the *diapasons* or full organ is not alone unpardonable, but distressing to any musical ear—apart from its appalling monotony. There is, however, a vast difference between a fierce mechanical tremolo and a slight wave as produced by properly voiced, scaled and regulated undulating stops, many of which are most musical. They wave slowly around the pitch—thus—



as against a too powerful and, alas, the usual rapid tremolo—



One is musical and the other far from it—especially when used with unsuitable combinations, or with the accompanying stops for a solo.

And now, for a moment, consider the general class of music so often heard over the air. Even if it were suitable for organ rendition, one seldom hears any individual registration—thank chiefly to that seductive crescendo pedal! Rarely does one hear a melody played as a melody, with separate accompaniment; but almost invariably as when playing a hymn-tune in chords. The charm of any melody is enhanced by a suitable and independent accompaniment (see article November, 1931, issue). Again, rarely do we hear any *legato* playing; and only then if by an organ student. The so-called piano staccato touch seems to predominate. This recalls a lady who accosted me after one of my recitals and complimented me, in a gushing way. Her remark was somewhat as follows, and, for the life of me, I have never to this day grasped her meaning. After comparing my work with the regular church organist's, she said, in a somewhat depreciative manner: "You know, our own organist is really very good in her way; but she's got such a flat touch." What the poor woman intended to convey I have never fathomed. On another occasion I was asked why the organ sounded so steady under my manipulation. Good old tremolo! (Incidentally there is a book on organ playing published in London, wherein the writer speaks of the "manipulation of the pedalboard"!)

If the organ is to be treated and played as a piano, it loses its dignity and rightful position. As well may a beautiful violin, or a cello, be limited to pizzicato effects. The organ is not a percussion instrument. Even the smallest organ has, or ought to have, a few characteristically voiced stops—tones entitled to individual exploitation, or used in many different and suitable combinations. As with a painter, it is only the real artist who knows how to select and blend his colors; likewise the organ artist his tone colors. How, therefore, can one expect an inexperienced pianist-organist to know of such things? All he or she can do is to use the instrument *en masse*, as if it had only one stop, and vary its dynamics with spasmodic gulps by a "general" swell pedal.

But I suppose the good old public will continue to swallow this sort of thing until it is enlightened by something better. It may be a case of "where ignorance is bliss," etc. On the other hand, it is sad that the uninitiated public should be further misguided by these moans and wails under an impression that it is an organ. Remember that the charm and beauty of any instrument was originally established by those artists who made it their special study. May it therefore be con-

ceded that the most comprehensive (alas, today often the most complicated) instrument tonally—the organ—requires for its proper demonstration a more serious and exhaustive study than any other—particularly when played at public recitals. A little knowledge is often a very dangerous thing.

This article is written not alone as a plea for the preservation of the great organ, but in the hope that the public may be given more opportunities of hearing its legitimate tones and in time dissociate them from a windy and out-of-breath orchestration.

And now a word for the organ student. Before presuming to demonstrate it (at least in public) he must be made to realize the importance of a thorough training and study of Bach ("the father of organ music") and other classics written for the instrument; and also, most important, gain a knowledge of its tonal and mechanical construction. Should the student fail in this he has no right whatever to pose as an organist. When I say "study" I mean with an acknowledged and experienced instructor—not one of those who advertise tuition from the banjo upwards to what, in this country, is often called by the undignified and superfluous name of a "pipe organ"!

Let it be understood that not for a moment is the writer advocating programs of Bach and other purely organ classics over the air. These would undoubtedly bore the average listener to death. Such things may well be left for educational radio recitals on large and comprehensive organs, coupled with a discursive analysis—such as is the custom with Walter Damrosch and his fine orchestra. There is nevertheless a plethora of interesting organ transcriptions (the writer, for one, having published many hundreds) which not only include suitable orchestral works, but the best-known and most popular of piano compositions, songs, violin numbers, etc. These are transcribed by organists, and are specially arranged, registered and printed on three staves for the organ—surely a different proposition from a novice taking a simplified piano or vocal score and playing it more or less as on a piano, and adding here or there a few pedal notes according to his ability.

In conclusion, it must be understood that I am again "speaking generally" and with no reflection on those who have made their chosen instrument a life's study and who know full well how to manipulate and "pedipulate" it! Bohemian Club, San Francisco.

Goodwin's "Passion Music" Sung.

Hugo Goodwin gave his own "Passion Music" at the Good Friday service in St. Paul's Episcopal Church in Minneapolis. This work was sung the first time in Chicago at St. Mark's Church under the composer's direction about twenty years ago. Since then Mr. Goodwin has revised it, retaining much of the original score, but making a number of changes. This work is still in manuscript.

New Möller at Harrisburg, Pa.

A two-manual built by M. P. Möller for St. Matthew's Lutheran Church at Harrisburg, Pa., was dedicated April 3, with Miss Kathleen Frank, organist of the church, at the console. Alfred C. Kuschwa, organist and choirmaster of St. Stephen's Cathedral in Harrisburg, gave a dedicatory recital April 6.

Is Your Address Correct?

Readers of *The Diapason* are urgently requested at this time of the year to make sure that their names and addresses are correct on our mailing lists. If the label on your paper is not accurate you will do yourself as well as *The Diapason* a favor by notifying us at once. By means of a postal card you may save this office and the postoffice a great deal of unnecessary labor and at the same time obviate the possibility of your not receiving your copy of the paper. Do it now!

**FLORIDA ORGANISTS
IN TWO-DAY MEETING**

TWO CITIES ACT AS HOSTS

Sessions in Winter Park and Orlando
—Adelaide Lee Gives Recital—
Mrs. Glascock Elected Dean
for the New Year.

A two-day convention was enjoyed May 9 and 10 at Winter Park and Orlando by the five branches that make up the Florida chapter of the A. G. O., these branches being Jacksonville, Tallahassee, Tampa, St. Petersburg and Orlando. The business meeting was held May 9 in the Chamber of Commerce assembly-room at Winter Park. The afternoon session was opened by Dean Siewert, head of the organ department of Rollins College. Mayor Cady of Winter Park welcomed the guests to the city and Dr. Vincent of the Congregational Church offered prayer. After the business of the convention papers were read by Mrs. Marian Bowles on "Volunteer Choirs" and Mrs. A. D. Glascock on "Creating Atmosphere in the Church Service," followed by round-table discussions.

Clarence C. Nice, director of the conservatory at Rollins, gave a word of welcome and an informal talk on "Program Building." A tour of the campus was then enjoyed and a stop was made at the conservatory, where three members of the music faculty entertained by playing a French suite for piano, violin and cello. The Annie Russell Theater, the Knowles Memorial Chapel, the "Walk of Fame" and two splendid new dormitories were included in the tour. The Guild then journeyed to Orlando to enjoy a banquet at the Perry-dell tea room. Sixty members and guests were present. The menu took the form of "A Florida Symphony." Among the special guests were Hamilton Holt, president of Rollins College; Helen Moore, Mr. and Mrs. C. C. Nice of the piano department, Adelaide Margaret Lee, F. A. G. O., Anton Brees, noted carillonneur from the "Singing Tower" at Lake Wales; Mrs. Nelson, organist and regent of the Miami N. A. O., and a number of other guests. Dean Siewert acted as toastmaster.

Returning to Winter Park, a Guild service and recital was held in the beautiful Knowles Memorial Chapel on the campus. Adelaide Margaret Lee gave a recital in which she played: Rondo and "Country Dance," Purcell-Fricker; "Soeur Monique," Couperin; "Adoramus Te," Palestrina; Concerto in A minor (first movement), Bach; Chorale Prelude, "O World, I e'en Must Leave Thee," Brahms; Chorale Prelude on "Dundee," Mackinnon;

Three Mountain Sketches, Clokey; Scherzo from Second Symphony and Andante Cantabile from Fourth Symphony, Widor; "Carillon," Boellmann. Miss Lee's recital was an enjoyable one—every number well played and showing excellent training. Miss Lee, who is from Detroit, is substituting for Miss Margaret Dow at the Florida State College this year. An informal party was held at the home of Mr. and Mrs. Frances K. Freymark, Orlando, and a short program was presented by advanced students of the Rollins Conservatory, the Orlando branch being hosts.

Wednesday morning reports from each branch were given and election of officers was held. The following slate was elected: Mrs. A. D. Glascock, dean; Mrs. E. W. Weeks, sub-dean; Claude L. Murphree, secretary; Mrs. Hazel C. Lenfest, registrar; Mrs. William E. Sweeney, librarian; Mrs. Kingsbury Norton, treasurer.

A motor trip to the Brewer and Ripples estates was made to view the cactus, azalia and other gardens. A picnic luncheon was the concluding event on the grounds of the Seminole Hotel. Tampa was chosen for the 1933 convention.

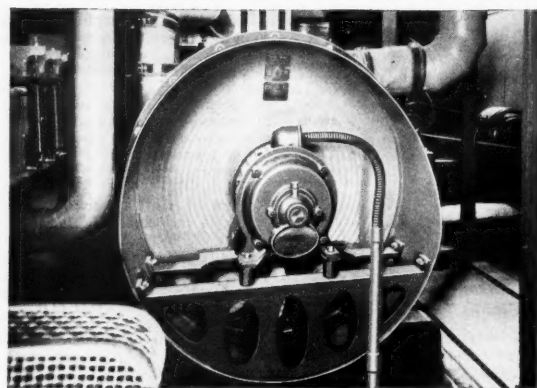
Organ Evening of Artists' Association.

A concert wherein organ music took the most important part of the program was given under the auspices of Chicago Artists' Association at Kimball Hall May 2. William H. Barnes played a group by Gigout, Rogers and Poister; Whitmer Byrne another group by Bach, Barnes, Mailly and Widor, and Mark Hallett, with Margaret Sweeney, harpist, played the Dubois Fantasy for the two instruments. In addition to these events Leonard Huber, baritone, sang a group of songs by Strauss and Tschaiikowsky, and the quartet of the Church of the Holy Spirit, Lake Forest, Martha Tait, Marjorie M. Sherman, Merle C. Tibbetts and Arthur Ranous, with Alice Emmons McBride, organist, appeared in numbers by Rogers, Matthews and Foote. Albert Cotsworth, veteran organist and commentator upon musical matters, was the guest speaker.

Dr. Baldwin Plays on Way North.

Dr. Minor C. Baldwin, the veteran recitalist who has been heard in nearly every city and every clime of the American continent, has left Florida, where he makes his home in the winter, and is driving toward the North, giving recitals along the route. In April he played at Charleston, S. C., Walterboro and other South Carolina towns, and in May he was heard at Pinehurst, Greenville and Newbern, N. C., Washington, D. C., and Dover, Del. Dr. Baldwin is making engagements in Rhode Island and other Northern cities for June.

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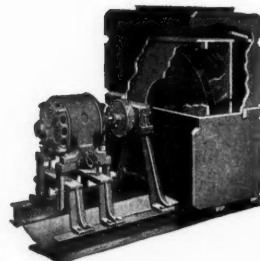
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**FINE CHOIR FESTIVAL
AT ST. BARTHOLOMEW'S**

NEW YORK CHORUSES UNITED

Service for A. G. O. and N. A. O. on Ascension Day—Beautiful Playing by David McK. Williams—Excellent Work by 150 Singers.

A four-choir festival service was given for the American Guild of Organists and the National Association of Organists in St. Bartholomew's Church, New York, on the evening of Ascension Day, May 5. In addition to St. Bartholomew's choir, the choirs of All Angels' (Kyle Dunkle); St. John's, Jersey City (Harold Friedell), and St. Luke's (Vernon de Tar), took part. The entire service was played and conducted in brilliant and masterly style by Dr. David McK. Williams, organist and choirmaster of St. Bartholomew's.

A more ideal setting for such a service would be difficult to find. The impressive beauty of the church, its magnificent Skinner organ and its spacious chancel, accommodating easily the 150 singers, all contributed to the general effectiveness of the service. The church was well filled, indicating a real interest in choir festivals, which are all too seldom given in New York.

One might speak of many outstanding features of the service, but perhaps most remarkable was its smoothness and unity from beginning to end. The choir sang polyphonic music of considerable difficulty with unanimity and understanding, which reflected credit on the singers and their choirmasters, and especially on Dr. Williams for his ability to weld such a group into one choir.

The service began with a short organ improvisation by Dr. Williams, which was followed by the processional hymn, "Crown Him with Many Crowns." The procession in many respects was one of the most impressive parts of the service. It was led by the three visiting choirs, the council of the Guild and the executive committee of the N. A. O., who were in turn followed by St. Bartholomew's choir and clergy. To the writer the hymn has never sounded as thrilling as on this occasion, the effect being heightened by the brilliant playing of Dr. Williams, who provided skillfully planned interludes between verses, a rich harmonization for a unison verse and a continual building up of the organ, with still more tone in reserve for a splendid climax in the last verse.

Choral evensong followed, being sung by St. Bartholomew's choir in characteristically beautiful style. The canticle was Leo Sowerby's Magnificat in D, sung by the four choirs. While the anthems of the service were for the most part fugals, the Magnificat provided an opportunity for the use of the massed voices with great effect. The work is difficult to sing, but expertly written, with the use of much dissonance which never becomes unbeautiful. The anthem following the third collect was Bach's motet for double chorus, "Now Hath the Grace and the Strength and the Power," which was tremendously effective with the large body of singers. The subject, given out by the basses, always seemed to have the body of tone requisite for the breadth and dignity of the work.

Following grace, selections from Mozart's Litany in B flat were sung. The first chorus, "I ord, We Will Be Glad," was sung by St. Bartholomew's choir. Two of the solo quartet were heard next, the tenor solo, "Hear My Supplications," being sung with fine taste and feeling by Allan Jones. Mozart's "A-leluia" was here interpolated, sung by Ruth Shaffner with artistry and exquisite tone. The final chorus, "Sing to Jehovah," in which the combined choirs united, ended in a great climax of tone.

A brief word of welcome and appreciation was expressed by Dr. Clifton Macon, assistant rector of St. Bartholomew's. For the offertory hymn "All Hail the Power of Jesus' Name" was well sung by the congregation and the choirs, with a fine soprano descant for the final verse. Following the benediction came the recessional hymn, "Saviour, Again to Thy Dear Name We Raise," in unison. At its conclu-

Philip James



sion the entire congregation was seated to listen to Dr. Williams' playing of the first movement from de Malein-greau's "Symphony of the Mystic Lamb." In this he again impressed the listeners with his flawless playing, resilient style and skillful handling of the organ.

JAMES WINS \$5,000 AWARD

Organist-Composer Captures N. B. C. Prize for Symphonic Work.

A first prize of \$5,000 was won in May by Philip James of New York, nationally known organist and composer, for the best symphonic work by an American musician. The prize was offered by the National Broadcasting Company and Mr. James' work, entitled "Station WGZBX," was rated the best by the jury among the works of 573 contestants. Other prizes were awarded as follows in the same competition: Max Wald, \$2,500; Carl Eppert, Milwaukee, \$1,250; Florence Grandland Galajikian, Maywood, Ill., \$750, and Nicolai Berezowsky, New York, \$500.

The five winners were selected by a jury composed of Walter Damrosch, Tullio Serafin, Nikolai Sokoloff, Frederick Stock and Leopold Stokowski, but were not ranked in order of merit. This task was entrusted to a national committee of award, made up of 150 men and women in all parts of the United States, chosen as representing a cross-section of the country's most enlightened musical opinion. The members of this committee sat before radios in their own homes Sunday, May 1, and listened to the NBC Symphony Orchestra in New York, which played the five compositions under the direction of Eugene Goossens, conductor of the Cincinnati Symphony Orchestra.

Philip James was born in Jersey City in 1890 and was educated in the New York public schools and at City College. He studied music in New York, London and Paris, and his compositions have been played by the New York Symphony Orchestra, the New York Oratorio Society, the Manhattan Symphony Orchestra and other organizations. He is conductor of the Little Symphony Orchestra at station WOR, assistant professor of music at New York University and instructor of music at Columbia University.

Program by Women Composers.

An appreciative audience gathered to hear the composers' program of the Chicago Club of Women Organists May 9 at the organ salon of the W. W. Kimball Company, Frances Frothingham, with the assistance of Elizabeth Logan at the piano, opened the program with her arrangements of two Bach Minuets and a Solfeggio, which were given with the musical understanding and finish that Bach demands. The songs submitted by Caroline Marshall and Ora Bogen showed decided individuality and musical worth. Miss Marshall had the cooperation of Alta Burton Mitchell, contralto, and Carrie Putney Hamilton, soprano. Eleanor Schmidt, a youthful soprano, presented

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Mrs. Bogen's group, Margaret Zoutendam pleased greatly with her charming organ numbers. The climax of the program was reached in Lily W. Moline's Rhapsody for organ, piano and violin, in which she had the assistance of Gertrude Baily at the piano and Stella Roberts, violin. This number was stunning both in content and performance. The program closed with

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a request number by the composer and an announcement by the president that the club should have an annual composers' program.

**American Guild of Organists
United States and Canada**

General Office: 217 BROADWAY, NEW YORK



The Eleventh General Convention of the Guild will be Held at Boston, Massachusetts June 20th, 21st, 22nd, 23rd, 24th and 25th, 1932

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

Recitals will be given by organists of national reputation. At Jordan Hall, New England Conservatory of Music, a program of music for orchestra and organ will be given.

Addresses will be made by prominent speakers; and there will be an opportunity for general discussion.

There will be a bus trip to Melrose Auditorium and to Methuen to see and hear the old Boston Music Hall organ, now installed in Serlo Hall.

Opportunity will be given for visiting many of the historic scenes near Boston, such as Harvard University, Longfellow House, Concord, Lexington, Salem, Marblehead, etc.

Information in regard to the convention may be had by writing to Mr. Raymond C. Robinson, King's Chapel, Boston, Mass., or to the General Office, 217 Broadway, New York, N. Y.

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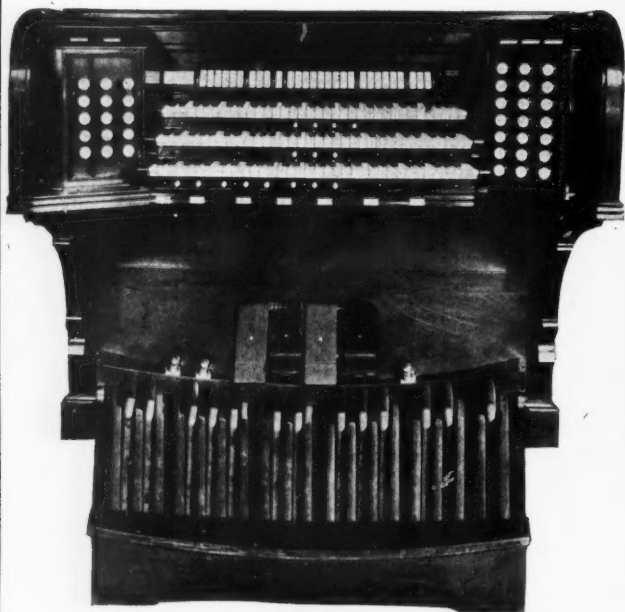
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