

THE DIAPASON

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

Twenty-fourth Year—Number Four.

CHICAGO, U. S. A., MARCH 1, 1933.

Subscription \$1.50 a Year—15 Cents a Copy.

CONSOLE STANDARDS SUBMITTED TO A. G. O.

COMMITTEE REPORT READY

Arrangement of Stops and Couplers, Pedal Measurements, Etc., Recommended Based on Opinions from Many Sources.

Important recommendations which embody the consensus of opinion of many of the leading organists of America and others who have studied console design are submitted to the membership of the American Guild of Organists and to the organ world in general in a report of a committee appointed at the general convention of the Guild in Boston last June. These recommendations, which are expected to bear fruit in "increasing uniformity or standardization in organ consoles," are herewith made public and after nationwide discussion action is to be taken on the subject by the council of the A. G. O. The committee which prepared the report, a document of approximately 3,000 words, consisted of William H. Barnes of Chicago, chairman; Hugh Porter of New York and Albert W. Snow of Boston.

In submitting its formal statement the committee emphasizes the fact that it does not express the personal opinions of its members, but that "what your committee has attempted to do, so far as possible, is to get an expression of opinion from many of the best recital players in this country on a number of controversial points and to recommend what the majority want. Compromises have been suggested where there was no agreement."

Among the many sources of information consulted have been an article by the late Lynnwood Farnam on the subject of standardization in *The Rotunda*, published by Henry Willis & Sons; the recommendations made by a Guild committee of which the late J. Warren Andrews was chairman, in 1916; the results of a questionnaire by the editor of *The American Organist*; data on the pedalboard gathered by Dr. Percy B. Eversden of St. Louis, and articles by Ernest M. Skinner, Hope L. Baumgartner, Basil G. Austin, Charles M. Courbois, Robert P. Elliot, William Wallace Kimball and others in *The Diapason*. All organists are urged by the committee to study the recommendations, with the view to suggesting any modifications or changes previous to formal adoption of the report. The expectation is voiced that cordial cooperation will be given by the organ builders in adopting the standards as finally approved. Thus a big step toward a standard console is expected from the labors of the committee.

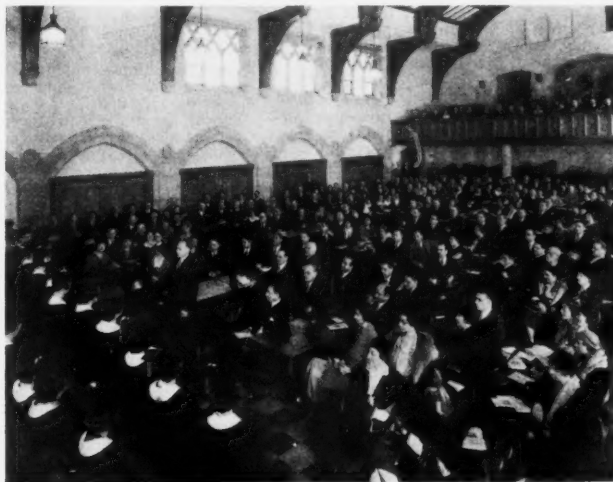
Following is the complete text of the committee's recommendations:

1. **Pedalboards—Construction.**
(a) Pedalboards shall be of thirty-two notes compass, CCC-G, radiating and concave, the radius of concavity and radius of radiation both being 8 feet 6 inches, as standard measurements. Some authorities have recommended a greater radius of radiation, as great as 13 feet 6 inches, and a smaller radius of concavity, as small as 7 feet, as being more comfortable and natural. Pedalboards have been built by various builders with such radii and numerous other radii than the standard given. There is no serious objection to a radius of radiation as great as 9 feet 6 inches, but it should in no case be less than 8 feet 6 inches, because this would cause the pedal keyboard to become unduly narrow at the heel end. The radius of concavity may be 6 inches or 1 foot shorter, but in no case should it be greater than 8 feet 6 inches, as a greater radius would flatten the pedalboard to such an extent as to lose the advantage of a concave construction.

(b) It is recommended that the pedal keys be made 27 inches long between the heelboard and toeboard. The raised portion of the sharp keys to be 6½ inches long, with a slope toward the back end of the sharp keys as shown in the accompanying drawing. The length of the

[Continued on page 10.]

Assembled at Evanston for Church Music Conference



Photograph by Kaufmann-Fabry, Chicago

N. A. O. TO MEET IN CHICAGO GERMANI CLASS IN SIENA

Annual Convention of Association To Be Held July 31 to Aug. 4.

The annual convention of the National Association of Organists is to be held this year in Chicago, according to an announcement from headquarters in New York. The dates are from July 31 to Aug. 4. Action to this effect was taken at the February meeting of the executive committee in response to a cordial invitation from the executive committee of the Chicago chapter. The local body, headed by Lily Moline Hallam, state president, and Edwin Stanley Seder, president of the Chicago chapter, took a unanimous vote extending the invitation, and in so doing had assurance of the support of the Illinois chapter of the American Guild of Organists, of which Frank Van Dusen is dean, and of the Chicago Club of Women Organists, Mrs. Allen Bogen, president.

The plan is to make the convention one for all organists, with all Chicago organists as the hosts. In view of the Century of Progress Exposition it was the opinion of all concerned that Chicago was the logical place for the 1933 sessions.

COVINGTON, KY., DEDICATION

Wicks Organs in St. Mary's Cathedral Are Blessed on Feb. 12.

Commemoration of the anniversary of the coronation of Pope Pius XI, was appropriately combined with the blessing of the new Wicks organs in St. Mary's Cathedral, Covington, Ky., Feb. 12. The blessing of the organs was followed by solemn vespers in the presence of Bishop Howard, who later addressed the congregation, congratulating the pastor, Father Freiberg, on his efficiency in handling the organ project. At the close of solemn benediction John F. Wick rendered three selections which demonstrated the possibilities of both the main and sanctuary organs. St. Mary's choir did admirable work under the able direction of Professor Francis V. Schmidt. The services were concluded with the joint singing of the hymn "Holy God, We Praise Thy Name." Approximately 2,000 persons were present.

Annual Recital by Federlein March 9.

Gottfried H. Federlein, organist of Temple Emanu-El, Fifth avenue and Sixty-fifth street, New York, will give his annual recital in the Temple Thursday evening, March 9. Cards of admission will not be required. Mr. Federlein's program will include numbers by Bach, Buxtehude, Debussy and Thiele, concluding with the Reubke "Ninety-fourth Psalm" sonata.

Italian Organist Offers Scholarship in Memory of American.

Fernando Germani, the Italian organ virtuoso, will hold a summer master class in the magnificent concert hall of the historic Palazzo Chigi Saracini at Siena, Italy, July 3 to Sept. 10. The master classes, successfully started last summer, have been incorporated in the new Accademia Musicale Chigiana, where Mr. Germani heads the organ department. This institution has been recently approved by Premier Mussolini, who also has made a special concession of a 30 per cent reduction in all national railroad fares. A scholarship of \$150 has been offered by Mr. Germani. This scholarship is open to all students, and will be awarded in a competition at the end of the session. The scholarship was founded by Mr. Germani in memory of an American, and will be given every year as an expression of his gratitude toward the American public, through whose recognition, he says, his career started and developed. Further information may be obtained from Harry V. Miele, Barbizon Plaza Hotel, New York.

Apollo Club Sings Lester's Work.

William Lester's musical offering, "The Bird Woman," had its Chicago premiere before a highly appreciative audience Feb. 21 when the Apollo Club sang the work with spirit and impressiveness. The performance served to enhance still further the reputation of Mr. Lester as a composer. Altogether it was an organists' night at Orchestra Hall, for the orchestra was replaced by the organ, over which Stanley Martin presided skillfully and adequately, providing excellent and unflinching support with the greatest expertness. Edgar Nelson, conductor of the chorus, is another journeyman organist, as are the two men who manned the pianos—Robert Birch and Lester Groom. Mr. Lester's setting of the story of Sacajawea is a most meritorious and appealing piece of work. Mrs. Lester as soprano soloist did some beautiful work. Leslie Arnold contributed bass solos in a manner to arouse enthusiasm.

Recital by Sowerby March 21.

Leo Sowerby is to give a recital at St. James' Episcopal Church, Chicago, on the evening of March 21, assisted by Willard Kerner, tenor, and Joseph Kovacs, violist. The selections to be played are announced to include: Fantasia in Four Parts, Orlando Gibbons; Prelude on a Melodic Fragment from a Motet by Palestrina, Sowerby; Chorale Prelude on the Tune "Eventide," Parry; "Psalm LXXX" (cantata for tenor, viola and organ), DeLamarter; Canzona in D minor, Bach; "Angelus du Soir," Bonnet; Finale, Franck.

CHURCH MUSIC IS TOPIC; CHICAGO ORGAN OPENED

KRAFT PLAYS NEW KIMBALL

Addresses Mark Conference Which Draws Throng to Evanston—Northwestern University Dedicates Fine Instrument.

Development of better church music received an inspirational impetus at an all-day conference held under the auspices of the Northwestern University School of Music Feb. 16, which brought out a representative attendance not only of the organists and choirmasters of Chicago and men from several states adjoining Illinois, but a number of ministers, music committee chairmen and choir singers. Addresses and discussions marked the morning and afternoon at Evanston and the meeting came to an enthusiastic climax in the evening on the Chicago campus of the university, when the new four-manual Kimball organ in the beautiful George R. Thorne Hall was dedicated with a recital by Edwin Arthur Kraft, F. A. G. O., of Cleveland. Between 500 and 600 persons attended the proceedings of the day and an audience of 800 filled the hall for the Kraft recital, while more than 150 were present at a luncheon in the First Methodist Episcopal Church, Evanston.

The keynote of the addresses was the need of spirituality in church music. The group of speakers included persons of achievement in various fields of activity in connection with the church, all of whom presented thoughts and suggestions that should be of benefit to those who heard them.

Recital Dedicating Organ

The end of a perfect day came with Mr. Kraft's appearance at the console of the four-manual in the new auditorium on the McKinlock campus. He played a program which by virtue of its variety and Mr. Kraft's adeptness in registration revealed the qualities and possibilities of the instrument. In the twelve numbers eight nationalities were represented among the composers, and five of these were Americans either by birth or adoption. The program opened with Handel and Bach. Dupre was represented twice, while the close was the Wagner "Ride of the Valkyries," which Mr. Kraft has played often, being probably the first of the prominent recitalists to make use of the brilliant organ transcription. The program in full included: Air from Twelfth Concerto, Handel; Prelude and Fugue in A minor, Bach; "Variations sur un Noel," Dupre; "Christmas Evening," from "Sicilian Suite," Mauro-Cottone; "Kikimora" ("Legende"), Liadoff; "Sunshine Toccata," Swinnen; Prelude and Fugue in E major, Dupre; Arbesque, John Gordon Seely; "Regina Pacis," from Organ Symphony, Guy Weitz; "Comunion," Torres; Scherzo, Dethier; "Ride of the Valkyries," Wagner.

The smooth Handel air was a good appetizer to begin the table d'hôte which Mr. Kraft offered. The Dupre variations on a carol stood out as a most enjoyable number, the theme being made a thing of rare beauty, while the nine variations were handled with a deftness and delicacy that bespoke the master. The delightful Mauro-Cottone composition was beautifully registered, with a discriminating use of the chimes. Liadoff's "Legende," just arranged for organ by Mr. Kraft, has mysticism and color and may be highly recommended to all recital players. It is music of individuality and certain appeal. Mr. Seely, the Toledo organist and an alumnus of Northwestern, contributed a melodious bit of real merit in his composition. The Weitz number, from his new symphony, was of interest as being modern without being ultra-modern. As one of his two chorales Mr. Kraft played the lovely chorale prelude on "Jesus, meine Zuversicht," by Reger.

At the middle of the recital the formal dedication of the organ took place,

Wallace W. Kimball of the W. W. Kimball Company presenting the key of the completed instrument to Carl M. Beecher, dean of the Northwestern University School of Music, who represented the university in place of President Walter Dill Scott, who was absent in the far West. Referring to the auditorium Dean Beecher said that "this lovely place now has a soul" and after giving high praise to the organ and its builders promised a series of recitals on the new instrument.

It is seldom that as distinguished a company of organists and others is present at a dedicatory recital, or that a performance, or an organ, receives more hearty commendation. The specification of this instrument was published in *The Diapason* June 1, 1932, and there have been no deviations from the scheme as then presented. One outstanding feature of the instrument is the fact that all of the diapason chorus consists of pipes of pure tin.

Addresses at Conference

Olivier S. Beltz, chairman of the committee which arranged the midwest conference on church music, presided at the forenoon session, held in the Charles M. Stuart Memorial Chapel at Garrett Biblical Institute—a place of worship named after the late president of Garrett, who was not only a theologian of high reputation, but one of the leading hymnologists of the Methodist Church. The first speaker was Dr. Daniel Protheroe, to whose record of fifty-six years as a choral director Mr. Beltz called attention. Mr. Protheroe, director of many choruses, who among his various activities has charge of the music at Central Church, Chicago, told of the hymn singing festivals of his native land, Wales, and advocated adoption of methods to stimulate similar interest in America. He declared that "you can't sing of the gospel if you don't believe in it," and emphasized the importance of the spiritual side in church music—the need of keeping in mind that singing is worship. He led the entire assemblage in the singing of "Abide with Me" to illustrate his ideas of hymn singing.

Alvin F. Brightbill, professor of hymnology at Bethany Biblical Seminary, Chicago, and a leader in the Church of the Brethren (Dunkard), was the second speaker, and told of ways and means of stimulating congregational singing. Church music, he asserted, has not kept step with other progress, but the church, he said, is waking up to demand truly worshipful music. He laid emphasis on the importance of congregational singing and condemned "pious jazz and Mother Goose melodies."

George L. Tenney, director at the New First Congregational Church, Chicago, whose name is a household word wherever choral music is known, followed Professor Brightbill. He started out to refute the belief so often expressed in recent years that choral singing has seen its day and told of the methods he employs and the results achieved with his choirs on the west side, where a large aggregation of singers serves effectively under his leadership, with pageant and oratorio as features of the year's work.

An interesting talk which followed was by Miss Dorothy M. Congdon, who described how at the Englewood Presbyterian Church, Chicago, of which she is choir director and her father is pastor, a remarkable work has been done in establishing a junior choir among the children of the Sunday-school, beginning at the age of 6. Five choirs have been organized and the children early establish the habit of church attendance and participation in the service. The Rev. J. F. Congdon followed his daughter, telling how home and church have been correlated through this plan, and how in a district where changes have occurred that are detrimental to church attendance the congregations have been enlarged and mothers and children have been enlisted in taking part in worship.

Tribute to Dr. Lutkin

From Garrett Institute the assemblage went to the beautiful First Methodist Church, one of the largest and most famous in Methodism, where luncheon was served, after which the A Cappella Choir of Northwestern, organized and made famous by the late

Dr. Peter C. Lutkin, was led in a short program by its capable new director, Professor Beltz. Dean Carl M. Beecher of the school of music presided and greetings were brought by several visitors. Mr. Beecher paid a warm tribute to Dr. Lutkin, whose spirit seemed to hover over the proceedings of the entire conference, and also referred to the generous support given for years to Dr. Lutkin and his work by Mrs. James A. Patten. As a tribute to the memory of Dr. Lutkin the entire assembly, led by the choir, sang the beautiful choral benediction, "The Lord Bless You and Keep You," composed by the late dean.

Dr. Earl Enyeart Harper, president of Evansville College, Evansville, Ind., a Methodist preacher and student of church music, who is a former chairman of the music commission of the Methodist Church, presided over the afternoon session. The first speaker, the Rev. Von Ogden Vogt, pastor of the First Unitarian Church of Chicago, delivered an eloquent address on "The Arts and the Art of Worship." His main point was the need of fitting the music and the whole service into complete and perfect unity. "If music does not further the canon of unity," he declared, "it should be thrown out." He went into detail to explain how the proper spirit and taste in the selection of the prelude, the anthem, the responses and even the postlude, serve to this end. He dwelt on the place of the art of music in making a service exert the desired effect on the man who comes to worship and decried the clergyman who looks upon the "art of rhetoric" as the only essential art and the organist who looks upon the art of organ playing as the only one of importance.

Horace Whitehouse, professor of organ at Northwestern, dealt with the situation as it affects the organ music of today in many churches. He played for illustration compositions that are good preludes and others that are not suitable. He said that in America "the organist must be all things to all men," whereas in England there is a distinct standard and the same is true in Germany or France. He expressed the belief that the organ is the least understood of instruments and pleaded for a proper attitude toward it. Music committees, made up of laymen chosen for their social prestige or the size of their contributions, came in for doubtful compliments. The conclusion of Professor Whitehouse was a plea for more seriousness in the selection of organ music for the service.

Dr. Harper, the last speaker of the afternoon, made a stirring talk in which he threw light on the problems of music in the church of today. He admitted the need of retrenchment by all churches at the present time, but said the music should be affected only in proportion to other activities. He gave food for thought in the statement that two-thirds of the Methodist churches of the United States are in the rural districts and besought for them aid in raising their musical standards.

The use of inferior music in the service "puts on it the stamp of approval of the church," said Dr. Harper, and turns against the church itself the youth who are meeting the best of music in their modern schools. For the fourth time during the day the conference was informed of the need for concentrating leadership of church music in the hands of professed Christians.

"How shall I improve the attendance of my junior choir?" was a typical question discussed in the round-table period which concluded the afternoon. One director cited her success in awarding inexpensive pins to children who attend ten consecutive weeks. The church which "had no organ" problems because we have no organ" was remembered also. Recommended in such instances was refinement of the order of service, emphasis on congregational singing and encouragement of children's choirs. Dr. Harper recalled one town of 300 inhabitants where a church choir performed certain choruses from the "Messiah" with solos sung by such artists as John McCormack—via phonograph recordings. It was with difficulty that the chairman, Mrs. Edith C. Ridgley, president of the Illinois Federation of Music Clubs, called a halt at 6:10 p. m.

DUNHAM PLAYS OWN WORKS

Program of Interest and Variety at Chicago Methodist Temple.

Arthur Dunham's weekly recital at the First Methodist Church, Chicago, was devoted on Feb. 22 to a demonstration appropriate to Washington's birthday in that it revealed what one American organist is achieving in the way of American organ composition. The program consisted entirely of compositions of Mr. Dunham. The faithful clientele which has enjoyed his noon recitals ever since the Methodist Temple whose steeple and cross point heavenward over the loop district was completed, showed its devotion to the recitalist and its appreciation of his creative work. What Mr. Dunham proved most abundantly was his versatility and the variety of his moods. There was an overture that began with sombre chords and then became rollicking, finally coming to a brilliant close; there were three preludes on American hymn-tunes, a scherzo, two nature pieces that depicted in beautiful colors the quiet of the forest—far from the madding crowd of downtown Chicago at noon—and "What One Hears at Midnight"; and the final number was a suite entitled "Moods," in five movements. Thus the contrapuntal, the colorful, the devotional and the mystical all were represented. It was the eighteenth program of the ninth season of Mr. Dunham's recitals, which now are played every Wednesday noon on the large Skinner organ and which are to organists and organ-lovers a distinct advantage of Chicago musical life.

DEATH OF CHARLES E. WATT

Founder and Editor of Music News Passes Away in Taxicab.

Charles E. Watt, editor and owner of *Music News*, a prominent musical weekly published in Chicago, died suddenly in a taxicab on the night of Feb. 23. Mr. Watt was on his way to his home in Oak Park. When his destination was reached the driver found him lifeless. Heart disease was the cause of death.

Mr. Watt was 71 years old and was formerly an active pianist, teacher and church organist of Chicago. He was head of the Chicago Piano College from 1895 to 1910. Mr. Watt was born in Ohio, but came to Chicago in his early youth. He established *Music News* in 1909.

Surviving Mr. Watt are his widow and four daughters.

Dedication by Dale W. Young.

A beautiful service of worship through music marked the dedication of the new organ Jan. 29 at the Garfield Park Evangelical Church, Indianapolis, when Dale W. Young, organist of the Roberts Park Church, officiated at the console, assisted by Mrs. Jane Johnson Burroughs, choir director of the Roberts Park Church. The church was filled to overflowing, many standing in the adjoining vestibules and parish rooms. Mr. Young's first number was the Festival Prelude on "Ein' Feste Burg," by Faulkes. The congregation sang "Nun danket alle Gott," following which Mr. Young played Karg-Elert's chorale improvisation on "Nun danket." The remainder of the program included: Prelude and Fugue in B flat, Bach; Largo, Dvorak; "Benedictus," Reger; Serenata, Moszkowski; "In a Monastery Garden," Kettelbey.

To Unveil Plaque in Honor of Carl.

The bronze plaque in honor of Dr. William C. Carl's fortieth anniversary as organist and director of the music at the First Presbyterian Church, New York City, will be unveiled Sunday evening, March 26. The plaque has been executed by Alexander Finta, the Hungarian sculptor, and will be placed in the auditorium of the church.

The First Presbyterian Church of Santa Paula, Cal., through A. L. Shively, chairman of the organ committee, has purchased through the California office of the company a two-manual of sixteen sets of pipes which is to be built by George Kilgen & Son, Inc., of St. Louis, and installed in two chambers, without case or grille. It is to be completed by June. Dr. Ray Hastings has been engaged to give the opening recital.

IN THIS MONTH'S ISSUE

Church music conference under auspices of Northwestern University School of Music discusses various problems of today and closes with dedicatory recital by Edwin Arthur Kraft on new four-manual Kimball organ in Thorne Hall, on McKinlock campus of university in Chicago.

Committee on standardization of console appointed at Boston convention of A. G. O., headed by William H. Barnes, makes its report.

Edward R. Tourison, prominent Philadelphia organist and organ designer, loses life as result of monoxide gas poisoning.

Dr. John Myers Furman, for forty years organist of Tarrytown, N. Y., church and headmaster of Irving School for Boys, dies after operation.

New music for Easter and Lent listed and reviewed by Dr. Harold W. Thompson for the benefit of choir directors.

National Association of Organists announces that its 1933 convention will be held in Chicago July 31 to Aug. 4.

KILGEN OFFICERS ELECTED

Charles C. Kilgen Succeeds His Late Father as President.

At the annual meeting of stockholders of George Kilgen & Son, Inc., St. Louis, held Feb. 13, the following were elected officers for the ensuing year: President, Charles C. Kilgen, St. Louis; first vice-president, Alfred G. Kilgen, New York; second vice-president, George J. Kilgen, Los Angeles; third vice-president, Eugene R. Kilgen, St. Louis; fourth vice-president, Charles M. Courboin, New York; treasurer, Charles C. Kilgen; secretary, Eugene R. Kilgen. Charles C. Kilgen, one of the sons of the late Charles C. Kilgen, thus succeeds his father as president of the company and will in the future drop the "junior," which during the life of his father he wrote after his name. The names of the officers of the firm will therefore continue as they have appeared since the organization of the company, with the addition of Charles M. Courboin as a vice-president.

Sanfords Give Lecture-Recital.

Mr. and Mrs. Luis Harold Sanford of New York City gave a lecture-recital of music for organ and voice at the Reformed Church of Flushing, Long Island, N. Y., Sunday evening, Feb. 12. This church is a very old one, and is the fortunate possessor of a new, medium-sized Skinner organ of comprehensive specifications. Numbers which attracted special attention were "Finlandia," by Sibelius, the Nocturne by Grieg, the chorale prelude "Jesu, Joy of Man's Desiring," by Bach, transcribed for organ by Harvey Grace, and the beautiful "St. Francis Preaching to the Birds," by Liszt, arranged for organ by Mr. Sanford. Of the numbers by Clarence Dickinson, both from the "Storm King" Symphony, the Intermezzo was enhanced by the use of the chimes, as indicated by the composer in his version for orchestra and organ, and the Scherzo proved to be a delightful depiction of the gnomes which are supposed to inhabit Storm King Mountain. Mrs. Sanford's group of "Songs about Jesus Christ" was of unusual interest. Mr. Sanford closed the recital with the last two movements of the symphonic poem, "My Country," by Smetana. The hymn on which these movements are based was played first.

THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879. Issued monthly. Office of publication 304 South Wabash avenue, Chicago, Ill.

E. R. TOURISON VICTIM OF FUMES IN GARAGE

FATE OF PHILADELPHIA MAN

Monoxide Gas Brings to Untimely End Life of Organist of Second Baptist Church, Germantown—Active in Many Fields.

Edward R. Tourison, prominent Philadelphia organist, organ designer, merchant and churchman, and representative of the W. W. Kimball Company in that city, was killed by monoxide gas in his garage in Germantown Jan. 26. It develops that he was making some minor repairs on his car when he was overcome by the fumes. Mr. Tourison was found by his cousin, Theodore Mininger, who summoned physicians. Mr. Tourison was taken to a hospital and efforts were made to resuscitate him by means of a pulmotor, but he died an hour after being discovered.

Funeral services were held Jan. 30 at the Second Baptist Church, Germantown, of which he was the organist and musical inspiration. A large number of organists of Philadelphia and vicinity were present.

Edward Tourison was born July 29, 1896, at Mount Airy, Philadelphia. He was graduated from the Germantown Academy in 1913, after having been leader of the glee club in his senior year. In 1920 he was graduated from the University of Pennsylvania. At the university he was accompanist of the glee club during his junior and senior years and had the honor of composing the music for one of the songs of the Mask and Wig performance in 1920. Simultaneously with his college work he studied music under Dr. H. A. Clarke and received his certificate in music in 1922 from the university. Then he completed a piano course at the Hyperion School of Music in Philadelphia under Franklin E. Cresson and supplemented this with organ study under Ralph Kinder and the Schlieder methods with Rollo Maitland. In 1926 he passed the associateship examination of the American Guild of Organists.

Since 1914 Mr. Tourison had been organist of the Second Baptist Church of Germantown. In October, 1931, a large four-manual Kimball organ, the gift of himself and his family to the church, was opened in the new edifice, which replaced one destroyed by fire. For three generations the Tourison family had been the guiding force in the music of this church. Mr. Tourison's grandfather, Charles Mininger, was leader of the choir at the Second Baptist in the early days. His mother prior to her marriage played the organ from 1875 to 1883. And his father was the blower, providing wind with such faithfulness and efficiency that he won the hand of the organist. In 1880 Mr. Tourison's father and the latter's brother, Ashton S. Tourison, constituting the firm of Tourison Brothers, were the builders of the church auditorium. For many years before his death in 1920 the elder Tourison was also chorister of the Sunday-school. Edward Tourison's brother, upon his graduation from Cornell University in 1906, was appointed organist of the church, but his career was brought to an untimely close after an operation the next year.

When not devoting his time to the music of his church Mr. Tourison was engaged in the hardware business, in which he had been active since 1920. He was a trustee of the Baptist Orphanage and of the Christian Association of the University of Pennsylvania, a member of the American Organ Players' Club and of the National Association of Organists, and the executive committee of the Pennsylvania chapter, A. G. O. He was also a member of the Alpha Sigma Phi fraternity, secretary of the class of 1920 at the University of Pennsylvania and since 1909 had been a member of the church of which he was the organist.

Mr. Tourison's will left his estate of \$115,000 in a life trust for his mother, Mrs. Sarah Catherine Tourison. The estate, including \$25,000 personal property and interests in twenty properties, is to revert largely to charities upon

Edward R. Tourison



the death of Mrs. Tourison. He left his library of organ music to the Pennsylvania chapter of the American Guild of Organists, and asked that it be distributed from time to time to "worthy and appreciative organ students." His books on organ building and technique were left to the library of the University of Pennsylvania.

The following resolution on the death of Mr. Tourison, which voices the feelings of the organists of Philadelphia, has been spread on the minutes of the Pennsylvania chapter of the A. G. O.:

Whereas, The Pennsylvania chapter of the American Guild of Organists has sustained a great loss in the death of Mr. Edward R. Tourison, Jr., the executive committee at a meeting held on Feb. 6, 1933, adopted the following:

Resolved, That the Pennsylvania chapter of the American Guild of Organists herein records its sorrow at the death of Mr. Edward R. Tourison, Jr., whose life and work have contributed so largely to the welfare of this organization, he having maintained the highest standard both of music and of personal conduct. His loss is mourned as a musician, man and friend.

Resolved, That this resolution be spread on the minutes and that a copy be sent to Mrs. Edward R. Tourison with the sincere sympathy of the entire membership of this chapter.

Resolved, That a copy be sent to The Diapason, *The American Organist* and *The New Music Review*.

Death of Philip Paul Bliss.

Philip Paul Bliss, composer and elder son of P. P. Bliss, famous writer of gospel hymns, who was associated with Moody and Sankey in many evangelistic tours, died at his home in Owego, N. Y., Feb. 2 after a long illness. He was 60 years old. Early in July, 1876, when Mr. Bliss was 4 years old, his parents were killed in a train wreck at Ashtabula, Ohio. Soon afterward a fund was collected in churches and schools all over the nation to provide for the education of Paul and his brother, George Goodwin Bliss. Paul intended to enter the ministry, but after his graduation in 1894 from Princeton he studied music, first in Philadelphia and, from 1896 to 1898, in Paris. In 1904 he became music editor for the John Church Company of Cincinnati. He subsequently held similar positions with the Willis and Theodore Presser Companies. He retired eight years ago to devote his attention entirely to composition.

Rechlin at River Forest March 12.

Edward Rechlin of New York will give a recital in Grace Lutheran Church, Division street and Bonnie Brae, River Forest, Ill., Sunday afternoon, March 12, at 4:30. The noted Bach scholar will play this program: "Praeludium," Brumkhorst; "O Bleeding Head and Wounded," Kellner; "In God, My Faithful God, I Trust," Hauff; "Thee, Lord, I Love from All My Heart," Krebs; Improvisation on a Lenten Chorale; Partita, "O God, Thou Faithful God." "Lord Jesus Christ, To Us Attend" and Fugue in B minor, Bach.

DEATH OF SYDNEY WEBBER

Worcester Organist Succumbs in Bermuda on Wedding Trip.

Stricken on his wedding trip, Sydney Webber, organist and choirmaster of All Saints' Church, Worcester, Mass., died Jan. 30 in a hospital at Hamilton, Bermuda, after a two weeks' illness of influenza. Mr. Webber married Charlotte Baldwin in All Saints' chapel Jan. 5. Following their marriage there by the Rt. Rev. Dr. Henry W. Hobson, bishop of Southern Ohio, and the Rt. Rev. John T. Dallas, bishop of New Hampshire, both close friends of Mr. Webber, Mr. and Mrs. Webber went to New York, sailing for Bermuda on Jan. 9. Shortly after their arrival on Jan. 11 Mr. Webber was taken ill.

Mr. Webber through his work with All Saints' choir had won fame throughout the diocese. He was born at Orangeville, Ont., Aug. 12, 1889, the son of Henry S. Webber. He attended the schools of that town and of Hartford, Conn., to which the family moved. He studied music under several prominent instructors in New York and under Arthur Priest in Hartford. His first church post was as organist and choirmaster of St. Mark's Church at New Britain, Conn., from which he went to Akron, Ohio, for a few years. He returned to assume charge of the music at Trinity Church, Waterbury, Conn. From the Waterbury church he went to St. Luke's Cathedral at Portland, Maine, as organist and choirmaster. In September, 1927, when a vacancy occurred at All Saints' Church, Worcester, he accepted the call sent him through the activity of his friend, Bishop Hobson, then rector of the Worcester church. Just a year ago his church was destroyed by fire and he was active in planning for the organ to be installed in the new church, the gift of Mrs. Rice and her son to replace the memorial to her husband which had been destroyed.

Besides his widow, Mr. Webber leaves his father, now living in Chicago, and two brothers, Dr. Russell Webber of Watertown, Conn., and Harold F. Webber of Hartford.

Death of J. Arthur Meale.

News comes from England of the sudden death of J. Arthur Meale, who passed away Dec. 9 after a stroke suffered the preceding day. Only a few days before his death he had played the usual midday recital at the Central Hall, Westminster. Mr. Meale came of simple Yorkshire stock, having been born at Haithwaite, in the Colne valley, in 1880. He had some instruction in music from his father, but always spoke with marked tenderness of a local teacher named Miss Mary Goodall. Afterward he became a pupil of F. W. Baxter. His first organ appointment was at Selby Wesleyan Church, which led to the position of organist to the city of Hull and to the Hull Central Mission. The post at the Central Hall, Westminster, came to him in 1912, and here he served with ever-growing prestige and popularity.

Offerings of Dr. Boyd's Cecilia Choir.

The service lists of the Cecilia Choir, Pittsburgh, for the first semester of the past year have included the following anthems: Wood, "The Twilight Shadows Fall"; Brewer, "God Is Our Hope"; Christiansen, "Fairest Lord Jesus"; E. Austin, "God's Way"; Palestrina, "Come, Holy Ghost"; Martin, "Hail, Gladdening Light"; Stanford, "Te Deum in B flat"; Farrant, "Hide Not Thy Face"; Gevaert, "Joyful Christians"; Bairstow, "Jesu, the Very Thought"; Parker, "To Whom, Then, Will We Liken"; Candlyn, "Lighten Our Darkness"; Brahms, "How Lovely Is Thy Dwelling-place"; Franck, Beatitude 5. This choir, under the direction of Charles N. Boyd, has for thirty years been furnishing examples of church music at the chapel services in the Western Theological Seminary.

Under the direction of Verne R. Stilwell, the Butterworth Nurses' Glee Club of Grand Rapids, Mich., gave its second annual concert Feb. 6 in the parish-house of Grace Church. The male quartet of the church assisted. Mr. Stilwell's Grace Church choir sang at the evening service in Grace Church, Holland, Mich., Feb. 26.

WICKS THREE-MANUAL IN HAZLETON CHURCH

IS BUILT FOR NEW EDIFICE

William H. Rowland Erecting Instrument in St. John's Primitive Methodist—Entire Organ Under Expression.

William H. Rowland, Eastern representative of the Wicks Pipe Organ Company, is engaged in installing a three-manual organ in the beautiful new St. John's Primitive Methodist Church, Hazleton, Pa. The entire organ is on low wind pressure and is under expression, with the great and choir in one chamber.

Following is the stop specification:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 73 pipes.
 2. Viola da Gamba, 8 ft., 73 pipes.
 3. Melodia (from Choir), 8 ft., 73 notes.
 4. Dulciana, 8 ft., 73 pipes.
 5. Octave (from No. 1), 4 ft., 61 notes.
 6. Concert Flute (from No. 24), 4 ft., 61 notes.
 7. Chimes (Deagan class A), 25 tubes. Tremolo.
- SWELL ORGAN.**
8. Bourdon, 16 ft., 97 pipes.
 9. Open Diapason, 8 ft., 73 pipes.
 10. Quintadena, 8 ft., 61 notes.
 11. Stopped Flute (from No. 8), 8 ft., 73 notes.
 12. Salicional, 8 ft., 85 pipes.
 13. Voix Celeste, 8 ft., 61 pipes.
 14. Violina (from No. 12), 4 ft., 73 notes.
 15. Flute d'Amour (from No. 11), 4 ft., 73 notes.
 16. Nazard (from No. 11), 2 1/2 ft., 61 notes.
 17. Piccolo (from No. 11), 2 ft., 61 notes.
 18. Tierce (from No. 11), 1 1/2 ft., 61 notes.
 19. Mixture, 3 rks., 183 notes.
 20. Oboe, 8 ft., 61 notes.
 21. Vox Humana, 8 ft., 61 pipes.
 22. Chimes, 8 ft., 25 notes. Tremolo.
- CHOIR ORGAN.**
23. Violin Diapason, 8 ft., 73 pipes.
 24. Melodia, 8 ft., 85 pipes.
 25. Gamba (from No. 2), 8 ft., 73 notes.
 26. Dulciana (from No. 4), 8 ft., 73 notes.
 27. Waldflöte (from No. 21), 4 ft., 73 notes.
 28. Clarinet, 8 ft., 73 pipes.
 29. Chimes, 25 notes.
- PEDAL ORGAN.**
30. Sub Bass, 16 ft., 32 pipes.
 31. Lieblich Gedeckt, 16 ft., 32 notes.
 32. Open Diapason, 3 ft., 32 notes.
 33. Bass Flute, 8 ft., 12 pipes.
 34. Cello, 8 ft., 32 notes.

Five double-touch pistons, adjustable at the keyboard, the first touch affecting manual stops and second touch affecting also the pedal, are provided for each manual.

Ray Hastings' Anniversary.

Dr. Ray Hastings began his twenty-second year of work as organist Feb. 10, *The Messenger*, published by the Temple Baptist Church of Los Angeles, announces. Dr. Hastings' musical training was begun in Chicago and continued at the University of Southern California, of which he is a graduate. He later traveled and studied in European music centers. Returning to Los Angeles, Dr. Hastings was organist at the First M. E. Church and later at Immanuel Presbyterian Church. He then assumed the position at Temple Baptist Church. In 1917 Davis College conferred upon him the degree of doctor of music. Besides his work at Temple Church Dr. Hastings conducts a piano and organ school in Los Angeles. The Austin organ upon which he plays his weekly recitals was considered at its installation one of the largest and finest instruments in the country. It has four manuals and nearly 6,000 pipes.

Concerts by Seder's Chorus.

Edwin Stanley Seder, F. A. G. O., conductor of the Chicago Bach Chorus, directed Bach programs Feb. 5 and 19 at St. Matthew's and Immanuel Lutheran Churches, Chicago. The Bach Chorus will be heard at Evanston March 19 in Bethlehem Lutheran Church, and on the program of the Chicago Woman's Symphony Orchestra at the Drake Hotel Easter Sunday afternoon. Their annual Orchestra Hall concert is scheduled for May 10. Miss Alice R. Deal is organist and accompanist. Mr. Seder's vested choir at First Congregational Church, Oak Park, is preparing Brahms' Requiem for Palm Sunday evening presentation, and will sing his manuscript, "A Ballad of Easter," on Easter Sunday.

OPPORTUNITIES WHICH MAY SOON BE LOST

It is now possible to purchase an Aeolian-Skinner organ at prices within the reach of any buyer. The highest quality is now available at prices which would have seemed impossible a few years ago and which may be impossible a few months hence.

We are especially interested in medium-sized and small organs. We will be glad to send a competent representative to consult with you at any time.

AEOLIAN-SKINNER ORGAN COMPANY

Organ Architects and Builders

SKINNER ORGANS

AEOLIAN ORGANS

Church

Residence

Auditorium

University

Studio: 677--689 Fifth Avenue, New York, N. Y.

FACTORY: BOSTON, MASSACHUSETTS

BOYS SING UNDER LEAD OF WALTER N. WATERS

LITURGICAL MUSIC OFFERED

Choir of Passionist Monastery at Union City, N. J., Is Directed by Organist of St. Patrick's Cathedral at Newark.

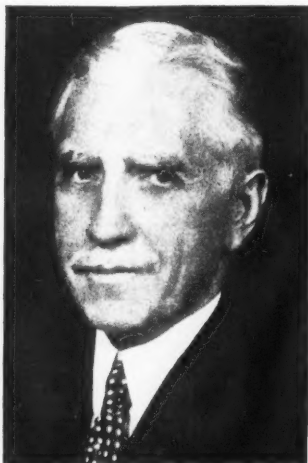
A program of liturgical music was rendered by the choir boys and men from the Passionist Monastery, Union City, N. J., under the direction of Professor Walter N. Waters, organist and choirmaster at St. Patrick's Cathedral, Newark, Thursday evening, Jan. 19. The choir, consisting of sixty boys and men, presented among others the following numbers: Kyrie, Gloria and Sanctus from the Mass, Op. 151, by Rheinberger, all sung with fine quality of tone, exceptionally good enunciation and appreciation of the musical content by the choristers. Other compositions included three beautiful works by the conductor himself, "Veni Creator," "O Salutaris" and "Alleluia." The real test of the choir's ability to sing *a cappella* was given in the singing of the "Adoramus Te" by Mozart. The ensemble work, the blending, the clear-cut attack and release were notable features of the singing. Casciolini's "Sanctus" and "Benedictus" were also sung *a cappella*. Montani's "Ave Maria," for three-part chorus, was sung by three solo boys.

The demonstration closed with the singing of the brilliant "Alleluia," a joyful Easter anthem by the conductor.

The program was offered as a part of the course in liturgical music, which is being conducted under the patronage of the Most Rev. Thomas J. Walsh, D. D., Bishop of Newark, by Nicola A. Montani, editor of the *Catholic Choirmaster* and professor of sacred music at the Seminary of the Immaculate Conception, Darlington.

Meetings of the choirmasters, choir singers and organists of the Newark diocese are held every Thursday eve-

Walter N. Waters



ning in the cathedral school auditorium. These sessions were begun early in November, and there have been from 400 to 500 organists present at each meeting.

Recital Tour by Eigenschenk.

Edward Eigenschenk, the Chicago recital organist, has been on a tour of the Southwest, giving the following recitals under the direction of Frank Van Dusen:

Feb. 20—Baylor University, Waco, Tex.

Feb. 21—Wiesemann Club, Dallas, Tex.

Feb. 22—First Presbyterian Church, Muskogee, Okla.

Feb. 23—Christian Church, Stillwater, Okla.

Feb. 27—College of the Ozarks, Clarksville, Ark.

March 1—Private recital, St. Louis, Mo.

WILLIAM FAULKES, COMPOSER, IS TAKEN

DEATH OF NOTED ORGANIST

Born in 1863 and Had Been Organist and Choirmaster of St. Margaret's, Liverpool, Since 1886—Prolific Writer for Organ.

Word comes from England of the death on Jan. 21 of William Faulkes, organist and choirmaster of St. Margaret's Church, Anfield, Liverpool, and known to every American organist through his compositions. He was one of the most prolific writers for the organ of the present day and was a man who held the respect of his English fellow organists and of the musical world.

Mr. Faulkes passed away at his Liverpool home, a few doors from the church at whose organ he had presided for nearly half a century. On Jan. 23 vespers for the dead were sung at St. Margaret's and the body of the organist lay in state until the Requiem the next morning. On Wednesday afternoon Mr. Bridson, F. R. C. O., one of the composer's old friends, presided at the organ for the funeral service.

In the presence of a large congregation an impressive memorial service for Mr. Faulkes was held at St. Margaret's Sunday, Jan. 29. Herbert F. Ellingford, organist to the Liverpool Corporation, who had on the previous afternoon paid a graceful tribute to the noted composer by giving a recital of his works at St. George's Hall, presided at the organ, playing two well-known compositions of Mr. Faulkes—Festal Prelude on "Ein' Feste Burg" and "Alleluia"—and at the conclusion of the service Chopin's Funeral March, the whole congregation standing in homage. A eulogy was delivered by the Rev. Mr. Foote, a former curate of the church which owes the continued high standard of its music to William Faulkes, both as organist and composer, and whose wonderful humility,

the preacher said, was one of his outstanding qualities.

Mr. Faulkes was born Nov. 4, 1863, and had been organist at St. Margaret's, Anfield, Liverpool, since 1886.

MAITLAND ON FLORIDA TOUR

Opens Two Möller Organs—Recitals at Tallahassee, Orlando, Etc.

Rollo F. Maitland has returned to his work in Philadelphia after a successful recital tour which took him to Florida. Jan. 27 he played the inaugural recital on the Möller organ in Holy Trinity United Lutheran Church at Miami. Jan. 30 he gave the opening recital on the Möller organ in the First Presbyterian Church of Lake Worth, Fla. Jan. 29 he was heard in a recital on the four-manual Estey organ in the municipal auditorium of Orlando, Fla., under the auspices of the Orlando branch chapter of the A. G. O. Feb. 1 and 2 he gave recitals at Villa Hvidore, Delray Beach, the new home of M. P. Möller, where invited audiences heard him. Feb. 6 he gave a recital at the auditorium of the Florida State College for Women in Tallahassee.

The critics of the Florida papers in their reviews reflected the enthusiasm over Dr. Maitland's playing manifested at all these performances. A luncheon in honor of Dr. Maitland was given by the Miami N. A. O. chapter, as recorded in the N. A. O. page. After the Tallahassee recital he was entertained by the organ students of Florida State College at the home of Miss Jeanne Compton, an alumna of the college. The Orlando branch of the A. G. O. held a reception in his honor at the home of its regent, Mrs. George Freymark, after the recital.

Dr. Maitland's Tallahassee program was as follows: Overture, "A Midsummer Night's Dream," Mendelssohn; Nocturne, Gene Stewart; Chorale Prelude, "We All Believe in One God," Adagio in A minor and Fugue in D major, Bach; "Dreams," Wagner; Improvisation on Two Themes; "Even-song," Martin; Allegretto from First Sonata, Parker; Finale in B flat, Franck; Spinning Song, Mendelssohn.



NEW YORK UNIVERSITY

ANNOUNCES

A MASTER CLASS IN ORGAN PLAYING

BY

CARL WEINRICH

A. B. — F. A. G. O.

ORGAN VIRTUOSO and LECTURER ON MUSIC

To BE GIVEN IN JULY IN THE DEPARTMENT OF MUSIC
UNIVERSITY COLLEGE, AT UNIVERSITY HEIGHTS

ALFRED M. GREENFIELD, ADMINISTRATIVE CHAIRMAN

MUSIC DEPARTMENT — NEW YORK UNIVERSITY

UNIVERSITY HEIGHTS — Box 99, NEW YORK CITY

Among American organists, no one has had a more phenomenal rise than Carl Weinrich. A disciple of Lynnwood Farnam, he gained a national reputation by the brilliant manner in which he carried on the recital traditions which Farnam had established.

He has given many series of historical recitals, ranging from the forerunners of Bach to the moderns. These recitals have brought him tremendous acclaim from the public as well as the press. Here is a unique opportunity for organists to study their own technical and interpretative problems with this acknowledged master of the organ.

MANAGEMENT: BERNARD R. LABERGE — SUITE 1211 — STEINWAY HALL — NEW YORK CITY



The New KILGEN REEDS

The new Kilgen Reeds, with refinements accomplished recently by the master-artist, CHARLES M. COURBOIN, are outstanding in truly artistic tone. True in character, they fulfill to perfection the ideas of the artist.

Kilgen Reeds are made complete, from start to finish, at the St. Louis plant.

Kilgens secure promptness of speech in every class of Reed work and avoid the tubby, raucous tone in reeds of indifferent manufacture.

Kilgens strive to impart a full and sonorous character to this important department of the tonal superstructure.

COURBOIN COMMENTS:

MR. CHARLES COURBOIN says that true voicing is created through artistic instinct and not mere theory.

Geo. Kilgen & Son, Inc.

Organ Builders for over 500 Years

4010 N. Union Boulevard
Saint Louis, Mo.

NEW YORK, Steinway Hall

• CHICAGO, Wrigley Building

• LOS ANGELES, Architect's Bldg.

CHOICE of the MASTERS

RANGERTONE PEDAL IS SHOWN AT VASSAR

NEW USE FOR ELECTRICITY

Invention of Captain Ranger Demonstrated to Group of Organists and Builders as Introduced in New Kimball Organ.

By LESLIE N. LEET

As one of a group of organists fortunate enough to be present at the demonstration on Feb. 10 of the "Rangertone" pedal recently added to the organ in the new music building at Vassar College, my impressions may be of interest to your readers.

To begin with, Captain Ranger had arranged for our comfort and convenience in no mean manner. Those of us who traveled by bus were greeted by the conveyance ordinarily reserved for the president and other high officials of the Public Service Company. This bus deserves some mention. Equipped with a card table in the observation compartment, washroom, radio, Pullman seats and hot water heat (not so hot), it represented the pinnacle of comfort in travel. Those who missed this convenient method of reaching Vassar will little realize the political possibilities of the man with pull enough to secure this grade of equipment.

Reaching Vassar, we entered the auditorium of the music building and were immediately impressed with the beautiful auditorium and its unusual design. The rapidly rising floor leaves the entrance door at what would normally be the balcony level. We were welcomed from the platform by the inventor and manufacturer of the electrical device we had come to hear, Captain R. H. Ranger. He then introduced the college organist, Professor E. Harold Geer, who took his place at the console and after a brief explanation of what was to follow played a descending scale on the 32-ft. pedal diapason. The lowest octave of this stop was reached without a perceptible break in quality, although the promptness of attack of the lower tones was noticeable. We were informed that when first installed the Rangertone pedal was introduced as a 32-ft. bourdon and acted as an extension of the 16-ft. bourdon. The decision to use it as a diapason, due to the flexibility of this type of equipment, presented no difficulties and the change was made to the present arrangement, where it serves as a downward extension of the 16-ft. pedal diapason.

For the performer no new technique is required. The draw-knob in the pedal group is engraved "diapason, 32-ft." and when it is drawn the 32-ft. diapason plays. The same starting button that starts the organ blower also starts the mechanism for the Rangertone. Expression beyond the wildest dream of an organ architect is obtained by the conventional expression pedal. In this particular instrument the great expression pedal controls the Rangertone. As the organ is entirely enclosed, and therefore expressive, the pedal diapason which it extends is enclosed with the great and therefore is also expressive from the same swell pedal. To appreciate the crescendo from a *pppp* echo 32-ft tone to one with the strength of a battery of theater diaphones, one must hear it. Due to this flexibility of expression the Rangertone is infinitely more useful than a stop of organ pipes. Expression chambers (swell-boxes, if you prefer) cannot and do not allow sufficient change in the power of 16 and 32-ft. pedal pipes to permit comparison with the wide variety of uses that can be made of this remarkable new resource of the modern organ.

The Rangertone takes little space in the organ chamber, as the only equipment installed there is a series of especially constructed loud-speaker units. The other mechanism required is in the blower room, attic, or any other place where the steel cabinet containing the sound-creating apparatus can be placed, with a small insulated cable connecting it to the console and the loud speakers. This feature of occupying so little space in the organ chamber is the reason the device is in use in the Vassar organ, there being insufficient room for the conventional 32-ft. organ pipes.

Due to the fact that the pedal organ,

except for the 32-ft. stop, was installed complete by the builders of the organ, the W. W. Kimball Company, there has been no attempt to use the other possibilities of the Rangertone pedal. Captain Ranger explained that with little if any additional equipment any or all of the usual pedal stops could be reproduced by this equipment. This means that the organist playing an organ with the Rangertone pedal without any pedal pipes could have at his command a pedal organ like this answer to a struggling organist's prayer: 32-ft. diapason, 32-ft. bourdon, 32-ft. violone, 32-ft. bombarde, 16-ft. diapason, 16-ft. bourdon, 16-ft. violone, 16-ft. trombone, 16-ft. bassoon, 16-ft. English horn, and 10 $\frac{3}{4}$ -quint gedeckt, plus all the 8-ft. and 4-ft. stops desired.

There is no doubt that at the present state of the development of electrically created sounds such tones can be best employed in the lower register. While it is not to be denied that Captain Ranger has created many novel and charming treble effects which make fine manual stops, as yet neither this nor any of the several other purely electrical devices reaches the general effectiveness of the organ containing pipes. The value of this equipment as a means of augmenting or even replacing the conventional pedal organ will appeal to both builders and players of organs. At a small expenditure of funds and space a pedal organ with a wealth of 32 and 16-ft. stops, with any desirable number of eights and fours is now possible, with almost unlimited expression thrown in for good measure.

In a room acoustically dead, such as the Vassar music building auditorium, the flexibility of a tone source that permits correction of the strength of the prime tones, as well as the addition and subtraction of upper partials, should not be overlooked. Many an organ stop has been ruined in an attempt to overcome architectural difficulties or meet the demands of a vacillating organist. To make such a change with the Rangertone requires only a change of electrical connections, which, if not satisfactory after trial, can be restored to the original arrangement.

There was a representative group of metropolitan organists and organ builders present. The writer noted the presence of the following organists: Mrs. Fox, New York City; Mrs. Holman, East Orange; Miss Hopper, West Orange; Mrs. Blauvelt, Jersey City; Messrs. Doersam, Porter, Nold and Courboin, New York City; Mr. Yates, Tarrytown; Messrs. Rodney Saylor and Alfred Dennis, Newark. The organ building profession was well represented by Messrs. Harrison and Hardy of Aeolian-Skinner, B. G. Austin and Herbert Brown, heading a delegation from the Austin Company; M. P. Möller, Jr., representing his family, the Mohr brothers of the Louis F. Mohr Company, and Messrs. Thompson and Hillstrom. R. P. Elliot of the Kimball Company was associate host of the occasion and headed a delegation of visitors.

Programs by Detroit Women.

The Women Organists' Club of Detroit is having a season of activity. On Jan. 27 a program of organ and vocal music was presented at the Detroit Institute of Arts, which has a four-manual Casavant organ. Miss Ruth Alma Sloan played a group consisting of the Prelude and Fugue in G minor, Bach; "Prayer and Cradle Song," Lily Wadhams Moline, and Toccata in D, Wood. Miss Grace Halverson played Ernest Ibbotson's Suite in G minor and Neva Kennedy Howe played: Prelude, Clerambault; "The Ebon Lute," Lester, and Finale, Fourth Sonata, Guilmant. The Dorian Trio of women sang two groups of selections. Jan. 16 the club gave a program at St. John's Episcopal Church, when Master John Shepherd, boy soprano, was the soloist. The organ numbers were as follows: "Entree du Cortege" and "Benediction Nuptiale," Dubois (Mrs. Edith Wykes Bailey); Fugue in G minor, Dupre; "Chant Seraphique," Guilmant, and Intermezzo, Bonnet (Miss Ruth Sloan); Andante con Moto, Beoly; Andante (Second Symphony), Widor, and Scherzo (Eighth Sonata), Guilmant (Mrs. John J. Mitchell); Scherzo, Gigout; Adagio and Prelude (Third Sonata), Guilmant (Mrs. Louise Lillian Piper).

THE ESTEY

Three-Manual and Echo Organ

IN

UNION CONGREGATIONAL CHURCH,
Groton, Massachusetts,

which was recently dedicated, exemplifies, in a specification of most conservative design, voicing and ensemble suited to the dignity and beauty of this Colonial church.

Mr. E. L. Mehaffey, Mus. M., of St. Lawrence University, who gave the dedicatory recital, writes us as follows:

"It was a genuine pleasure to play the new Estey at Groton. Although an organ of limited size, it was so carefully planned and voiced that one really had the feeling of playing a much larger instrument. The Diapasons and Reeds were splendid and fitted each other and the church to perfection. The Flutes and Strings were up to the standard for which Estey has always been known, the Metal Lieblich of the Swell being especially beautiful. The Groton organ should acquaint New England organists with the fine type of work which Estey is doing tonally, as well as show that mechanically your product is all that can be desired."

New England organists who wish to try this organ are invited to get in touch with the factory at Brattleboro.

ESTEY ORGAN COMPANY

Brattleboro, Vermont

J. P. ESTEY, Pres.

J. G. ESTEY, Treas.

DESIGN

Correct design of pipe organs means not only skill in writing specifications which balance well "on paper", but, more important, the correct design of the scales, pressures and voicing—the

ARTISTIC INTERPRETATION

in sound of the stop names that are written on the specification.

On typed stop lists the two words "OPEN DIAPASON" for instance appear the same, but it is amazing how wide a tonal interpretation may be placed on them and other stop names in the voicing rooms of the various builders.

EXPERIENCE

with the best of classical traditions combined with

KNOWLEDGE

of the great possibilities of modern tone-coloring assure you of

CORRECT DESIGN

in the

MODERN KIMBALL ORGAN

W. W. KIMBALL COMPANY

NEW YORK
665 Fifth Ave.

ESTABLISHED 1857
Organ Architects and Builders
Kimball-Welte Residence Organs

CHICAGO
Kimball Hall

CONSOLE STANDARDS SUBMITTED TO A. G. O.

COMMITTEE REPORT READY

Arrangement of Stops and Couplers, Pedal Measurements, Etc., Recom- mended Based on Opinions from Many Sources.

[Continued from page 1.]

keys may vary slightly from the measurements given, without undue inconvenience, but if they are made much shorter there will be no feeling of depth to the touch when the keys are depressed from the heel end. If the keys are made longer than this, the pedalboard will project behind the organ bench, and unnecessary room will be required by the console. The measurements suggested will be found a good compromise.

(c) The radius of the curve of the front ends of the sharp keys should be 8 feet 6 inches. This is at present standard with nearly all builders.

(d) The distance between centers of any two adjacent natural keys measured at the front end of the sharp keys shall be precisely $2\frac{1}{2}$ inches, or $1\frac{1}{2}$ inches between centers of any two pedal keys which are an octave apart. This dimension is of the utmost importance and must be carefully followed, no matter whether there are minor variations elsewhere. If the distances between centers of the pedal keys are not uniform at least at this point with all builders, it will never be possible for a visiting organist to feel comfortable on the pedalboard of a builder not adhering absolutely to this dimension. Other measurements may be varied slightly from those recommended, if it suits the builder's convenience, and still have the pedalboard reasonably comfortable, and also one on which it is possible for a visiting recitalist to play accurately. But the spacing of the keys at the line of the front ends of the sharps must be as given above.

2. Pedalboards—Relative placing with regard to manuals.

(a) Pedalboards shall be placed in a central position with regard to the manuals. This will bring middle D of the pedals approximately under the middle C of the manuals.

(b) The vertical distance from the top surface of lowest manual to the top surface of the middle natural key on the pedals shall be $29\frac{1}{2}$ inches.

(c) The front end of the top surface of the DD-sharp pedal key shall be $8\frac{1}{2}$ inches minimum to 10 inches maximum distance, back from a plumb-line dropped from the front edge of the lowest manual white keys on two and three-manual organs. This distance should be increased to 11 inches on four-manual organs.

3. Expression Pedals—Location.

(a) All expression pedals and crescendo pedals shall be placed as near as possible above and forward of the pedal keys without interfering with them.

(b) The swell expression pedal shall be located opposite the gap between second E and F, the choir pedal to the left of the swell pedal, the solo pedal to the right of the swell pedal, and the crescendo pedal in all cases to the extreme right of all expression pedals and a little raised perpendicularly on the mid-position of its axis as compared to the expression pedals. On a three-manual organ, with the great separately enclosed, the great pedal shall be placed in the position recommended for the solo pedal. When there are more than three expression pedals in any console it is not only recommended, but urged, that a selective expression control be installed. This device has been made by several leading builders and can be made by all (as it is unpatented), and it has two principal functions. First, it solves once and for all the "eternal question" as to the proper sequence of a series of expression pedals, as any expression pedal may be instantly set to control the expression of any division of the organ and, second, it permits of coupling any two or more expression pedals to any pedal, regardless of their location, and independent of the function of the master expression pedal. This latter should also be installed on all consoles where there are three or more expression pedals, preferably on a rocking tablet to the right or left of all coupler tablets, so that it may be set on the combinations, as well as controlled by hand. Indicators showing position of the various expression and crescendo pedals should also be provided.

4. Manual Keys—Compass CC-C4, 61 notes.

On all divisions having octave couplers the pipes of the 16-ft. and 8-ft. registers at least shall extend an octave higher to C 5. However, the pipes of the great organ of large instruments need only run to C 4 even when great 16-ft. and great 4-ft. couplers are provided.

(a) Manual keyboards should have not more than $2\frac{1}{2}$ inches vertical distance between top surfaces of adjacent keyboards, and $2\frac{3}{4}$ inches is better if compatible with the builder's action requirements. Overhang, 4 inches.

(b) The question whether the bottom keyboard should dip slightly downward away from the performer, and the upper keyboard should dip slightly downward toward the performer, or all the keyboards should be perfectly level, is left to the choice of the builders themselves. The fact that the practice here varies with different builders and yet has not been found to cause inconvenience to the player is sufficient reason for making no recommendation in regard to this matter.

(c) Dip of manual keys $5/16$ -inch to scant $3/8$ -inch. Weight of touch, $4\frac{1}{2}$ ounces. So-called "tracker" touch preferred—that is, where weight of touch is heaviest at the top of the key's downward motion and decreases as the key is depressed.

5. Stop Tongue Consoles—Order and arrangement of the stop and coupler controls.

(a) When the stop tongues are arranged in two horizontal rows above the top manual the order should be as follows:

- Top row: Left to right—
1. Swell: 16-ft. flues, 8-ft. flues, 4-ft. flues, Mutations, 16-ft., 8-ft. and 4-ft. Reeds, Tremolo, Couplers to swell.
2. Choir: Same order.
3. Solo or echo: Same order.
Bottom row—
4. Pedal stops and couplers.
5. Great stops and couplers.

All in logical sequence with 16-ft. stops at left of each division and couplers at right of each division, arranged systematically, 16-ft., 8-ft., 4-ft. Each department is also laid out with the louder stops of each pitch group to the left, and softer to the right.

(b) When the stop tongues are arranged in jabs at an angle to the left and right side of the keyboards the pedal and swell groups shall be in the left jamb and the great, choir and solo groups in the right, together with their respective one-division couplers only. As it has already become standard in all stopknob consoles to place the inter-manual and pedal couplers above the top manual, it is recommended that the couplers in consoles with stop tongues arranged on either side be placed in the same manner and order suggested under 7b for knob consoles.

(c) The matter of getting the music-rack low enough in the case of four-manual consoles with a double row of stop tongues above the top keyboard is a problem. It is suggested that only one row of stop tongues be placed above four-manual consoles, and the side jabs be used for the remainder of the stop tongues, so that the rack can be brought down to a more comfortable level for those players of shorter stature who find eye strain and discomfort in practicing while constantly looking up to a music-rack perched high in the air.

(d) Order of couplers on stop-tongue consoles where all the stop tongues are arranged in two rows above the top manual. Couplers to great organ as a typical example, from left to right: Great 16-ft., great unison off, great 4-ft.; swell to great 16-ft., 8-ft., 4-ft.; choir to great 16-ft., 8-ft., 4-ft.; solo to great 16-ft., 8-ft., 4-ft. Couplers to choir organ: Choir 16-ft., choir unison off, choir 4-ft.; swell to choir 16-ft., 8-ft., 4-ft.; solo to choir 16-ft., 8-ft., 4-ft.

6. (a) Stopknob Consoles—Order and arrangement of stopknobs.

Pedal and swell stops in all cases to be in the left jamb. Great, choir and solo-echo in right jamb, in order given, from left to right. The stops in each division are grouped with the 16-ft. flues at the bottom, then 8-ft. flues above, with loudest of each pitch group at the bottom, then 4-ft. flues, mutations and mixtures, with 16-ft., 8-ft. and 4-ft. reeds on top of the speaking stops, and tremolos above them.

(b) Order and arrangement of couplers. It is recommended that the one-division or intra-manual couplers be draw-stops at the top of the division they affect. This permits of their being operated by the manual pistons in a simple manner. The two-division couplers should be placed in a row over the top keyboards, and shall preferably be tilting tablets, although there is no serious objection to their being stop tongues. They should be grouped according to the division on which they play and in the following order from left to right: Pedal group—Great 8-ft., great 4-ft., swell 8-ft., swell 4-ft., echo 8-ft., Great group—Swell to great 16-ft., 8-ft., 4-ft.; choir to great 16-ft., 8-ft., 4-ft.; solo to great 16-ft., 8-ft., 4-ft. Swell group—Having no great to swell, starts with choir to swell 8-ft. (or 16-8-4, if all exist), then solo to swell 16-8-4. Choir group—Swell to choir 16-8-4, solo to choir 16-8-4 (if these couplers are wanted). Solo group—Any great to solo couplers, swell to solo, choir to solo, in order.

Harold Tower



AT ST. MARK'S PRO-CATHEDRAL, Grand Rapids, Mich., Harold Tower is celebrating his twenty-fifth anniversary as a church organist and his eighteenth year as organist and choirmaster at St. Mark's. The work during the last year has been gratifying in spite of many financial handicaps. At the present time there are in the choir forty-four boys, seventeen men and two librarians. During the year twelve boys were honorably discharged on account of change of voice. The choirmaster played, in ten months, for 287 services and rehearsals, or an average of seven a week. The boys attended 156 services and rehearsals, an average of four a week. The men, who rehearse only once a week, averaged twice a week for the year. Two boys had 100 per cent attendance—Jack Droste and Albert Kempter. One boy, Dana Johnson, missed two rehearsals, the first absence in more than five years. Of the men, A. Hazenberg was 100 per cent in attendance. The girls' church school choir numbers twenty-four. Thirteen of the chairmen have been boys under the present choirmaster. One of the four remaining, John C. Grebel, has been a faithful singer in the choir for twenty-six years.

This order is most logical, as the families are then in the same relative position, be the organ a one-manual or a four. Manual "unisons off" are placed with their respective one-division couplers so that they may be operated by the combination action.

7. Combination pistons and toe studs, and what they should affect.

All general or universal combination pistons shall be capable of moving all stops and couplers of the entire organ and it is recommended that they be placed to the left of the manual pistons under swell and great keyboards, or if there are many, under swell, great and choir on keyboards, rather than in a row above the top keyboard. The suggested location makes them more readily available. At least four of the general pistons shall be duplicated by toe studs.

The manual pistons shall be located in a central position, or a little to the left, beneath the manuals they affect, and shall normally affect only the manual stops to which they belong and the one-division or intra-manual couplers. On and off switches shall be provided so that the pedal combinations may be coupled to the manual pistons if desired. The pedal pistons shall be toe studs, duplicated by manual pistons at the left and beneath choir keys. It is, of course, desirable and quite possible for some builders to provide an independent pedal combination for each manual piston in addition to the general pistons. This is far preferable to having whatever happens to be on pedal piston No. 1, for example, always tied to any No. 1 manual piston if the switch connecting the pedal with the manual combinations is in the "on" position. However, this may prove a costly refinement for some builders to provide and is not imperative.

On large organs it is recommended that either (1) on-and-off tablets be provided that make it possible to (a) have all couplers affected by the manual pistons on which they speak; (b) cutting out the inter-manual couplers and allowing only the intra-manual couplers to be affected, and (c) cutting out all manual couplers,

or (2) in lieu of this that two or more pistons be provided affecting couplers only.

Double-touch pistons are not recommended for any purpose whatever. They have proved themselves uncertain and annoying to many organists, even after practice with them. Other simpler and more positive means for doing the same thing are provided by the on-and-off switches suggested.

8. Reversible coupler pistons.

Manual to pedal reversible pistons duplicated by toe studs are a convenience. Great to pedal reversible toe stud should have preferred position among the toe studs, to the immediate right of crescendo pedal and conveniently low. Manual to manual coupler reversibles are also desirable, and these reversible pistons are placed preferably to the left of the manual pistons beneath the appropriate keyboard—great to pedal reversible and swell to great reversible to the left of the great pistons, etc. The so-called sforzando pedal is convenient if duplicated by a reversible piston located to the left of the great manual pistons rather than at the right. Two sforzandos are useful on a large organ—one for *ff* effects and one for *fff*.

Reversible buttons or pistons not moving registers shall be installed in all four-manual or larger consoles which cut off all manual 16-ft. stops and all pedal 32-ft. stops, with suitable indicator devices to show whether they are in operation.

All pistons shall visibly move the registers and shall be adjusted by means of a setter piston, rather than by holding in the piston while the combination is being set. It is now possible for all systems of combination action to be set in this manner, including the Austin, and it is recommended as standard.

If, after a builder has provided an adequate number of general and manual pistons, he wants to go farther and put in a number of general pistons that work blindly, there can be no objection, but such "blind" pistons should never be considered as standard or in lieu of pistons actually moving the registers, but simply in addition to the standard complement of pistons.

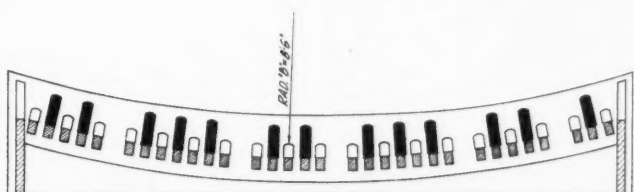
Another auxiliary system that is not imperative though worthy of any builder's attention is the following:

Let the manual pistons operate through the usual mechanism so far as the stops, tremolos and one-manual couplers are concerned—as recommended in the preceding paragraphs. Also let the pedal have its own group of independent toe studs, operating through the usual mechanism, and adjustable through the ordinary setter piston. To this add an auxiliary system, adjustable by means of switches in drawers, affecting the following items: (1) The inter-manual couplers grouped by the manuals to which they couple. Since these switches should have three positions—on, off and neutral—the organist could set any coupler to go on or off, or not to move at all, when the manual piston is touched. The moving mechanism for these couplers would be a pair of small pneumatics attached to each coupler rod or trace, as in consoles using remote control or a mere switch system. (2) Special pedal combinations designed to supply suitable basses for at least three-fourths of the manual pistons of the swell, great and choir groups, and as many of the solo pistons as may be wanted. This would make about eighteen special pedal combinations, adjustable by means of switches. These, too, would have on, off and neutral positions, thus permitting the organist to set the pedal stops and manual to pedal couplers in any way he might want them to operate through the manual pistons.

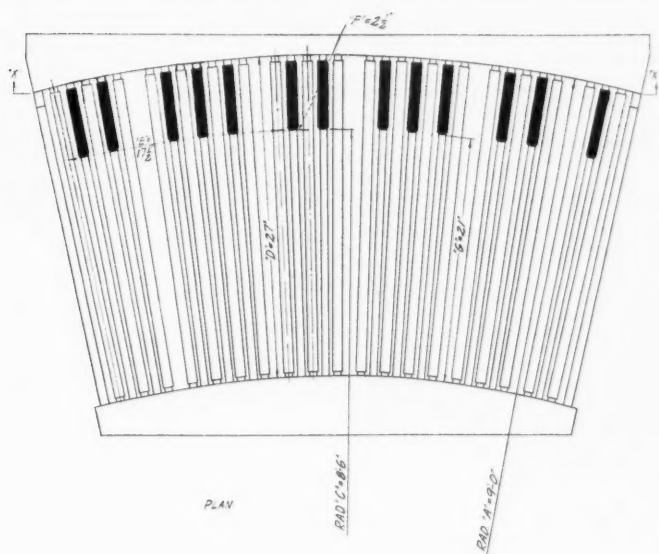
Such an auxiliary system would make it possible for those who want their manual pistons to do a variety of things to be accommodated. Any organist who did not care to use the auxiliary system would simply throw two switches, one of which would cut the inter-manual couplers off, and the other of which would disconnect the suitable basses from the manual pistons. This would provide little additional complication as any builder who failed to provide a means of controlling the inter-manual couplers through the manual pistons would have to provide special coupler pistons anyway. Of course, there would be the additional on-and-off pneumatics to be supplied for the pedal stopknobs, but as the number of pedal stops would hardly exceed a dozen, except in a very large organ, this would not seem to be prohibitive, except in the cheapest organs.

Two Thousand Hear Reuter Organ. The Reuter Organ Company has completed the installation of a two-manual in the McVey mortuary at Ottawa, Kan. The new mortuary, which is one of the finest in the Middle West, and the organ were given their formal presentation to the public Jan. 28 and 29. During these two days of "open house" over 2,000 visitors registered.

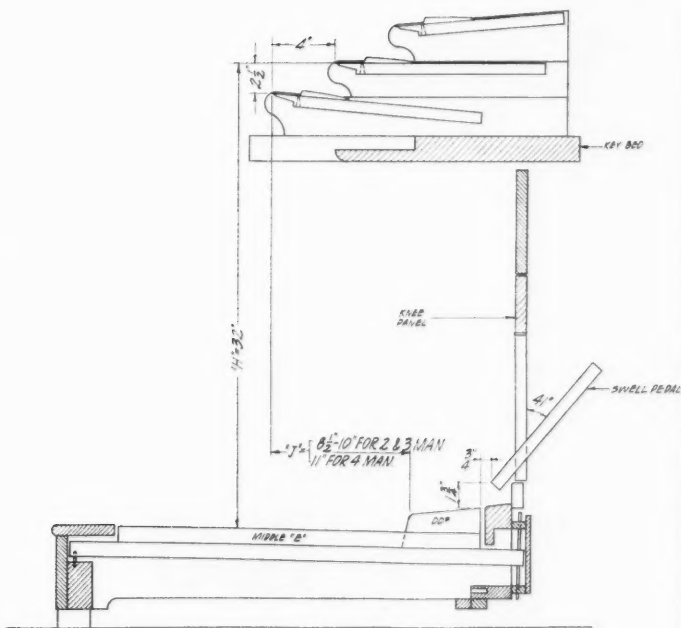
Drawings Show Design of Proposed Standard Console



SECTION AT 1'-0"



PLAN



SECTION THRU CENTER

Special Service at Reading.

On Sunday evening, Feb. 5, a musical service was given in St. Thomas' Reformed Church, Reading, Pa., under the direction of H. S. Schweitzer, F. A. G. O., organist and choirmaster. The offerings included: Prelude, "The Brook," Dethier, and "Evening Rest," Loeschhorn; anthem, "Twenty-third Psalm," R. Deane Shure; duet, two sopranos, "I Waited for the Lord," Mendelssohn; anthem, "Baal Chorus" ("Elijah"), Mendelssohn; cantata,

"Hear My Prayer," Mendelssohn; anthem, "Hail, Gladdening Light," Martin; organ, "Largo Spiccato," W. F. Bach; postlude, Toccata, Haas.

Dr. Louis L. Balogh conducted a concert at St. Patrick's Church, Montreal, Sunday evening, Jan. 29, with Alfred O'Shea, tenor, of New York, as guest artist. St. Patrick's choristers sang several selections. As the prelude Dr. Balogh played the Prelude in G minor and the Fugue in G major (a la Gigue), by Bach.

(Old) ST. PAUL'S P. E. CHURCH
BALTIMORE, MD.

Selects an

M. P. MÖLLER ORGAN

for

the new ST. PAUL'S CHAPEL

To be built after specifications by and under the supervision of

MR. EDMUND SERENO ENDER

Organist and Choir Director

of

ST. PAUL'S CHURCH



MR. EDMUND SERENO ENDER

There are now more than one hundred MÖLLER organs in Baltimore churches, a number of which have been installed recently.

There is a reason why St. Paul's has chosen a MÖLLER organ, as there is a reason for the other discriminating buyers' choice of them.

Let us tell you this reason.



Easter and Lenten Music Is Reviewed; New Publications

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

Choirmasters who buy no other new music try to get something fresh at Christmas and at Easter; that must be the justification for what may seem the excessive amount of space that I have devoted in the last three or four years to these two seasons. I should much prefer to write on special topics of more interest to me, such as the works of two Canadian composers whom I have wished to present; but this journal would be false to its ideals if it did not consider the special needs of its readers at this unusual time.

Easter Anthems

The most original new anthem for Easter that I have seen is Van Denman Thompson's "Spring Bursts Today" (Gray), intended for six parts unaccompanied. The poem is by Christina Rossetti, one of the most feminine as well as one of the best of modern poets, and the music is delicate and charming, somewhat in the style of a part-song rather than an anthem, and demanding the finest shading. It opens with a little unaccompanied duet in which the second voice echoes the first, a device repeated at the close, but with the addition of a lovely pianissimo "Alleluia." Except in a carol the idiom would be regarded by austere taste as unsuited to the church; but whatever the title may state about its being an anthem, a carol is just what we have here, and one of the most delicious composed in recent years. The music is easy, if you can sing anything in six parts, but it can be ruined by a dull performance. It is unlikely that there will be anything finer to celebrate Easter this year; so far, this gem sparkles far above the rest. (I wish that the composer was a relative of mine, but I fear that he is not; this I say because I was asked whether he was.)

Another fine anthem of an utterly different type is Dr. Whitehead's "Ye Choirs of New Jerusalem" (Schmidt), an accompanied and easy work on an old Dorian tune, "Erschienen ist der Herrliche Tag." This is masculine and vigorous, with a swing and dash in the accompaniment that will fairly inspire the choir, which had better be a chorus.

Still another decidedly original work is an "Easter Alleluia" (Gray) by John Julius Baird, a short work of four pages unaccompanied, needing at least six parts and better if in one spot or two you can manage eight parts. This is idiomatic to the unaccompanied chorus, not difficult, and with a splendid climax that is effective without straining the voices. It will be an excellent introit.

Once again William R. Voris brings us something fresh and charming, "Lift Up Your Voices Now" (Schmidt), easy and effective even if you have to do it with a quartet, though a chorus is preferable. It is accompanied. In style it reminds me of an old English hunting song; so we shall have to call it a carol. I believe, and bring it into the church with that excuse for its merriment.

A longer anthem than any of the preceding is Russell Broughton's "An Easter Song" (Gray), which runs to nine pages of easy and manly music with good swing. There is a tenor solo of the sort that singers like, and you can obtain parts for two trumpets, two trombones and tympani. I have two slight criticisms: I think that the accompaniment is unnecessarily thick, and I feel that the structure is somewhat scrappy—that is, broken up into little parts. The latter criticism is hardly worth making, because it could be charged against more than half of all American anthems written before 1918 or thereabouts. But this is sincere music and, as I said, of a healthy, manly type.

I am not acquainted with previous works of Walter N. Waters, but his "Alleluia" of six pages, published by William Maxwell, New York, is an admirable piece of easy and effective writing for unaccompanied voices in four parts. It is somewhat Russian in style, and all the better for being so.

The anthem (or introit) was published last year, but has just reached me; as usual, I am interested in the work of a new composer who shows real distinction.

From Novello & Co. comes another setting of "Spring Bursts Today," frankly in carol style, for two-part chorus or perhaps for a duet. The composer is Geoffrey Shaw. This has appeared previously for SATB.

I commended highly in a previous issue a solo by Mr. Spier called "Easter" (Gray). This has been arranged as an anthem for mixed voices, accompanied, preferably for chorus. The text is by George Herbert—that beautiful poem beginning "Rise, heart, thy Lord is risen." On account of its quaint and famous text this should be especially interesting to college choirs. The anthem is about as effective as the solo, I should say.

Of the new arrangements of ancient melodies I like best two by Dr. Whitehead for unaccompanied singing. "The Strife Is O'er" (C. Fischer) uses that resonant tune by Vulpus previously edited in the Hirsch series, with the words "Praise to Our God" (Boston Music Company). The present arrangement follows Dr. Whitehead's favorite formula. There is a stanza for the men in three parts and one for the women, with a dignified close. As usual, six parts are really needed. This is one of the best of all Easter tunes; I like to hear it every year.

The other Whitehead carol that I like is "Up, Up, My Heart" (Carl Fischer), with a tune by J. Cruger—"Auf, auf, mein Herz." This spirited and very easy number is in only four parts, though it is suggested that certain lines be given to a quartet or semi-chorus with antiphonal effect. There is no reason why a quartet should not sing the entire work. I recommend these two Whitehead carols without reservation.

There is another new Whitehead carol for which I have not the same enthusiasm, "Come, Ye Faithful" (Gray). The old German tune is a splendid one, but the accentuation does not please me; in the first stanza, for instance, there is a heavy first beat on the word "of," another one on the first syllable of "into." In other respects this deserves to rank with the others. It is designed for unaccompanied chorus and, being intended for Dr. Dickinson's choir, it is a little more elaborate than the other two. I like specially the stanza for the men.

Mr. Voris has used an old German melody for a carol-anthem called "The Kingdom's Sweet Flower" (Gray). This is a lovely thing, accompanied, with sections for soprano-baritone duet, SSAA, soprano solo and TTBB. It is easy but deserves careful shading.

I do not know whether we need another edition of "Ye Watchers and Ye Holy Ones"—one of the grandest tunes—but William Arms Fisher has certainly provided us with an excellent one, published by Ditson. It is unaccompanied, with some divisions on the last page for the big climax; it is easy.

Here let me remind you that the Virginian carol "Jesus, Born in Bethlehem" (J. Fischer), discovered and edited by Miss Buchanan, traces the life of Christ through the birth to the passion, resurrection and ascension; so it would be appropriate at Easter. It is one of the most interesting folk-carols discovered in this country; it has a delightful Mixolydian melody and it is remarkably arranged for chorus in four parts plus a soprano solo or a children's chorus. Here is a real American novelty for Easter.

The Gray Company now publishes a separate edition of "Thou Ocean Without Shore," from Parker's "Hora Novissima." You remember that it is for chorus and solo quartet, accompanied, a glorious American composition which, if it were not signed, might be attributed to Brahms. The subject of immortality makes it appropriate for Easter, particularly for the evening service.

Easter Cantata

"Christ Is Risen" (Ditson) by Dr. Thiman is easily the best cantata of 1933 that has reached me. It runs to forty-eight pages, with solos for SATB, and it can easily be sung by a quartet. The price is the reasonable

one of 75 cents. Dr. Thiman has used about ten simple and easily recognized motives, including the opening phrase of the tune "Worgan," to bind his cantata together. Every number is easy, fluent, melodious and vocal. Part 3, "The Disciples," has a text rarely set and has perhaps the most original music in the cantata. Every line is good music of its sort; no section has the inevitability of such of our best cantatas as J. S. Matthews' "The Paschal Victor" (Gray), or Candlyn's "The Four Horsemen" (Gray), or H. A. Matthews' "Story of Christmas" (G. Schirmer), or Parker's "Holy Infant" (G. Schirmer), or Willan's "Mystery of Bethlehem" (Gray), or Barnes' "The Comforter" (G. Schirmer). I have mentioned several cantatas because I wish to make it plain that my affections are not set upon any one composer or style. Dr. Thiman's cantata is gracious and pleasant, but not one to last for many years, as these other works are lasting.

Lenten Anthems

Here again we must bow to our Canadian friend, Dr. Whitehead, who has just produced two charming motets. "O Lord, Support Us" (Carl Fischer) is for five voices unaccompanied, a setting of a noble prayer that is appropriate especially at the Lenten season but is quite appropriate for all seasons. Another, shorter Whitehead motet listed as for Lent is "O Merciful God" (C. Fischer), for unaccompanied singing in four parts. Because of its text this is particularly appropriate for theological seminaries or for missionaries or teachers.

William T. Timmings has the best new American anthem for Lent, "Lead Us, O Father" (C. Fischer), with alto solo and the usual grateful melody that its composer is expected to produce. This luscious little accompanied number can be sung by any sort of choir, including a quartet; it should be a "best seller" of the better type.

Goss' "O Saviour of the World" has been arranged for TTBB by Professor J. S. Daltry of Wesleyan University (C. Fischer), with mercy on the sort of first tenors usually found in men's colleges. This will be widely used.

W. Rieger has arranged as an anthem the very popular solo by Harriet Ware, "The Cross" (G. Schirmer). The fine text is by Markham. There is a tenor solo.

Dr. George B. Nevin has used "Ye Watchers and Ye Holy Ones" for a Palm Sunday anthem, "Ride On in Majesty" (G. Schirmer). You get antiphonal effects, and the words fit pretty well. (These two Schirmer numbers were dated 1932, but have just reached me.)

Professor Egerton of Wells College has started a new series for women's voices (C. Fischer). One of the first numbers is the "Crucifixus" from Bach's Mass in B minor, arranged for SSAA. Another is Purcell's famous "Bell Anthem"—"Rejoice in the Lord Alway"—for SSA and an alto soloist *ad lib.* Of course, it is accompanied. There are interesting and scholarly pages of introduction in the manner of the St. Dunstan Series of Father Williams.

Lenten Cantatas

There is a very easy new cantata by E. H. Sheppard called "Calvary" (Presser), with solos for TTBar; this runs to thirty-nine pages. Stainer's "Crucifixion" has been arranged by A. S. Osborn for women's voices (Ditson). The firm of Gray is pushing this year a pretty cantata by Dr. Albert

Ham, called "The Solitudes of the Passion," copyrighted in 1917 by the composer. This has fifty-seven pages, with solos for TBar. The price is reasonable.

Settings of Communion Service

Nothing else published so far in 1933 has given me so much pleasure as three settings of the "Missa Brevis" by Dr. Willan (Carl Fischer), all very easy and all just about perfect. They are listed at 25 cents apiece, fortunately, so perhaps you can afford one. I think that I like best No. 1, in E flat, which has a glorious "Agnus Dei," of which Purcell might be proud. I am convinced that Willan is at his best in the style of that period, anyway, though no other living composer can write in the manner of Byrd so well. These are regular rhythms, but not too regular. The harmony is simply enchanting, and serene, and pure. Next best I like No. 3, in F, with a superb "Sanctus" in five-four time. In general the style is more modern than that of the other two. Nobody but Willan could have written the "Sanctus." No. 2, more or less in F minor, has free plain-chant rhythms. It is a little mournful and monotonous, but specially appropriate to Lent.

Other New Publications

Godfrey Sampson has a luscious anthem setting of "The God of Love My Shepherd Is" (Novello), the text by George Herbert, with a lovely arabesque accompaniment and a melting melody. This is one of the best recent English anthems, and it is not difficult.


An easy and delightful set of "Three Pieces" by Dr. Eric Thiman is the best buy for organ at the moment (Novello); I like specially the "Carillon." All three are useful for the church.

Daniel Gregory Mason has a splendidly vigorous Prelude and Fugue for piano and orchestra (J. Fischer), which some of you will use for festival services. The organ part is quite easy.

"O Country Bright and Fair" from Parker's "Hora Novissima," is now published as a separate solo (Gray)—the most beautiful one in that great work—for soprano. It will be just the thing for Easter, at the evening service.

Professor C. N. Boyd has two remarkable volumes entitled "Organ Accompaniment and Registration" (Presser), which will show you how a leading organist registers accompaniments and arrangements; the pieces themselves will be very useful, and the instruction is of value to any organist, no matter how accomplished.

**EDWARD
EIGENSCHENK**
Young American Virtuoso



RECITALS:
Dedications
Churches
Colleges

**NOW
BOOKING:**
American
Tour—
Season
1932

Direction **FRANK VAN DUSEN**
Kimball Hall, Chicago

**ALBERT
RIEMENSCHNEIDER**

Director of Music,
Baldwin Wallace College, Berea, Ohio

Recitals, Master Classes, Instruction, Coaching
Address 10001 Edgewater Drive, Cleveland, Ohio

A U S T I N

BY A MATERIAL REDUCTION IN OUR OVERHEAD EXPENSES AND ABILITY TO CALL ON OUR RESERVE RESOURCES WE PROPOSE TO OFFER OUR ORGANS FOR A SHORT PERIOD AT CORRESPONDINGLY REDUCED PRICES.

THIS OFFERS PURCHASERS AN EXTRAORDINARY OPPORTUNITY OF OBTAINING AN AUSTIN ORGAN WHICH THEY CAN HARDLY AFFORD TO MISS.

BY SUCH ACTION WE GIVE MORE EMPLOYMENT AND HAVE LESS IDLE FACILITIES, WHICH TENDS AGAIN TO REDUCE OVERHEAD EXPENSE. WE FEEL IT IS ALSO A CONTRIBUTION TOWARDS THE RETURN TO NORMAL BUSINESS CONDITIONS.

OUR HIGH STANDARD OF QUALITY IS STRICTLY MAINTAINED; IN FACT, A NUMBER OF RECENT REFINEMENTS IN TONE AND MECHANISM ARE NOW BEING INCORPORATED.

FINALLY, THE GUARANTEE GIVEN WITH EACH AUSTIN ORGAN, LARGE OR SMALL, IS ESPECIALLY VALUABLE IN THIS PERIOD, OWING TO OUR SOUND FINANCIAL CONDITION.

AUSTIN ORGAN CO., HARTFORD, CONN.

As Dr. Dinty Moore Is Seeing It Through His Looking-Glass

By ROLAND DIGGLE, Mus. D.

As I write this three things are in my mind. The first is a violin recital by Fritz Kreisler which I have just heard. Second, the programs given by Ralph Kinder in Philadelphia, to which never less than 1,000 persons listen. And lastly, the makeup of 75 per cent of the programs printed on pages 26 and 27 of the February issue of this paper.

At the Kreisler recital 3,000 people paid some \$7,000 to hear him. There was not a vacant seat anywhere. In the audience I saw such persons as George Arliss, Charles Chaplin, Ruth Chatterton, Douglas Fairbanks and a score of other celebrities listening to this great artist make beautiful music. There was no complex modern music, there was no attempt to educate his listeners, there was not the slightest attempt to impress the audience with his wonderful technique. His only aim seemed to be to make everything he played beautiful and the simplest pieces received just as much care as the Bach Suite which opened the program.

When will organists recognize the fact that for the organ to take its place alongside the violin and piano in popularity the music played on it will have to be along the same lines as Fritz Kreisler gives his audience? The high light on his program was the Mozart Concerto in G major, with its heavenly adagio. For fifteen minutes 3,000 people forgot the depression and were lifted out of the gutter. Despite themselves they were given a view of the corner round which we are told everything is waiting. Had this been an organ recital the high light would have been something very different. The organist would have sweat blood, there would have been a couple of hundred notes to every one of Kreisler's, there would have been lots of noise and most likely, a pedal cadenza, but unless the audience was made up of fellow-egoists—pardon me, organists—ninety per cent of them would be bored.

These are hard words, mates, but I leave it to you if they are not true. And to prove it along comes Mr. Kinder with four programs on the Kreisler plan and fills the church. Not only that, but he has been doing it for thirty-four years—not, mind you, to a bunch of organists who come to criticize, but to people who have come out to hear him year after year because they know they will hear some beautiful music which they can understand and enjoy. Personally I have a great admiration for a man who will play programs such as these because he knows they contain music that his audiences will enjoy, rather than follow the lead of organists all around him who fill their programs with high-sounding names from the French and German schools and utterly ignore the compositions of their fellow countrymen.

If an artist such as Kreisler is willing to program such simple pieces as "La Fille aux Cheveux de Lin" of Debussy; "Piece en Forme de Havanera," by Ravel, and Sarabande, by Sulzer, certainly we as organists need not be ashamed to program pieces by Rogers, Barnes, Jepson, Kinder, Matthews, Stoughton—yes, and even my old friend Diggle. Let us come down from our high perch and mix with the people on the street. You may remember the story of the old priest who lived in the church tower so that he could be nearer to God, until one day he found that God was not in the tower, but down among the people. Many organists are doing much the same thing. They live in the clouds with a few favored composers and their outlook becomes narrower every day. We must, if we are to save our profession, come down into the streets and mix with the people there. They need us just as much as we need them, and if you will give them an opportunity to show you the beauty of, say, a Kinder meditation, who knows but some day you will be able to show them the beauty of a Vierne symphony.

H. Frank Bozyan



TEN RECITALS of the compositions of Johann Sebastian Bach constitute a series begun by H. Frank Bozyan at Dwight Memorial Chapel, Yale University, New Haven, Conn. They are being played Friday afternoons at 4:30. The first recital was given Jan. 13 and the last will take place March 17. Mr. Bozyan's musicianship and good taste give assurance of great artistic success for this series. Each program contains at least one of the larger works and several chorale preludes.

HONOR FOR EDGAR R. DANBY

Contest of Society of American Musicians Won by Michigan Man.

Edgar R. Danby of Detroit, a young organist who was reared in Canada, won the organ contest sponsored by the Society of American Musicians this year. The contest was held at Kimball Hall, Chicago, in February. Mr. Danby thus receives a recital appearance in Chicago in the spring. Mr. Danby is organist of St. Stephen's Episcopal Church at Wyandotte, Mich., and is a pupil of Francis A. Mackay of St. Paul's Cathedral, Detroit. Many honors have come to this young organist and he was chosen as guest soloist by the Michigan chapter of the American Guild of Organists at Christ Church, Cranbrook, Mich., at its convention in 1932. In May of last year he won the state contest sponsored by the Michigan Music Teachers' Association and in 1930 in Boston he won second place in a student artist contest sponsored by the National Federation of Music Clubs.

Recital at Moberly, Mo.

Under the direction of Mrs. Leo Eisenstein the choir of the First Baptist Church of Moberly, Mo., presented Miss Nesta L. Williams in an organ recital Feb. 15, assisted by Elizabeth H. Fretz, cellist. Both Miss Williams and Miss Fretz are on the faculty of Stephens College, Columbia, Mo. The church was filled for the recital. Before the program a dinner was given at the Eisenstein home for the visiting artists and afterward there was a reception by the choir for all organists and choir leaders of Moberly and Stephens College alumni. Miss Williams played these compositions: Toccata in G major, Dubois; Gavotte, Martini; "The Swan," Saint-Saens; Allegretto, Wolstenholme; Arioso, Bach; Toccata and Fugue in D minor, Bach; "Chinoiserie," Swinnen; "Indian Lament," Dvorak; Gothic Suite, Boellmann.

Willard Kislung Wins New Honors.

Willard Kislung, son of Mr. and Mrs. Frank Kislung, Eaton, Ohio, a student in Earlham College, Richmond, Ind., for the third consecutive time has won scholarships for his ability and proficiency in organ music. The additional award has just come to him, and the cash value of the several scholarships is \$625. Mr. Kislung is a graduate of the Eaton high school, class of 1927, and a former pupil of Mrs. Wilhelm Middelschulte of Chicago, formerly of Eaton.

San Francisco News; Organ Needed in New Civic Opera House

By WILLIAM W. CARRUTH

San Francisco, Cal., Feb. 17.—Bach's B minor Mass was given in the new San Francisco Opera House Jan. 27 by a chorus of several hundred singers and the Symphony Orchestra under the able conductorship of Dr. Hans Leschke. It brought up the need for an organ in the Opera House. It has been proposed that the large four-manual Austin in the Civic Auditorium be moved to the Opera House, but those best qualified to speak feel that it would be a great mistake. Uda Waldrop, San Francisco's municipal organist, addressed a letter to Emmet Hayden, chairman of the music committee of the Art Commission, after playing a harmonium loaned by the Palace Hotel at the performance of the B Minor Mass, in which he said:

It has been suggested to me that the fine old instrument in the Civic Auditorium be installed in the Opera House. This, I feel, would be a most grievous mistake. It is a great pipe organ and is perfectly suited for use in the Auditorium. This organ, in my opinion, is entirely too large, meaning of course the number of stops it contains. I believe it has exactly 107 speaking stops, to use an organ term. It is glorious in the Auditorium, but there would be much of it that we could not utilize were it placed in the War Memorial Opera House. * * * For \$50,000 there is no doubt in my mind that an organ carefully thought out with regard to orchestration, voicing and perfect balance could be installed in the Opera House. Just think what it would mean to San Francisco! The Opera House was filled on Saturday night with real music-lovers. Can we not find an angel or two who might be willing to at least start us on our way toward the purchase of a beautiful pipe organ for our glorious War Memorial Opera House?

Not infrequently churches are criticized for the cold-blooded and hard-headed manner in which they treat their "hired help." A church which has the right spirit is the First Presbyterian of San Francisco, which on Jan. 27 held a reception in honor of Professor and Mrs. Otto Fleissner, the invitation reading: "We are pleased to honor Professor Fleissner, who has the unique distinction of being organist and conductor of sacred music of the First Church for forty-five consecutive years." A sketch of Mr. Fleissner, who is also head of the music department of the State School for the Blind in Berkeley, appeared on the "Who's Who Among the Organists of America" page of the April, 1932, issue of The Diapason.

Theodore Strong, organist of Fifth Church of Christ, Scientist, of San Francisco, and Shell Happytime Programs, assisted by Ronald Graham, baritone, gave a program Feb. 10 on the four-manual Skinner in the Temple Methodist Church.

The first Guild meeting of the year was held at St. Luke's Episcopal Church, San Francisco, with Harold

Mueller, F. A. G. O., as host. Raymond White, organist of the French Church, played Tournemire's Christmas Suite and after a discussion of the work Mr. Mueller played the Thirty-fifth Suite by the same composer. A letter from Ernest M. Skinner was read, describing the tragic condition of Sigfrid Karg-Elert and appealing for aid. Those present responded generously. After the program those present adjourned to a neighboring cafe for light refreshments.

The next meeting will be held Sunday afternoon, March 5, at the same church. Some time in March a Guild service will be held at Grace Cathedral, with an address by Dean Gresham on "Hymnology." Original compositions by Sidney Lewis, organist of the cathedral, will be sung.

MUSICIANS' FUND IS FORMED

Group Incorporated in New York to Seek \$1,000,000 for Aid.

At a general committee meeting of the Musicians' Emergency Aid Jan. 9 in Steinway Hall, New York, the announcement was made that a permanent organization known as the Musicians' Emergency Fund, Inc., had been incorporated under the laws of the state of New York with Walter Damosch as president. Mrs. John B. Casserly will be secretary and Paul D. Cravath treasurer.

Mr. Damosch reported on the progress of the five festivals given at Madison Square Garden and looked forward to the building up of a fund of at least \$1,000,000, the income from which could be used to help deserving musicians.

Dinner in Honor of Evansville Choir.

Eighty-seven persons were present at an informal banquet tendered by the women of St. John's Evangelical Protestant Church, Evansville, Ind., to the choir and ministers of music of that church Jan. 18. An interesting program marked the dinner. The director, Ralph W. Waterman, announced that the choir had sung a total of forty-eight anthems, ten of them new, in twenty-three services, repeating only four anthems. In addition the choir rendered Gaul's "Holy City" complete, aided the Civic Choral Society in "The Messiah" at Christmas and is now preparing "The Darkest Hour," by Harold Moore, for March 19 and "It is Finished," by Angelo M. Read, for Good Friday. The choir numbers thirty-seven.

Musical Services at Olympia, Wash.

In his work at the First Methodist Church of Olympia, Wash., Edward Champion Hall has given monthly choir festivals which have drawn large audiences and have attracted attention throughout the city. "The Glory of God in Nature" was the theme of the service Sunday evening, Jan. 29. As a prelude Mr. Hall played the allegro from the "Cuckoo and Nightingale" Concerto of Handel and Meale's "Serenade at Sunset." The anthems included Neidlinger's "The Silent Sea," Lutkin's "Ballad of the Trees and the Master" and selections from "The Creation," among others.

Guilmant Organ School

DR. WILLIAM C. CARL, Director

Organists Trained as Expert Choirmasters

Write for Catalog. 51 Fifth Avenue, New York

Paul de Maleingreau and His Organ Works; Composer a Belgian

By REGINALD JEVONS

[Reprinted from *The Musical Times*,
London.]

It is refreshing to glance at the programs of organ recitals given month by month in several of our musical journals. Over quite a short period the amount of new music played is enough to indicate a growing catholicity of taste among organists. With a search for and study of old music, hitherto neglected, has come increased attention to the work of contemporary composers. That is, to say the least of it, a healthy sign. The player who investigates in this way is gaining experience of every kind valuable to him as a musician and organist. Almost unconsciously his critical faculties are developed, and he is ever adding to his knowledge of the tonal and technical possibilities of the instrument.

Among the contemporaries who have thus come into prominence recently is the Belgian Paul de Maleingreau, professor of organ and harmony at the Brussels Conservatoire. Maleingreau's chief works so far are for the organ. The writing is mostly contrapuntal in style, showing his debt to Bach. Harmonically there is a modernist freedom, which, however, on examination discloses a certain aloofness from contending contemporary currents. Primarily intended for church use, there is in this music an atmosphere of devotion which calls to mind the spiritual fervor of César Franck.

For all his years (he was born in 1877), in appearance and manner Maleingreau is still a young man. Indeed, it is to be hoped that he is only at the beginning of his career, for while his achievements as an organist and teacher cannot be overlooked, his published works can at present be written down in one figure, although the last opus number was twenty-five. His affinity with the organ as a player and composer is unmistakable, for in 1920-21 he gave a series of recitals at Brussels, playing the whole of the works of Bach, and since entering the field of composition his chief works have been for that instrument—two of them symphonic in dimensions.

A glance at a printed page of Maleingreau's music convinces one that here, at least, is a composer who understands his medium; who is full of resource and personal inventiveness. At times the demands upon the performer are great, while at others, in simple terms, the spirit of the music breathes its message of deepest significance.

Some of us have already acquainted ourselves with Maleingreau as organ composer, and his major works (the "Offrandes Musicales," Op. 18, Numbers 1 and 2, "Symphonie de la Passion," "Symphonie de la Noël" and the early Suite Op. 14), often requiring considerable virtuosity, are now appearing in recital programs. There are, however, a number of pieces of great interest written on two staves, which are well within the capacity of the average organist. These include the "Opus Sacrum," Op. 10, "Triptyque pour la Noël," Op. 23, and seven sets of "Preludes a l'Introit" for various occasions during the church year. These preludes not only are charming intrinsically, but unerringly express the atmosphere of the season for which they are written. The usefulness of short and easy pieces of good quality is undeniable, especially to those church organists who are called upon frequently to play interludes during the service. The instrument may be large or small, and a player may use the pedal organ with added effect. The writing itself is of the kind which invites interesting experiments in registration, but always the music of these miniatures speaks for itself.

There is no doubt about the influence of Bach in these compositions. Maleingreau's original, but never revolutionary, style of playing Bach tells of his devotion to, and sympathy with, higher things. It is, indeed, noteworthy that in his early life he devoted him-

self to liturgical studies with a view to entering the church. With this ever-present faithfulness to Bach there is at times a quaintness which savors of the old schools of centuries ago; we hear the baldness of chords without their thirds, progressions bold and arresting, melodic ornamentation and peculiar rhythms which remind us of Raison, le Begue, Du Mage, Clerambault and other French composers of the 1600s—and then, almost in the next breath, these give place to massive dissonant harmonies, riding on impelling rhythms into a climax of glorious sound and triumph. But this is not the end; creeping in comes perhaps another touch of the old world.

This, indeed, is music of vivid and deep imagination. With acquaintance and knowledge it grows on one and compels admiration.

Ramin Recital in Chicago.

St. Paul's Evangelical Church was the scene of Herr Günther Ramin's Chicago recital Sunday, Feb. 12—an appearance made possible through the efforts of Dr. Wilhelm Middelschulte and other generous patrons. The historic church, rich in its memorials and German influence, was filled by an audience which apparently included every organist and student not otherwise occupied on a Sunday afternoon. The program itself was one to merit close attention and enjoyment, opening with a Bach group consisting of the Toccata and Fugue in D minor, the Pastorale (four themes) in F major and the Passacaglia in C minor. A deliberateness in tempo characterized the last of these, which one auditor actually timed as "sixteen minutes flat." Buxtehude's Prelude and cheerful Fugue in F major, the Mendelssohn Sixth Sonata and the Reger Introduction and Passacaglia in D minor, and a lovely "Benedictus" from Op. 59, were supplemented by an original improvisation on the chorale "Fröhlich soll mein Herz erspringen." The recitalist was assisted at times by his wife in the turning of pages and occasional manipulation of stops. Interesting from the viewpoint of registration was Mr. Ramin's preference for stops of high pitch and at the appearance of the vox humana one organist was overheard to remark: "Well, he's found the great American plaything." S. W.

Choral Festival in Minneapolis.

The second choral festival of the Episcopal diocese of Minnesota was held in St. Mark's Church, Minneapolis, Sunday afternoon, Feb. 5, the first having taken place at the cathedral in November. Twelve organizations participated, with an attendance of over 200 voices. More than 300 had been promised, but bitter, slippery weather prevented some from attending, including the cathedral choir of Faribault, sixty miles away. The musical portion of the service was under the general direction of Stanley R. Avery of St. Mark's, assisted by J. Austin Williams of Gethsemane; Thomas G. McCracken, St. Luke's, and Hugo Goodwin, St. Paul's. The program for this first all-city festival was purposely kept familiar, as the only rehearsal of the combined group was held forty-five minutes before the service. The service was conducted by the Rev. Hanford L. Russell, associate rector of St. Mark's, and Bishop F. A. McElwain, who made the address. As an organ prelude Ramona Gerhard of St. Luke's Church played: Arioso, Bach; Gigue, Galuppi; Aria, Porpora; "Clair de Lune," Debussy; Meditation, James. Additional festivals of a similar nature are planned for St. Paul and other cities of the diocese.

School for Church Music

of the Conference for Church Work

Wellesley College, Wellesley, Mass.
June 26 to July 7, 1933

Chanting, Anglican and Gregorian;
Keyboard Harmony; Problems in Music
Worship; Choral and Instrumental
Music for the Episcopal Service; Meth-
od in Choir Training.

FREDERICK JOHNSON,
F.A.G.O.

Dean of the School,
30 Brimmer Street Boston, Mass.

WHAT EVERY ORGANIST SHOULD KNOW

In the following short paragraph, the Chairman of the organ committee of First Church of Christ, Scientist, Poughkeepsie, N. Y., sums up very definitely the reasons for buying a Pilcher Organ. It will pay you to read it:

"The organ committee of First Church of Christ, Scientist, of this city, purchased a Pilcher Organ for the following reasons: The absolute confidence it had in the builders from the very outset; the absence of high-pressure salesmanship by the company's representatives; the apparent high-class quality of material and construction; the fine churchly character of the tone and finally the very satisfactory reports the committee received from other churches where Pilcher Organs have been installed. Our local organist, Mrs. Fred E. Brown, is much pleased with the Pilcher Organ, both for its satisfactory tone quality and ease of registration."

JESSIE W. CORBIN, Chairman.

Your inquiry is invited. HENRY PILCHER'S SONS, Incorporated, General Offices, Louisville, Ky., New York Office, 11 West 42nd Street.

PILCHER Organs

FISCHER EDITION

OF

ORGAN MUSIC

offers the Best for EASTER PROGRAMS

SCAN OVER THE FOLLOWING TITLES
AND MAKE YOUR SELECTION FOR 1933

Festal Prelude	Gaston M. Dethier	\$1.25
Easter Morning on Mt. Rubidoux	Harvey B. Gaul	.60
Easter with the Penn. Moravians	Harvey B. Gaul	.60
Resurrection Morn	Edward Johnston	.75
Jubilate Amen	Ralph Kinder	1.00
Toccata in D	Ralph Kinder	1.00
Christus Resurrexit	O. Ravanello	1.50
Jubilate Deo	Alfred J. Silver	1.00
Hosanna	Paul Wachs	.50
Christ Triumphant	Pietro A. Yon	.75

The Most Recent Addition to Our List

AN EASTER SPRING SONG

Garth Edmundson .60
A charming piece with a decidedly folksy flavor. The melody is a sprightly, joyous one, lightly harmonized at first, then broadening out through a series of chromatic modulations into an impressive climax.
It is worthy the attention of serious players.

Our List of Compositions for

PIANO and ORGAN

is being added to continuously. Recent additions are:

Prelude and Fugue

Daniel Gregory Mason \$2.00

In preparation: Piece Symphonique

Powell Weaver

Write us for further particulars.

THE THREE MARYS

A Mystery for Easter

For Chorus of Mixed Voices

Written and the Music Arranged and Composed

by

HOWARD D. MCKINNEY

Author of "Mystery for Christmas"

Although modern in origin, this Mystery is based on an early Easter Church Play, probably the first of those remarkable liturgical dramas which became so popular in the medieval period. They were written for the Church, and acted in various parts of the chancel and nave, the characters often appearing in the aisles. The Church then is the proper setting for this play, although it may be adapted for use in school or hall. In writing it every effort was made to make it practical, and still of real spiritual significance, transcending mere pageantry and drama. If those engaged in its presentation will realize that they are engaged in an act of worship and not in display of talent, its spiritual message will find an echo in the hearts of those who behold it.

With notes on the staging and costuming.....Vocal Score \$1.00

Address

J. Fischer & Bro., New York

119 West 40th Street



National Association of Organists Section



WILLARD IRVING NEVINS, EDITOR

OFFICERS OF THE N. A. O.

President—Dr. Charles Heinroth, College of the City of New York, New York City.

Chairman of the Executive Committee—Henry Hall Duncklee, 107 Hillyer street, East Orange, N. J.

Secretary—Willard I. Nevins, 340 Manor road, Douglaston, N. Y.

Treasurer—George W. Volkel, 62 Cooper square, New York City.

Headquarters—62 Cooper square, New York City.

THE 1933 convention will be held in Chicago and the dates are from July 31 to Aug. 4. Eleven years ago that city gave us a wonderful four-day program. Those who were in attendance at that time will recall how all plans were carried out in spite of a transit strike and the attending difficulties. This year, in addition to the usual N. A. O. program, there will also be the added attraction of the Century of Progress fair. Undoubtedly low railroad fares will be in effect at that time and we hope that every chapter will begin at this early date to plan for attendance at this convention. Our friends in that city have done such fine work in the past that we know that an unusual program will be presented this summer.

Music Week will be celebrated from May 7 to May 13. Every year our members and chapters have taken an active part in this national movement and certainly this year is one which needs plenty of the relaxation and inspiration which music brings. So we urge everyone to provide as many interesting programs for that week as you can possibly arrange. Please send your programs to the N. A. O. page so that we may print them on the first of the preceding month.

Worcester Chapter.

The February meeting of the Worcester chapter was held on Wednesday, Feb. 15, at the downtown rooms in the Day building. Mrs. William Arms Fisher of Boston was the guest of the chapter. The officers entertained her at dinner at the Hotel Bancroft before the meeting. Mrs. Fisher's subject was the "Condition of Choral Music in America," and was enthusiastically received by the members.

The chapter has planned to assist the City of Worcester in the celebration of national music week. Ralph M. Warren was elected to represent the chapter on the city executive committee, and three others are to be appointed by the chair to assist Mr. Warren in carrying out plans.

An invitation came from Hugh Giles, organist and director at the Piedmont Congregational Church, to attend a special musical service featuring English music Feb. 26 at 4:30 p. m., at which time the Worcester chapter were his guests and attended in a body. Our next meeting will be held in the Piedmont Church, at which time Mr. Giles will present a program of Cesar Franck.

The chapter took action on the recent sad death of Sydney Webber, organist and choirmaster of All Saints' Episcopal Church, who died when on his honeymoon in Bermuda.

RALPH M. WARREN, Secretary.

Staten Island Chapter.

A meeting of the Staten Island chapter was held at Christ Church, New Brighton, N. Y., Saturday, Feb. 4, at 7:30 p. m. Among those present were Miss Sunderman, Mrs. Sunderman, Miss Gyorgyivits, Mr. Dare, Mr. Schaefer and Mr. Newman. The guest of the evening was T. Scott Buhman, editor of *The American Organist*.

After the business session the evening was devoted to a discussion of different forms of church services. Charles L. Schaefer spoke on the Lutheran service, Kenneth Winter on the Episcopal and George Dare on the Anglican service. Mr. Buhman spoke

on general topics pertaining to organists and their duties.

The next meeting will be held at the home of C. L. Schaefer, 177 Kingsley avenue, on March 4.

CHARLES L. SCHAEFER,
Publicity Chairman.

Laubin Heads Connecticut Council.

Edward F. Laubin, organist and director of music at the Asylum Hill Congregational Church, Hartford, was elected president of the Connecticut council of the National Association of Organists at the annual meeting of the organization Jan. 23 at Trinity College.

Mr. Laubin, who is also director of the Hartford Oratorio Society, has been organist at the Asylum Hill Church since 1912, coming from the South Church in New Britain. He is one of Hartford's best-known musicians.

Other officers elected were: First vice-president, Esther Nelson Ellison, Church of the Redeemer; second vice-president, Joseph S. Daltry, professor of music at Wesleyan University, Middletown; treasurer, Albert Stanley Usher, Asylum Avenue Baptist Church; secretary, Joel Ramette, First Church of Christ, Scientist; chairman program committee, Clarence Watters, Trinity College; librarian, Ethel Bestor; chairman publicity committee, Ralph M. Lowry, St. James' Church, West Hartford.

Preceding the business and social sessions Mr. Watters presented an all-Bach program in Trinity College Chapel. Mr. Watters opened his program with a performance of the Prelude and Fugue in E minor (The Wedge). This was followed with three splendidly played chorale preludes, "With All My Heart I Do Desire," "Christ Lay in Bonds of Death" and "In Thee Is Joy." Mr. Watters was also at home in his musically presentation of the Passacaglia and Fugue in C minor and the Allegro from the First Trio-Sonata. Two more impressive chorale preludes followed—"Dearest Jesus, We Are Here" and "Sleepers, Awake." The program was brilliantly concluded with the difficult Fugue in C minor.

New Officers of Miami Chapter.

At the annual business meeting of the Miami chapter, held Jan. 23, the following officers were elected for 1933: Mrs. Florence Ames Austin, president; Mrs. Alva Robinson, first vice-president; Miss Bertha Foster, second vice-president; Mrs. L. D. Gates, secretary; Miss Martha Swain, treasurer, and Miss Wanda MacDowell, reporter.

An informal luncheon was given by this chapter for Rollo Maitland when he came to Miami for the inaugural recital on the Möller organ at Holy Trinity United Lutheran Church Jan. 27. Miss Bertha Foster presided at the luncheon and Mr. Maitland told about his student days. W. S. Sterling also told of early experiences, one of which was playing the organ at the Centennial Exposition in Philadelphia in 1876.

Katherine Tulis Armstrong, a member of the Miami chapter, gave a recital at Park Temple Methodist Episcopal Church in Fort Lauderdale Monday evening, Jan. 30. She was assisted by Rose Mary Gerson Klemtner, soprano, and Leoma Smith, accompanist. The following program was played by Mrs. Armstrong: Sonata in C minor, Mendelssohn; Meditation, d'Evry; Serenade, Federlein; "Scherzo Symphonique," Frysinger; "Nobody Knows the Trouble I've Seen," arranged by Kohlmann; "Venetian Idyl," Mark Andrews; Toccata, d'Evry.

Herman F. Siewert, organist of Knowles Memorial Chapel, Rollins College, Winter Park, Fla., was presented by the Miami chapter in a recital at Trinity Episcopal Church Feb. 8. He was assisted by Mrs. John Kirk Shinn, soprano, and Bertha Foster, accompanist. The following fine program on the four-manual Skinner organ was greatly enjoyed by a large and ap-

Edward F. Laubin



EDWARD F. LAUBIN, newly-elected president of the Connecticut council, N. A. O., is organist and director of music at the Asylum Hill Congregational Church, Hartford. Here he has a solo quartet and a paid chorus of thirty voices. Mr. Laubin is prominent as a pianist and instructor. He studied in America and abroad, and is director of the Hartford Oratorio Society of 250 voices, director of the New Britain Choral Society and former coach of the Wesleyan University glee club. Mr. Laubin was organist of the South Congregational Church of New Britain before he assumed the Asylum Hill position.

preciative audience: Toccata and Fugue, D minor, Bach; "Christmas Evening," Mauro-Cottone; "Hymn to the Stars," Karg-Elert; "Sugar-plum Fairy" and "The Magic Flutes" ("Nutcracker Suite"), Tschaikowsky; Chorale in A minor, Franck; Prelude and Fugue in G minor, Dupre; "Liebestod" ("Tristan and Isolde"), Wagner; "The Cuckoo," Arensky; "Schön Rosmarin," Kreisler; "Westminster Chimes," Wreiser.

After the concert Miss Foster entertained Mr. Siewert and members of the N. A. O. at a reception at her home.

Kentucky Chapter.

The Kentucky chapter held its regular meeting Monday evening, Feb. 6. Business matters were discussed and a musical service is contemplated for the spring.

Delaware Chapter.

The monthly meeting of the Delaware chapter was held at Greenhill Presbyterian Church, Wilmington. After the business meeting an impromptu recital was given, the following organists taking part: Paul Beusche, Wilmer C. Highfield and Samuel J. Blackwell. A social hour followed, with games and refreshments. The next event of the chapter will be a public recital at Peninsula M. P. Church Tuesday evening, March 14.

WILMER CALVIN HIGHFIELD,
Secretary.

Service of Reading Chapter.

The fifty-third public recital of the Reading chapter was held Sunday, Feb. 5, in the First Evangelical Congregational Church, with Ira M. Ruth in charge. The recitalists were assisted by the large chorus choir of the church. Between 600 and 700 people were present. The program was as follows: Prelude, Madrigal, Jawelak (Mrs. Minnie Rowley); processional; "All Hail the Power of Jesus' Name"; address of welcome, the Rev. A. W. Cooper; motet, "King All Glorious," Barnby; organ, Concert Overture in C ma-

for, Hollins (Miss Betty Fidler); anthem, "Great Is Jehovah," Schubert; organ, "Echo," Yon (Norman Hiester); organ, "Allegro Giubilante," Federlein (Earl Bickel); anthem, "Psalm CL," Lewandowski; organ, Finale, Symphony I, Vierne (Richard Wagner); recessional, "Hark, Hark, My Soul."

Norristown Chapter.

The Norristown, Pa., chapter conducted a "service of worship" at the First Presbyterian Church Jan. 29. Miss Eleanor Lois Fields, A. A. G. O., organist and director, played the service numbers and was assisted by Miss Caroline Fox, violinist, and James Montgomery, tenor. John S. Thompson of Christ Reformed Church played Bach's Fantasia in G minor as a prelude and Mrs. Flora Wilson Grenfell of the First Methodist Church played Kinder's Processional March, while Walter DePfontaine of the Conshohocken Baptist Church played a March Scherzo by Kohlmann. The program provided a beautiful musical offering.

Luncheon in Chicago for E. A. Kraft.

Edwin Arthur Kraft's visit to Chicago to open the new Kimball organ at Thorne Hall, Northwestern University, was made the occasion for a luncheon in his honor Feb. 17 by the Illinois chapter, A. G. O., and the Chicago chapter, N. A. O. A large group of organists met at the Auditorium Hotel and greeted Mr. Kraft, who was introduced by Edwin Stanley Seder, F. A. G. O. The Cleveland man told of some of the plans for the Guild convention in that city, the program of which he is arranging, and invited the Chicago organists to come to that gathering late in June. William H. Barnes was asked as chairman of the console standardization committee of the Guild to say a few words on his report, which appears in this issue of *The Diapason*.

WHEN IN
WASHINGTON
VISIT THE
UNIVERSALIST
NATIONAL MEMORIAL
CHURCH

FREDERIC W. PERKINS, D. D.,
Minister

Home of the
NATIONAL CAPITAL CHOIR
ORGAN RECITALS
Wednesday Afternoons in Lent,
at 5 O'Clock

ALBERT W. HARNED, Mus. Doc.
Organist and Choirmaster

ROCHESTER
ORGANS

Represent Twenty-five
Years' Designing and
Manufacturing Expe-
rience.

Correct in Tonal Plan.
Expertly Voiced and
Modern in Mechanical
Appointment.

ROCHESTER ORGAN
COMPANY, INC.

P. O. Box 98 Rochester, N. Y.

**Kidnaping and New
Poister Symphony
Los Angeles Events**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Feb. 10.—Organists everywhere will rejoice with Walter F. Skeele, the beloved dean of the college of music at the University of Southern California, over the safe return of his wife, who was kidnaped from her home on Sunday evening, Feb. 5, and held on a demand for \$10,000 ransom until Monday evening, when the kidnapers returned her to her home.

On Sunday evening, while Mr. Skeele was attending to his duties as organist of the Ninth Christian Scientist Church, Mrs. Skeele had a telephone call saying that her husband had been hurt in an automobile accident and was at the hospital, and that a car was coming to take her to him. On receiving this message Mrs. Skeele telephoned her son Franklin and asked him to meet her at the hospital. When he arrived there he found that the message was a fake and on telephoning his father realized the danger in which Mrs. Skeele was placed.

The notes demanding the ransom of \$10,000 said that unless the money was paid and the directions were followed it would be "too bad" for Mrs. Skeele. After they had held her about twenty-four hours her captors despaired of collecting the ransom and returned her to her home.

Louella Pearl Hammer, a music student, 28 years old, and Frank Howard, a paroled convict, were arrested for the crime and confessed. They were sent to jail, being held by the grand jury in \$100,000 bail. Miss Hammer was under arrest in Pasadena in 1927, 1928 and 1930 on suspicion of being the "poison pen" author of telephone calls and letters to men and women in Pasadena.

A splendid audience gave Arthur W. Poister an ovation after the performance of his Choral Symphony in D minor for organ and orchestra which was given at the sixth Sunday afternoon concert of the Los Angeles Philharmonic Orchestra under the direction of Dr. Artur Rodzinski. The symphony, in three movements, composed while Mr. Poister was studying in Paris, is to my mind the most satisfying work for organ and orchestra that I have ever heard. The reason for this is that Mr. Poister has used the organ as an integral part of the orchestra and not only as a solo instrument. He has blended his orchestral colors in such a way that the organ part does not stand out like a sore thumb, as in so many works of this kind. Dr. Rodzinski conducted the symphony with keen insight into its possibilities, and with Mr. Poister at the console of the Austin organ the work made a tremendous hit with the audience. The composer was called for again and again.

The February Guild meeting was held at the First Presbyterian Church with some forty members present—a poor attendance when you consider there are 150 members in the local chapter. The recital which followed was very much worth while. Miss Doris Stanford played works by Caudlyn, Widor, Bach and Mauro-Cottone. C. Albert Tufts played the Handel Chaconne (twenty variations for harpsichord), arranged by himself, and other numbers by Debussy, Perner, Schumann, Widor and Tufts. The choir under the direction of John A. Van Pelt sang Neidlinger's "The Silent Sea" and Prokof's "Christ Child Cradle Song."

Among the recitalists during the past month have been Sibley G. Pease, who gave a program made up of works by composers living in southern California, at the Elks' Temple (composers represented were Groton, Tufts, Douglas, Clokey, Colby, etc.). Edouard Niesberger at Temple B'nai Brith and Alexander Schreiner at U. C. L. A.

There will be a recital at the First Methodist Church in Alhambra on March 10, when Dudley Warner Fitch and Charles L. Reilly will be the performers.

Margrethe Hokanson



MARGRETHE HOKANSON, the Duluth, Minn., organist, who has been heard in recitals in many states, is doing work that has attracted widespread attention in conducting choruses, and her Matinee Musicale Chorus, which does noteworthy a cappella work, will go from Duluth to Minneapolis in May in response to an invitation to give a program at the convention of the National Federation of Music Clubs. The program is set for May 25. Mrs. Hokanson has been engaged for two organ recitals in March. A beautiful service of carols was given a cappella by the Northland Singers under her direction Dec. 18 at the United Christian Baptist Church of Duluth. The program, which included such items as Whitehead's "Shepherds' Song" and Christiansen's "All My Heart This Night Rejoices," was marked also by three new carols composed by Mrs. Hokanson in memory of her late father, John Olsen, who devoted many years to the promotion of choral singing.

Mrs. Hokanson was Alice Margrethe Olsen.

South Dakota Music to Fore.

Ray Berry, program and production manager of the Sioux Falls radio station, KSOO, is the head of an interesting movement which should serve to bring South Dakota musicians to the fore in a significant manner. As radio chairman of the South Dakota Federation of Music Clubs he is presenting his series of broadcast concerts over KSOO solely for the purpose of furthering interest in the finest music. The talent in this series—which started Jan. 29 and which will continue until the Sunday of national music week—has been chosen among musicians living in the state. Music faculty and students from the following colleges will be presented: Augustana and Sioux Falls College, Sioux Falls; Yankton College, Yankton; Huron College, Huron; South Dakota State College, Brookings; University of South Dakota, Vermilion. Other organizations appearing are the Minnehaha Mand-skor, a male chorus of seventy voices; the Sioux Falls Municipal Band and Band Orchestra; the Congregational Sextet and Choir, Sioux Falls, and various groups from the Sioux Falls high school. This series of concerts will conclude Sunday, May 7, in a gala music festival, also broadcast, of several hours' duration, in which those who have contributed to the series will join in one big program.

Christian B. Clark Dead.

Christian B. Clark, 67 years old, former organist and choirmaster of the Church of the Transfiguration, known as "The Little Church Around the Corner," in New York, died Jan. 24 in his home, 44 West Ninetieth street, after a long illness. Mr. Clark was born in Brooklyn. He leaves his widow, a son, and a brother, Beach Clark, of Port Washington, L. I. He received his training from Dr. Warren, long associated with Grace Church. Mr. Clark composed music for cantatas, chants and church rituals. Funeral services were held in the "Little Church Around the Corner."

FRANK A. McCARRELL
Organist and Choirmaster
Pine Street Presbyterian Church
HARRISBURG, PA.
Recitals and Instruction
2519 NORTH SECOND STREET

Mus. B. F. A. G. O.
SHELDON FOOTE
Concerts Instruction
First Methodist Church El Dorado, Arkansas

CHARLES M. COURBOIN
Recitals
Master Classes
Westchester R. C. Cathedral
Rye, N. Y.

LATHAM TRUE
Faculty of Music
Castilleja School
Palo Alto, California

Walter Wild, F. R. C. O.
Clinton Avenue
Congregational Church
BROOKLYN, N. Y.

George H. Clark
Organist and Choirmaster
Grace Episcopal Church
Oak Park, Illinois
RECITALS—INSTRUCTION

ZEUCH
BOSTON

HERBERT E. HYDE
ST. LUKE'S CHURCH, EVANSTON, ILL.
Representative
W. W. KIMBALL COMPANY
Organ Department
Chicago

JOHN HARMS
Organist
39 West 76th Street
NEW YORK CITY

Harold D. Smith
Cornell University
Ithaca . . New York

CHARLES E. CLEMENS
Mus. Doc.
Professor Emeritus of Music
Western Reserve University
RECITALS and INSTRUCTION
1719 East 115th Street Cleveland, Ohio

Dr. RAY HASTINGS
Concert Organist
Philharmonic Auditorium
LOS ANGELES, CAL.

MARSHALL E. BRETZ
RECITALS
METHODIST EPISCOPAL CHURCH
West Chester Pennsylvania

Geo. B. Kemp, Jr.
ORGANIST
5154 North Illinois Street
INDIANAPOLIS, IND.

Palmer Christian
ORGANIST
University School of Music
ANN ARBOR, MICH.

HORACE M. HOLLISTER
M. S. M.
ASSOCIATE ORGANIST
Director of Young People's Choirs
Madison Avenue Presbyterian Church
NEW YORK CITY

Ernest Prang Stamm
Church of the Holy Communion
B'Nai El Temple
Beaumont High School
St. Louis

James Philip Johnston, F.A.G.O.
Organist and Choirmaster
Westminster Presbyterian Church
DAYTON, OHIO

HARRIS S. SHAW
A. A. G. O.
Piano, Organ and Coaching
(Head of Piano and Organ University
of New Hampshire)
175 Dartmouth St., Boston, Mass.

Charlotte Klein
F. A. G. O.
RECITALS INSTRUCTION
St. Margaret's Church
WASHINGTON, D. C.

PAUL A. HUMISTON
MUS. B., A. A. G. O.
Organist and Director of Music
East Congregational Church
Grand Rapids, Michigan

KENNETH OSBORNE
ORGAN AND THEORY
University School of Music
Ann Arbor, Mich.

PIETRO YON
853 Carnegie
Hall
NEW YORK CITY

CHARLES R. CRONHAM
ORGANIST CONDUCTOR
Seven Years Municipal Organist and
Conductor, Portland, Me.
Four Years, Organist, Dartmouth College
80 W. Alpine St., Newark, New Jersey

THE DIAPASON

(Trademark registered at United States Patent Office.)

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

Official Journal of the National Association of Organists.

S. E. GRUENSTEIN, Publisher.

Address all communications to The Diapason, 1507 Kimball Building, Washash avenue and Jackson boulevard, Chicago. Telephone: Harrison 3149.

Subscription rate, \$1.50 a year, in advance. Single copies, 15 cents. Rate to Canada, including tariff, \$2.50. Foreign subscriptions must be paid in United States funds or the equivalent thereof. Advertising rates on application.

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

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

CHICAGO, MARCH 1, 1933.

Be sure your address is correct on our mailing list. This is to your advantage and equally to that of The Diapason and of the postoffice. If you have not time to write us a letter in case you change your address, merely ask your letter carrier or any postoffice for a copy of Form 22-B. Fill this in with your old and new addresses, sign your name, attach a 1-cent stamp and mail. It will take you one minute and may save you and all others concerned half an hour of needless labor, besides disappointment and sometimes misunderstanding. Co-operate with us and the postal authorities in serving you!

ETHICS

The prevailing economic stress has had the effect of dividing a large part of the musical forces of American churches into two classes—those who are working, sometimes desperately, to hold what they have, and those who covet their places. That this situation should lead to certain abuses is as natural as a shower in April, as long as selfishness remains the besetting sin of humanity. Men faced with necessity fight for means of sustenance with less regard for the rights and feelings of others than do those who have plenty. But if these offenses are tolerated our profession will not retain its standing.

Here is an instance of some of the many reports that reach this office, presenting a picture that makes one stop to think. A certain organist who has held his position many years dropped in the other day to say that in one week his minister received four applications for this organist's job. They came from various places. None of the applicants apparently had deemed it necessary to ascertain whether there was a vacancy—in fact, the nature of some letters indicated that they would like to promote the creation of a vacancy. This happened in the Middle West.

In New York City the pastor of one of the largest nationally famous churches received a letter—one of many of this kind—in which an organist asked to be considered for a position which he might have known was not vacant, and did not promise to be. What made the letter the more pathetic is the fact that the applicant gave an account of his training and experience which would have revealed to any layman that he was in no way fitted for the post he sought. True, he had held many positions—approximately one every year and a half—but none of them of the caliber of the one to which he so naively aspired.

Less ridiculous, but much more insidious—and more unprincipled—is the form of effort to get another man's bread and butter which "sells" a new applicant to one or more prominent church members, or to a minister, and causes havoc which has led in some

instances to real tragedy—the tragedy of a faithful organist displaced and the realization when it is too late that the new idea sold to the church was no newer than the proverbial hills, but was made to appear so through clever propaganda. In some instances to which attention has been called an organist with a desire to win another's post bases the appeal on economy. This is indeed a time to sell the public something that is "just as good" for less money. Unfortunately, cheaper church music is generally as shoddy as cheap products usually are. The depression has not changed that rule.

All this emphasizes what some people seem to forget—that the organist's profession has an unwritten code of ethics which should be adhered to as rigidly as the medical and legal professions adhere to their code. If we descend to methods and practices which depart from that code we shall suffer as individuals, and eventually as an entire class—through loss of the respect of those with whom we deal. Think of the reaction of a minister or music committee to a situation in which eager aspirants crowd one another in a mad effort to displace incumbents!

Thou shalt not covet anything that is thy neighbor's is a commandment which has not been erased from the Decalogue. If high-pressure salesmanship and publicity methods which help to sell patent medicines are to replace merit and conscientious work in the realm of church music we are in a bad way.

MOVE FOR STANDARDIZATION

This issue of The Diapason contains the report of the committee appointed at the Boston convention of the A. G. O. last June, whose task it was to study the subject of console standardization and present recommendations to the council. Every organist who is in any way interested in console design should read this report carefully and should submit promptly any suggestions or criticisms that may occur to his mind.

The importance of the matter must not be underestimated. The builders of organs are ready—and always have been—to incorporate in their designs what the representative organists of America desire and recommend. No similar committee has been at work since 1916, despite all the discussion of the need of standardization which has been put on record. There are almost as many opinions and preferences as there are individual minds, or at least groups, among those who have made a study of organ console arrangement and who have been in a position, through recital experience, or otherwise, to form intelligent convictions. Organ builders have followed the wishes of this or that authority only to meet with the criticism of others of equal prominence. The only way to achieve unity is through study, free discussion and a spirit of willingness to yield, as much as to insist upon one's preferences. The committee headed by Mr. Barnes evidently has been diligent and fair in its work, having based its conclusions not on personal views, but aiming to unite on that which the majority have found to be best. Now the committee asks that the general body of organists pass on these conclusions so that they may be revised as deemed wise before the council of the Guild is asked to approve and promulgate them.

It seems absurd to everyone that there should be so much lack of uniformity on certain measurements and arrangements of consoles. This is the opportunity to bring about a measure of uniformity. We cannot yet hope for a completely standardized keydesk design, for there are too many insuperable differences that cannot be reconciled in a year, or a decade. But this is the opening wedge. Let us therefore give the committee and the Guild all the help and encouragement possible in their effort to express the composite wishes of the organ fraternity.

BACH, AND BACH ALONE

In January Professor Macdougall laid down the premise—or proposed the question for debate—that an all-Bach program at a wedding was indefensible. In February Harold Milligan replied with a very good list of the master's works which were un-

deniably suitable for any wedding. And now in March Professor Geer comes forward to testify that the girls at Vassar just adore Bach and that some of them actually demand his works in their wedding programs. To which one well may add: *Quod erat demonstrandum.*

Of course, not all young women of matrimonial age are as erudite or as much organ-minded, or as thoroughly accustomed to hearing the best organ music as those who have had the privilege of sitting at the feet of Professor Geer at Vassar while said feet negotiate the most difficult pedal passages, or those who made a vow when they were at Wellesley that if, as and when the time should come for them to be brides none other than Professor Macdougall should play the wedding music. We still have with us the large submerged class who demand an air from "Samson and Delilah," etc., etc. It is really refreshing to know that of the store of happy compositions, some of them listed by Mr. Milligan, a sufficient number appeal to the modern young woman to lead to demands for the all-Bach wedding program. And if such a program can make the marriage tie a little tighter and thus perchance lessen the divorce evil in America, Johann Sebastian Bach's memory will be revered even more than it is.

The only query that might be propounded to continue this illuminating discussion is: *Why* have an all-Bach wedding program? Granted that he has written all that is necessary to make such a program suitable and effective, why not give other composers a look-in? Would an admixture of something else detract from the dignity and impressiveness of the occasion? And would Bach himself, who was not a grasping or ruthlessly ambitious man, approve such efforts to establish a monopoly for him? We have had our Insnells and Kruegers, and the like, in business, and it has not worked so well. Why wish too much on a man who, if he were living, would be the last to seek it?

Musical journalism, despite all the vicissitudes that just now beset it, has not ceased to enter new fields—and novel ones at that. In England the *Journal of the English Folk Dance and Song Society* has issued its "Volume I, No. 1." The announced object of the magazine is to provide members of the society with the opportunity of having a review of the work of the society in England and of similar societies abroad. The international aspect is to be developed. The articles show with what enthusiasm and determination the history of the folk-song is studied, uncovered and held to view. A folk-song called "Lambkin" has its history told in seventeen pages. From South America comes news that *Aulos*, a new musical journal, has been born in Santiago, Chile. It is in the Spanish language and the first issue contains articles entitled "Music Culture in Chile," "Bach Culture," etc. Santiago boasts a Bach Society, founded in 1919.

One of our loyal readers has been devoting himself, it appears, to bringing up his young son in the proper manner. One of his wife's girl friends was married early in the fall, but the news did not reach the organist's better half until some four months after the event. She remarked that it was strange she had not seen a notice of the marriage even in the parish paper. Whereupon little Edward, 4½ years old, spoke up and said: "It must have been in *The Diapason*."

Lemare in Tribute to Stewart.

Hollywood, Cal., Jan. 21.—Editor of The Diapason: The passing of Dr. Stewart is a loss to the organ playing world not easily to be replaced. The writer had the good fortune to know him intimately and he counted among his best friends. Everyone who thus knew him loved him as a man and as a gentleman of a kind-hearted and unselfish nature—always willing to help others in their art struggles. Pages could be written concerning our personal associations, but I can only send a few words at this short notice for The Diapason. Humphrey Stewart was a sincere musician who never failed to uphold the best traditions of his art and was a worthy exponent of the

That Distant Past as It Is Recorded in The Diapason Files

TWENTY YEARS AGO, ACCORDING to the issue of The Diapason of March 1, 1913—

Hillgreen, Lane & Co. were installing a large four-manual organ in the First Church of Christ, Scientist, Grand Rapids, Mich.

Miss Carrie Kingman retired as organist of the Fourth Presbyterian Church, Chicago, and was appointed organist emeritus, her salary to continue for life. She had served this church twenty-seven years. J. Lawrence Erb of Wooster University was appointed to succeed Miss Kingman.

Everett E. Truette gave the first performance of a new suite composed by him in a recital at the Eliot Church, Newton, Mass.

TEN YEARS AGO, ACCORDING TO the issue of The Diapason of March 1, 1923—

The specification of the four-manual (designed by Senator Emerson L. Richards for the high school of Atlantic City, and built by Reuben Midmer & Son, Inc., was published.

"Organ music by radio, as provided weekly by Charles A. Sheldon, Jr., the Atlanta, Ga., organist, has made what may be called a radio sensation in all parts of the continent," it was stated. "Mr. Sheldon's work is expected to lead to a new era of organ recital playing." Since that time a great deal of radio music, both good and bad, has gone over the dam, so to speak.

Mrs. Katherine Howard Ward's twentieth anniversary as organist of the First Methodist Church of Evanston, Ill., was observed by that church Jan. 28.

Pietro A. You gave the first of a series of international recitals at Kimball Hall, Chicago, Feb. 20 with an Italian program.

The First Lutheran Church of Worcester, Mass., ordered a four-manual Möller organ, the stop scheme of which was presented.

scholastic and real school of organ playing—a man endowed with many gifts apart from those musical. Among the latter, strange to relate (being an Englishman by birth!) was a keen and irresistible sense of humor. Many will miss his happy smile and genial companionship, especially the Bohemian Club of San Francisco, of which he was an old and honored member, having written the music for some of the noted Grove plays. San Diego was indeed honored and fortunate in having such a man to educate its organ-loving public, and one who set a legitimate standard to those seriously interested in the art of real organ playing.

EDWIN H. LEMARE.

Asks for Something Besides Bach.

Alton, Ill., Jan. 15, 1933.—Editor of The Diapason: *BACH—BACH—BACH!*

Yes, she played six of Bach's preludes and fugues on her program and was only 8 years old!

Yes, he played four of Bach's compositions on his program and had never studied counterpoint or fugue. Marvelous—everybody playing (with) Bach. The congregations recognize it and the janitor can even whistle the different *canti fermi*. The proper thing is to have a complete program of the great master's works, or, to carry the matter further, to have a series of them with no other composer represented.

The days of versatile organ playing seem to have passed with the last generation and the virtuoso specialist is with us. Some of us enjoy expressive organ compositions, from whatever source they may come—even a good transcription or improvisation—and it requires more than technical or mechanical ability to make them artistic and effective.

W. D. ARMSTRONG.

Frazee Organ for Cemetery.

The Frazee Organ Company recently completed a two-manual organ in the Lakeside Cemetery Chapel, Lakeside Cemetery, Wakefield, Mass. This organ is equipped with a self-player.

The Free Lance

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

It will not have escaped the people who read this column that my greatest respect, even admiration, goes to the all-round man, the eclectic, the man who is looking for good, calls attention to it when found, and demands recognition for it. The all-round man is usually a thorn in the flesh of those who conform, who fight on the side of the biggest battalions, who go with the crowd. These all-round men fill an important place in the world; we need them, and we need them every day. Complementary to the all-round man is the specialist, the man of one supremely good idea, the man constant in season and out of season proclaiming the truth as he sees it. Although he may be as much—even more—a thorn in the flesh as the all-round man, he is just as necessary to community well-being.

Such a specialist was Dr. J. Fred Wolle, whose death we regret. He was a great man. You have attended one of the Bach festivals at Bethlehem, Pa. You know what remarkable affairs they were; how people went to the concerts as if to worship. You know, too, that Dr. Wolle was respected for his devotion to great music as no American before him or of the present day has been respected. I may except Theodore Thomas. I remember that after the performance of the B minor Mass I ventured to suggest to a fellow-listener that I thought Dr. Wolle's conception of the Sanctus was mistaken; my friend said: "Don't for heaven's sake say it aloud in this town if you want to escape alive." I am glad the Bethlehem master lived to see the old Leipzig master enthroned in the admiration of us all.

What's your hobby? What, you haven't one? Well, I never! I thought every reasonable person had a hobby. Why not try stamp collecting, a hobby that boys, girls or grown-ups may pursue? Now is an excellent time to begin, for stamps may be bought very cheaply today.

The other day in Charles Wagner's office I met Gieseking, a fine, unassuming, athletic personality. In complimenting him, not as I might have done on his genius as a pianist, but upon a very attractive lounging suit he was wearing, one thing led to another until it transpired that his hobby is butterflies. He has now 10,000 in his collection, but his father surpasses him with between 60,000 and 80,000.

"Sir Edward Elgar" is the name of locomotive No. 3414 on the Great Western Railway, England. As we give names to our best trains, why not christen one of the engines hauling the "Merchants' Limited" or the "Yankee Clipper" from Boston to New York the "Edward MacDowell"?

De Pachmann's recent death is provocative of reminiscences, and I would like to have a hand in them. He played for me at Wellesley once only, but that revealed his characteristics as man and musician clearly. His versatility was marvelous; for an encore to Chopin's study on the black keys he repeated the piece, but with entirely different nuances, from the first note to the last. (Here is a chance for an aesthetic discussion.) Pachmann said to me after the concert: "People think me eccentric because when I sit down at the piano I extemporize a little, turning my head about, here and there. I do it simply to gauge the acoustics of the hall, in order that I may accommodate my playing to its resonance." When he responded to another encore he said: "I will play Beethoven's piece, the 'Rage at a Lost Penny'; there's only one man beside me who can play it, and he's dead."

The photograph and article on Charles Bowen in the January Diapason reminded me of the work he did for me in connection with the installation of a gallery organ in the Wellesley

College chapel. The organ was a small one, built by Steere, and played from the console in the chancel. The wind trunk from the main bellows to the gallery was about 130 feet long and the difficulty of steadying the wind was very great, but Mr. Bowen accomplished it; it was highly creditable to his skill and persevering energy.

It is a curious coincidence that on the very day an astonished world marked my use in this column of the word "defenestration" the *Manchester Guardian* had a paragraph about "defenestrated" and "defenestration," closing with the statement that "one has a feeling that somewhere in his speech or writings Dr. Johnson actually made use of this elegant example of Latin-English." Har! And, again, har!

In January a church in Edinburgh interested itself in a concert by street artists to help the unemployed. The concert was given in the parish-house. The instruments used included a tin whistle, fiddles, a piano, an accordion, a guitar and a banjo-mandolin. Two of the twelve musicians were Italians, several were disabled, and two one-legged artists had to be helped onto the platform. The audience cheered heartily as each familiar figure, known better by the name of a street corner than by his own name, appeared. The men at their own suggestion gave their services, but at the close they were treated to a fine supper of turkey, beef-steak pie, plum pudding and trifle.

Am I right in thinking that to speak of Bach's church in Leipzig as the St. Thomas' Church is not correct? I have the program of the festival in May, 1908, climaxing in the unveiling of the Bach monument near the church, and the reference is always to "die Thomaskirche" (the Thomas Church). My reverence for the Great Man attracted me to the festival from Dresden, where we were staying a few weeks. Mrs. Macdougall and I had seats in the gallery of the Thomas Church, and we pushed away the heavy hangings from the windows after the congregation was dismissed, in order to look out on the unveiling. The few Germans with us pointed out Reger in the group about the monument and unitedly we gazed at his massive and round figure. It was a great day, that 18th of May.

By no means miss the article by Percy A. Scholes in the January *Musical Quarterly* on the Puritans and their music. It has to do with the New England Pilgrims and Puritans, as well as with the Puritans of the seventeenth century across the water. The article will provoke lively and possibly acrimonious discussion, but Scholes is quite capable of taking care of himself.

"A creature not too bright or good
For human nature's daily food."

Wordsworth's lines seem to me to be applicable to the late Arthur Meale as described by my friend Sydney Grew in the *British Musician*. "Meale was a genial, jolly, jovial man. His musical instincts were definitely popular. Emotion, thrill, surprise, perpetual pleasurable—these were the qualities he fostered. But he never lowered his art to a common standard; and truth knows, there will always be room for such music as his, since it is essentially human."

Warren D. Allen sends me his book of programs extending from October, 1931, to the present year. Here are named an astonishing variety of composers, pieces and schools of music. Here also is proof of an intelligence active in search of that which is good.

no matter what its origin, of an unselfish devotion to the cause of making this world happier as well as more understanding.

A sour parson on the staff of the *Watchman-Examiner* must have written this joke; somehow parsons don't seem to want anybody but themselves to have any fun:

"What are you children playing?" asked mother one day.

"We're playing church," replied Jackie.

"How nice!" said mother; "but worshippers shouldn't whisper in church."

"We know that, mother," said Jackie, "but we're the choir."

Here's a Challenge from Iowa.

Garnaville, Iowa, Feb. 17, 1933.—Editor of The Diapason: For the sake of provoking a little friendly discussion, I am sending in the following paragraph for publication in The Diapason in your column of communications by readers: "We claim the distinction of being the only choir in existence (fifteen voices) whose members do not indulge in the abominable, detestable use of the 'wobble!'"

I know that there are scores of choirs that are free from this vice. I thought that by wording the article in this way they will be challenged to speak up and claim this distinction for themselves and join in the discussion. It seems that many choir leaders are indifferent to this practice of their prima donnas or perhaps even assent. On the radio a person can hear any number of church choirs with this tremolo. Responsible musicians ought to take steps against it. So perhaps this paragraph will provoke a lively discussion and "smoke out" some of our musicians to express themselves, pro and con.

Sincerely,
GERHARD BUNGE, Pastor,
W. B. KUENZEL, Organist.

Kreuzburg Directs "Messiah."

On Monday evening, Jan. 2, at St. James' Church, Danbury, Conn., the men and boys of the choir gave their annual presentation of the "Messiah," under the direction of Sherman J. Kreuzburg. Andrew Tietjen played the prelude and Paul Callaway, F. A. G. O., played the postlude. As usual, the church was filled.

LOUIS F. MOHR & COMPANY ORGAN MAINTENANCE

2899 Valentine Ave., New York City
Telephone: Sedgwick 3-5628
Night and Day

Emergency Service—Yearly Contracts
Electric action installed
Harps—Chimes—Blowers

An Organ Properly Maintained
Means Better Music

FENTON ORGAN COMPANY BUILDING, REBUILDING and REPAIRS

30 JACKSON AVE., NYACK, N. Y.
A. L. FENTON

PORTER HEAPS

RECITAL ORGANIST
University of Chicago

FRANZ A. MOENCH

Expert Pipe Organ Service
Electric Blowers
2973 North 37th Street
Milwaukee, Wis.

WILLARD L.

GROOM NOTRE DAME UNIV.

HAROLD SCHWAB

95 Gainsborough Street
BOSTON, MASS.
Lasell Junior College
All Souls' Church,
Lowell
ORGAN THEORY PIANO

Ruth Harsha

ORGANIST
Central M. E. Church
BROOKLYN, N. Y.

William F. Spalding

63 Rue Madame,
PARIS, FRANCE

HUGH McAMIS

F. A. G. O.
RECITALS-INSTRUCTION
All Saints' Episcopal Church
Great Neck, Long Island, New York

DUDDY

READING

ARCHER LAMBUTH

ORGANIST CENTRAL CHURCH
ORCHESTRA HALL, CHICAGO

KINDER

PHILADELPHIA

Carleton H. Bullis

A. M., A. A. G. O.
CLEVELAND
Theory Dept., Baldwin-Wallace
Conservatory, Berea, Ohio

CHAS. A. SHELDON, JR.

City Organist—Atlanta, Ga.
Organist, Choirmaster
First Presbyterian Church
Jewish Temple

ROSSETTER COLE

Composition and Theory. Prepares for
Examination in American Guild of
Organists
719 FINE ARTS BUILDING, CHICAGO

F. A. BARTHOLOMAY & SONS

Designers and Builders of
PIPE ORGANS

ELECTRO-CHIME-SOUND-AMPLIFIER-SYSTEM
For Church Towers and Auditoriums

Established 1900

N. E. Cor. American & Bainbridge Sts., Philadelphia, Pa.

Who's Who Among the Organists of America

Charles A. Sheldon, Jr.

Charles A. Sheldon, Jr., organist, teacher and composer, was born in Georgia forty-seven years ago and Atlanta has always been his home. There seemed a battle of forces within, working on the one side to make him an electrical engineer and on the other a musician. Neither won supremacy, for he became both. He has designed sixty-six organs, installed in various parts of the United States. And he has done pioneer work as a performer over the radio.

The starting-point of his organ playing may be traced back to his great-grandfather, John S. Wilson, uncle of Woodrow Wilson, wartime President of the United States, who organized the First Presbyterian Church of Atlanta and was the preacher and organist to his death. Dr. Sheldon is now organist and choir director of the same church. His mother, who was Lena Wilson before her marriage, was a great factor in his musical work during the preparatory years and continues to be his helpful critic.

The inspirational influences in his musical training were Dr. J. Lewis Browne, Kurt Mueller, Mortimer Wilson, J. Fowler Richardson, Harry Rowe Shelley and August Geiger. His training is entirely American.

Since 1914 Mr. Sheldon has been the Atlanta municipal organist. He also holds the post of organist at the First Presbyterian Church and at the Peachtree Street Jewish Temple. His was the first note to be broadcast from station WSB of the *Atlanta Journal* at the opening in February, 1922.

Influenced by religious traditions for generations, Mr. Sheldon began to compose hymns when a lad and has several hundred to his credit, published and in manuscript. His composing has been mostly for the organ, anthems and church services. His recently published works are "Laudate Dominum," Caprice, "Minuetto," "Cradle Song," "Dawn," Nocturne, two Jewish temple services; the anthems "Crossing the Bar" and "Art Thou Weary"; a suite, "Retrospection"; an organ sonata; a cantata, "The Christmas Story," and two marches for organ.

Church and choir work brought about the beautiful romance with Ruby Brooks, soprano, of Atlanta, whom he married in July, 1910. They have one daughter and three sons.

Dr. Sheldon is a Mason, a member of the Rotary Club, and dean of the Georgia chapter of the American Guild of Organists. The degree of doctor of music was conferred upon him by Oglethorpe University, where his great-grandfather received his degree of doctor of laws.

HELEN KNOX SPAIN.

John Stark Evans.

While in New York City a few years ago I was introduced to a man who asked: "Are there many Indians roaming your territory?" If this conception is generally shared by the people of the East, then, of course, the best they could expect of us in the realm of musical instruments would be tomtoms. On the contrary, there are actually educational institutions here and there in the Oregon forests and, what may be more surprising, occasionally a pipe organ and, still more surprising, an organist possessing such rare genius that he probably draws as many auditors to his weekly recitals as any other organist in the United States. This genius is not an Indian, nor the son of an Indian, but John Stark Evans, professor of organ at the University of Oregon, Eugene.

Promptly at 5 o'clock every Sunday afternoon Mr. Evans plays a "twilight recital" of forty-five minutes in the auditorium of the school of music on his four-manual Reuter organ. The seating capacity of this auditorium is only 650, but the recitals are of such rare interest that the people who come too late to find a seat are willing to sit on the steps of the balcony or stand around the wall or in the lobby, so that he actually plays to more than 800 every Sunday; and then many are turned away. University students show particular interest. Occasionally fraterni-

Charles A. Sheldon, Jr.



ties attend in a body. Organ enthusiasts from Portland frequently drive the 125 miles to enjoy these recitals. The fine appreciation of Mr. Evans' work not only finds verbal expression, but many letters of appreciation and gratitude are sent to him after each recital.

Some features that attract are:

Printed programs with notes of general and non-technical nature.

Request on programs for *no applause*.

Organ console is placed on the main forward stage at an angle.

Promptness of program, both in the beginning and ending (5 to 5:45).

Careful selection of program material, both as to consistency and varied interest. The range covers everything from Bach and Cesar Franck to modern American writers.

These are all factors in the success of these recitals, but the real compelling element is the genius of the organist. Mr. Evans possesses a charming personality and is unassuming and dignified at the console, while his playing is both virile and delicate and has fascination, charm and sparkle. He has played more than 200 recitals in the Pacific states and probably has been consulted more than any other organist in this territory on organ specifications.

Mr. Evans was born in 1891 at Hampton, Iowa, the son of Judge W. D. Evans. His musical training began at the age of 5; the organ at 12; and at 14 he won a paying position as church organist. He was graduated from Grinnell College in 1913 with the Phi Beta Kappa award, after which he attended law school at the University of Iowa. He studied organ at Grinnell with the late Edward B. Scheve, eminent German organist, and H. W. Matlack. During his college experience Mr. Evans was constantly active as a church organist, recitalist and concert accompanist; he spent two years in New York City studying piano under Rudolph Ganz and theory and orchestration under Rubin Goldmark. He also spent one summer in the Conservatoire Americain at Fontainebleau, France.

Mr. Evans taught one year at Pomona College preceding the world war. He was a second lieutenant of infantry during the war, stationed at Camp Lewis, and was regular accompanist for the officers' glee club and for Theo Karle, famous tenor, who was a corporal in his brigade.

Since 1920 Mr. Evans has been professor of organ at the University of Oregon at Eugene, director of the glee club, the vesper choir and the Eugene Oratorio Society of 300 voices, and director of the Eugene Gleemen, eighty male voices, the premier male chorus of the Pacific Northwest, as attested by the 30,000 who heard them in Seattle at the convention of Rotary International. Mr. Evans has been organist and choirmaster of the Methodist

Episcopal Church of Eugene for twelve years and maintains a beautiful musical service, with an excellent forty-voice choir and a solo quartet. His writings include organ compositions, responses and incidentals for church service, a symphonic piece for orchestra, numerous songs and many choral arrangements.

Mr. Evans married Miss Marjorie Greig, a charming young woman of Tacoma, and they have a beautiful daughter, Josephine Stark Evans, who is now 7 years old. J. A. B.

Ruth Harsha.

Ruth Harsha is the young genius who presides over the four-manual Austin organ in the new Central Methodist Church of Brooklyn, one of the most beautiful edifices in Methodism. Here she is the able lieutenant of Tali Esen Morgan, the musical veteran who directs the volunteer choir of more than 200 voices. Both the musical organization and the organ of this church are known the country over.

Mrs. Harsha moved to New York in 1930 from Rochester, where she received most of her musical training. She was graduated there from the Institute of Musical Art in 1920, after completing courses in piano, organ and theory. In 1928 she received her degree of bachelor of music from the University of Rochester and later received the degree of master of sacred music from the School of Sacred Music of Union Theological Seminary, New York City. Among her teachers in piano have also been Alf Klingleberg, Selim Palmgren and Max Landon and she has studied organ under Joseph Bonnet, Abel Decaux and Dr. Clarence Dickinson.

Mrs. Harsha's experience has been varied. She served the Charlotte Presbyterian Church of Rochester from 1917 to 1920; the Central Presbyterian Church of the same city from 1920 to 1930; the Rochester Theological Seminary from 1919 to 1925, and Temple B'rith Kodesh from 1926 to 1930, and substituted for Harold Gleason as George Eastman's personal organist during the summer of 1920. At Central Presbyterian she presided over a four-manual Casavant organ and never missed a service in the decade in which she served there. After moving to New

Ruth Harsha



York Mrs. Harsha became organist of the Ethical Culture Society of Brooklyn, which position she resigned to go to Central Methodist Church. The organ at Central M. E. was opened on Easter Sunday, 1931. Its specification was published in *The Diapason* June 1, 1929.

Mrs. Harsha is a member of the A. G. O. and of the N. A. O., of Sigma Alpha Iota, national musical fraternity, and of the Musicians' Club of New York.

NEW WORK BY A. C. BECKER

First Performance of Sonata in B Minor by Composer in Chicago.

The first performance of his own Sonata in B minor distinguished Arthur C. Becker's organ recital Feb. 5, at St. Vincent's Church, Chicago. Decidedly modern in content, yet musical and comprehensible, the work was impressively difficult in places (a fugue in eleven-eight time, for example), though the first movement would appeal to most serious organ recitalists. Handel's "Water Music," the Karg-Elert "Legend of the Mountain," "Whirling Gnomes," by Stewart, and the lovely Chausnil arrangement (for violin, cello and organ) of the Adagio from Cesar Franck's Chorale in A minor composed an enjoyable program.

Mr. Becker, who is also dean of the school of music of DePaul University, will play his next recital in this season's series at St. Vincent's April 2.

Birmingham Town Hall Opening.

The famous four-manual organ in Birmingham Town Hall, which has been under reconstruction since July, 1932, was formally reopened Jan. 19 by G. D. Cunningham, the city organist, whose opening recital was broadcast. This historic instrument was originally built in 1848 by the famous William Hill and reconstructed in 1890. Henry Willis & Sons have entirely rebuilt and enlarged it, with new blowers, electric action, etc., at a cost of £7,500. The program of Mr. Cunningham included: Passacaglia, Bach; Air, "Holsworthy Church Bells," Wesley; Finale, Mendelssohn; Gavotte, "Iphigenia," Gluck; Introduction and Finale, "Ad Nos, ad Salutarem undam," Liszt; Maestoso, "A. D. 1620," MacDowell; Finale in B flat, Franck.

John Stark Evans



BUILDING	La MARCHE BROTHERS		REPAIRING
PIPE ORGANS			
6525-31 Olmsted Ave.		A CHICAGO CONCERN SINCE 1918	Newcastle 2071
MAINTAINING			REBUILDING

**SPECIAL PROGRAMS
FOR CAPITAL VISITORS**

OFFERINGS BY DR. HARNED

**Seven Organ Recitals and Singing by
His Famous National Capital
Choir Are Attractions to
Washington Tourists.**

Every spring Washington has a large quota of visitors, and this year—due to the inauguration—there will probably be something of a rush of all kinds of tourists and "plum" seekers. At the Universalists' National Memorial Church Dr. Albert W. Harned and his National Capital Choir are planning to do their share in welcoming them. Seven organ recitals have been planned for Wednesdays, each lasting about forty-five minutes. Each will be opened with a major work, taking approximately twenty minutes, followed by another period of simpler compositions that will be of a more meditative character. No attempt is to be made to exploit technique or "modernity," the idea being to give relaxation from the turmoil rather than anything else. The opening numbers that will be used are as follows: Mendelssohn's First Sonata, Faulkes' Sonata in A minor, Rheinberger's Sonata in A minor, Borowski's Second Sonata, Grieg's "Peer Gynt" Suite and Mendelssohn's Fourth Sonata. A Wagner program, beginning with the Grail music, is to be presented.

The service music is to be equally interesting. Among the compositions listed are Gounod's "Gallia," "By the Waters of Babylon," choruses from "The Messiah," Holst's "Turn Back, O Man," Macfarlane's "Open Our Eyes," Tchaikowsky's "Lo, A Voice from Heaven," MacDonald's "When Thou Turnest from Ill" and Moore's "O Saviour of the World." Haydn's Passion will be sung on Good Friday night.

The National Capital Choir, of approximately forty voices, was organized in 1925 by Dr. Harned with singers picked from a larger chorus of which he was the leader at that time. It is today not only recognized as one of the outstanding choral organizations of the capital, but has taken a place in the lead of the smaller choral groups of the country. This choir has also become internationally prominent through radio broadcasts, and has received commendation from listeners in Bermuda, South America, South Africa and Europe.

The membership of the National Capital Choir forms the basis of the 300-voice Oratorio Association which has given "The Redemption" and "The Messiah" with full orchestral accompaniment; also the choral parts of the bloc "America" and the Beethoven Ninth Symphony with the Boston Symphony Orchestra. These, as in the productions of the choir, drew superlative plaudits from critics and public.

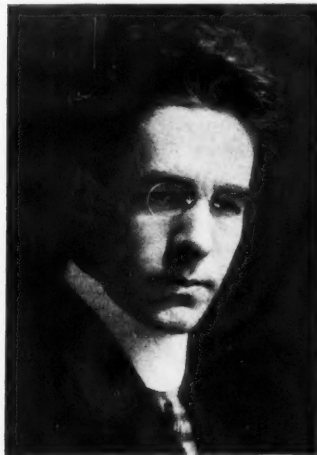
The choir is a purely non-sectarian organization which makes its home at the Universalist National Memorial Church, Sixteenth and S streets, Northwest, Washington. Its success in the field of choral music has been due in no small measure to the thorough musicianship of Dr. Harned, and is a tribute to the personality and high ideals of his leadership in the movement for better church music.

New Jersey Organ Above Ceiling.

The Immaculate Conception Church of Franklin, N. J., of which the Rev. Michael J. Corr is pastor, has contracted with George Kilgen & Son, Inc., of St. Louis through its New York office for a two-manual organ with nine sets of pipes to be installed in the present edifice and to be placed in a chamber between the auditorium ceiling and roof, with two tone openings in the ceiling, allowing the organ to speak into the choir gallery.

The Philomelic Society of Ridgewood, N. J., gave its first concert at the auditorium of the Woman's Club Jan. 30, under the direction of its conductor, Miss Isa McIlwraith, with Mary Duncan as accompanist. Henry Pfohl, minister of music at Plymouth Church, Brooklyn, where Miss McIlwraith is organist, was the assisting artist.

Eric De Lamarter



AT ITS WEEKLY CONCERTS Feb. 16 and 17 the Chicago Symphony Orchestra gave the first performance of Eric DeLamarter's new Third Symphony, the composer conducting. The entire work, curiously enough, is developed from one basic theme which the composer chooses to call the "motto subject," and which, incidentally, is never heard in its entirety, but permeates the whole composition "like a hearty ivy root, poking all about the structure, into every crack and onto every holding surface."

The symphony is cast in a reflective, if not a melancholy, mood, which hangs over almost the entire work. At the conclusion of the first movement the tradition of reserving applause until the end of a symphonic performance was cast to the winds as the audience burst into a display of enthusiasm, partly in honor of its native son and partly in appreciation of the truly great music which it had just heard. The third movement contains Mr. DeLamarter's answer to the question of how to dignify America's contribution to the musical world—jazz. The rhythms of the old-fashioned ragtime and the Charleston led the audience into a merry mood. Then the symphony lapsed back into the mood in which it had begun.

Eric DeLamarter is best known to organists through his shorter organ compositions, more especially his "Carillon." Other organ works are Toccatino, Intermezzo, "March for a Children's Festival," Prelude on a Theme in Gregorian Style, and a "Suite in Miniature." He has written two solo cantatas, "Psalm XLVIII" for baritone and organ, and "Sing We to Our God," for soprano and organ. "Noel," a cycle of five classic carols for soprano and organ, completes the list.



Organ Loft Heater

Your pipe organ will not require tuning so often and the tone quality will be far better if you keep the organ loft warm with a Prometheus Electric Heater.

It maintains the desired temperature by means of a thermostat, which automatically shuts off when this temperature is reached, and thus saves electricity.

No part becomes red hot to start a fire. Will not dry out the air and open joints in woodwork. Simple in construction. Nothing to get out of order.

Write for catalog.

PROMETHEUS ELECTRIC CORP.

354 W. 13th St., New York, N. Y.

ELLIOT BALDWIN HUNT

Organist and Choir Director
Asbury M. E. Church, Tarrytown, N. Y.
RECITAL & CONCERT ORGANIST
64 Sherwood Ave. Ossining, N. Y.

Electric Controlled Tubular Chimes

GIVING ANY DEGREE OF TONE DESIRED

Tubular Chimes, Harp Effects, Orchestra Bells
Xylophones, Electric Bells, Etc., for Pipe Organs

R. H. MAYLAND'S SON

54 Willoughby Street
Established 1866

BROOKLYN, N. Y.
SEND FOR CATALOGUE

MARGARET

WILLIAM

S
O
P
R
A
N
O

L E S T E R

O
R
G
A
N
I
S
T

AVAILABLE TOGETHER OR SINGLY FOR CONCERTS
AND FESTIVALS

DEDICATION PROGRAMS AND ORATORIO
APPEARANCES A SPECIALTY

426 FINE ARTS BLDG.

CHICAGO, ILL.

OBERLIN CONSERVATORY OF MUSIC

Exceptional opportunities for the Organ Student. Four Specialist Teachers
Department of choral singing and choir direction
Cultural advantages of Oberlin College
Twenty-three Pipe Organs for Teaching and Practice
Address Frank H. Shaw, Director, Oberlin, Ohio, for catalog

KRAFT For RECITALS
and LESSONS

TRINITY CATHEDRAL, CLEVELAND, OHIO

WILHELM MIDDELSCHULTE, LL.D.

Telephone: Hyde Park 3319 5210 KENWOOD AVENUE, CHICAGO
Director of Wisconsin Conservatory, Milwaukee, Wis.
Professor of Organ and Theory, Detroit Conservatory, Detroit, Mich.
Professor of Organ and Theory, American Conservatory, Chicago, Ill.
Professor of Organ, Rosary College, River Forest, Ill.

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

CONCERT ORGANIST

Dean School of Music, De Paul University
Organist St. Vincent's Church, Chicago

FRANK WRIGHT

Mus. Bac., A. G. O.

Candidates prepared for A. G. O. or University examinations by correspondence.
Summer Courses for those visiting New York.
STUDIO, 46 GRACE COURT, BROOKLYN, N. Y.

VINCENT H. PERCY

RECITALS and LESSONS

Euclid Ave. at East 96th St.

CLEVELAND

WILLARD IRVING NEVINS

Dedications RECITALS Festivals

Address: Gulimant Organ School, 17 East Eleventh Street, New York City

TUNING
REPAIRING

ADDITIONS
MODERNIZING

L. D. Morris Organ Company

Artistic Tone—Mechanical Experts
833 Sheridan Road, Chicago, Ill.
Telephone Bittersweet 1341

VOICING

CHIMES-HARPS

Bach to Be Enjoyed, and It Is at Vassar; a Word on "Crazes"

Vassar College, Feb. 4, 1933.—Editor of The Diapason: The enclosed programs may be of interest to your readers in connection with Dr. Macdougall's recent remarks about the performance of Bach's music at examination week recitals and weddings. Incidentally they give me an excuse for a tardy reply to his observations which I was unable to make at the proper time.

Dr. Macdougall has the happy faculty of giving utterance to much common sense in a very entertaining fashion. Sometimes I cannot agree with him, and in the case of his remarks about organists' "crazes" I feel impelled to express disagreement. I am sure that this will please him, for he is sufficiently broad-minded to welcome an honest difference of opinion. Indeed, my friendship with him, which I value highly, had its inception in a disagreement.

What I particularly regret in the recent discussion is the implication that the organ music of Bach is not something to be enjoyed—cannot be used "to cheer college undergraduates at the winter examination period," and is incompatible with the happy sentiments which surround a wedding. Some of our audiences are learning that there is pure pleasure in listening to Bach's music, and I deplore anything which tends to retard this development.

I play Bach at examination time because the students ask for it—ask for more than I am able to give them. These "request programs" always provide one whole Bach program, often including the F major Toccata and Fugue, which, unbelievable as it may seem to some readers, is a favorite at Vassar. In the week just past the audience at the Bach recital was one of the largest I have ever seen at an examination week recital.

With regard to the wedding which Dr. Macdougall mentioned, it is a source of gratification that both the bride and her sister (who selected the music) are Vassar graduates. Their choice of Bach's music was due to no "craze," but to their own musical taste.

In my opinion any organist who is unable to make his audiences enjoy Bach has missed his calling; and one who can and does not is neglecting one of his greatest opportunities for assisting in the development of a truly musical America. This does not mean that I think all of Bach's music is worth performing; but that his organ works are greater than all the rest of the organ music extant will doubtless be admitted by all who really know the literature.

Speaking of "crazes," how about the American music craze which figures so conspicuously in the columns of nearly all our music periodicals? I cannot refrain from expressing my conviction that the cause of American music will not be served by quantity performance of American compositions. We have too much of that, while really significant works, such as the Sowerby Symphony and Bruce Simonds' Preludes, are neglected by all save the most "highbrow."

I have just tabulated the performances noted in a recent number of The Diapason (chosen at random) and find that about one-fourth of them were of American works. Our most enthusiastic propagandists must concede that that is out of all due proportion to their worth. A large majority of them would be ruled out by a standard of excellence which would exclude only the most puerile of Bach's early compositions.

I would not be interpreted as belittling the product of our composers. On the contrary, I feel that, in spite of the large number of performances of American works, our best music has a very inadequate hearing.

I proceed with some hesitation to Dr. Macdougall's comments on the "legato craze," lest, because of its lesser importance, this question should come as an anticlimax. I am mentioning it, however, in the hope of being

able to make a suggestion which will be of help to offending legatists.

Like our Free Lance friend, I prefer a detached touch to a smudge. However, I do not find a *precise* legato "smudgy" under such acoustical conditions as are common in this country. It is the more usual *slovenly* "legato," resulting in a slight, often imperceptible, overlapping, which causes the smudge. If our organists were more precise in their releases they could play with a true legato which would bring out the beauties of organ phrasing and the weaving of independent melodies, which is characteristic of fine contrapuntal writing (effects which are largely lost in the monotony of detached playing) without losing the clarity which is essential.

Such a style, together with poise, sense of proportion and consistent development, good taste in registration and a controlled emotional fervor, will make the works of Bach a source of real pleasure to sincere listeners.

E. HAROLD GEER.

PLAYED FOR VASSAR GIRLS

Series of Examination Week Programs by Professor Geer.

The girls at Vassar College enjoyed a series of recitals by Professor E. Harold Geer on the new Kimball organ in the chapel on the afternoons of examination week. All the programs were made up of request numbers, the object being to play for the students the compositions that would rest their minds and refresh their intellects during this semi-annual period of stress. This makes the list of selections the more interesting, as it reflects the taste of the student body. Here is what Professor Geer played:

Jan. 30—Chorale in A minor, Franck; "Grande Piece Symphonique" (Andante-Allegro), Franck; Menuet-Scherzo, Jongen; "Piece Heroique," Franck.

Jan. 31—Fantasie in D flat, Saint-Saens; Scherzo, Fifth Sonata, Guilmant; Rhapsody in E, No. 1, Saint-Saens; Adagio from Sixth Symphony, Widor; Toccata from Fifth Symphony, Widor.

Feb. 1—Bach program; Toccata and Fugue in D minor; Chorale Prelude on "O Mensch, bewein' dein' Sünde gross"; Chorale, "Jesus bleibet meine Freude," transcribed by Harvey Grace; Toccata and Fugue in F major.

Feb. 2—"Pilgrims' Chorus," from "Tannhäuser," Wagner; Andante Cantabile, from Fifth Symphony, Tschai-kowsky; Fugue, Sonata in C minor, Mendelssohn; "Liebestod," from "Tristan and Isolde," Wagner; "Carillon de Westminster," Vierne.

A supplementary request program, made up of numbers which could not be included in the examination week recitals, was played by Professor Geer Sunday evening, Feb. 19. These selections were presented: Allegro Appassionato, from Fifth Sonata, Guilmant; "Trois Pieces Breves," Maurice Lenormand; Allegretto from Sonata in E flat minor, Parker; Cantabile in E major, E. Harold Geer; Prelude and Fugue in B minor, Bach.

Service of Works of Norden.

A musical service made up of compositions of N. Lindsay Norden, the Philadelphia organist, was held Sunday evening, Feb. 5, at the First Presbyterian Church in Germantown, where Mr. Norden presides over the music. The organ prelude was a "Song without Words." A soprano solo was "How Lovely Is Thy Dwelling-place." The anthems were "Lord, Thou Art God" and "I Was Glad When They Said unto Me." There was also a bass solo, "To Whom, Then, Will Ye Liken God."

Important Word Is Omitted.

Through a typographical oversight the little but important word "swell" was omitted in the specification presented in the advertisement of the Estey Organ Company in the February issue. As a consequence it was difficult for the readers of this interesting two-manual scheme to figure out where the great ended and the swell began. For their information it may be stated that the great ended with the mixture and the swell began with the geigen, 8 ft.

Dr. George Henry Day



A SERIES OF SIX CANDLE-LIGHT organ recitals have been arranged for Lent by George Henry Day, Mus. D., F. A. G. O., organist and choirmaster of Christ Church at Rochester, N. Y.

The programs are as follows:

Jan. 22—German composers: Toccata and Fugue in D minor, Bach; Largo, Handel; "Marche Militaire" and "Ave Maria," Schubert; Fugue a la Gigue, Bach; Adagio ("Pathetique" Sonata), Beethoven; Spring Song, Mendelssohn; "Clair de Lune," Karg-Elert; "War March of the Priests," Mendelssohn.

Jan. 29—French composers: "Piece Heroique," Franck; "In Paradisum," Dubois; "Elegie," Massenet; "Fiat Lux," Dubois; "Romance," Debussy; "Cantilene Nuptiale," Dubois; "La Cinquantaine," Widor.

Feb. 5—English composers: "Grand Choeur," Hollins; "Salut d'Amour," Elgar; "Intrada," Calkin; Berceuse, Harris; March for a Church Festival, Best; Pastorale, Lenare; Allegretto from Viola Suite, Wolstenholme; Meditation, Sturges; Festival Toccata, Fletcher.

Feb. 12—American composers: Joyous March, Lawrence; Canzonetta, Sykes; "Canyon Walls," Clokey; Meditation, Banks; Toccata on a Gregorian Theme, Barnes; "Vermeland," Hanson; Springtime Sketch, Beebe; "Vesper Chimes," Day; "Song of Thanksgiving," Demarest.

Feb. 19—Russian and Scandinavian composers: Prelude in C Sharp minor, Rachmaninoff; "Morning," Grieg; Largo ("New World" Symphony), Dvorak; "Ase's Tod," Grieg; "Praeludium," Järnefelt; Tone Poem, "Finlandia," Sibelius; "Chanson Triste," Tschai-kowsky; "Notturmo," Grieg; "Marche Russe," Schminke.

Feb. 26—Italian composers: "March of the Priests," Rossini; Pastorale, Scarlatti; Prelude, Ferrari; "Moto Perpetuo," Paganini; "Chanson d'Angels," Braga; Grand March, Verdi; "The Primitive Organ," Yon; Barcarolle, Bivona; First Pedal Etude, Yon.

There is no light in the church at these recitals except that of the candles on the altar and about the chancel. The programs, which are of a semi-popular nature, have created considerable interest, and have been surprisingly well attended.

Reuter for Sterling, Colo., Church.

The bishop's committee of All Saints' Episcopal Church at Sterling, Colo., has placed a contract for a two-manual organ to be installed in the church. The contract has been awarded to the Reuter Organ Company, which will complete the organ the latter part of March.

Spencer Directs Orchestra.

The College-Community Little Symphony, organized at Adrian, Mich., made its first public appearance Feb. 1 in Downs Hall at Adrian College under the direction of Dr. James Spencer, assisted by a string trio. This organization of local musicians has been holding weekly practices for weeks.

ALEXANDER McCURDY, Jr.

ORGANIST and CHOIRMASTER

Second Presbyterian Church

21st and Walnut Sts. Philadelphia

WALTER PECK STANLEY

Concert Organist and Choirmaster

Available for CHURCH SERVICES AND RECITALS

Teacher of Piano and Organ

171 West 57th St. New York City

Verne R. Stilwell

ORGANIST and CHOIRMASTER

Grace Episcopal Church

Grand Rapids, Michigan

KYLE DUNKEL

All Angels' Church

West End Ave. and 81st Street

NEW YORK CITY

HENRY S.

FRY

ORGAN RECITALS—INSTRUCTION

St. Clement's Church

Twentieth and Cherry Sts.

Philadelphia

MAX GARVER

MIRANDA

A. A. G. O.

RECITAL ORGANIST

Beloit College, Beloit, Wis.

Frederick Stanley SMITH

Organist Composer

Village Chapel, Episcopal

Pinehurst - North Carolina

F. A. G. O. A. B., Mus. B.

THEODORE A. HUNT

READING, PENNSYLVANIA

Director of Music

ALBRIGHT COLLEGE

EVANGELICAL SCHOOL OF THEOLOGY

ST. ANDREW'S REFORMED CHURCH

Edwin Stanley Seder

F. A. G. O.

CONCERT ORGANIST

410 South Michigan Ave. CHICAGO

HAROLD C. COBB

ORGANIST

SINAI TEMPLE

CHICAGO, ILLINOIS

JOHN GORDON SEELY

TRINITY CHURCH

TOLEDO

RALPH A. HARRIS

A. B., F. A. G. O.

Organist and Choirmaster

St. Paul's Episcopal Church

157 St. Paul's Place Brooklyn, N. Y.



By WILLIAM LESTER.

"Organ Accompaniment and Registration," Volumes I and II, compiled and edited by Charles N. Boyd; published by Theodore Presser Company, Philadelphia.

These two handsomely bound volumes can be truthfully and deservedly praised on two counts—for their unique pedagogic aim and achievement and for the intrinsic worth of the musical pieces offered as examples and laboratory specimens. Mr. Boyd's introductory remarks compress a world of experience and knowledge into two terse but intensely interesting pages. After pointing out that the beginner at the organ spends the first year or so in getting command of pedal technique and mastering the necessary co-ordination of hands, eyes and feet, the editor points out the absolute necessity for a broadening of the horizon to include a thorough knowledge of registration and accompaniment. His aim as set forth in his own words is, to quote:

This book is an effort to provide material for thought and study along the allied lines of registration and accompaniment. It is not for beginners, but for those who have advanced sufficiently to have some control of the pedalboard, some independence of hands and feet and some appreciation of touch and phrasing. The pieces chosen in the first part are of very moderate difficulty and of the type the average organist uses in the average church service. In other words, the illustrations are of fundamental principles.

Following the pithy forewords is a list of organ stops with definitions of each individual color, and suggestions for its use. Then comes a score or more of splendid compositions for the organ by Bach, Franck, Goltermann, Guilmant, Schubert, Schumann, Scherbathef, Rheinberger, Saint-Saens, Gade and Merkel. The choice selection of solo music alone is well worth the price of the collection.

In addition there are a dozen or more arias from cantatas and oratorios, sacred songs and piano score solos transcribed for organ. The original piano version is given along with the transcription, so that the alterations and re-settings can be made evident and clear. Before each illustrative selection is a page of analytical advice and suggestion for the registration and a brief paragraph of biographical data about the composer.

To recapitulate: The two well-bound, substantial volumes offer concrete guidance and education in a field that is too often left to chance. The scope of the treatment is wide, and the presentation of the material expert and unassailable. Dr. Boyd knows both his subject and the best method for its presentation.

"Seventy-nine Chorales" for the organ, preparatory to the study of the Bach chorale preludes and based on the melodies of old chorales used by J. S. Bach, by Marcel Dupre; published by the H. W. Gray Company, New York.

Through a mistake in addressing, this interesting volume arrived just in time for a bare mention in this column. Needless to say, the brevity of this comment is not an estimate of the work's import or value, for the book is of high interest and worth. The eminent French organist has taken some of the beautiful German chorales and reset them for the organ, contrapuntally for the most part, with care-

fully worked out fingering and footings, stop directions and phrasing. Evidently his main object has been pedagogical, for the familiarizing of the pupil with these priceless melodies. Time has not allowed a thorough study of all the seventy-nine selections; the variety of treatments and the mass of hints given render the work worthy of such attention. Several of the tunes themselves have a rather strange look, since Mr. Dupre has seen fit to delete repetition phrases which after all are structural elements of the melodies. Perhaps that individuality comes from the French, or rather, foreign background of the arranger! I should like to know the reaction of an authority thoroughly versed in German Bach traditions in such a matter. The book is beautifully engraved and bound.

Mr. Ramin and Wanamaker Organ.

Feb. 8, 1933.—Editor of The Diapason: There was a very elaborate report published in a New York organ magazine on Günther Ramin's New York debut. Mr. Ramin deserved this monumental praise. In order to give this wonderful recital it would be obvious to an intelligent person that the organ and its accessories had to be in pretty good condition.

In spite of the good condition of the console, the editor who reported the recital had to take a nasty, insinuating crack at the console. I quote the remarks as published: "The Wanamaker console will bother even an experienced American, but it didn't bother Mr. Ramin in the least. He was hand-picking his registration all over the place all the time. It never stopped the flow of music; from all appearances he might have been playing it for twenty years."

The above quotation was intended to lead the readers of the magazine to believe that there was something wrong with the console or it was tricky or much complicated. The shot didn't hit the objective. It did, however, cast an awful reflection on the intelligence of American organists. Admitting that a foreigner had come to a strange country to play a strange organ with only four or five hours' practice gives double credit to Mr. Ramin and the console for such a wonderful recital. As for hand-picking the registration, this part of the quotation was over-emphasized and misleading. Any reasonable hearer who understood organ playing would grant the performer's prerogative of hand-picking his registration.

The editor probably ignores the fact that the tablet system of stop control, as in the Wanamaker console, is a great aid to the performer in registering. Therefore, unlike the stopknob consoles, there is less reason for using the pistons for every desired effect. The divisional and parti-coupler color system makes positive the stop location. Consequently Mr. Ramin, being familiar with the tablet system on German organs, felt very much at home on the Wanamaker console.

Then again, there are two devices on the Wanamaker console that no other American console has; Mr. Ramin made good and frequent use of these devices. This is what probably put the editor off the track. I will here take the opportunity to explain them.

First, the pedal eliminator—a device in which the organist can adjust any pedal stop or manual to pedal coupler to take the place temporarily of any combination that may exist on the pedal keyboard (either by hand, piston, crescendo or sforzando) when operated by toe piston or tablet. This action was used frequently. As the composition permitted it to be used by tablet, the performer evidently took this method to get his effects.

The other device is coupling the expression boxes by tablets. These can be set on combination or separated

from them entirely and used by hand, which Mr. Ramin often did; hence the delusion.

Another contributing force to the success of the recital was that all of the manual divisions, including diapasons, and some of the pedal department were enclosed and expressive.

As it is, everybody agrees the playing and tonal effects were good. The console responded to every wish of Mr. Ramin, so what more could one desire? Mr. Ramin will go down in history with many other famous European organists as making their successful New York debut on the Wanamaker organ. GEORGE W. TILL.

Van Dusen Club Recital.

The Van Dusen Organ Club gave a recital Tuesday evening, Feb. 21, at Mount Olive Lutheran Church, Chicago. Esther Wunderlich, organist and director of the church and a member of the club, was the hostess. This recital was open to the public. All the players were members of the Van Dusen Organ Club. The program was as follows: Chorale in A minor, Franck (Kenneth Cutler); Caprice, Guilmant, and Concert Piece No. 2, Parker (Mrs. Jessie Perkins); "Echo," Yon, and Fugue in G minor (great), Bach (James Cunliff); Nocturne, Ferrata, and Allegretto, Guilmant (Elsie Passott); "The Bow Moon," Marsh, and Fanfare in D, Lemmens (Esther Timmerman); Andante from Symphony in D, Haydn, and Toccata (Fifth Symphony, Widor (Esther Wunderlich)).

Felix F. Schoenstein & Sons Pipe Organ Builders
SAN FRANCISCO - CALIF.

Carl F. Mueller
Organist and Director of Music
Central Presbyterian Church
Montclair, N. J.

WARREN D. ALLEN
CONCERT ORGANIST
STANFORD UNIVERSITY
Address, Box 916
Stanford University, Cal.

Rollo
MAITLAND
"Mr. Maitland is a veritable wizard in style and virtuosity."—Albert Cotsworth in Music and News (Chicago).
2129 Chestnut Street, Philadelphia

Wm. W. Carruth
ORGANIST
Mills College, California

G. Calvin Ringgenberg
Washington University
St. Peter's Episcopal Church
St. Louis, Mo.

Clarence Eddy
RECITALS
ORGAN LESSONS
152 E. Superior St., Chicago
Tel. Superior 8129

J. LEWIS BROWNE
ORGAN—COMPOSITION
122 South Desplines St., CHICAGO
Telephone Monroe 5550

Firmin Swinnen
RECITALS
2520 Madison Street
Wilmington, Del.

A. M. Bac. Mus. A. A. G. O.
LESLIE P. SPELMAN
DIRECTOR OF MUSIC
Meredith College
RALEIGH NORTH CAROLINA

HUGO GOODWIN
St. Paul's Episcopal Church
Bryant and Franklin
Minneapolis, Minnesota

HARRY A.
SYKES
MUS. D., F. A. G. O.
LANCASTER, PA.

William H. Barnes
Mus. D.

Choirmaster and Organist
First Baptist Church,
Evanston, Ill.

Recitals

Advice and valuable suggestions furnished to intending purchasers of organs.


1104 S. Wabash Ave.
CHICAGO

Emerson Richards
Organ Architect


Guarantee Trust Building
ATLANTIC CITY, N. J.

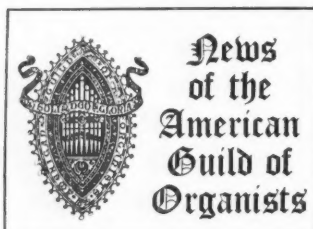
ORGAN ADVICE AND SERVICE
FRANCIS J. RYBAK
228 East 238th Street New York, N. Y.

WINSLOW CHENEY
6, rue de Chatillon,
PARIS XIVe, FRANCE



GUSTAV F. DÖHRING
INVITES DEMONSTRATION OF
HILLGREEN, LANE & COMPANY
ORGANS OF QUALITY
Address: G. F. DÖHRING
ROOM 427, 225 FIFTH AVENUE, NEW YORK, N. Y.





News of the American Guild of Organists

General Office, 217 Broadway, New York City

[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.]

Plans for Convention Program.

Reports from Cleveland indicate that Edwin Arthur Kraft is hard at work completing details of the program for the Guild convention the last week in June. He announces the following artists and speakers as part of the results of his efforts:

Philip James, F. A. G. O., New York.
Leo Sowerby, Chicago.
Carl K. McKinley, A. A. G. O., Boston.
Hugh McAmis, F. A. G. O., New York.

Theodore Taferon, New York Institute for the Blind.

Laurel Anderson, Lawrence, Kan.
Mrs. Doyné Christine Neal, F. A. G. O., St. Louis.

Arthur Poister, A. A. G. O., Redlands, Cal.

Edward Eigenschenk, Chicago.
Herman Siewert, F. A. G. O., Winter Park, Fla.

Arthur B. Jennings, A. A. G. O., Pittsburgh.
Parvin Titus, F. A. G. O., Cincinnati.

New England Chapter.

A very successful recital of concerted music was given by E. Power Biggs at the Church of the Covenant, Boston, on Monday evening, Jan. 16. He was assisted by Walter MacDonald of the Boston Symphony Orchestra, who played the French horn, and Colette Leonne, pianist. Selections by Mozart, Franck and Reubke were played and an evening of fine musicianship was enjoyed by a good-sized audience.

Harold Schwab of the New England Conservatory of Music on Jan. 19 gave a recital of unusual interest consisting of piano selections followed by organ music. We were pleased to see that some of our excellent American composers like Burdett, Dennee, Wagner and Capon were on the program.

On Monday evening, Jan. 23, under the auspices of the New England chapter, Herr Günther Ramin, organist of St. Thomas' Church, Leipzig, gave a recital at the First Church, Boston. Numbers from Buxtehude, Bach, Mendelssohn and Reger, and an improvisation on the hymn "Brandenburg" filled the program.

Kenneth Moffatt, organist and choir-master at the Winchester Unitarian Church, arranged an interesting service Monday evening, Feb. 13. The well-trained chorus sang numbers by Martin, Arkadelt, Holst and Willan. A Prelude and Fugue by Franck was played by Velma Harden of Pilgrim Congregational Church, Cambridge, for the opening number. The offertory was Larghetto, Jongen, played by Albert Snow, Emmanuel Church, Boston, and the postlude the Toccata, de Maleingreau, played by Fred Cromhimer, Christ Church, Fitchburg.

William E. Zeuch of First Church, Boston, is giving his annual series of well-arranged and interesting recitals every Sunday afternoon during February. An audience which fills the church to overflowing testifies to the artistry of the recitalist.

Francis Snow of Trinity Church, Boston, is giving some fine musical services the last Sunday of every month.

At a meeting of the Truette Organists' Club Raymond Floyd, First Baptist Church, Newton Center; Clarence Hollister, Church of Our Saviour, Brookline, and Arthur Phelps, Cathedral Church of St. Paul, Boston, played. Dean Marshall of Boston University College of Music, gave a most interesting talk on "Some Wonderings and Wanderings of an Ex-Organist."

Henry Gideon, organist and director

of music at Temple Israel, has just celebrated his silver jubilee with that organization.

Le Roy E. Fuller, organist and choir-master of the Church at the Harbor, Scituate, gave a most enjoyable organ recital Sunday, Feb. 19.

MARION LOUISE CHAPIN,
Publicity Secretary.

Northeastern Pennsylvania.

The thirty-fourth public recital of the chapter was given Monday evening, Jan. 30, at St. Peter's Cathedral in Scranton. The recitalist was Frank J. Daniel, F. A. G. O., organist of St. Peter's, assisted by the choir of men and boys, who sang Dobičić's Mass in B flat. There was a large and enthusiastic audience, and Mr. Daniel's musically playing was greatly enjoyed. Mr. Daniel is an authority on the training of boy voices, and the singing of the choir was another proof of his splendid work along this line. The organ program was as follows: Prelude and Fugue in A minor, Bach; Chorale in B minor, Franck; "Piece Heroique," Franck; Scherzo (Fourth Symphony), Widor; "Lauda Sion," Widor.

ALWYN T. DAVIES, A. A. G. O.,
Secretary.

Biggs Plays for Southern Ohio.

E. Power Biggs, the Cambridge, Mass., recitalist, gave a program of organ music at the Isaac M. Wise Center in Cincinnati Feb. 9 under the auspices of the Southern Ohio chapter of the Guild. He played: Fantasia and Fugue in G minor, Bach; Chorale Prelude, from Cantata No. 147, Bach; Air and Variations, from Symphony in D, Haydn; Sonata in C minor ("Ninety-fourth Psalm"), Reubke; Sketch in D flat, Schumann; "Spinning Song," Mendelssohn; "Nun Danket alle Gott," Karg-Elert; "The Reed-Grown Waters" (from "Pastels from Lake Constance"), Karg-Elert; Finale from Sixth Symphony, Vierne.

The recital was enthusiastically received. Mr. Biggs played as encores the Wesley Gavotte and the Finale from Vierne's First Symphony.

Activities of Michigan Chapter.

The January meeting of the Michigan chapter was held at St. Joseph's Episcopal Church, Detroit, where William Green is organist and choir-master. Plans were made for the February meeting, a Guild service at the Messiah Episcopal Church, under the direction of E. Ibbotson, F. A. G. O. The March meeting is to be a program of the works of Dr. T. Tertius Noble, in commemoration of his fifty years' activity in organ and church work. A program followed the business discussion. Wilfred Layton, F. R. C. O., played: Introduction and Passacaglia, Reger; Adagio, from Sixth Symphony, Widor; Chorale Preludes, "Nunc Dimittis," Brahms-Bach (in memoriam Dr. Wolle, director of the Bethlehem Choir); "In God, My Faithful God," Regnast; "In Thee Is Gladness," Bach. Mrs. Williams, soprano, sang "I Sought the Lord," Stevenson, and "Spirit of God," Neidlinger. Miss Grace Halverson, A. A. G. O., played Mr. Ibbotson's Suite in G minor, Op. 20, from manuscript, the numbers of which were entitled "Praeludium," "Prayer," Intermezzo, "Song" and Finale.

ARNOLD E. BOURZIEL, Secretary.

Chesapeake Chapter Opens Year.

The first meeting of the new year of the Chesapeake chapter was held on the evening of Jan. 9 in the Brown Memorial Church. In accordance with our new program, we began with an organ recital (open to the public), played by the young assistant organist of Emmanuel Episcopal Church, A. Cooke Thomas. His interesting program included the following numbers: Allegro from Concerto No. 4, Handel; Three Chorale Preludes, Karg-Elert; "Dedication," from Suite "Through the Looking Glass," Deems Taylor; Meditation and Elegy from Suite No. 1, Borowski; Adagio from String Quartet, Debussy; "March of the Gnomes," from Suite "In Fairyland," Stoughton.

After the recital the members and their friends went to the lecture-room of the church, where all business was dispensed with in favor of an evening of merriment, a so-called "depression chaser," in which we were joined by a

choral society, of which our dean, John H. Eltermann, is conductor. The entertainment, which consisted chiefly of the singing by all present of some very old songs, a group of nonsense songs and a humorous characterization by Kent Bellows, was provided by a group of our members who are also members of the local Baltimore chapter of the National Association of Organists, under the capable leadership of Miss Katharine E. Lucke. She was ably assisted at the piano by Wilmer Bartholomew and his wife. The evening ended with a luncheon provided as a surprise for us by the choral society mentioned. Needless to say, the hour of departure was not an early one.

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

Indiana Chapter Hears Miss Shedd.

The Indiana chapter met at the Tabernacle Presbyterian Church Tuesday evening, Jan. 31, with Paul R. Matthews, organist of the church, as host. A dinner preceded the regular business meeting. Cheston L. Heath, dean, presided. We adjourned to the auditorium for the program. Susan Gray Shedd, A. A. G. O., guest organist, played a most interesting program. The choir of the Tabernacle Church under the direction of Fred Newell Morris sang selections from "The Messiah." Miss Shedd's program was as follows: Allegro from First Symphony, Maquaire; "Soeur Monique," Couperin; "Praeludium," Jarnefelt; Fantasia and Fugue in G minor, Bach; Allegro Vivace from First Symphony, Vierne; "Valse Lente," G. W. Andrews; "Carillon-Sortie" in D major, Mulet.

Missouri Chapter.

The monthly meeting of the Missouri chapter was held Monday evening, Jan. 30, at Concordia Seminary. Dinner was served in the seminary dining-room. Our ex-dean, Walter Wismar, was host. This was the first meeting of the new year, and a most interesting one. After dinner the usual business meeting was held, with a large number of members present.

For our musical program the Concordia Seminary chapel choir, under the direction of Mr. Wismar, gave the following program, which was very artistically rendered: "Psalm 51," Palestrina; "Popule Meus," Palestrina; "Silent Night" (in German), Gruber; Old French Christmas Carol, Gevaert; "From Nazareth to Bethlehem," Wismar; "Psalm 121," Wismar; "Now the Day Is Over," Barnby.

Theodore Hoelter, the chapel seminary organist, played several organ numbers written by his father.

Ramin Northern Ohio Guest.

The Northern Ohio chapter gave a dinner at the Green Gables tea-room, Cleveland, Feb. 1, in honor of Günther Ramin, the organist of St. Thomas' Church, Leipzig. The guests numbered close to a hundred and represented every musical center in this part of Ohio.

At the close of the meal, Arthur Quimby, sub-dean of the chapter, introduced Herr Ramin and gave a brief résumé of his artistic career. Herr Ramin then made an informal and gracious speech, expressing his appreciation of the keen interest afforded by his American audiences in classical playing. His remarks, which were in German, were ably translated by his wife, whose personality completely won her audience.

Later in the evening Herr Ramin gave a recital at the Cleveland Museum of Art, which was attended by the largest crowd ever gathered in that institution, taxing its capacity to the utmost. Every seat was taken and every available space was filled. Steps and balustrades were occupied by eager and appreciative listeners. The program included: Passacaglia in D minor, Buxtehude; Two Toccatas, Pachelbel; Chorale Prelude, "By the Waters of

Babylon," Bach; Passacaglia and Fugue in C minor, Bach; Pastorale, Bach; Fantasia on "How Bright Appears the Morning Star," Reger. In these numbers Herr Ramin displayed virtuosity and scholarship and a complete mastery of the mechanical intricacies of the American organ. His registration, done almost entirely by hand, was unflinching and effective. In conclusion, Herr Ramin improvised on the well-known Passion Chorale, "O Haupt voll Blut und Wunden," showing ingenuity and imagination.

Following the recital, an informal reception was held in one of the social rooms of the museum, at which both Herr and Frau Ramin were introduced to many members of the audience by Paul A. Beymer, dean of this chapter, and Arthur Quimby.

The next evening Herr Ramin gave a recital in Toledo, which was attended by many of those who had heard him in Cleveland, so great was the impression made on them by his musicianship. Some also planned to attend his Pittsburgh recital.

On Wednesday, Jan. 11, the officers of this chapter held a luncheon in honor of Parvin Titus, F. A. G. O., of Cincinnati, who gave an all-Bach recital that evening under the auspices of the Cleveland Museum of Art.

Among other activities within the chapter, Frank E. Fuller, regent of the Youngstown sub-chapter, gave a recital at St. John's Church, Youngstown, Feb. 19, and Feb. 21 Sterling Marshall presented a program of organ music at Trinity Church, Houghton, Mich.

FLORENCE WHITE, Correspondent.

Minnesota Chapter.

The Minnesota chapter met Feb. 8 for a dinner at the Y. W. C. A. in Minneapolis. In spite of the severe weather there was a good attendance. We had hoped to have Günther Ramin as guest of honor, but although he could not arrange to attend the dinner, he came at the close to give us a few words of greeting. He was accompanied by Professor Theodore Nickel of the music department of Luther College, Decorah, Iowa, who was a student at the Leipzig Conservatory. We then adjourned to attend Mr. Ramin's recital, given under the auspices of the Westminster Presbyterian Church.

HENRY ENGEN, Secretary.

Oklahoma Chapter.

The Oklahoma chapter met for dinner, a business session and a program on Monday evening, Feb. 13. Following the dinner, the hostess brought in valentines addressed to the various members. It was strongly suspected that Dean Weaver was responsible for the occurrence. The valentines played very cleverly on the characteristics and peculiarities of those to whom they were addressed. It was decided to give an entire Bach program on Bach's birthday, March 21. Also plans were made for the annual Guild service which is always held in Trinity Episcopal Church. The program for the evening was a continuation of the subject studied in January—"The Development of Musical Notation"—and was presented by Evelyn Lennox Short.

**ERNEST
WHITE
ORGANIST
ST. JAMES' CHURCH
Walnut and Twenty-Second Sts.
PHILADELPHIA**

ADOLPH STEUTERMAN

F. A. G. O.

Recitals Calvary Church, Memphis Lessons

**Clarence Eddy Gives
Recollections of His
Old Pupil Frank Taft**

By CLARENCE EDDY
Ninth Installment.

Returning from the East last summer our route took us through Canandaigua, N. Y. This brought to mind my first meeting with Frank Taft, now of the Aeolian-Skinner Organ Company. I had been engaged to teach in the summer school of music at Canandaigua, of which William H. Sherwood was director and had charge of the piano department. Mme. Louisa Capiani, who was a noted teacher of singing in New York City, had charge of the vocal department.

Frank Taft, then a slender youth, was one of my pupils at this school. He showed great talent and later came to Chicago, where he continued his studies with me at the Hershey School of Music. If Mr. Taft had devoted more time to practicing he would undoubtedly have become a great virtuoso, but he had other things in mind and gave more attention to business matters. Thus he became manager of the Aeolian Organ Company and in this capacity he has designed some of the most notable organs in private homes in this country.

I enjoyed seeing Frank Taft and visiting with him when I was in New York last summer. He one day invited me to lunch at the new Waldorf-Astoria and we passed the time pleasantly, enjoying the good food and exchanging reminiscences of the days of the Hershey Music School.

Mr. Taft brought to mind an interesting character connected with the school who provided us with considerable comedy—the colored janitor, whose first name was Henry. One day we had a small fire in one of the class rooms. I asked Henry how it happened. He answered: "Ah dunno, Mistah Eddy, but Ah think it must have been spontilific presumption," meaning, of course, spontaneous combustion.

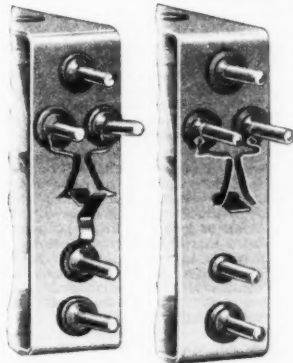
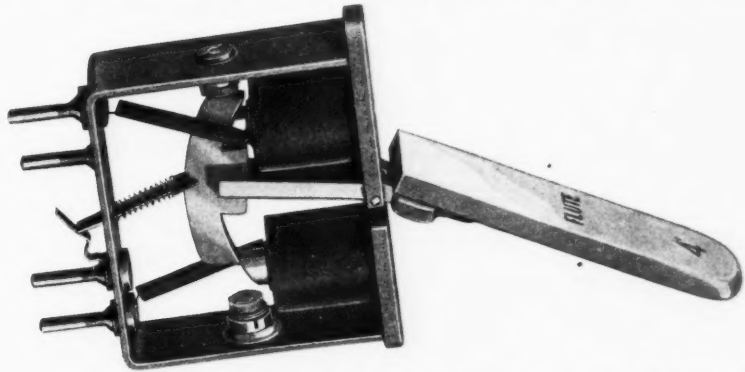
Another day just before leaving New York for home Mr. Taft invited me to his office in the Aeolian building on Fifth avenue and as an example of the thoughtfulness and devotion he has always displayed toward me he conducted me into the beautiful large studio maintained in connection with the office and here honored me by playing some of the records I had made for the Aeolian organ.

Many of the noted organists both in this country and abroad who have made records for the Aeolian Company will recall a most delightful dinner given a few years ago at the Hotel Plaza, New York, by special invitation of Mr. Taft. It was a "never-to-be-forgotten" occasion of good fellowship, with Frank Taft the princely host. Each guest was presented with a unique souvenir of the occasion—the individual photographs of all present, individually autographed, and photographed collectively. I have mine framed and hanging in my room and it gives me great pleasure to recall the time, the place and old friends.

Mr. Taft is an enthusiastic devotee of the music of Bach and has a rare collection of souvenirs, notable manuscripts and pictures pertaining to the great organist.

The friendship of Frank Taft has been among the outstanding friendships of my life and I have enjoyed many demonstrations of his thoughtfulness and devotion. When I was living in Winnetka a few years ago Mr. Taft, who was in Chicago on business, found his way out to Winnetka especially to see me, and the way was long and a bit complicated for one who had never before traveled it. Three years ago in Florida, where I gave over 100 recitals on the Aeolian organ in the Penney Memorial Chapel, I was made very happy when one day Frank paid me a visit and attended one of my recitals. Frank Taft has richly deserved the success he has achieved, for he has been a faithful worker in the interests of organ playing and organ building.

C-3-1 STOP ACTION MAGNET



THE C-3-1 is a stop action magnet with tablet, filling a long-felt want. We can supply this magnet with or without the tablet, but the more convenient method is to let us supply the tablet (plain, or engraved to your specifications) and attach it before your order leaves our factory, as we are especially equipped for such work. We mount these tablets at any one of the following angles—15, 19, or 32 degrees. The C-3-1 Stop Action Magnet can be furnished with one, two or three contacts, as illustrated. It is essential for us to know your needs on these points when ordering.

In addition to our line of magnets, we can furnish engraved tablets; pistons; plates; threaded and special wires; contacts; springs; leather board washers; leather nuts; phosphor bronze, nickel silver and 80% silver contact wire.

THE W. H. REISNER MFG. CO. . . Hagerstown, Maryland
European Representative, August Laukhuff, Weikersheim, Wurttemberg, Germany

ACTIVITIES IN MILWAUKEE

By ARTHUR A. GRIEBLING

Milwaukee, Wis., Feb. 20.—St. Paul's Episcopal Church, one of the oldest parishes in Milwaukee, celebrated its ninety-fifth anniversary Jan. 22. A special musical service was given in the afternoon. Earl P. Morgan, organist and choirmaster, played "Fiat Lux," by Dubois; Allegro Vivace (Symphony 1), by Viernie; Toccata and Fugue in D minor, by Bach; Chorale Prelude on "Rhosymedre," by Williams, and Toccata in B minor, by Gigout. The anthems sung by the choir of boys and men were: "Fierce Was the Wild Billow," Noble; "Great Is Jehovah," Schubert; "Kyrie Eleison," Franck.

On the same Sunday the Church of the Divine Charity (Lutheran) presented a first anniversary twilight musicale, commemorating a year in its new house of worship. Martin C. Gamm, organist, played: Overture to "The Messiah," Handel; Vesper Prelude, Lynes; Fugue in G major, Bach; Andante from Violin Concerto, Mendelssohn; Adagio from "L'Arlesienne," Bizet, and "Cecilian Hymn," Gounod.

At a benefit concert given Jan. 31 at the First Congregational Church, Wauwatosa, by the Wauwatosa Male Chorus (S. A. Thorn, director) and Stanley Morner, tenor, Charles Borgwardt, organist, played the following selections: Theme from "Symphony Pathétique," Tschaiakowsky, and "Marche Romaine," by Gounod.

The second service of the Wisconsin

chapter of the A. G. O. was held Sunday, Feb. 5, at Kingsley Methodist Church. Fred G. Smith played: Allegretto from "Hymn of Praise," Mendelssohn, and the first movement of the Fourth Sonata, also by Mendelssohn. The following numbers were played by Alfred Buettner: Toccata and Cantilene, both by Dubois. Alice Walter closed the program with the Fantasia in G minor by Bach.

The choir of St. Paul's Episcopal Church, Earl P. Morgan, director, broadcast a number of anthems over the Columbia system Jan. 29. The numbers were part of the weekly Church of the Air broadcast and were short-waved to England, Mexico and Canada.

PHILADELPHIA NEWS-NOTES

By DR. JOHN M'E. WARD

Philadelphia, Pa., Feb. 21.—The first meeting of the newly-organized Bach Choir of Philadelphia was held late in January and resulted in the election of the following: Harold A. Buzby, president; Dr. H. J. Tily, vice-president; Dr. Henry G. Thunder, conductor; Ralph Kinder, organist, and Myrtle Ever, pianist. It is planned to sing the B minor Mass at Holy Trinity Church in May.

A concert of manuscript church music was held in the First Unitarian Church Jan. 29 in charge of Philip Goepf, organist. A visiting quartet sang anthems by Dr. H. J. Tily. Other numbers by H. A. Matthews, Frances McCollin and Dr. Goepf were sung by members of the church choir and

organ numbers were played by Dr. H. S. Fry, Marguerite Maitland and William T. Timmings.

A recital by Ralph Downes, director of music at Princeton Chapel, combined with choral evensong, was heard on Feb. 14 at St. Luke's, Germantown. It was one of the year's events under the auspices of the Pennsylvania chapter of the A. G. O. and was conducted by George Alexander A. West. Mr. Downes played Bach's Fantasia in C minor, two preludes on "Liebster Jesu," a Serenade by Viernie and "La Nuit," by Karg-Elert, before the evensong, and afterward a Toccata by Reger, "Stunde der Weihe," by Bossi, Grand Fantasia by Mozart, Giga (Ninth Sonata), Corelli, and three liturgical pieces by Tournemire.

A performance of Haydn's "Creation" was given on Feb. 19 at the Haws Avenue M. E. Church, Norristown, by Catharine Morgan, with the choir of the church assisted by noted soloists. The audience was a capacity one.

On March 4 between the hours of 4 and 5 the choir of the Memorial Church of the Holy Cross, Reading, Pa., will broadcast a sacred Lenten program over station WEEU, under the direction of John H. Duddy. The program will include the cantata "Penitence, Pardon and Peace," by Maunder; and instrumental numbers. This program will be given in the church itself March 12. Feb. 12 the full choir journeyed to the beautiful new Berks county prison. A most interesting service was held, with over 300 men and women in the chapel.

VERLINDEN, WEICKHARDT, DORNOFF ORGAN CO.

VERLINDEN SYSTEM

MARVELOUS ACTION



BEAUTIFUL TONE

703 SO. 39TH STREET

MILWAUKEE, WISCONSIN

Programs of Organ Recitals of the Month

William Churchill Hammond, Mount Holyoke, Mass.—In a mid-year recital at Mary Lyon Chapel, Mount Holyoke College, Jan. 24 Professor Hammond played the following program: Allegro Maestoso in E flat, Frescobaldi; Andante from a Quintet, Mozart; Arabesque in G, Vierne; "Marche Rustique," Gigout; Melody in E, Rachmaninoff; "Meditation a Sainte Clotilde," James; "Noel on an old French Carol" (MS), F. Flaxington Harker; Festival March, Roger Quilter.

In a recital Sunday evening, Jan. 29, Professor Hammond played: Prelude in C major and "St. Ann's" Fugue, Bach; Andante with Variations from the Septuor, Beethoven; Prelude to "Lohengrin," "Elsa's Procession to the Cathedral" ("Lohengrin"), "Albumblatt," Introduction to Act 3 ("Tristan and Isolde"), "Isolde's Love-Death," "Dreams" and Prelude to "Parsifal," Wagner.

James Philip Johnston, F. A. G. O., Dayton, Ohio.—Under the auspices of Miami University, Mr. Johnston, of the Westminster Presbyterian Church of Dayton, was presented in a recital at the Memorial Presbyterian Church of Oxford, Ohio, Sunday afternoon, Feb. 19, playing a program consisting of these compositions: Prelude in E flat, Bach; Two Chorale Preludes, Bach; Second Breton Rhapsody, Saint-Saens; "A Madrigal," Jawelak; Communion, from Low Mass, Vierne; "Angelus du Soir," Bonnet; "Marche Pontificale," from First Symphony, Widor.

Vernon de Tar, New York City.—In a recital at Trinity Church, Cliffside Park, N. J., Jan. 26 Mr. de Tar played the following program: First part, German-Chorale improvisation, "Lord Jesus Christ, Turn Thou to Us," Karg-Elert; Chorale Prelude, "Lord God, Now Open Wide Thy Heaven," Preludium and Fugue in E minor (Cathedral) and Chorale Prelude, "Unto Us a Saving Grace is Brought," Bach; Variations on Chorale, "Our Father, Which Art in Heaven" (Sixth Sonata), Mendelssohn; "Dreams," Wagner. Second part, French—Chorale in B minor, Franck; Scherzo from Sixth Symphony, Vierne; Andante Cantabile from Fourth Symphony, Widor; "Carillon-Sortie," Mulet.

Caspar Koch, Pittsburgh, Pa.—In recent Sunday afternoon programs at Carnegie Music Hall, north side, Dr. Koch has presented these offerings:

Jan. 15—"Suite Gothique," Boellmann; Meditation from "Thais," Massenet; "Rondo di Campanelli," Morandi; "Ninnanna," Mauro-Cottone; "Marche Pittoresque," Kroeger.

Jan. 22—"Moreau de Concert," Guilmant; Adagio from Clarinet Concerto, Mozart; Scotch Fantasia, Macfarlane; "Praeludium," Bruckner; Russian March, Scotson Clark.

Jan. 29—Overture to "Rosamunde," Schubert; Symphony in B minor, Schubert; Military March in D major, Schubert.

James Houston Spencer, Adrian, Mich.—Dr. Spencer, director of the department of music at Adrian College, gave a recital Jan. 20 at the First Methodist Church of Morenci, Mich., and played these compositions: Prelude and Fugue in G major, Two Chorales and Toccata and Fugue in D minor, Bach; Sonata in A minor, Borowski; "The Little Shepherd," Debussy; "Symphonique," James Spencer; "March of the Gnomes," Stoughton; "Chinese Boy and Bamboo Flute," arranged by Spencer; "Dreams," Stoughton.

Clifton C. Brainerd, Hartford, Conn.—Mr. Brainerd, organist and choirmaster of the Church of the Good Shepherd, played the following program at the Horace Bushnell Memorial Hall Jan. 24, on the occasion of the graduation exercises of the South District schools: Third Organ Symphony (Allegro maestoso and Cantilene), Vierne; "Fasseaille," Couperin; Coronation March, Meyerbeer; Minuet, Gothic Suite, Boellmann; Toccata, Bonnet.

R. Huntington Woodman, New York City.—Mr. Woodman, organist and choir director of the First Presbyterian, Brooklyn, gave a recital Jan. 15 at the Brooklyn Museum, playing the following program: Gothic March, Salome; Canzona in F minor, Hall; Prelude to "Lohengrin," Wagner; "Song of a Hero," Volkman; Offertoire in C minor, Batiste; "Benediction," Karg-Elert; Gavotte in C, Saint-Saens; Serenade, Widor; Overture ("Alessandro Stradella"), von Flotow.

Edwin Arthur Kraft, Cleveland, Ohio.—In his Sunday afternoon recitals at Trinity Cathedral Mr. Kraft has presented programs as follows recently:

Jan. 22—Largo, Handel; "Chanson Joyeuse," Macfarlane; "Evening Star" from "Tannhauser," Wagner; "Calme du Soir," Higge; Intermezzo from Third Symphony, Vierne; "Ride of the Valkyries," Wagner.

Jan. 29—Chorale Prelude, "Jesus, My Chief Pleasure," Bach; Prelude and Fugue in A minor, Bach; "Priere a Notre Dame," from Gothic Suite, Boellmann; "March of

the Magi," Dubois; "Carillon-Sortie," Mulet; Finale from Third Symphony, Vierne.

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

Jan. 31—Allegro from Sixth Symphony, Widor; Prelude in B major, Dupre; Air, Bach; "Carillon," Sowerby; "The Hen," Rameau; "Suite Gothique," Boellmann.

Feb. 3—Poco Lento and Adagio, Franck; Toccata and Fugue in D minor, Bach; Minuet from "Berenice," Handel; "Will-o-the-Wisp," Nevin; Toccata, "Thou Art the Rock," Mulet; Violin Concerto in E minor, Mendelssohn.

Jessie Craig Adam, New York City.—Miss Adam, who plays a half-hour recital at the Church of the Ascension every Wednesday at 5:30, has presented the following among her January and February programs:

Jan. 18—Solemn Prelude, Noble; "Chant Pastorale," Dubois; "The Angelus," Massenet; "From Hybrid Seeds" ("Sea Surge" and "Sea Plaint"), Nesbitt; "Westminster Chimes," Vierne.

Jan. 25—Prelude in E minor, Dethier; Andante from String Quartet, Debussy; Fugue in A minor, Bach; "Vision," Torjussen; Cantilene, McKinley; "Flat Lux," Dubois.

Feb. 1—Allegro and Adagio from Sixth Symphony, Widor; "Isthar," Stoughton; Reverie and "At the Convent," Borodin; Toccata in E minor, de la Tombelle.

Feb. 8—Allegro and Adagio (Sonata in G), Elgar; "In the Morning," Grieg; Oriental Sketch; Bird; "The Bells of Ste. Anne de Beaupre," Russell.

Feb. 15—Fantasia, Beohrdie; "The Swan," Saint-Saens; Caprice, Guilmant; Evansong, Johnston; Allegro Cantabile and Toccata (Symphony 5), Widor.

Feb. 22—Chorale Prelude on "Melcombe," Parry; Giant Fugue and Aria, Bach; "Song without Words," Bonnet; "An Indian Legend," Candler; Allegro (Symphony 1), Maquaire.

Ernest Mitchell, New York City.—In his recital at Grace Church, Feb. 12 at 4:30 Mr. Mitchell played these works: "The Mystic Organ," Book 6, Tournemire; Prelude and Fugue in G, Bach; "Under the Walnut Tree," Jacob; Canon in B minor, Schumann; Symphony, Guy Weitz.

Emory L. Gallup, Grand Rapids, Mich.—Mr. Gallup played the following program in a recital Sunday evening, Jan. 29, at the Fountain Street Baptist Church: Chorale Prelude, "Lichtsefer Jesu, wir sind hier," Bach; and "Melcombe," C. Hubert H. Parry; "Finlandia," Sibelius; Adagio Sostenuto (from "Moonlight" Sonata), Beethoven; Minuet in G, Beethoven; "Ave Maria," Schubert; "Pilgrims' Chorus" (from "Tannhauser"), Wagner; Prelude in C sharp minor, Rachmaninoff; "Romance," Rimsky-Korsakoff; Andante Cantabile (from Fifth Symphony), Tschaiakowsky; "March of Victory," Moussorgsky.

Clifford E. Balshaw, A. A. G. O., Flushing, N. Y.—In a recital at Christ Church on the evening of Jan. 26 Mr. Balshaw presented a program made up as follows: "Grand Jeu," Du Mage; Andante (Concerto in G major), Handel; Concerto in G minor, Camille; Minuet (Pianoforte Sonata in D major), Haydn; Chorale, "Jesus, meine Freude," Bach; Prelude in E flat, Bach; "Harmonies du Soir," Karg-Elert; Sonata 3 (first movement), Mendelssohn; "Deuxieme Arabesque," Debussy; Prelude, Samazeuilh; "Variations de Concert," Bonnet.

Matthew M. Sloan, Minot, N. D.—In recent assembly programs at the State Teachers' College Mr. Sloan presented the following organ selections: "Bohemique," Wolstenholme; Miniatures, Numbers 1 and 3, Merritt Johnson; Berceuse, Järnefelt; Scherzo from Second Symphony, Vierne; "St. Ann's" Fugue, Bach; "Dance of the Reed Flutes," Tschaiakowsky-Kraft; Finale from Symphony 1, Vierne; "Ronde Française," Boellmann; Londonderry Air, Coleman; Toccata in G minor, H. Alexander Matthews; "Fire-side Fancies," Clokey; Sonata No. 6, Mendelssohn; "The Swan," Saint-Saens; Concert Overture in E minor, Hollins; "Christmas Evening," Mauro-Cottone; Sonata in E minor, J. H. Rogers; Pastorale (Sonata 1), Guilmant; "Water Music," Handel; Postlude in D minor (MS.), Merritt Johnson.

Alfred W. G. Peterson, Worcester, Mass.—Mr. Peterson drew an audience of more than 300 people to a candlelight recital on the afternoon of Jan. 29 at Central Congregational Church, marking the first anniversary of the Knowles organ, a three-manual built by Austin, over which Mr. Peterson presides. The program was made up of these selections calculated to appeal to the average musician: Grand Chorus, Hollins; Chorale Prelude on "In dulci júbilo," Bach; Idyl from "In Fairyland," Stoughton; "Sunshine and Shadow," Gale; Reverie, Dickinson; "Finlandia" (requested), Sibelius; Andantino (requested), Lemare; "Ro-

mance sans Paroles," Bonnet; "The Swiss Music Box," Liadoff-Heimroth; Evansong, Johnston; Finale in E flat, Guilmant.

Laurel E. Anderson, Lawrence, Kan.—Mr. Anderson played a program in memory of George Whitfield Andrews, who was his teacher for six years, for the vesper recital at the University of Kansas Jan. 15. The list of selections played was as follows: "Benedictus," Couperin; Chorale Preludes, "My Inmost Heart Doth Yearn" and "A Rose Breaks into Bloom," Brahms; "Lamento," Barié; "Lied," Vierne; "Symphonie de la Passion" ("Images"), "Milles Christi," "Doctores," "Martyres," de Maleingreau.

On Feb. 12 Mr. Anderson played the following program: "Pensee d'Autonne," Jongen; Sonata 1 (Adagio), Mendelssohn; "L'Organo Primitivo," Yon; Suite from "Water Music," Handel.

Thomas H. Webber, Youngstown, Ohio.—In his recital at the Henry H. Stambaugh Auditorium on the four-manual Skinner organ Feb. 5 Mr. Webber played: Overture to "Coriolanus," Beethoven; Sielliano, Bach; "Kamennol Ostrow," Rubinstein; Festival Prelude, "A Mighty Fortress," Faulkes; Minuet, Boccherini; "The Bells of Berghall Church," Sibelius; Fugue in D major, Guilmant; "Up the Saguenay," Russell; "The Swan," Saint-Saens; "Toccata di Concerto," Lemare.

Firmin Swinnen, Wilmington, Del.—Mr. Swinnen played his fiftieth recital at the University of Delaware, Newark, Jan. 23 and his program consisted of these compositions: "Pilgrims' Chorus," Wagner; "Song of India," Rimsky-Korsakoff; Andante Cantabile in C, Nardini; "Caprice Viennois," Kreisler; Allegro Vivace (Fifth Symphony), Widor; "Moment Musical," Schubert; "The Bells of St. Anne de Beaupre," Russell; Berceuse, Palmgren; "Les Preludes," Liszt.

At his recital Feb. 6 Mr. Swinnen played: March from "Tannhäuser," Wagner; "The Swan," Saint-Saens; "False Triste," Sibelius; Prelude in B minor, Bach; Minuet in A, Boccherini; Londonderry Air, Traditional; Chorale No. 3, in A minor, Franck; "Andantino in Modo di Canzona," Tschaiakowsky; Scotch Fantasia, Macfarlane.

Sterling Marshall, Houghton, Mich.—In a service under the auspices of the Northern Ohio A. G. O. chapter at Trinity Church Feb. 21 Mr. Marshall was assisted by his choir. The organ selections were as follows: Sonata in B flat, Rogers; "Dreams," McAmis; Arabesque, John G. Seely; Fifth Symphony (Allegro Vivace), Widor; Caprice ("The Brook"), Dethier; "Carillon," Sowerby; "Angelus," Karg-Elert; "Ave Maris Stella" (Finale), Dupre.

In connection with a concert by the St. Cecilia Club at Grace Methodist Church, Houghton, Feb. 13, Mr. Marshall played these organ numbers: Allegro-Andante, Sonata in A minor, Borowski; Adagio in C major, Bach; "Romance sans Paroles," Bonnet; "Suite Gothique," Boellmann; "Hymn of Glory," Yon; "Meditation a Sainte Clotilde," James; Scherzo in G minor, Bossi; Finale, Symphony 6, Widor.

Hugh McAmis, F. A. G. O., Great Neck, N. Y.—Mr. McAmis, who has made a short recital tour in which he was heard at Washington, D. C., Jan. 29, as recorded in the Washington news, gave a recital at Duke University, Durham, N. C., on Feb. 5, playing this program: "Psalm XIX," Marcello; Adagio e Dolce, Third Sonata, Bach; Trio, Bach; "Canyon Walls," Clokey; "Comunione," from "L'Orgue Mystique," Tournemire; Minuet, C. P. E. Bach; "Dreams," McAmis; "Rhapsodie Catalane," Bonnet.

Marshall Bidwell, Pittsburgh, Pa.—In his recital at Carnegie Music Hall on the evening of Jan. 28 Mr. Bidwell played this Bach program: Toccata in F major; "Come, Gentle Death" and Chorale, "Jesus, Joy of Man's Desiring"; Fugue in C minor; Chorale Prelude on "In dulci júbilo" and Allegro from Trio-Sonata No. 1; Fantasia and Fugue in G minor; Arioso in E flat; Toccata and Fugue in D minor; Siciliano; Fugue in G major.

Horace Douglas, Syracuse, N. Y.—Mr. Douglas played these numbers in a recital at Syracuse University the afternoon of Feb. 12: Concert Overture in A, Maitland; Air in A minor (from Toccata in C) and "St. Ann's" Fugue, Bach; "Sunset" and "Harmonies of the Night," Karg-Elert; Caprice, Kinder; "The Primitive Chorus," Yon; Theme and Variations in A flat, Thiele.

Julian R. Williams, Pittsburgh, Pa.—In a recital at the United Presbyterian Church of Beaver, Pa., under the auspices of the Beaver Conservatory of Music on the afternoon of Feb. 5 Mr. Williams played: Andante (Variations) from Concerto in G minor, Handel; Chorale Prelude, "Christ Lay in Bonds of Death," Bach; Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; Toccata, de Meraux; "To the Setting Sun," Ed-

mundson; Gavotte in Ancient Style, Edmundson; "Piece Heroique," Franck; "Evening Bells and Cradle Song," Macfarlane; "Divertissement," Vierne.

Edward Eigenschenk, Chicago.—In his recitals at the University of Chicago chapel, Mr. Eigenschenk has played these programs among others:

Jan. 30—Prelude to "The Blessed Damozel," Debussy; Allegretto, Guilmant; Caprice, Guilmant; Sonata No. 3 in A major, Mendelssohn.

Feb. 2—Prelude in B minor, Bach; "In the Silence of the Woods," Rimsky-Korsakoff; Scherzo, Vierne; Adagio, Bizet; "Carillon," Bizet.

Feb. 6—Concert Overture in C minor, Hollins; Reverie, Dickinson; Andantino, Haydn; "Jagged Peaks in the Starlight," Clokey; "Canyon Walls," Clokey.

Frederick C. Feringer, Seattle, Wash.—Mr. Feringer's spring series of recitals on Sunday afternoons at the First Presbyterian Church was begun Feb. 5 and will be concluded June 18. A list of excellent programs has been prepared for the series. The recitals are broadcast from station KTW. The February offerings consisted of these:

Feb. 5—Symphony No. 2, Widor; Berceuse, Paul Junon; "In the Shadow of the Old Trees" (new), Swinnen; Prelude and Fugue in E minor (Little), Bach; Concert Overture in A, Maitland.

Feb. 12—Suite in F, Corelli-Noble; "A Portrait" (new), Latham True; "La Cathedrale Engloutie," Debussy-Roques; "Legend," Cadman; "Sœur Monique," Couperin-Farnam; Prelude and Fugue in G major, Bach; "Flying Dutchman" Overture, Wagner-Lemare.

Feb. 19—Rhapsody for Organ, Op. 30, Cole; "A Watteau Picture" (new), Ferrarri; "Sunset," Op. 108, Karg-Elert; "Noel Normandine," Harvey G. Aul; Fantasia, Saint-Saens; "Redemption," Bossi; "Der Freischütz" Overture, Weber.

Feb. 26—Sonata in C minor, Callaerts; "Salida," Ortega; Summer Caprice (new), George H. Day; Sonatina (new), Rogers; Cavatina, Bohm-Lemare; Prelude to "Tristan," Wagner-Lemare.

Herbert Ralph Ward, New York City.—Mr. Ward's recitals every Tuesday at 1 o'clock at St. Paul's Chapel, Broadway, Fulton and Vesey streets, were marked by these offerings in February:

Feb. 7—Capriccio, Lemaigre; Introduction to Act 3, "Tristan and Isolde," Wagner; Fugue in E minor, Bachabel; "Cantilene e Musetta," Mauro-Cottone; Finale (Fantasia Sonata), Rheinberger.

Feb. 14—"Venetian Idyll," Mark Andrews; Canzona in D minor, Bach; Prelude to Act 3, "Lohengrin," Wagner; "Rose Window" ("Esquisses Byzantines"), Mulet; Fantasia in C major, Bach.

Feb. 21—"Sunrise and Sunset on the Alps," Clogg; "Ode to a Heroine," Sydney Overton; Minuet in E major, S. Reid Spencer; Prelude in B minor, Bach; Variations on "America," Rinck.

Feb. 28—Prelude and Sarabande, Corelli; "Evening Song," Barlow; Allegro Vivace, "Water Music," Handel; "The Walk to Jerusalem," Bach-Griswold; Chorale in A minor, Franck.

Raymond C. Robinson, F. A. G. O., Boston, Mass.—Mr. Robinson's programs, broadcast from King's Chapel every Monday at noon, have included the following:

Jan. 23—"Priere," Franck; Three Chorale Preludes, Bach; "Rhosymedre" (Welsh Folk-Song), Vaughan Williams; "La Fete Dieu," Dubois; Canon in B minor, Schumann; Finale (Symphony 2), Vierne.

Jan. 30—Fantasia in A, Franck; Chorale Improvisation, "By the Waters of Babylon," Karg-Elert; Andante (Sonata 4), Bach; Chorale Prelude, "Jesus Christ, Our Redeemer," Bach; Reverie, Bonnet; Maestoso and Allegro (Sonata 1), Guilmant.

Feb. 6—Concerto in D minor, Handel; Rhapsodie in E, Saint-Saens; Chorale in D flat, Bossi; Three Chorale Preludes, Bach; "Vesperale," Cyril Scott; Fantaisie in B, Rheinberger.

Feb. 13—Prelude and Fugue in B minor, Bach; "Chant de May," Jongen; Toccata in G minor, Bossi; "Lamentation," Guilmant; Adagio in F, Merkel; Chorale in B minor, Franck.

Miss Nesta L. Williams, Columbia, Mo.—In an examination week recital for the University of Missouri students at the Missouri Methodist Church on the afternoon of Jan. 24 Miss Williams played this program: Fantasy on the Welsh Tune, "Tom-y-Botel," Noble; Gavotte, Martini; "Dreams," Wagner; Fugue in D major, Bach; "Chant de May," Jongen; "The Swan," Saint-Saens-Guilman; Gothic Suite, Boellmann.

Edmund Sereno Ender, Baltimore, Md.—In a recital at Goucher College on the afternoon of Jan. 24 Mr. Ender played this program: Air for the G String and Fugue in G minor, Bach; Minuet in A, Boccherini; "Romanza," Renner; Fantaisie, Op. 101, Saint-Saens; Caprice, Wolstenholme; Concert Overture, d'Every.

Programs of Organ Recitals of the Month

Ernest Prang Stamm, St. Louis, Mo.—Mr. Stamm has played the following compositions in the fifteen-minute organ recitals preceding services at the Church of the Holy Communion (Episcopal):

Jan. 1—Andante Sostenuto, Widor; "Consolation," Stamm; Minuetto, Harris; March Festival, Whitmer.

Jan. 8—Concert Overture in E, Faulkes; Fountain Reverie, Fletcher; "Fanfare Triomphale," Armstrong.

Jan. 15—Fantasia and Fugue in A minor, Bach; Berceuse, Kern (dedicated to Mr. Stamm); Meditation, Maily; Tocata in D, Maily.

Jan. 22—"Marche Slav," Tchaikowsky; Andantino, Sibelius; Trumpet Tune and Air, Purcell; Grand Chorus, Guilman.

Jan. 29—"In India," Stoughton; "Fanfare d'Orgue," Shelley.

Feb. 5—First Sonata, Mendelssohn; Caprice, Sturges; Fantasia in E minor ("The Storm"), Lemmens; Festival March, Stewart.

Frederic B. Stiven, Urbana, Ill.—Professor Stiven played the following program for the University of Illinois Sunday afternoon recital Feb. 19: Sonata No. 5 in D minor (Allegro Risoluto and Andante), Merkel; "Minuetto Antico e Modesto," Yon; Fantasia in D flat, Op. 101, Saint-Saens; "The Swan," Saint-Saens; "Marche Heroique," Saint-Saens; "Poeme," Fibich.

Eugene K. Nordgren, Freeport, Ill.—For his organ selections at the "vesper hour of music" in the First Presbyterian Church Feb. 5 Mr. Nordgren played: Sonata in G major (Allegro Maestoso), Elgar; Scherzo in G major, Dunham; "Echo," Yon; "When Shadows Lengthen," Eugene L. Nordgren; "Meinen Jesum lass ich nicht" (Chorale with Variations), Johann Walther.

Ruth Harsha, Brooklyn, N. Y.—In a recital under the auspices of the A. G. O. relief committee at the Central Methodist Church Feb. 21 Mrs. Harsha played these selections: "Variations de Concert," Bonnet; "From the Southland," Harvey Gaul; "Mount Vernon," Jenks; "Chant for Dead Heroes," Harvey Gaul; Rondo from Concerto for Flute, Stop, Rinek; Andantino, Lemare; Organ and Piano, "Symphonic Piece" (Mrs. Harsha and Frederick M. Smith), Clokey; Tocata from Symphony 5, Widor.

Henry F. Seibert, New York City—Mr. Seibert played the following program in a recital at the First Presbyterian Church of Passaic, N. J., on the evening of Feb. 12: "Hosannah," Dubois; "Echo Bells," Brewer; Caprice, Sturges; "Ave Maria," Bach-Gounod; Andante Rustico-Allegro Vigoroso ("Sonata Cromatica"), Yon; "Christus Resurrexit," Ravanello; "Fountain Reverie," Fletcher; Fantasia and Fugue in G minor, Bach; "Le Cygne," Saint-Saens; Scherzo, Stoughton; First Pedal Study, Yon.

Frank H. Mather, L. R. A. M., Paterson, N. J.—Mr. Mather gave a recital at St. Paul's Episcopal Church, Feb. 14, assisted by the choir boys of the church. His organ numbers were: Fantasia in C minor, Hesse; Solemn Prelude (from "Gloria Domini"), T. Tertius Noble; Overture in C minor and major, Thomas Adams; "Ave Maria" (No. 2), Bossi; "Finlandia," Sibelius; "A Rustic Melody," Rameau; "Hymn of Glory," Yon.

G. Criss Simpson, A. A. G. O., Lawrence, Kan.—In a vesper recital Sunday afternoon, Jan. 22, at the University of Kansas Mr. Simpson played a program made up as follows: Prelude and Fugue in A minor, Bach; Cantabile, Jongen; Scherzo from Second Symphony, Vierne; First Movement from Eighth Symphony, Widor; Caprice, Kinder; Meditation, d'Evry; Tocata, d'Evry.

Eimer A. Tidmarsh, Schenectady, N. Y.—Professor Tidmarsh played a program of music by old masters at his Union College Sunday afternoon recital Feb. 12. His selections included: Italian—Ricercare, Palestrina; Aria, Lotti; Gavotte, Martini; Concerto in A minor, Vivaldi-Bach; French—Prelude in E, Clerambault; "Sœur Monique," Couperin; Minuet, Rousseau; Gavotte from "La Temple de Gloire," Rameau; Suite from "Water Music," Handel.

F. Arthur Henkel, Nashville, Tenn.—Mr. Henkel gave a recital at the Ward-Belmont College auditorium Feb. 9, playing this program: Tocata in F, Bach; Chorale, "Jesu, to Thee Do I Call," Bach; Sonata, "The Ninety-fourth Psalm," Reubke; Andante and Scherzo (Symphony 4), Widor; "The Sun's Evensong," Karg-Elert; Caprice, "The Brook," Dethier; "Procession" and "Thou Art the Rock" ("Byzantine Sketches"), Mulet.

James T. Quarles, Columbia, Mo.—The annual examination week organ recitals at the University of Missouri were given in the Missouri Methodist Church at Columbia Jan. 23 to 27 by Professor Quarles, dean of the college of fine arts. These recitals are played for the purpose of fur-

nishing relaxation to the strain of examinations to the students of the university. Professor Quarles' programs included the following:

Jan. 23—Sonata 1 (Introduction and Andante maestoso, Allegro risoluto), Salome; Fantasia in E flat, Saint-Saens; Andante con moto (Symphony in C), Schubert; "The Angels" (request), Massenet; "Farandole" ("L'Arlesienne"), Bizet.

Jan. 25—Sonata, Op. 28 (Allegro maestoso and Andante espressivo), Elgar; Caprice in B flat, Guilman; Rhapsody on a Breton Melody, Saint-Saens; Andante Cantabile (String Quartet), Tchaikowsky; "Benediction Nuptiale," Callaerts; "Liebestod" ("Tristan and Isolde"), Wagner.

Jan. 26—"Variations de Concert," Bonnet; "In Deo Caritas," Dallier; Minuetto ("L'Arlesienne"), Bizet; "Ekklog," Kramer; "The Swan" (request), Saint-Saens; Allegro moderato (Symphony in B minor), Schubert.

Jan. 27—Finale in B flat, Franck; Andante (Fantasia in F minor), Mozart; Persian Suite ("The Courts of Jamshyd," "The Garden of Iram" and "Saki"), Stoughton; "Valse Triste" (request), Sibelius; "Evening Star" (request), Wagner; "Lamentation," Guilman.

Herman F. Siewert, Winter Park, Fla.—In his recital at Knowles Chapel, Rollins College, Feb. 6, Mr. Siewert played: Fugue in G major, Bach; Symphony 5 (Grave), Vierne; Humoreske, Dvorak; "Hymn to the Sun," Rimsky-Korsakoff; Sonata I (Allegro con fuoco), Borowski.

Feb. 10 his offerings consisted of these: Tocata and Fugue in D minor, Bach; "Pan" (a Pastoral), Godard; Andante from First Sonata, Borowski; "The Cuckoo," Arensky; "Fair Rose-Marie," Kreisler; Three Negro Spirituals, transcribed for organ, Gillette; "Liebesfreud," Kreisler.

Mr. Siewert played a recital for the Miami chapter of the N. A. O. at Trinity Episcopal Church in that city Feb. 8, presenting this program: Tocata and Fugue in D minor, Bach; "Christmas Evening in Sicily," Mauro-Cottone; "Hymn to the Stars," Karg-Elert; "Nutteracker" Suite ("The Sugar-plum Fairy" and "The Magic Flutes"), Tchaikowsky; Chorale in A minor, Franck; Prelude and Fugue in G minor, Dupre; "Liebestod," from "Tristan and Isolde," Wagner; "The Cuckoo," Arensky; "Schön Rose-Marin," Kreisler; "Westminster Chimes," Vierne.

C. Harold Einecke, Grand Rapids, Mich.—Mr. Einecke's weekly "hour of organ music" has been changed from Wednesday to Sunday afternoon, with a resulting increase in attendance from an average of 140 to one of 400. Some of Mr. Einecke's latest offerings have been as follows:

Jan. 22—"Overture Triomphale," Ferrata; "A Southland Song," Lester; "The Revell," Jacob; "A Dream," Bartlett; "The Squirrel," Weaver; "Twilight at Fiesole," Bingham; "Evening Star" (from "Tannhäuser"), Wagner; "Impressione Gotthique" (MS.) (dedicated to Mr. Einecke), Edmundson.

Jan. 29—Prelude on "Ein' Feste Burg ist Unser Gott," Faulkes; "Crimoinea," Mary Downey; Fugue in E flat ("St. Ann's"), Bach; "Marche Champetre," Boex; "At the Foot of Fujiyama," Gaul; Londonderry Air, Archer; Evening Song, Schumann; Chorale Prelude on "Rejoice, Ye Pure in Heart," Sowerby.

Stanley E. Saxton, Saratoga Springs, N. Y.—Mr. Saxton's programs on Monday afternoons at Skidmore College have included the following recent ones:

Jan. 9—Prelude and Fugue in D minor, Bach; "The Chapel of San Miguel," Seder; "Dewdrops," Swinnen; Prelude to Act 3 of "Tristan and Isolde," Wagner; "Carillon de Westminster," Vierne.

Jan. 16—Prelude, Fugue and Variation, Franck; Gavotte, Wesley; "The Bells of St. Anne de Beupre," Russell; "Meditation a Sainte Clotilde," James; "Marche Slav," Tchaikowsky.

Ray Berry, Sioux Falls, S. D.—In his "cathedral echoes," a series of recitals broadcast from station KSOO, Mr. Berry recently has presented the following programs:

Jan. 8—Chorale Prelude, "Herzlich tut mich verlangen," Bach; "Cathedral Windows" Suite, Karg-Elert.

Jan. 15—Largo ("Xerxes"), Handel; "On Wings of Song," Mendelssohn-Fairclough; Prelude, "The Afternoon of a Faun," Debussy; "Variations de Concert," Bonnet.

Jan. 29—"Fantasietta avec Variations sur un Theme Provençal," Dubois; "Clair de Lune," Debussy; Festival Tocata, Fletcher.

Leslie P. Spelman, Mus. B., A. A. G. O., Raleigh, N. C.—Mr. Spelman played this program of pre-Bach organ music in his faculty recital at Meredith College Feb. 6: Prelude, Faumau; "Prelude per Organo," Gabrieli; "Agnus Dei," Anonymous 1521; Variations on "El Canto del Caballero," Cabezon; Gagliarda, Schmidt; Pavane, Byrd; "The King's Hunt," Bull;

Magnificat, Titelouze; "Tocata per l'Elevezione," Frescobaldi; "Cantilena Anglica Fortunae," Scheidt; "Soeur Monique," Couperin; Ricercare, Froberger; "Vom Himmel hoch," Pachelbel; "From God Shall Naught Divide Me," Buxtehude; Fugue in D major, Bach.

Russell H. Miles, Urbana, Ill.—Professor Miles played the following Wagner program at the University of Illinois Feb. 12: "King Henry's Prayer," "Rienzi"; "Procession to the Cathedral," "Lehengrin"; "Pilgrims' Chorus," "Tannhäuser"; Prelude to Scene 2, "Das Rheingold"; "Siegfried's Death," "Götterdämmerung"; Good Friday Music and Grail Scene, "Parsifal."

John McDonald Lyon, Seattle, Wash.—A program of liturgical music was sung by the Gregorian choir of men at St. Clement's Church (Anglo-Catholic) Feb. 5. The occasion for the solemn service was the Feast of the Purification. The procession before the vespers was made up of the choir and altar boys, and visiting priests from other Pacific Northwest parishes. Following the service Mr. Lyon played the thirteenth of his series of recitals of works of Bach and his predecessors. Though not the last recital of the series, the recital concluded the complete performance of the "Orgelbüchlein." The program was as follows: Chorale Prelude, "Nun lasst uns Gott dem Herrn," Lubeck; "Recit de Tierce en Taille," de Grigny; Capriccio, Froberger; Chorale Preludes, "Wer nur den Lieben Gott lässt walten"; "Alle Menschen müssen sterben" and "Ach wie nichtig, ach wie flüchtig," Bach; Prelude and Fugue in E minor, Bach.

Joseph H. Greener, A. A. G. O., Rayland, Ohio—The following program was given in a recital at the First Baptist Church, Martins Ferry, Ohio, Feb. 5 by Mr. Greener: Fantasia and Fugue in C minor, Bach; Allegro con brio (Sonata in G minor), J. H. Greener; "An Indian Legend," Candler; "Will-o'-the-Wisp," Nevin; Pastoral in A, Guilman; Menuet (Fourth Symphony), Vierne; Scherzo, Rheinberger.

Marshall E. Bretz, West Chester, Pa.—In a recent program played entirely from memory at the State Teachers' College, Mr. Bretz presented these offerings: Allegro vivace from Fifth Symphony, Widor; "Wonderful King," "Legend of the

Mountain" and Fugue, Canzone and Epilogue, Karg-Elert; Concerto No. 5 (Larghetto and Allegro), Handel; Finale from Fifth Symphony, Vierne.

Miss Clare Marie Coci, New Orleans, La.—Professor William C. Webb, F. R. C. O., presented Miss Coci in a recital Sunday afternoon, Jan. 22, at Christ Church Cathedral. Her selections included: Prelude and Fugue in C minor, Bach; Adagio in B, Mozart; "Suite Gothique," Boellmann; Cantilene in A, Salome; "The Humble-bee," Rimsky-Korsakoff; organ and piano duet, Rhapsody in A, Clifford Demarest (piano, Miss Coci; organ, Professor Webb).

Luther Theodore Spayde, M. Mus., Fayette, Mo.—Professor Spayde of Central College played the following program on the four-manual Skinner organ in the Methodist Church, Columbia, Mo., for the Central Missouri chapter of the American Guild of Organists Jan. 17: "Grand Choeur Dialogue," Gigout; "Loure" (from Third Suite for Cello), Bach; "O Mensch, bewein' dein' Sünde gross" and "In Dir ist Freude," Bach; Reverie on the Hyphantune "University," Grace; Pastoral (Symphony 2), Widor; "Chant de Printemps," Bonnet; "Chanson d'Été," Claude L. Fichthorn; Humoreske, "L'Organo Primitivo," Yon; "The Quiet of the Forest," Arthur Dunham; Finale (Sonata in C minor), Baldwin.

Marcus Naylor, Warren, Pa.—In his vesper recitals at the First Presbyterian Church Mr. Naylor has played in the past month: Sonata, No. 5, Mendelssohn; Andante from "Surprise" Symphony, Haydn; "Piece Heroique," Franck; Fantasia in E flat, Saint-Saens; "Ave Maria," Schubert; Finale from Sixth Symphony, Widor; Tocata and Fugue in D minor, Bach; "Cloche du Soir," Chauvet; "Marche Triomphale," Karg-Elert; Tocata in G (First Suite), Borowski; Andante from Fourth Sonata, Bach; Adagio and Finale (from First Sonata), Mendelssohn; Introduction and Allegro (First Sonata), Guilman; "Moto Perpetuo," Paganini-Bossi; "Ave Maria," Bach-Gounod; March from Third Symphony, Widor; Fugue in E flat ("St. Ann's"), Bach; Largo from "New World" Symphony, Dvorak; "Le Coucou," d'Aquin; Military March, Schubert.

[Continued on Page 28.]

NEW LENTEN MUSIC

CUTHBERT HARRIS, At the Cross (A Meditation for Good Friday).....	Net .15
T. TERTIUS NOBLE, O Sacred Head Surrounded (A cappella).....	.15
Two New Settings of the Benedicite, Omnia Opera	
MRS. H. H. A. BEACH, Benedicite, Omnia Opera in A.....	.15
T. TERTIUS NOBLE, Benedicite, Omnia Opera in B minor.....	.16

RECENT ANTHEMS SUITABLE FOR LENT

EDWARD SHIPPEN BARNES, Lord, as to Thy Dear Cross We Flee.....	.12
JOHN HYATT BREWER, Approach, My Soul, the Mercy Seat.....	.12
J. LAMONT GALBRAITH, I Gave My Life for Thee.....	.12
WILLIAM LESTER, O Master, Let Me Walk with Thee.....	.12
J. SEBASTIAN MATTHEWS, O Love Divine that Stoops to Share.....	.12
ANNA PRISCILLA RISHER, Art Thou weary.....	.12
W. R. VORIS, Fairest Lord Jesus.....	.12
ALFRED WOOLER, I Heard the Voice of Jesus Say.....	.12

NEW EASTER ANTHEMS

1932-1933

CUTHBERT HARRIS, Christ Is Risen from the Dead.....	.15
W. R. VORIS, Ye Sons and Daughters.....	.12
W. R. VORIS, Lift Up Your Voices Now.....	.12
ALFRED WHITEHEAD, Ye Choirs of New Jerusalem.....	.12

ORGAN MUSIC FOR EASTER

TOCCATA ON "NEANDER" (He Is Risen) by T. Frederick H. Candlyn Price 65 cents net	SONG OF EXULTATION (Grand Choeur) By Roland Diggle Price 60 cents net
GEORGE A. BURDETT, Postlude on "Alford" (Ten Thousand Times Ten Thousand).....	.50
ROSSETTER G. COLE, Heroic Piece.....	.75
TH. DUBOIS, Op. 80, No. 3, Hosannah! (Chorus Magnus).....	.65
M. MOUSSORGSKY, March of Victory.....	.40

THE ARTHUR P. SCHMIDT CO.

Boston: 120 Boylston St.

New York: 8 West 40th St.

Programs of Organ Recitals of the Month

George H. Fairclough, F. A. G. O., St. Paul, Minn.—At the University of Minnesota, Minneapolis, where a four-manual Aeolian-Skinner has been lately installed in the Northrop Memorial Auditorium, Mr. Fairclough, organist and head of the organ department of the university, in addition to giving a half-hour recital before each weekly convocation, gives his usual broadcast every Friday afternoon from 4 to 5 over university station WLB. Many students and others attend these recitals. Recent programs have been as follows:

Feb. 3—Concert Overture in C minor, Hollins; Adagio in D flat, Liszt; Fugue in C. Buxtehude; Chorale Prelude, "Schmücke Dich, O Liebe Seele," Bach; Canon in B minor, Schumann; "Colloquy with the Swallows," Bossi; "Eventide," Fairclough; "Sketches of the City" (complete), Nevin; "Schiller March," Meyerbeer-Best.

Feb. 10—Third Sonata, Gullmant; "Meditation a Sainte Clotilde," James; Toccata, Adagio and Fugue, C major, Bach; "Soeur Monique," Couperin; Fantasia on "Lead, Kindly Light," Fairclough; "Within a Chinese Garden," Stoughton; Fountain Reverie and Toccata, Fletcher.

Feb. 17—"A Song of Gratitude," Cole; Andante from "Grande Piece Symphonique," Franck; Concerto in G, Vivaldi; Bach; Prelude in C sharp minor, Bach; Fairclough; Melody in G flat, Paderewski-Salter; "Will-o'-the-Wisp," Nevin; "Liebestod" ("Tristan and Isolde"), Wagner-Gibson; "Dreams" and Cantabile from Seventh Sonata, Gullmant; March from Occasional Oratorio, Handel.

Harrison E. Wood, Yonkers, N. Y.—At his vesper hour of music in the Central Methodist Church Jan. 22 Mr. Wood made use of the following organ selections: Largo, Handel; "Air a la Bourree," Handel; Berceuse, Dickinson; Chorale in A minor, Franck; "The French Clock," Bornschein; "Grand Choeur" in F, Salome; "Meditation-Elegie," Borowski; "In a Monastery Garden," Kettelbey; Toccata, Fifth Symphony, Widor.

Leo C. Holden, Oberlin, Ohio—Mr. Holden of the Oberlin Conservatory of Music gave a recital at Ohio Wesleyan University, Delaware, Nov. 1, playing this list of selections: Concerto in F major (Allegro), Handel; Chorale in B minor, Franck; Sixth Trio-Sonata (Vivace), Bach; Variations on a Christmas Carol, Mauro-Cottone; "Chanson," Barnes; Introduction, Passacaglia and Fugue, Willan.

Leslie Grow, Nashville, Tenn.—In a faculty recital of the Nashville Conservatory of Music Jan. 24 Mr. Grow played this program: "Sonata Cromatica," You; Toccata and Fugue in D minor, Bach; "Meditation a Ste. Clotilde," James; "Ronde Francaise," Boellmann; Andante (Sonata in A minor), Borowski; Sonata in D minor, Gullmant.

Alexander D. Richardson, New York City—Among Mr. Richardson's daily programs at Carnegie Music Hall, broadcast from station WOR at noon, were the following played the week of Feb. 13:

Feb. 14—Andante, "Surprise" Symphony, Haydn; "Valse Triste," Sibelius; "Shepherd's Hey," Grainger; Rhapsody No. 2, Liszt.

Feb. 15—"Kol Nidre," Bruch; Intermezzo in D flat, Hollins; Serenade, Schubert; Concert Overture in E flat, Faulkes.

Feb. 16—Prelude and Fugue in E minor, Bach; "Nachtstück," Schumann; "On Wings of Song," Schubert; "Finlandia," Sibelius.

Feb. 17—Sonata in D minor (Allegro), Gullmant; Andante, Symphony No. 4, Widor; "Callrhoe," Chaminate; "Scherzo Symphonique," Faulkes.

Mark L. Davis, Easton, Pa.—In a recital Sunday afternoon, Jan. 22, at Trinity Church Mr. Davis played: Symphony in B minor (first movement), Schubert; Allegretto, Wolstenholme; "Childhood," Eduardo Dagnino; Prelude and Fugue in C major, Bach; "In a Monastery Garden," Kettelbey; Passacaglia, Cyril Scott; "Parvulus Filius," de Maleingreau; "Candle Dance" (from "Feramos"), Rubinstein; "Prayer to Our Lady" (from "Suite Gothique"), Boellmann; Coronation March (from "Le Prophete"), Meyerbeer.

Russell Gee, Painesville, Ohio—In a recital at Lake Erie College Sunday afternoon, Jan. 29, Mr. Gee played: Sonata

in the Style of Handel, Wolstenholme; Chorale Preludes, "O Hail This Brightest Day of Days" and "In Death's Strong Grasp the Saviour Lay," Bach; "Sportive Fauns" (Scherzo), d'Antalfy; "May Night," Palmgren; "The Old Castle" ("Pictures at an Exhibition"), Moussorgsky; "Suite Gothique," Boellmann.

David Pew, Oxford, Ohio—In a program of request numbers at the Methodist Episcopal Church Sunday evening, Jan. 29, Mr. Pew played: "Kamennol-Ostrow," Rubinstein-Gaul; Prelude, Clerambault; "Song to the Evening Star" ("Tannhäuser"), Wagner; "Mr. Ben Jonson's Pleasure," Milford; Toccata and Fugue in D minor, Bach; "The Swan," Saint-Saens; Chorale Prelude on "Maryton," Pew; "Moment Musical," Schubert; "Sejveig's Song," from "Peer Gynt," Grieg; Humoreske, Dvorak; Festival Toccata, Fletcher.

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

Feb. 5—Fantaisie on "Ein' Feste Burg," Bonset; "Leggenda," Manari; Nocturne, Wolstenholme.

Feb. 12—Suite, "In Ireland," Toulemonde.

Feb. 19—Fifth Sonata, Capocci.

Feb. 26—"Diptyque," Messiaen; "Priere," Devred.

William H. Barnes, Chicago—Dr. Barnes was heard in a recital on the new Aeolian-Skinner organ at the University of Minnesota Sunday afternoon, Feb. 5, playing these selections: "Grand Choeur Dialogue," Gigout; Andante and Finale from Sonata in D minor, Mailly; Andante from "Grande Piece Symphonique," Franck; Chorale Prelude, "Jesus, Joy of Man's Desiring," and "St. Ann's" Fugue, Bach; Chorale Preludes, "Schmücke Dich, O Liebe Seele" and "O Gott, Du Frommer Gott," Karg-Elert; "The Legend of the Mountain," Karg-Elert; American group; "Chinoiserie," Swinnen; Nocturne, Ferrata; Christmas Cradle Song, Poister; Toccata in G minor, Alexander Matthews.

Rollo Maitland, Philadelphia, Pa.—Dr. Maitland played the following program at the Tabernacle Presbyterian Church, Philadelphia, Jan. 23: Overture, "Midsummer Night's Dream," Mendelssohn; Pastorale from First Sonata, Gullmant; Prelude and Fugue in D major, Bach; Largo from "New World" Symphony, Dvorak; "Will-o'-the-Wisp," Nevin; Evensong, Martin; Humoresque, Lemare; "Finlandia," Sibelius.

The following program was played by Dr. Maitland in Grace Evangelical Congregational Church, Allentown, Pa., Feb. 21: Overture, "Oberon," Weber; Adagio in A minor, Bach; Allegretto from Fourth Sonata, Mendelssohn; Persian Suite, Stoughton; "Rosell," Danish Folk Song; Improvisation on familiar hymns; Humoresque, Lemare; "Will-o'-the-Wisp," Nevin; Caprice, "The Brook," Dethier.

Wilfred Layton, F. R. C. O., Flint, Mich.—Mr. Layton gave a recital at the Detroit Institute of Arts Feb. 17, under the auspices of the Michigan Guild chapter, playing these compositions: Sonata No. 1 in C sharp minor, Basil Harwood; Andante from quintet in C minor, Mozart; Chorale Prelude, "St. Columa," C. V. Stanford; Andante, Harold E. Darke; Chorale Prelude, "In Dir Ist Freude," Bach; Toccata and Fugue in D minor, Bach; "Pastel," Op. 92, No. 1, Karg-Elert; Introduction and Passacaglia, Reger.

Lanson F. Demming, Mus. B., Urbana, Ill.—Mr. Demming gave the Sunday recital at the University of Illinois Jan. 22, playing the following compositions: Meditation, Bubeck; "Etoile du Soir," Vierne; Fifth Sonata (Allegro Appassionato, Adagio and Scherzo), Gullmant; "Introduction," Frederick Stanley Smith; Fantasia in C major, Franck.

Frederic T. Egener, London, Ont.—In his sixteenth twilight recital, played at Gwynn Memorial Anglican Church Saturday afternoon, Feb. 4, Dr. Egener made use of these compositions in an all-Bach program: Passacaglia and Fugue in C minor; Air for the G String; Chorale Prelude, "Now Rejoice, Dear Christians All"; Chorale Prelude, "Jesus, Joy of Man's Desiring"; "Echo" (from the "Klavier" Suite); Largo (from Concerto in D minor

for two violins); Toccata and Fugue in D minor.

Kate Elizabeth Fox, New York City—Mrs. Fox played the following program in a recital Sunday evening, Feb. 19, under the auspices of the American Guild of Organists, at St. Andrew's M. E. Church: Allegro and Adagio from Symphony 6, Widor; "Soeur Monique," Couperin; Chorale Preludes, "O Man, Bemoan Thy Fearful Sin" and "In dulci jubilo," Bach; Passacaglia in C minor, Bach; "Angelus," Massenet; Finale from Sonata in C minor, Reubke.

Joseph C. Beebe, New Britain, Conn.—In his recital at the South Congregational Church Feb. 22 Mr. Beebe's offerings included: "Rigaudon," Lulli; Andante Cantabile (Fifth Symphony), Tchaikovsky; Eleven Chorale Preludes, Op. 122, Brahms. Burton Cornwall, baritone, assisted in the program.

C. H. Trevor, Kent, England—In a recital at Bromley Parish Church Saturday afternoon, Jan. 7, Mr. Trevor, of St. Peter's Church, Eaton Square, played: Alla breve in D, Trio in C minor (Adagio-Allegro) and Chorale with ten variations, "Sei gegrüßet, Jesu gütig," Bach; Toccata, Zipoli; Capriccio on the Notes of the Cuckoo and "Corrente," Frescobaldi; Four Intermezzi (Op. 9), Herman Schroeder; "Pastel" No. 1, Karg-Elert; Toccata in D minor, No. 5, Reger.

Walter E. Buszin, Mankato, Minn.—In a recital at Immanuel Lutheran Church, Kansas City, Mo., Jan. 18 Mr. Buszin of Bethany College at Mankato played: "Praeludium," Brunnckhorst; Largo (from Concerto in D minor), Vivaldi-Bach; Chorale Preludes, "Jerusalem, Du Hochgebauete Stadt," Reger; "Jesus, Meine Zuversicht," Reger, and "Aus Tiefer

Noth," Karg-Elert; Doric Toccata, Bach; Allegro (from Second Concerto), Handel; "Prelude," Corelli; "Cantilene Pastorale," Gullmant; Introduction and Finale (First Sonata), Gullmant.

Ray Hastings, Los Angeles, Cal.—Numbers played by Dr. Hastings in recent popular programs at the Philharmonic Auditorium were: Tone Poem, "Finlandia," Sibelius; Prelude to Act 3, "La Traviata," Verdi; "Scene of the Consecration," "Aida," Verdi; "Confidence," Mendelssohn; Melody from "Rosamunde," Schubert; "Ave Maria," Schubert; Fugue in C major, Rinck; "Eastern Romance," Rimsky-Korsakoff; Chimes Solo, "Sunday Morning," Hastings; Chorale from "King David," Honegger.

Frederick Chapman, B. A., M. S. M., Richmond, Va.—Mr. Chapman's monthly recital at All Saints' Church was marked by the following program: Fantasy on a Welsh Tune, Noble; Siciliano and Aria from Orchestral Suite in D, Bach; First Sonata in A minor, Borowski; "The Swan," Saint-Saens; "Romance sans Paroles," Bonnet; "Toccata on the Mountain," Ole Bull; Toccata in B minor, Gigout.

Earl B. Collins, Washington, Pa.—In a vesper recital at the Second Presbyterian Church Feb. 5 Mr. Collins made use of the following compositions: Chorale Improvisation, "The Dawn of That Glorious Day," Karg-Elert; Toccata in E, Tombelle; Adagio from Third Trio-Sonata, Bach; "A Christmas Cradle Song," Bohemian, arranged by Poister; First Sonata, Mendelssohn; Negro Spiritual, "Steal Away," arranged by Horace Miller; "Cortege and Litaney," Dupre; "Dreams," McAmis; "Ronde Francaise," Boellmann; "Carillon-Sortie," Mulet.

OXFORD CHORAL WORKS

BACH, J. S., Psalm CXXI. Arranged by Sir Ivor Atkins and J. Michael Diack..... .80

*Chorus..... I will lift up mine eyes.

*Chorus..... The Lord will not suffer thy foot to be moved.

Chorus..... God is thy keeper.

Semi-chorus and Chorus..... The Lord shall preserve thee

*published separately

Orchestral Parts on Rental.

MENDELSSOHN: **Be not afraid**..... \$1.00

Alto Solo and Chorus..... Lord, how long.

Tenor Solo..... The sorrows of death.

Chorus..... The night is departing.

Chorus..... O Thou, the true and only Light.

Tenor or Soprano Solo and Chorus... O come, let us worship.

Alto Solo and Chorus..... O King of Mercy.

Baritone Solo and Chorus..... O Jesus, I have promised.

Soprano Solo and Chorus..... Love divine.

Tenor Solo..... If with all your hearts.

Unison Chorus..... Courage, brother

Chorus..... Be not afraid.

Time of performance, about one hour.

MENDELSSOHN: **Come unto Him**..... \$1.00

Chorus..... Hear my prayer

Solo and Chorus..... O for the wings of a dove.

Hymn..... Jesus, lover of my soul.

Quartet..... Cast thy burden upon the Lord.

Solo and Chorus..... He counteth all your sorrows

Duet and Chorus..... I waited for the Lord.

Psalm..... I waited for the Lord, my God

Chorus..... Come unto Him

Solo..... O rest in the Lord.

Chorus..... He that shall endure

Solo..... For the mountains shall depart.

Chorus..... He watching over Israel.

Hymn..... Lead, kindly light.

Chorus..... All that hath life and breath.

Hymn..... Now thank we all our God.

Time of performance, about one hour.

CARL FISCHER, Inc.

Cooper Square, New York

Sole Agents in U. S. A. for the Music Publications of
THE OXFORD UNIVERSITY PRESS



NEW DEAGAN HARPS and VIBRAHARPS with ELECTRO VACUUM ACTIONS

Each a Complete Music and Power Unit

LIGHTNING-LIKE RESPONSE—TROUBLE-PROOF SERVICE—PERFECT TONAL RESULTS

Adjusted and assembled complete at factory. Can be shipped direct to point of installation. Added easily to any type of organ.

Endorsed by **J. C. DEAGAN, Inc., 1770 Berteau Ave., Chicago, Ill.** Consult **Your Organ Builder**

**Pittsburgh News;
Music Conference
Held by Lutherans**

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Feb. 21.—The church music conference held at the First Lutheran Church Feb. 14, sponsored by the Lutheran Ministers' Association, was a decided success from all angles. The church was filled to capacity at both afternoon and evening sessions and it is estimated that between 800 and 900 were present. Professor Luther D. Reed, D. D., of the Lutheran Theological Seminary at Philadelphia, a widely-known authority on church music and liturgy, was the leader at both sessions. The afternoon subject, "The Music of Our Hymns," consisted of a study of the sources from which the hymn-tunes in the Common Service Book have been derived, an analysis of their character and suggestions as to their proper use. The following typical tunes, some of them not generally known, and representing different countries, periods and composers, were used as illustrations:

- LATIN PLAINSONG MELODIES.**
"Veni, Veni, Emanuel." Ancient Plain-song.
"Adoro Te Devote." Old French Plain-song.
- GERMAN CHORALES.**
Based on Plain Song—
"Komm, Heiliger Geist, Herre Gott." Walther's Gesangbuch, 1524.
"Erhalt uns Herr, bei Deinem Wort." Joseph Klug, 1543.
- From Sacred Folk Song—
"Christ Ist erstanden." Thirteenth Century.
- From Secular Folk Song—
"O Welt, ich muss Dich lassen. Heinrich Isaak, 1531.
"Herzlich tut mich verlangen." Hans Leo Hassler, 1601.
- Original Melodies—**
"Wie schön leuchtet." Philip Nicolai, 1599.
Schmücke Dich, O liebe Seele." Cruger, 1649.
"Lobe den Herren." Stralsund Gesangbuch, 1665.
"Unser Herrscher, unser König." Joachim Neander, 1680.
"Morgenglanz der Ewigkeit." Freylinghausen, 1704.
- CALVINISTIC PSALM-TUNES.**
"Old Hundredth." Genevan Psalter, 1551.
"Old One Hundred and Twenty-fourth." Genevan Psalter, 1551.
"Dundee." The Scottish Psalter, 1615.
- ENGLISH HYMN-TUNES.**
Early Period—
"Tallis' Canon." Thomas Tallis, 1560.
"St. James." Raphael Courteville, 1697.
"St. Anne." William Croft, 1708.
- Middle Period—
"Wareham." William Knapp, 1738.
"Abbridge." Isaac Smith, 1770.
- Modern Period—
"Vox Dilecti." John B. Dykes, 1868.
"St. Andrew of Crete." John B. Dykes, 1868.
"Aberystwyth." Joseph Parry, 1879.
"Laudes Domini." Joseph Barnby, 1868.
"St. Chysostom." Joseph Barnby, 1868.
"Woodlynn." John Stainer, 1889.
"St. Athanasius." Edward J. Hopkins, 1872.
"St. Margaret." Albert L. Pierce, 1885.
- AMERICAN TUNES.**
"Olivet." Lowell Mason, 1832.
"Toplady." Thomas Hastings, 1830.
"American Hymn." Matthias Keller.
"National Hymn." Gorge W. Warren, 1892.
"All Saints' New." Henry S. Cutler, 1872.
"Theodoret." J. F. Ohl, 1887.
"Salve Jesu." Harold Lewars, 1914.
"Amnos." William Benbow, 1914.

In the evening Dr. Reed spoke on "Our Church Services and Their Music," opening with a discussion of the present interest in worship and a short historical sketch of the Lutheran liturgy, showing its sources and its relation to the liturgies of the Roman, Greek and Anglican churches. This was followed by an explanation of the musical settings and the various methods of chanting and pointing of chants. Then followed a practical drill in the method of rendition. The audience, made up largely of pastors, organists, choir directors and singers, cooperated heartily and was exceptionally responsive to Dr. Reed's explanations and directions.

The Lutheran Choir of Pittsburgh, under the able direction of Homer Ochsenhirt, sang two numbers at the evening session—Bach's setting of the chorale "Sleepers Wake! A Voice is

Joseph Bonnet at New Organ in Chateau de Conde



JOSEPH BONNET has installed what is described as one of the finest house organs in Europe or America at the Chateau de Condé, Ste. Libraire, near Paris, where he resides with his family during the summer months and receives his American students. The organ, with its complete modern equipment, was built by Gonzalez, who recently rebuilt and modernized the great organ in the Church of St. Eustache, Paris, where Bonnet plays. Mr. Bonnet's recitals this winter at this church

Calling," and Cesar Franck's "Psalm 150." Logan McElvany, organist of the First Church, played the accompaniments.

Dr. Reed held a pastorate in Pittsburgh years ago, and many of his old friends were in attendance at the conference to greet him and renew acquaintance, among them William H. Oetting of the Pittsburgh Musical Institute; Harry Archer, who was for seventeen years organist at the First Church and who collaborated with Dr. Reed in compiling a setting of the Lutheran services and the Psalms, with Gregorian music; Dr. Charles N. Boyd, and numerous members of the old Liturgical Society, whose headquarters were in Pittsburgh during its existence. Dr. Boyd, who is instructor in church music at the Western Theological Seminary (Presbyterian), took advantage of the afternoon session to bring about twenty of the seminary students.

Earl B. Collins, organist of the Belle-

field Presbyterian Church, Pittsburgh, gave a fine recital at the Second Presbyterian Church of Washington, Pa., Sunday afternoon, Feb. 5, playing the chorale improvisation "The Dawn of that Glorious Day," Karg-Elert; Toccata in E, Tombelle; Adagio from Third Trio-Sonata, Bach; "A Christmas Cradle Song," Bohemian, arranged by Arthur Poister; First Sonata, Mendelssohn; Negro Spiritual, "Steal Away," arranged by Horace Miller; "Cortege and Litany," Dupre; "Dreams," Hugh McAmis; "Ronde Francaise," Boellmann; "Carillon-Sortie," Mulet. Howard Lamont Ralston is organist and choirmaster of the church.

The Pittsburgh Bach Chorus, under the direction of Robert C. Reuter, gave a program of the chorales taken from Bach's cantatas at the First Trinity Lutheran Church Sunday evening, Jan. 22. Twelve of these fine chorales were sung. Mr. Reuter also played the fol-

lowing chorale preludes by Bach: "Sei gegrüsst, Jesu Christ," "Der Tag, der ist so freudenreich," "O Mensch, bewein Dein Sünde gross" and "Nun freut euch." The elaborately accompanied chorale which closes the Christmas Oratorio, "Now Vengeance Hath Been Taken," was accompanied by Earl Mitchell, organist and director of the Shadyside Presbyterian Church. The Bach Chorus is preparing the motet "Jesu, Priceless Treasure."

Novel Reed Organ Is Designed.

For many years Edwin H. Lemare, the noted organist and authority on organ designing, has been interested in a new development of reed organ construction through the medium of specially made, voiced, mounted and "qualified" free reeds. An instrument has been designed for which it is claimed that it will produce a close resemblance to the diapason tone of pipes, and, in addition, many beautiful orchestral effects with individual expressive control from zero to fortissimo. The result of long investigations and experiments will soon be placed on the market through the co-operation and inventive genius of James H. Nuttall, who, it will be remembered, was the consultant and co-worker of the late Robert Hope-Jones during his career as an organ builder. For several months Mr. Nuttall has been in close conference with Mr. Lemare and a revolutionary development so far as free reeds are concerned is said to have been worked out, so the smallest home or studio may contain an organ of twenty-four individually and characteristically voiced complete sets of reeds, with pedal down to 32 ft., at a cost around \$6,000. The instrument is electrical throughout, with a small two-manual and pedal detached console with over forty adjustable ivory stopknobs or stopkeys. Among other advantages over the ordinary reed organ, the makers claim prompt speech, individuality of tone, instant dynamic and sympathetic expression of all stops, silent action and wind supply, small space and portability. If more convenient, and to save space in the music room, the various tonal sections may be distributed in other parts of the building and the tone electrically conveyed. A company is being formed in Los Angeles—the present abode of the builders—for the purpose of manufacturing these instruments.

Orders Hinners Organ for Home.

The Hinners Organ Company has been awarded the contract for a residence organ to be installed in the beautiful new home of Thomas A. Peabody of North Manchester, Ind. Mr. Peabody is a prominent manufacturer of school furniture.

REUTER

The widespread favorable regard accorded the Reuter Organ, has been inevitable, for from the outset the Reuter has been deliberately designed and built to be the finest organ in musical history.

In its characteristic tonal beauty, in its smooth prompt action, and in its general fineness and accuracy of construction, the Reuter ranks preeminent.

THE REUTER ORGAN COMPANY
LAWRENCE, KANSAS

RAYMOND CORNELL
Eastern Representative

489 Fifth Ave.
New York City

NEWS FROM SEATTLE, WASH.

By JOHN McDONALD LYON
Seattle, Wash., Feb. 16.—What was probably the most interesting concert presented so far this season in Seattle was played by the Casadesus Ensemble (Society of Ancient Instruments) at the Sunset Club Jan. 31. The instruments used were viole d'amour, basse de viole, viole de gambe and quinton.

Harold Heeremans, organist and choirmaster of the University Temple, played the following program on the four-manual Kimball in the church Feb. 12: Prelude in D, Bach; Chorale Prelude, "The Old Year Now Hath Passed Away," Bach; "Water Music" (three movements), Handel; Largo in E ("Concerto Grosso" No. 12), Handel; Sketch, Schumann; Allegro Moderato (Sonata I), Mendelssohn. On the same program Mr. Heeremans' choir sang the following numbers: "Psalm 43," Mendelssohn; "Show Me Thy Way, O Lord," Van Denman Thompson; "Fierce Was the Wild Billow," Noble; "O Thou from Whom All Blessings Come," Tchaikowsky; "Psalm 150," Franck.

Mr. Heeremans played a Bach recital for the university Feb. 7. The program included the Toccata in F and the Passacaglia and Fugue.

Dr. Franklin Sawyer Palmer, organist and choirmaster of St. James' Cathedral, recently returned to Seattle after a trip to California. Dr. Palmer went to California for a rest, but this fact didn't prevent him from keeping himself pretty busy all the time he was there, looking at organs.

Though not the last recital in his series of works of Bach and his predecessors, John McDonald Lyon's recital at St. Clement's Feb. 5 marked the complete performance of the "Orgelbuchlein." The following was the program: Chorale Prelude, "Nun lasst uns Gott dem Herrn," Lubeck; "Recit de Tierce en Taille," de Grigny; Capriccio, Froberger; Chorale Preludes, "Wer nur den Lieben Gott lasst walten," "Alle Menschen müssen sterben," "Ach wie nichtig, ach wie flüchtig," Bach; Prelude and Fugue in E minor, Bach.

Harold Heeremans demonstrated his versatility Feb. 14 when he took part in a faculty recital at the University of Washington, playing second violin in a string quartet. It is a good thing for organists to play some other instrument. There is nothing better to bring home, equally, the limitations and advantages of the organ.

I have just received the specification of a "three-manual" organ located not far from here. It has eight stops (not ranks) on the great, seven on the swell, eight on the choir and two lone, borrowed 8-ft. stops on the pedal! Of course it has harp and chimes.

New Castle Organ as It Stands.
The author of the interesting sketch of the career of Thomas H. Webber in the February issue of The Diapason referred to the organ over which Mr. Webber presides in the First Presbyterian Church of New Castle, Pa., as a Roosevelt in praising the qualities of the instrument. He failed to note that this organ was completely rebuilt by M. P. Möller in 1924 and the specification appeared in The Diapason in February of that year. Mr. Webber writes to The Diapason that the instrument, originally a three-manual of thirty-five registers, was turned into a modern four-manual when the church was rebuilt and fourteen ranks of pipes were added, while care was taken to retain the beautiful voicing of the original stops. Two years ago M. P. Möller, Inc., built a new drawstop console to Mr. Webber's specification, with provision for the installation of additional stops.

H. WILLIAM HAWKE
Mus. Bac.
ST. MARK'S CHURCH
1625 Locust Street
Philadelphia, Penn.

WILLIAM E. BRETZ
Bryn Mawr Presbyterian Church
Coatesville Choral Society
West Chester State Teachers College
West Chester, Pa.

PAUL ALLEN BEYMER
Organist and Choirmaster
THE TEMPLE
Cleveland
Choirmaster
CHRIST EPISCOPAL CHURCH
Shaker Village

MRS. WILLIAM NEIDLINGER, F. G. V.
Active Member International
Phonetic Society
Exponent of Dr. Frank E. Miller's
Vocal Art Science for
Singers, Speakers and Choir Directors
Residence Studio; 225 West 99th Street,
New York
Telephone: Riverside 9-1582.

ERNEST MITCHELL
Organist and Choirmaster
GRACE CHURCH, New York
Broadway at Tenth Street
LESSONS RECITALS

SCHREINER
Organist
at
University of California at Los Angeles
First M. E. Church of Los Angeles
The Tabernacle, Salt Lake City

W. Lawrence Curry
University of Pennsylvania
Beaver College
First Methodist Episcopal
Germantown, Pa.

HAROLD TOWER
Organist and Choirmaster
St. Mark's Pro-Cathedral
GRAND RAPIDS, MICHIGAN

C. M. TOPLIFF, Organ Builder
41 Strong St., Rochester, N. Y.
Let us modernize the old church organ.
We do all kinds of work up to a complete new organ. Chimes and harps furnished.
Kinetic fan blower furnished and installed

Thomas Webber, Jr.
ORGANIST AND DIRECTOR
First Presbyterian Church
NEW CASTLE, PA.

GEORGE DAY F. A. G. O.
HENRY RYCH Mus. Doc.
ROCHESTER, N. Y.

EASTMAN SCHOOL of MUSIC
of THE UNIVERSITY OF ROCHESTER

HOWARD HANSON, Director
RAYMOND WILSON, Director Summer Session

SUMMER SESSION JUNE 26 to JULY 29
FALL SESSION OPENS SEPTEMBER 19

Registrations for Both Sessions Now Being Received
Special Advantages for Graduate Study
Eastman School Symphony Orchestra N B C Broadcasts
On Wednesdays at 4:00 P. M., E.S.T.

For Catalogue and Information Address
ARTHUR H. LARSON, Secretary-Registrar
EASTMAN SCHOOL OF MUSIC ROCHESTER, N. Y.

THE
TRADE **UTILIPHONE** MARK

Our new device makes full use of any Church Organ installation in another auditorium and in the space of a piano.

Wherever located the Standard Utiliphone duplicates a fully equipped Two-Manual and Pedal instrument with tonal volume, variety and fidelity.

Write for particulars.

PELOUBET & COMPANY
1514-16 Forbes St., Pittsburgh, Pa.

EDWARD RECHLIN

Recitals of True Organ Music

Fall recital tour included appearances as follows:

- | | | | |
|-------------------|---------------------|----------------|-----------------|
| Washington, D. C. | Fort Wayne, Ind. | Pekin, Ill. | Milwaukee |
| 2 recitals. | Columbus, Neb. | Alma, Kan. | Antigo, Wis. |
| Philadelphia | Clinton, Iowa | Salina, Kan. | Wausau, Wis. |
| Reading, Pa. | Mankato, Minn. | Winfield, Kan. | Appleton, Wis. |
| Buffalo | Good Thunder, Minn. | Haven, Kan. | Rhineland, Wis. |
| Rochester, N. Y. | Kendallville, Ind. | Enid, Okla. | Marietta, Ohio |
| Valparaiso, Ind. | St. Louis | Chicago | Detroit |

WINTER TOUR NOW BOOKING

Address: Rechlin Recital Tours,
151 Wilson Avenue, Flushing, L. I., N. Y.

ATTENTION, ORGAN BUILDERS!

In COMBINATION with
our AUTOMATIC MECHANISMS for
operating Pipe Organs we now offer
TO THE TRADE
A LIBRARY of a THOUSAND MASTERS
including a Special Mortuary Division.

MOORE THE FISHER
AND
MANUFACTURING COMPANY
DEEP RIVER, CONN.

FRANK ASPER
F. A. G. O.
Salt Lake Tabernacle

**Records of Interest;
Bach Transcribed
in Stokowski Score**

By GEORGE WILLIAM VOLKEL

The outstanding record of interest to organists is the recent release of Leopold Stokowski's transcription of Bach's chorale prelude, "Aus tiefer Not schrei' ich zu Dir" ("Out of the Depths I Cry Unto Thee"). It is played, of course, by the Philadelphia Orchestra. Mr. Stokowski has scored the music for strings and flute solo in the low register. The marvelous quality of the strings of this orchestra is well known, and is recorded in this prelude most beautifully. The record is a Victor, No. 7553, and certainly well worth having.

The organ records of Guy Weitz have won considerable notice, and when one hears his stirring rendition of the Liszt "Fantasia on the name B-A-C-H" we know the reason. The organ in Westminster Cathedral, London, is brilliant, abounding in mixtures and fiery reeds that cut right through on the disc. The playing of Mr. Weitz is clean-cut and vigorous, but we wish he hadn't hurried quite so much. The speed undoubtedly is out of consideration for the four-minute maximum time duration on a twelve-inch record. The Liszt Fantasia is unfortunately one of those selections that ordinarily would demand just a trifle more than two sides. Rather than start a third side, making the possession of a single piece doubly costly, and bearing in mind also the tedious process (when it comes to playing the record) of having to get up to change sides, it was decided to curtail somewhat the value of rests and fermatas which abound in the Liszt period of romanticism in music. The result is probably not all that it should be, but in the case of Mr. Weitz's recording it is not at all distressing. The Fantasia is a Victor disc, No. 35928.

For those who would relish a capital recording of an anthem that has enjoyed many years of popularity, I recommend disc No. 35994 (Victor). It is the famous "Festival Te Deum" of Dudley Buck sung by the so-called Trinity Choir (not to be confused with the Trinity Church choir in New York City). The chorus of men and women's voices is accompanied by Mark Andrews at the organ. The recording is full and clear, the ensemble doing ample justice to the music.

In the May, 1932, issue of The Diapason mention was made in this column of some of the recordings of the Associated Glee Clubs of America. To those who enjoy choral music these discs, all made during actual performance, offer an instant appeal. To hear great masses of tone building up in a steady crescendo to a heaven-storming fortissimo, or to hear a real pianissimo from a great body of male voices is to experience an undeniable thrill.

For the sake of completeness there follows herewith the entire list of recordings made by the A. G. C. of A. to date. They are all pressed by the Victor Company and are, without reservation, excellent. Disc No. 35806 is the gigantic presentation of "Adeste Fideles," with Sullivan's "Lost Chord" on the reverse side. Beethoven's "Creation's Hymn" and "Laudamus," by Protheroe, are on a ten-inch record, No. 22264. Another ten-inch disc of outstanding excellence is No. 22030, giving us two famous songs by Oley

Speaks, "On the Road to Mandalay" and the effective "Morning."

A thrilling disc is No. 35770, being the tune from the Netherlands, "We Gather Together to Ask the Lord's Blessing," under the caption "A Prayer of Thanksgiving." The negro spiritual "Swing Low, Sweet Chariot" constitutes the "B" side. A fine number for male voices is Baker's "Autumn Sea," found on disc No. 35776, with Oley Speaks' ever-delightful "Sylvia" on the reverse side. One ten-inch record completes the list—it's the gay, rollicking old English hunting tune "John Peel," sung with appropriate fire and gusto. It is disc No. 19961. "The Bells of St. Mary's," by Furber, is on the reverse side and sung in such fine style that, judging from the applause, it "brought down the house."

NEWS-NOTES FROM ST. LOUIS

By DR. PERCY B. EVERSDEN

St. Louis, Mo., Feb. 17.—Concordia Seminary provided two "pieces de resistance" in the past month. First was a program on the evening of Jan. 30 by the seminary choir under the direction of Professor Walter Wismar. The numbers included selections from Palestrina, Gruber, Gevaert and Barnby, and two by Mr. Wismar. Composed entirely of students of the seminary, the choir showed several excellent voices, some of more than average timbre, and the general balance of tone, with keen perception of phrasing and shading, evinced most careful training and won sincere plaudits. All of the numbers were sung without accompaniment.

The second evening, Feb. 10, featured Gunther Ramin, organist of St. Thomas' Church, Leipzig, who captivated all present with his admirable technique and coloring in a program of Bach, Mendelssohn and Reger.

Another local organist-composer had his day on the evening of Sunday, Feb. 12, at Ebenezer Evangelical Church, when the entire musical program consisted of anthems and organ numbers by that church's talented young organist, A. R. Gerecke.

Edgar L. McFadden, organist of Centenary M. E. Church, has developed a splendid choral club at DuQuoin, Ill., which, under his direction, gave its third semi-annual concert in the First Presbyterian Church of that city on the evening of Feb. 7.

Under the auspices of the eighth district Missouri Federation of Music Clubs, Dr. E. R. Kroeger, with C. Albert Scholin, organist, and Ellis Levy, violinist, gave an interesting recital in the Second Presbyterian Church Feb. 6.

Mrs. David Kriegshaber, organist of Temple Israel, promises a rare treat in the near future in a program featuring the historic music of the Hebrew Temple.

Miss Gladys Williams, organist at the First Presbyterian Church, is attracting good audiences to her Sunday afternoon recitals at the Oak Park Mausoleum.

Another organization is in process of formation, to be known as the Catholic Guild of Organists, its membership being limited to professional organists playing in Catholic churches.

In a recent request program played by the St. Louis Symphony Orchestra, Cesar Franck's Symphony in D minor was voted second place out of a total of 392 ballots, being ranked only by Ravel's "Bolero." "Not too bad!" as the Canadians say.

Kilgen for Green Bay, Wis.

The Rev. William H. Kiernan, commissioned by the bishop of the diocese to form a new parish in Green Bay, Wis., is building a church of stone, with rectory and school, and has provided that the church shall contain a Kilgen organ. He has contracted with George Kilgen & Son, Inc., for a two-manual of twenty stops. The organ is to be installed in a chamber in the west gallery with a grille tone opening into the choir.

**Music for Catholic
Church Service; New
Masses Reviewed**

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

This department is in receipt of a mass and a series of motets from the publishing house of Ross Jungnickel, New York. The mass is by Cosimo Pusateri, and is for two voices, soprano and tenor. While along rather simple lines, this mass contains interesting melodic construction, and the organ part, because of its independent trend, enhances the harmony, which otherwise might be thin because of the lack of voice parts. The copy also contains the Gregorian "Asperges Me" and the "Vidi Aquam," as well as the responses used at the mass. This is a work that could be used very effectively by a choir desiring a two-part mass.

The series of motets are all by Casimiro Dello Joio. The list consists of a "Tu es Sacerdos" for four-part mixed chorus, an "O Salutaris Hostia" for three-part male chorus, an "Ecce Sacerdos" for four-part mixed chorus, which is especially good, a "Regina Coeli" for four-part mixed chorus, "Ave Maria," for tenor solo and chorus, and a "Tantum Ergo" for tenor or soprano solo and chorus. All these compositions exhibit technique and inspiration and are very singable.

From the McLaughlin & Reilly Company we have received the accompaniments to the Gregorian mass of the Blessed Virgin Mary, "Cum Jubilo" and "Missa Orbis Factor." These harmonizations were done by F. X. Mathias and good work is evident in both masses.

By chance this department came into the possession of two masses by Alexander Karczynski. It seems that Mr. Karczynski is an organist in Chicago and these masses were published by the Society of Polish Organists, with headquarters in Chicago. The mass in honor of SS. Peter and Paul is for two voices, those of children and those of adults. While small in extent, it contains most exemplary two-part counterpoint—in fact, counterpoint of an unusual nature in that Mr. Karczynski has made use of practically all of the devices of the ancient contrapuntal school, but keeps it in a modern idiom throughout.

The same may be said of the second of these masses, which is entitled "Missa in Honorem Beatae Mariae Virginis, Reginae Coelorum." This is for four-part mixed chorus and exemplifies the most unusual and spontaneous use of contrapuntal devices that this department has seen in any modern composition. It partakes of the glories of the Palestrinian epoch, and in addition to that feature an organ accompaniment of contrasting material follows throughout the mass. While liturgical in every way, it strikes one as bordering on the field of symphonic music in its varied treatment of voices and accompaniment. This mass can be heartily recommended to choirs of experience, willing to work for the perfection of an ideal.

Program by Chicago Women March 6.

The Chicago Club of Women Organists, Ora J. Bogen, president, will present a varied and interesting program, to which the public is invited, at the organ salon of the W. W. Kimball Company Monday evening, March 6. There will be violin, piano and organ ensemble music by Linda Sool Steindel, Gertrude Baily and Irene Belden Zaring. Other artists will be Marie Cowan, organist; Violet Taft Smith, soprano, and R. Paul Smith, tenor. Tina Mae Haines will give a talk on "Music as the Handmaid of Religion." Ethel Cluttenham is in charge of the program.

CLARENCE DICKINSON

Concert Organist

Organist and Director of Music, The Brick Church and Union Theological Seminary.

Director of the School of Sacred Music of Union Theological Seminary.

412 Fifth Avenue, New York

Hobart Whitman, F. A. G. O.
Organist and Choir Director,
Presbyterian Church,
Statesville, N. C.
Director of Music,
Mitchell College, Statesville, N. C.

FERNANDO
GERMANI
NEW YORK STUDIO
Prince George Hotel
5th Ave. at 28th St., New York City

ARTHUR W.
POISTER
RECITAL ORGANIST
University of Redlands
California

DENISON BROS.
Manufacturers of
ORGAN STOP KNOBS FOR CHURCH
AND REED ORGANS
Name Plates, Pistons, Tiltng Ta-
lets, Stop Keys, etc., of all kinds of
Ivory and Imitation Ivory
Established 1877
DEEP RIVER - - - - - CONN.

CARL McKINLEY
Old South Church
BOSTON

Claude L. Murphree
A. A. G. O.
University of Florida
GAINESVILLE :: FLORIDA

Neidlinger Ensemble
Mrs. William Neidlinger, Pianist
Mr. William Neidlinger, F. A. G. O.
Organist and Musical Director St.
Michael's P. E. Church, Professor of
Music, College of the City of New York
Recitals—Musicales—Concerts
Address: 225 W. 99th St., New York City

EVERETT E. TRUETTE
MUS. BAC. A. G. O.
CONCERT ORGANIST AND TEACHER
200 Pupils holding positions in various
parts of the country.
Candidates prepared for the A. G. O.
Exams.
295 Huntington Ave., Boston

G. DARLINGTON RICHARDS
Organist - Choirmaster
SAINT JAMES' CHURCH
Madison Avenue at 71st Street
NEW YORK
Ten-Lesson Course in Boy-Choir Training

Edith B. Athey
Organ Recitals - Accompanying
Hamline M. E. Church
Washington, D. C.

CHARLES F. HANSEN
Organist Second Presbyterian Church
Indianapolis, Ind.
RECITALS A SPECIALTY

Robert Morris Treadwell, A. A. G. O.
Organist and Director of Music
Kent Street Reformed Church, Brooklyn
217 East 19th St., Brooklyn, N. Y.
Telephone BUckminster 2-4846
Will substitute Sunday afternoon
and evening.

GEORGE H. FAIRCLOUGH
F. A. G. O.
St. John's Episcopal Church
University of Minnesota
ST. PAUL, MINN.

Designers Serving TEXAS and surrounding Territory advisors
PATTERSON
PIPE ORGAN SERVICE
YEARLY MAINTENANCE
SPECIALTY
RE-BUILDING-TUNING-REPAIRING
1605 COLLEGE FT WORTH TEX. Phone 4-4189

Music in Churches of England; Visitor Gives Impressions

By ARTHUR H. EGERTON

[Paper presented at convention of National Association of Organists at Rochester, N. Y.]

Fourth Installment.

That the maintenance of cathedral musical establishments is not accomplished without a struggle may be sensed by a perusal of two articles which appeared in the *Manchester Guardian* shortly after the war and which have since been reprinted by the Church Music Society. I will here quote one or two passages which show the spirited defense made by church musicians in the face of threatened curtailments:

"The only economic policy for a church is to consider first which of its possessions are most precious, and then to cling to these, no matter what the cost. If the marvels of architecture and sculpture, of glass and woodwork, of music and liturgy, which have long adorned our churches are but luxurious corruptions of the spirit, by all means let them perish. If, on the other hand, they are the very symbol and expression of that Christian life which has nothing in common with a business career, let us boldly assert that to sacrifice them to any popular outcry, within or without the church, would be not merely a blunder but a crime."

"The cathedral service is quite indefensible on democratic principles (as many understand them), or on ordinary economic grounds. If you make it congregational, you destroy its meaning; if you make it cheap, you make it bad. Its defense can only be the defense of the alabaster box of ointment, and assuredly it might be sold for many hundreds of pence and given to the poor."

"What we have to defend is a particular form of divine worship, a form largely fashioned by the peculiar genius of the Church of England, and not precisely to be matched in any other branch of the Catholic Church."

Here is the claim for the preeminence of the Church of England in the composition of ecclesiastical music during the last 400 years:

"We do not pretend to offer expert judgments on this or that composer; it is not even clear what kind of 'expert' can be taken as an ultimate criterion. What we do assert with confidence is that the secret of profound and mystical expression in music has never been lost in the English Church. Of living composers (though not because we mistrust them) we should prefer to say nothing; but in the long line of notable musicians—from Farrant and Byrd and Gibbons to Sebastian Wesley and Hubert Parry—through many variations of form and idiom, we recognize the same spiritual insight and catch the same high, unflinching note. * * * Had the doctrine and practice of the Church of England been as radically sound as its music, we might have realized more definitely the ideal of a Catholicism which neither severs itself from venerable traditions, nor yet is afraid to grow."

Church Music Society Repertoire

My description of English church music in 1931 would be incomplete without further reference to the repertory of cathedral choirs. For this reason I would like to speak briefly about a recent publication of the Church Music Society which, although it may be said to represent merely the opinions of two individuals, yet I would consider to be the most outstanding pronouncement upon church music since the famous report of the archbishops' committee in 1922. I refer to the "Repertoire of English Cathedral Music" compiled at the request of the annual conference of cathedral organists by Canon Fellowes and C. Hylton Stewart. This list comprises some 500 services and anthems which in the opinion of the compilers are suitable for use in cathedrals. A glance will show the extent to which Tudor composers are drawn upon. Of the 348 anthems listed ninety-one are by Tudors and of these fifty-one are by Byrd, Gibbons and Tallis. There are sixteen anthems by Purcell, twenty by Blow, thirteen by Maurice Greene, eight by

Croft, six by Boyce, besides a large number of anthems by composers who made limited contributions to the repertory that has continued to live. Particularly interesting is the discriminating list of music by composers of the last 200 years. This is the musical output to which Ernest Walker refers in his "History of Music in England" when he says: "Other nations have known bad religious music, but they have not, like us, been deluged with it."

Among the early Victorians the place of honor is given to the Wesleys, father and son, with twenty-four anthems. The seal of approval is given to a carefully selected group of compositions by Crotch, Ouseley, Sterndale-Bennett, Goss, Attwood and Walmisley. But Stainer, Smart, Martin, Barnby, Sullivan and other well-known composers are eliminated entirely. Perhaps this action is an instance of what Lowell Thomas calls "conversion by massacre."

Regarding the moderns included, one hesitates to speak at all with so little time at one's disposal. With what knowledge I have of this long list of 125 anthems and a great many services I would say at once that the requirements of inherent merit applied to music of the past in drawing up this list have been relaxed in dealing with contemporary composition. This has been done presumably in the face of professional etiquette, or on account of a sentimental attachment among musicians which tends to prevent unbiased appraisal, or in deference to differences of opinion. Having said this, however, I would unhesitatingly commend the work of these compilers for the service it renders to musicians at large in listing the most significant music written since the turn of the century.

An examination of the music of the moderns reveals what might be described as various political parties. From the ultra-moderns there is no contribution other than a few items by Vaughan Williams—there being virtually nothing, for instance, of the modernity of Leo Sowerby's Magnificat in D major. One is puzzled by the omission of the names of Holst and Herbert Howells from the list of contemporary writers. Then there are, of course, those who continue to write mainly in the harmonic idiom of the nineteenth century. An important group contains those purists who have devoted themselves to a cultivation of a more or less strictly sixteenth century style in vocal writing, or who have evolved, as it were, a modern equivalent for it. Here one finds such well-known names as Martin Shaw, Healey Willan, Charles Kitson and Charles Wood, as well as others less well known. The best of their music is for the communion office, written in response to the need for settings which are churchly, simple and for the most part brief. In reverting to this style of writing, based as it is upon the practice in vocal church music at its highest manifestation in history, these composers, while forswearing originality in its commonly accepted meaning, have in fact produced settings which reflect in a very marked degree the ardent mysticism and scholarly attainments of the writers. Examples of this may be seen in Douglas Coates' "Short Service" or Hylton Stewart's "Missa Roffensis," to name only two instances among many.

Prevailing Tendencies

Still another group, and a very large one, represents other prevailing tendencies among the younger men of today. These writers subscribe in different degree to the current creed which enjoins a bold diatonic type of harmony, if not a strictly modal one, eschewing the outworn chromaticism and cloying tunefulness of the Victorian school. The writing of this group shows a turning to texts of real literary and religious worth, as well as scrupulous care in securing the due conformity of melodic line to verbal accents. They also show a fondness for treating the noble hymn melodies of the past. Their organ accompaniments, while highly effective, serve more as a foil to the voices than as a support or counter-attraction. These composers also show a becoming concern about the provision of music which is at the same time simple and good, for the village choir. In this group may be placed the following, all but one of whom are well-known organists: W. H. Harris, Henry

* An Old Question: "What's New?" *

The White-Smith Music Publishing Co.

(Specialists in Music for the Church)

Present the Following New Issues to

ORGANISTS and CHOIRMASTERS

* AT THE CONSOLE *

Chimes O'er the Lake.....	Frazer	.50
Fantasy Overture	Diggle	.75
Hymn of Victory	Diggle	.60

* IN THE CHOIR *

Crown Him—Anthem	Bixby	.12
The Invitations	Douglas	.12
The Thought of God—Anthem.....	Mueller	.12
Twelve Choral Responses.....	Mueller	.12
The Comforter—Solo for High Voice.....	Bixby	.50
The Prayer Perfect—Solo for Med. V.....	Dieckmann	.40

— FOR THE EASTER SERVICE —

An Easter Hallelujah—Anthem	Wrigley	.12
Lo, the Winter Is Past—Anthem.....	Frazer	.12

— DUOS FOR THE JUNIOR CHOIR —

Bless the Lord, O My Soul.....	Ippolitoff-Ivanoff	.12
God, Who Touchest Earth with Beauty.....	Mueller	.12
Thy Kingdom Come.....	Bordese	.12

— BOOKS FOR THE JUNIOR CHOIR —

The Junior Choir Anthem Book.....	Mueller	
for Unison Voices with Optional Alto, \$1.00		
The Junior Church Choir Year-Book.....	Harts	
Duos for Soprani and Alti, \$1.00 paper, \$1.25 cloth.		

WHITE-SMITH MUSIC PUBLISHING Co.

BOSTON NEW YORK
40-44 Winchester Street 13 East 17th Street

Ley, Harold Darke, Ernest Bullock, Edgar Cook and P. C. Buck.

The list includes thirty-four anthems and motets by Stanford. I am surprised that more of these compositions are not heard on this side of the water. I do not doubt that his Magnificat in G with its ravishing soprano solo throughout and its scintillating organ accompaniment, together with his Jubilate in F for double chorus, his anthems "The Lord Is My Shepherd" and "And I Saw Another Angel," and his motet "O Living Will" would readily be accorded a place in the church music repertory of good choirs over here if better known.

It is difficult to classify the output of some of the composers in the modern groups, and especially that of Walford Davies. The list contains four of the latter's anthems, several services and fourteen intros. This composer's church music is sometimes conventional in harmony, often boldly chromatic and often strongly modal in tonality. His short intros, and especially "My God and Is Thy Table Spread" and "The Hour Cometh," are of great beauty and spirituality. His setting of "O Thou That Hearest Prayer" ushered in a new epoch in expressive a cappella church composition. His longer motets, such as "Grace to You and Peace," contain writing of a freedom and power that again places them in a class by themselves.

If I might venture to select a body of music from among modern English composers which I believe will live to take its place in the repertory alongside of the best productions of the past, the following would be my choice among the music with which I am most familiar: The later motets of Parry (and particularly "There Is An Old Belief" and "Never Weather-Beaten Sail"); Elgar's appealing introit "O Harken Thou"; Vaughan Williams' Te Deum; Holst's "Psalm 84" and "Let All Mortal Flesh Keep Silence"; Howells' extremely interesting "Unison Service"; Farrar's highly individual "Almighty God, the Foun-

tain of All Goodness"; Basil Harwood's Morning and Evening Service in E minor, with its striking reversion to plain-chant and modal tonality while retaining the better elements in the Victorian style; Birstow's unaccompanied introit (composed in 1925) "Jesu, the Very Thought of Thee" (which indeed shows a remarkable "change of heart" in the composer of "Save Us, O Lord, Waking"); John Ireland's "Greater Love Hath No Man"; Willan's "Hail, Gladdening Light"; Noble's classic Magnificat and Nunc Dimittis in B minor; Alfred Whitehead's motet "Jesu, the Very Thought of Thee," which has the gravity and spirituality of Tallis, the compositions by Stanford and Walford Davies referred to above, and Charles Wood's Communion service in the Phrygian mode.

Diamond Jubilee at Bellevue, Iowa.

A series of services marking the diamond jubilee of the First Presbyterian Church of Bellevue, Iowa, was enhanced greatly through special music under the direction of Mrs. W. F. Schirmer, the church's organist. The jubilee observance continued from Jan. 29 to 31 and brought to Bellevue several leaders in the Presbyterian Church from various parts of Iowa. At the Sunday morning service Mrs. Schirmer played as a prelude the Andante from Beethoven's Fifth Symphony. Allan Schirmer, a prominent Chicago tenor and son of Mrs. Schirmer, sang Howells' "By the Waters of Babylon" and the anthem was "My Soul Longeth," by Marston. A beautiful musical program was arranged for each of the other three services and Allan Schirmer cooperated with his mother and the choir in making the music appropriate to the occasion.

A presentation of Welsh congregational music was made in an interesting choral vesper service at the Market Square Presbyterian Church of Harrisburg, Pa., Jan. 22, by Donald D. Ketting, M. S. M., organist and choirmaster of the church.

Works of Sowerby; Prelude Based on a Palestrina Motet

By ALBERT RIEMENSCHNEIDER
Second Article.

This very extended composition contains 375 measures built upon a melodic fragment from a motet by Palestrina. The name "chorale fantasy" would seem more appropriate to a composition of such scope and development. From the date indicated by the publisher, this is the first of the published organ compositions by Mr. Sowerby, and the mastery of harmonic and contrapuntal materials indicates a most remarkable ability in the technique of composition.

For the purpose of presenting the subject the composer divides it into two parts—the first of four measures and the second six measures in length. These two parts of the theme each receive extended treatment and some very unusual music results from the various presentations.

For the background of his architecture the composer has used an adaptation of the sonata form which serves to prevent the composition from becoming diffuse. In a general way the plan of the work might be expressed as follows:

Introduction—Measures 1 to 33.
Exposition—Measures 34 to 149. Main subject (measures 34 to 89), episode (measures 81 to 108), second subject (measures 109 to 133), short episode (measures 139 to 149).
Development—Measures 150 to 249.
Recapitulation—Measures 250 to 327. Main subject (measures 250 to 292), second subject (measures 292 to 322), short episode (measures 323 to 327).
Coda—Measures 328 to 375.

A mere outline, however, is not sufficient to secure a comprehensive view of this unusual work and so a few details pertaining to each division will assist in obtaining a better understanding of the intentions of the composer.

Introduction—The composition opens with the first two measures of the motive in the pedals. This is immediately followed by the appearance of the theme a fourth higher as a solo in the upper part. Even at this early stage of the work the composer shows that the simple theme by Palestrina would have too much restraint for his purposes and he adds an extension of four measures to it. The opening two measures are then repeated, followed by the theme in the left hand as a solo, again with a number of measures added by the composer. After two further allusions to the theme the introduction ends in measure 33. This introduction serves the composer as a sort of testing ground for the theme and also to fasten in the mind of the listener the theme itself, or at least the opening two measures of it.

The main subject begins in measure 34 in harmonic treatment. The theme here becomes very active and leads to a considerable climax, only to recede again, leading into an appearance of the theme twice as an 8-ft. pedal solo. The alto then has three appearances of the theme beginning in measure 68. With the second of these appearances a pedal theme consisting of a bell motive is introduced which forms the basis of the following episode and also of the coda at the close of the composition. In essence this theme consists of the first four notes of the Palestrina motive.

The episode which follows is in the nature of a carillon. In measure 108 begins what corresponds to the second subject of the sonata form. The composer uses the last six measures of the Palestrina motive as a pedal solo and again builds a considerable extension, and in measure 129, for the purpose of emphasis, he begins a repetition of the theme a fifth higher than before and in the highest pedal range. A short episode which presents the main theme as a solo leads into the development, in which the opening subject receives a gorgeous working-out and leads gradually to a stupendous climax of great agitation.

After such a climax the composer very skillfully and deftly presents a section devoted to the mystical side of the theme. Coming, as it does, after the big climax, an ethereal effect of transcendental beauty is realized. The

first part of the theme is presented as a solo and in canonic imitation with itself in the lower octave. This is followed by the theme combined with a countersubject consisting of the theme itself in contrary motion. A few light chords upon the harp assist in forming the atmosphere and then the theme appears in contrary motion as a solo. It is in such moments as this that Mr. Sowerby allows the strongly mystic side of his nature to express itself fully and the result is always unusual in its expression. The first two measures of the opening theme re-introduce the recapitulation in measure 250. In this division there are slight divergences from the exposition and numerous shortenings. The second subject appears as a solo in the upper voice instead of the pedals and the episode between the first and second subjects is omitted altogether. Instead the composer introduces after the second subject a coda of unusual wealth of invention and beauty. It opens in similar vein to the development section and leads into a tremendous "peal of bells" in which the opening measures of the Palestrina motive clearly dominate the material used, bringing the composition to a triumphant close.

"Madrigal"

This charming composition is the work of a poet with a beautiful and tender imagination. At all times the rich coloring in the harmonic progressions as well as in the suggestions given for the registration reflects the highest type of poetic inspiration.

A madrigal was originally a polyphonic vocal composition of secular nature, as contrasted with the sacred motet. It was usually in the style of a love song, and one of its characteristics was that the melody should change from voice to voice and never remain constantly in one part. In writing this instrumental madrigal the composer has remained true to the conception which dominated the old vocal madrigal and has produced a composition of unusual merit which glows in subdued but lovely colors. The harmonic conception is modern and is influenced to a large extent by the linear or polyphonic aspect which is so strong in the composer's best work.

The form is simple, the outline being as follows: An introduction of sixteen measures (repeated almost literally at the close of the composition) is followed by the main subject of thirteen measures. At this point the second subject, which is more lyric in style, enters and continues for fifteen measures. A middle section of eighteen measures, which takes on the nature of a development, leads to a return of the first subject in the original key, followed by the second subject a fifth lower than in its first appearance. This closes with a delicately sweeping passage proceeding upward through three octaves, so that the introduction may enter again in its original position to bring the composition to a close.

A thorough study of this work will bring ample rewards and disclose a wealth of beauty to the lover of the best kind of organ music.

"Comes Autumn Time"

In "Comes Autumn Time" Mr. Sowerby has given us a tone poem of very high class and great worth. There is every evidence that the composer has intended to give us a picture of the beautiful but capricious autumn season, with its boisterous winds, gorgeous colors, bracing temperatures, exhilarating sunshine and fickle changes. By changing certain intervals in his main theme—for instance, the upward skip of the fifth appears as a perfect, diminished and augmented interval—he presents a variety of aspects which are exceedingly suggestive and meaningful. Bach often used this means of expressing subtle differences, especially in his chorales.

By adopting two themes of contrasting character he succeeds in establishing his main points of contact with the seasonal descriptions which he wishes to portray. The first theme is impetuous and opens like an energetic and bracing gust of autumn wind. The use of segments of this opening theme as the basis of an episode does much to portray the capriciousness of autumn. The second subject, which, by the way, is accompanied by an *ostinato* figure,

presents a beautiful picture of the pastoral and sunny side of the season.

In form one can class this composition as a sonata, which, in the recapitulation, presents the second subject first in order. The second subject is preceded by the same episode as in the exposition. The reason for this was probably found by the composer in the nature of autumn itself, and therefore the more boisterous theme should prevail at the close. After the presentation of the first theme there follows a coda glorifying both the first and second subjects in part. The whole ends in a brilliant and dissonant ascending passage, as if to suggest the closing in a burst of autumnal glory.

The composition was inspired by the poem "Autumn," by Bliss Carman.

Church Talks by Organist.

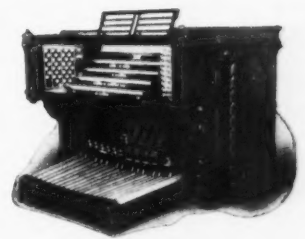
A "Christian fellowship series" of talks is announced by the First Congregational Church of Muskegon, Mich., for Tuesday evenings, the purpose being "some definite study of the message and program of the Christian Church." As one of the events in this series Robert Wilson Hays, organist and choir-master of the church, will take up "The Story of the Development of Sacred Music," his sub-topics being: "Gregorian Chant or Plainsong," "The Chorale," "Oratorio," "The Great Hymns of the Church," "The Development of the Organ" and "The Nineteenth Century and Modern Tendencies." The six subjects listed indicate in a general way some of the principal points in the development of sacred music. They will be treated not only in detail, but in their relation to each other. It is expected that biographical studies of the great composers will be made in order to indicate something of the background from which their compositions came.

Fifty in Hugh Ross' Winter Class.

Over fifty organists and choir-masters assembled to meet Hugh Ross at the opening session of his class for the winter term at the Guilman Organ School, New York, Feb. 2. Mr. Ross has prepared an unusual list of specially selected anthems for the exclusive use of the members of the class. There is a group of selections for each of the various feast days and festivals during the church year, with complete annotations and names of the publishers. Besides conducting, the class is taught how to interpret these anthems. An adult and a junior choir illustrate at several of the sessions. Besides the Ross class there are two master classes each week of the school year, taught respectively by Dr. Carl and Willard Irving Nevins, and various classes in theory, under Frank Wright.

W. D. Wood Announces Novel Organ.

William D. Wood, well-known in the pipe and reed organ trade, who began building organs with his father, Granville Wood, in 1876, announces the invention of a new "symphonic super-expression reed organ" on the pressure system. It is stated that the reed chambers, reed boards, qualifying chambers and action are entirely different from anything on the market. Variations of tone color are obtained by variations in the form of the reed blocks and panels, and also by modification of the tone chambers. A unique feature is the varying of wind pressure by a simple valve mechanism, the invention of Mr. Wood. Mr. Wood has not decided whether to organize a company for the manufacture of these organs or to sell his ideas to one of the large organ companies. The instrument which has been built is a student's two-manual and pedal organ



A Casavant ORGAN CONSOLE

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

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

Casavant Freres LIMITED

St. Hyacinthe, P.Q. Canada

with mechanical action, but future instruments will have pneumatic action. The larger instruments can have electro-pneumatic action, with or without self-playing mechanism. Mr. Wood's father began his career as a builder of reed organs in 1846 in New Hampshire. Afterwards he was in Detroit for many years and in 1876 began building pipe organs. The business of Granville Wood & Son was afterward sold to Farrand & Votey and the younger Wood was made superintendent of the pipe organ department. He has been engaged in business on the Pacific coast since the world war, during which he was with a concern which built bombers.

JOSEPH W.
CLOKEY
COMPOSER-ORGANIST
Pomona College
CLAREMONT CALIFORNIA

Westminster Choir School

TRAINING CHORAL CONDUCTORS FOR
THE CHURCH, CIVIC CHORUS SCHOOL AND COLLEGE

JOHN FINLEY WILLIAMSON PRINCETON
PRES. N. J.

RECITALS EASE THE "EXAMS"

Series of Four Played by Luther T. Spayde at Fayette, Mo.

Professor Luther Theodore Spayde, M. Mus., assistant professor of organ and theory of music at Central College, Fayette, Mo., presented programs of organ music at 4:30 o'clock on each of the afternoons of the first four days of the first semester examination week, Jan. 23 to 28. These programs were not planned as formal recitals, but included the more tuneful numbers, especially those of a more quiet nature. This series of recitals was called "vesper organ meditations." They were played on the large three-manual Wicks organ in the college church. This English Gothic structure, with its dark stained-glass windows, very dimly lighted, added greatly to the aesthetic appeal of these recitals. There was no applause at any of the recitals, and students were allowed to come and leave as the demands on their time permitted. The average attendance at the recitals this year showed an increase of 30 per cent over the attendance of last year, when a similar series was played.

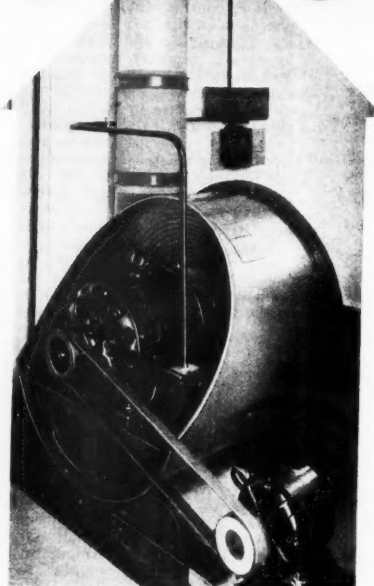
On Monday afternoon arrangements of old English airs and numbers by the following English composers were played: Grace, Wolstenholme, Faulkes,

Bairstow, Fletcher, Meale and Goss Custard. On Tuesday afternoon numbers by the following French composers were played: Franck, Durand, Pieme, Guilman, Bonnet, Debussy, Widor and Massenet. On Wednesday afternoon numbers by the following German composers were played: Wagner, Beethoven, Bach, Arkadelt, Gluck, Handel, Karg-Elert and Reger. On Thursday afternoon numbers by the following American composers were played: Gillette, Lemare, Yon, Dickinson, Kinder, Dunham, Ceiga and Spayde.

Death of Charles B. Beaudry.

Charles B. Beaudry, 87 years old, a veteran pipe maker who retired several years ago, died Jan. 31 at his home in Reading, Mass. Surviving him are his widow, Mrs. Elizabeth Beaudry; three sons, Edward L. Beaudry of North Reading, George L. Beaudry of Reading, and Charles S. of Lexington, and a daughter, Mrs. Carl M. Spencer of Reading. Mr. Beaudry had been a resident of Reading for forty-five years and worked for the Samuel Pierce Organ Pipe Company and later for its successor, the Dennison Organ Pipe Company. He was a member of the Good Samaritan lodge of Masons of Reading and the Warren lodge, I. O. O. F.

ORGOBLO

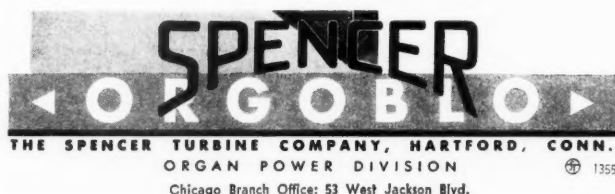


THE Orgoblo is built entirely of rust-resisting metal. It is simple, compact, quiet and efficient.

Requires small space —no special foundations and lasts for years.

Sizes range from the smallest for homes to the largest organ blowers ever built.

Ask for the Orgoblo Bulletins



Zephyr Blowers

Are Used in Every State in the Union

also in

Many Foreign Countries

It Is the Quietest Running and Most Economical to Operate

It Is the Ideal Blower for Hard Service

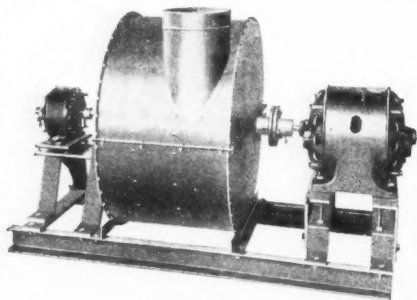
Printed Matter and Prices Free

The Zephyr Electric Organ Blower Co.
ORRVILLE, OHIO

Simplex Electric Organ Blowers

have certain definite advantages, in that the travel of air through the Simplex is direct. No obstructions to cause pressure resistance.

Built entirely of steel. Inlet at top eliminates the suction of dust particles near floor. In quietness the Simplex has no equal. Organized to give you a service.



FOR INFORMATION APPLY

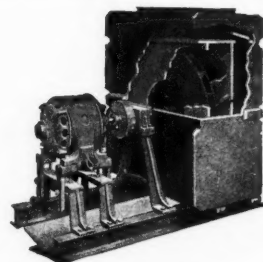
B. F. BLOWER CO., INC.

41 THIRD STREET

FOND DU LAC, WISCONSIN

KINETIC BLOWERS

Kinetic Blowers are justly famous for their quiet operation and reliability under all conditions of usage. Organ men will find it to their advantage to use Kinetics.



KINETIC ENGINEERING COMPANY
UNION AND STEWART AVENUES
LANSDOWNE, PA.

THE Artist's greatest contribution to fine organ building is in the pipes and for many years this company has specialized in manufacturing fine organ pipes. Many of the finest organs in this country contain Dennison Organ Pipes and your builder can furnish you with these pipes. Write us for further information and be sure to specify Dennison Pipes for fine tone quality.

DENNISON ORGAN PIPE CO.
READING, MASS.

1847

1932

**News from Capital;
Ramin and McAmis
Heard in Recitals**

By MABEL R. FROST

Washington, D. C., Feb. 20.—About thirty-five Washington organists journeyed to Baltimore Feb. 14 to attend the recital of Günther Ramin at Peabody Conservatory and congratulated themselves upon having had the opportunity of hearing him. Throughout the scrupulously academic program Mr. Ramin showed himself a true exponent of pure classicism. He opened with the Passacaglia in D minor of Buxtehude, followed this with two Toccatas of Pachelbel—the C minor and D minor—and then played the Bach chorale prelude in G major, "An Wasserflüssen Babylon." However, it was in the Bach Passacaglia and Fugue in C minor that he seemed to begin to strike his stride. This was followed by the Pastorale in F major, and here he began to put some real imagination into his coloring—leaning a bit heavily perhaps on the sixteens. The Max Reger Fantasia on the chorale "How Brightly Shines the Morning Star" was a stupendous and memorable achievement, showing not only his tremendous technical skill, but imaginative grasp of the work. The improvisation with which he closed the recital was another remarkable and poetic demonstration of the mastery of his art by this worthy heir to the mantle of Bach.

The second event presented by the District of Columbia chapter, A. G. O., this season was an organ recital by Hugh McAmis, F. A. G. O., of All Saints' Church, Great Neck, L. I., given at the National City Christian Church Jan. 31. In a program that included both the very old and the very new, and which embodied variety of type and contrast in arrangement, Mr. McAmis pleased a large and interested audience. Four Bach numbers composed the first group, played with nobility of style—Chorale on "Der Tag, der ist so Freudenreich," Adagio e Dolce from the Third Trio-Sonata, Trio from the cantata "Was Mir Behagt," and Fantasia in G minor. Then came the Carl Philip Emanuel Bach Minuet, done as one would imagine Philip Emanuel would have played it himself. The plot in Cesar Franck's "Piece Heroique"—always a favorite—was built up with rather more restraint than usual, but reached a telling climax nevertheless. Mr. McAmis' next group presented sharp contrasts in each case—first the Communion, "L'Orgue Mystique," Suite 5, of Charles Tournemire; then Clokey's "Canyon Walls," volcanic, striking "picture music," the recitalist painting the rainbow colors with skill, and last, Mr. McAmis' own "Dreams," always a lovely number. The final selection, three parts of the "Messe des Pauvres" of Erik Satie, given for just the second time, the first having been by Mr. McAmis also, was a strictly modern work, not, however, characterized by the jarring dissonances that are met in many of the ultra-modern con-

ceptions, but replete with progressions and harmonies of haunting loveliness. In the first part of the "Messe" Mr. McAmis was ably assisted by a sextet of singers.

Following the recital members of the chapter welcomed Mr. McAmis at an informal supper. During his sojourn in Washington he was the guest of Victor Boenau, organist of St. Aloysius' Church, and Charlotte Klein, F. A. G. O., organist at St. Margaret's Church.

On Jan. 22 a memorial service was held at All Souls' Unitarian Church for Dr. Hugh Rowland Roberts, late president of the Washington College of Music. Lewis Corning Atwater, of the organ faculty of the school, organist of All Souls' Church, played a group of organ selections, using a Kyrie of Bach, "Prayer," by Ernest Bloch, excerpts from "Variations Symphoniques," by Franck, and a section of "O Gott, Du frommer Gott," by Bach. Emanuel Zetlin of the violin faculty of the college played the Air on the G string of Bach.

Jennie Glennan, organist and choir director of St. Patrick's Church, is planning a revival of "Missa in Festa Duplicibus," a composition of the late Dr. Anton Gloetzner, Washington musician. This mass was first sung with full orchestral accompaniment at St. Patrick's with Dr. Gloetzner directing the choir.

T. Guy Lucas, organist and choir-master of St. John's Church, gave his forty-seventh organ recital at the church Jan. 30, including many request numbers in the program. The recital opened with the Fantasia and Fugue in G minor, Bach, followed by the Chopin Funeral March, in memory of Calvin Coolidge. The next organ group was made up of Handel's Largo, Wagner's "To the Evening Star" and Beethoven's Minuet in G. The final numbers were a Berceuse of Lemare and a Prelude on "Hanover" by Parry.

Handel's "Messiah" was given Jan. 22 in connection with the centenary jubilee of the Concordia Lutheran Church. The chorus was trained by John R. Monroe, organist and choir director.

Mrs. Katie Wilson-Greene, widely known concert manager, who brought to the capital virtually every famous musical artist during the last twenty-five years, died of pneumonia Jan. 26 at the home of her niece, Mrs. Dorothy Hodgkin Dorsey. Mrs. Wilson-Greene had been identified with Washington music about fifty years.

George H. Wilson, organist-director at the Covenant-First Presbyterian Church, suffered a broken wrist as a result of a fall on the ice recently. His place at the organ is being filled by Mrs. Kathryn Hill Rawls, for a number of years prior to her departure from the city organist and director at the Georgetown Presbyterian Church.

Jan. 22 Lewis Corning Atwater played a program of nineteenth century French music at All Souls' Unitarian Church, assisted by Charles

Trowbridge Tittmann, bass. Jan. 29 Mr. Atwater gave a Debussy recital at the same church. Feb. 12 the music was by Cesar Franck, with Flora McGill Keefer, mezzo, assisting.

"Romance," a composition of Adolf Torovsky, was featured by the Shoreham Hotel concert orchestra Feb. 5.

Thomas Moss, organist-director at Calvary Baptist Church, gives interesting organ broadcasts from the church on Saturdays at noon over station WOL.

Gene Stewart's daily morning organ broadcasts, at 8:30, station WMAL, continue to delight the unseen audience.

R. Deane Shure played four of his compositions in his regular recital at the Mount Vernon Place M. E. Church, South, Feb. 5.

Miss Gretta Ludwig has been appointed organist at Emanuel Episcopal Church, Alexandria, Va.

Reuter Organ for Orlando, Okla.

The new Evangelical Church being built at Orlando, Okla., is to have a Reuter organ, the contract for which was awarded in January. The instrument will be a two-manual of virtually "straight" design, having fourteen stops. Installation will be made upon the completion of the church in the spring.

Classified "Ads"

FOR SALE.

FOR SALE — PELOUBET ORGAN, two-manual and pedal bass. Completely overhauled. Good as new. Story & Clark two-manual and pedal bass, good as new. White pipe-tone chapel organs (new). A. L. White Manufacturing Co., 215 Englewood avenue, Chicago. [17]

FOR SALE—FRENCH STUDIO VOR Mustel organ, two manuals, with forty-nine-note harp, rosewood case, perfect condition. Ochs Brothers, 596 East One Hundred and Thirty-fourth street, New York City.

FOR SALE — WURLITZER RESI- dence automatic pipe organ player console, twenty-five rolls of music, slightly used. Sacrifice. Ochs Brothers, 596 East One Hundred and Thirty-fourth street, New York City.

FOR SALE—AUSTIN ORGAN, TWO- manual, twenty-one stops, perfect condition. For particulars inquire Ochs Brothers, 596 East One Hundred Thirty-fourth street, New York City.

FOR SALE—HARP, ELECTRO-PNEU- matic, perfect condition, sixty-one notes. Ochs Brothers, 596 East One Hundred and Thirty-fourth street, New York City.

FOR SALE—SEVEN AND ONE-HALF- horsepower blower. Orgoblo, first-class condition. Address H. E. Hodgson & Son, 608 Duke street, Norfolk, Va.

POSITION WANTED.

POSITION WANTED—ORGAN BUILD- er, twenty years' experience, thoroughly experienced in rebuilding, repairing, tuning and finishing all makes of organs, desires position with good company. Address B-6, The Diapason.

ESTABLISHED 1898
GUTFLEISCH & SCHOPP
REED and FLUE PIPES
ORGAN SUPPLIES
ALLIANCE, OHIO

□ □

We have been in business continuously for thirty-four years, and our reputation with our customers is our best recommendation and advertisement.

Organ builders who are not familiar with our work are respectfully requested to give us a trial order.

Phone Missouri 7-3188
S. H. FARGHER
Late H. Pilchers Sons, Eastern Dist.
Repairs, Rebuilding, Blowers
Electricification, Maintenance
Dependable Tuning Prices Right
89-85 212th St., Queens Village, L. I., N. Y.

MAURO-COTTONE
Concert-Organist Composer
RECITALS — TEACHING
25 East Thirtieth Street
NEW YORK

Buhl Organ Co., Inc.
Successors to
Buhl & Blashfield Organ Co.
PIPE ORGANS
1019 Seymour Avenue
UTICA, N. Y.

REBUILDING Department

In addition to building new organs of all sizes we offer our excellent facilities for rebuilding and modernizing old organs and making additions of stops and percussion.
Write for estimates.
HINNERS ORGAN CO.
Pekin, Illinois

JAMES SPENCER, Mus. Doc.,
ADRIAN COLLEGE - ADRIAN, MICHIGAN

Seventy-Nine Chorales
FOR THE ORGAN
OPUS 28

Preparatory to the study of the Bach Chorale Preludes and based on the melodies of Old Chorales used by J. S. Bach. Especially recommended to teachers and students since it admirably fills in the gap between the beginner's exercises and the shorter Bach Chorale Preludes in the Little Organ Book.

By
MARCEL DUPRÉ
Professor of Organ at the National Conservatory, Paris
PRICE \$5.00

NEW YORK . . . THE H. W. GRAY COMPANY
Sole Agents for NOVELLO & CO., Ltd.

WHITE, SON COMPANY
SPECIALISTS IN THE MANUFACTURE OF
ORGAN LEATHERS
12 South Street Boston, Massachusetts

EDGAR S. KIEFER TANNING CO.
(Geo. A. Hand Division)
TANNERS OF
LEATHER for the PIPE ORGAN TRADE
Send for Samples. Phone Franklin 0082
223 W. LAKE ST., CHICAGO, ILLINOIS

ODELL ORGANS

Unsurpassed Tone
Modern Construction
Intelligent Design

make the Odell Organ a valuable complement to the Ministry of Music in many churches. We invite you to take advantage of our long experience and training when selecting an organ.

New album of photos of recent installations will be sent to prospective purchasers on request.

J. H. & C. S. Odell & Co.

894-898 SOUTH COLUMBUS AVENUE
MOUNT VERNON, NEW YORK
(Adjacent to New York City Line)
New York City Telephone, Fairbanks 4-4849
Established 1859



ELECTRIC CONSOLES

There has been a considerable amount of discussion of late regarding electric consoles and remote control combination actions, more or less creating the impression that these are comparatively new developments.

The Wicks Company has built electric consoles exclusively since 1914. As a result of the experience gained over a period of almost twenty years it may safely be said that no more efficient or simple console mechanism is to be found anywhere.

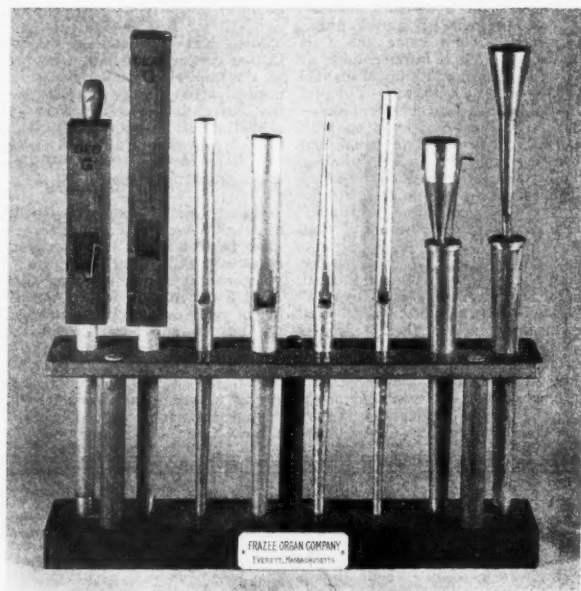
In 1924 Wicks engineers developed an electric remote control mechanism which represents the zenith of achievements in this respect. Parts of this mechanism, because of their accuracy and efficiency, are used by a leading engineer for another purpose, where he requires what he terms "inherent accuracy".

The fact that electricity is gradually being applied direct for operating certain parts of the organ clearly indicates that the trend is to have EVERY part direct electric. Wicks offers this, together with low wind voicing, which unquestionably results in better tonal development.

WICKS PIPE ORGAN COMPANY
HIGHLAND, ILLINOIS

**HILLEGREEN, LANE
& COMPANY,**
ALLIANCE, OHIO,
have been building PIPE
ORGANS since 1898 for patrons from NEW ENGLAND to HAWAII. Therefore, our organs are available everywhere for demonstration.

Agencies: Martin W. Bush, 2037 Farnam St., Omaha, Neb.; G. F. Dohring, 225 Fifth Avenue, New York; Fred W. A. Witt, 2713 Clarence Ave., Berwyn, Chicago, Ill.



Set of Eight Organ Pipes

Designed especially for Organists, Teachers, Schools and Colleges

Consists of Gedeckt, Clarabella, Harmonic Flute, Diapason, Gemshorn, Salicional, Vox Humana and Oboe pipes, voiced on five-inch wind.

Complete with rack as shown— Prices on request.

FRAZEE ORGAN CO., Everett, Mass.