

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 Seven.

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

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

ORGAN AT CHICAGO FAIR HAS THE NEW CONSOLES

INSTALLED BY M. P. MÖLLER

Keydesks According to Recommendations in Guild Committee's Report Have Been Built for Century of Progress.

The three-manual organ M. P. Möller is installing at the Century of Progress Exposition in Chicago, as announced in THE DIAPASON last month, will be interesting from a number of viewpoints to organists and other visitors to the fair, which was opened officially with elaborate ceremony May 27. The instrument is being finished in the hall of religion and is the only organ to be built for the exposition. Although not of outstanding size, it will be ample for its location and purposes, and for recital use. The installation itself is one to attract the organist's attention. The console design will be in conformity with the recommendations recently framed by the committee of the American Guild of Organists on standardization. This report is now before the membership of the Guild for discussion and adoption and the Chicago instrument will afford an opportunity to try two consoles built according to the committee's design.

It is expected to have one of the recitals of the convention of the National Association of Organists played on this organ and to give all the visiting organists an opportunity to inspect it.

The stopknob console will be in a niche at the front of the Lutheran Chapel, with the "Artiste" player console directly opposite. The stopkey console will be located on a balcony in the back of the assembly hall. As this assembly hall is entirely separated from the remainder of the building by a solid wall, it will be necessary to use amplification to hear the organ in this hall. Amplifiers will also be placed in the tower and along the terrace to enable the organ to be heard outside of the building.

Organists who are visitors to the Century of Progress are invited to hear and inspect this example of the latest progress made in the art of organ building. Executives of the firm of M. P. Möller, Inc., and J. Vern Fridlund, manager of the Chicago office, will be on hand constantly during the fair.

The tonal resources of the organ are as follows:

GREAT ORGAN.

Bourdon, 16 ft., 97 pipes.
First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Violoncello, 8 ft., 73 pipes.
Major Flute, 8 ft., 73 pipes.
Flute Minor, 8 ft., 73 pipes.
Gemshorn, 8 ft., 85 pipes.
Dulciana, 8 ft., 61 notes.
Octave, 4 ft., 73 pipes.
Rohr Flöte, 4 ft., 73 notes.
Major Flute, 4 ft., 61 notes.
Fifteenth, 2 ft., 61 notes.
Mixture, 3 rks., 183 pipes.
Tromba, 8 ft., 61 pipes.
Chimes, 25 bells.
Harp, 49 bars.

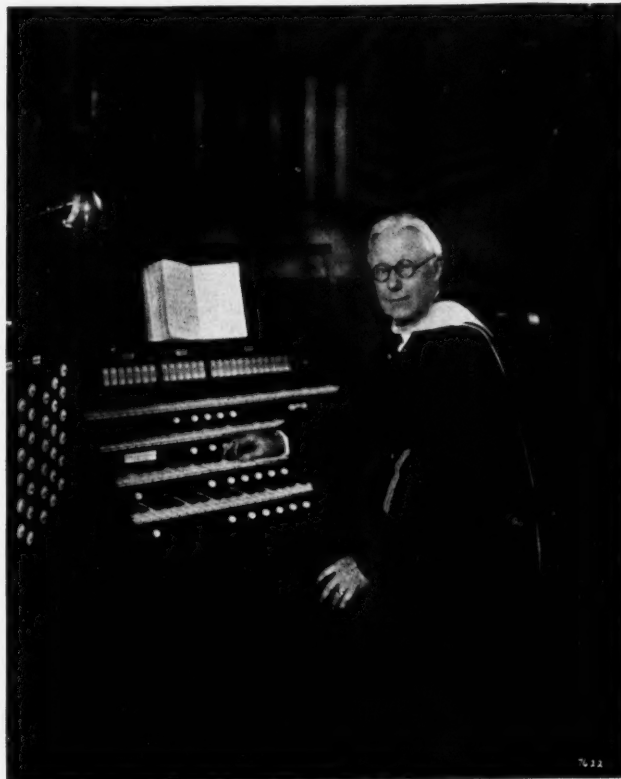
SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 97 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Salicional, 8 ft., 85 pipes.
Voix Celeste, 8 ft., 61 pipes.
Violin, 8 ft., 73 pipes.
Unit Flute, 8 ft., 61 notes.
Orchestral Flute, 4 ft., 73 notes.
Violina, 4 ft., 73 notes.
Flute Twelfth, 2 1/2 ft., 61 notes.
Flautina, 2 ft., 61 notes.
Tierce, 1 3/5 ft., 61 pipes.
Mixture, 3 rks., 61 pipes.
Contra Oboe, 16 ft., 85 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 notes.
Vox Humana, 8 ft., 73 pipes.
Claron, 4 ft., 61 notes.

CHOIR ORGAN.

Gelgen Principal, 8 ft., 73 notes.
Violoncello, 8 ft., 73 notes.
Viola Celeste, 8 ft., 61 pipes.
Concert Flute, 8 ft., 73 notes.
Gemshorn, 8 ft., 73 notes.
Dulciana, 8 ft., 73 pipes.
Rohr Flöte, 4 ft., 73 notes.
Gemshorn, 4 ft., 73 notes.
Flute Twelfth, 2 1/2 ft., 61 notes.

William C. Hammond, Mount Holyoke Veteran



ORGAN RECITAL NO. 818 was given by Professor William Churchill Hammond of Mount Holyoke College at the Second Congregational Church of Holyoke, Mass., on the afternoon of March 31, as told in the recital pages of the May issue of THE DIAPASON. Thus was brought to a close the forty-eighth season of Professor Hammond's recitals at this church. The first re-

ital of the series, as announced in connection with the program, was played March 31, 1885. Professor Hammond's splendid record, as described a few years ago in THE DIAPASON in an article by Dr. Hamilton C. Macdougall, constitutes a chapter of the most distinguished part of organ history in America in this generation.

Gemshorn Twelfth, 2 1/2 ft., 61 notes.
Gemshorn Fifteenth, 2 ft., 61 notes.
French Horn, 8 ft., 73 pipes.
Harp, 4 ft., 61 notes.

PEDAL ORGAN.

Pleno Fundamento, 32 ft., 32 notes.
Diaphone, 16 ft., 44 pipes.
Gamba, 16 ft., 32 notes.
Bourdon, 16 ft., 32 notes.
Lieblich Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Gemshorn, 8 ft., 32 notes.
Contra Oboe, 16 ft., 32 notes.
Tromba, 8 ft., 32 notes.

Bach Festival at Berea, Ohio.

Baldwin-Wallace College at Berea, Ohio, where Albert Riemenschneider is the inspiration in things musical, has made elaborate plans for a Bach festival to which it will devote the afternoon and evening of June 9. The event is expected to attract a number of visitors from Cleveland and other nearby points, in addition to the college community. At 3 o'clock there will be a public gathering on the campus and Bach chorales will be played by the brass choir, stationed in the tower of the administration building. A half-hour later soloists and orchestra will give a program in the Fanny Nast Gamble Auditorium, the offerings including the "Coffee Cantata," the cantata "God's Time Is Best" and the Concerto in D minor for two violins, soloists and orchestra. In the evening the brass choir again will play in the tower and the chorus, directed by Mr. Riemenschneider; the orchestra, directed by Carl G. Schluer, and the brass choir, directed by Richard Stocker, will present the cantata "A Stronghold Sure" and the "Brandenburg" Concerto and the Magnificat in D.

READY IN CLEVELAND FOR A. G. O. CONVENTION

FINE PROGRAM COMPLETED

Distinguished Recitalists from Near and Far—Six Organists to Conduct Their Own Works at Orchestra Concert.

Cleveland is the magnet drawing organists from all parts of the United States at the close of this month for the twelfth general convention of the American Guild of Organists, which will be held from June 26 to 29. Arrangements have been completed for the presentation of a program of high merit and attractiveness and the recitalists who will be heard include such distinguished players from coast to coast as Hugh McAmis, Arthur B. Jennings, Edward Eigenschenk, Arthur W. Poister, William E. Zeuch, Ernest White, Laurel Everette Anderson, Mrs. Doyne Christine Neal and Herman F. Siewert. Other special features of the program include several important papers, a discussion of the report of the Guild's console standardization committee, a service at Trinity Cathedral in which six choirs will join, with Edwin Arthur Kraft at the organ, and a concert by the Cleveland Orchestra in which six organists will conduct orchestral works of their own. The orchestra concert is on the schedule for Wednesday night and those who will conduct are Rossetter G. Cole, Philip James, Seth Bingham, Leo Sowerby, Carl McKinley and Douglass Moore. This event alone is sufficient to draw a large gathering of organists from points near and far.

The official hotel for the convention is the Wade Park Manor, and this should be a matter of satisfaction to all who plan to attend the sessions. The hotel is one of the most beautiful and select in the United States, is situated opposite Wade Park, in the east end of the city, away from the noise of downtown, and provides service distinctly of the "family" type, rather than the commercial. Those who attended the N. A. O. convention in Cleveland several years ago recall their stay at the Wade Park Manor with special pleasure.

The completed program for the convention is as follows:

MONDAY, JUNE 26.

Noon to 7 p. m.—Wade Park Manor. East One Hundred and Seventh street. Registration.

3 p. m.—Report of the committee on standardization of console, William H. Barnes, chairman; Hugh Porter, F. A. G. O., and Albert W. Snow.

7 p. m.—Informal get-together, Wade Park Manor.

9:30 p. m.—Epworth-Euclid Church. Recital by Hugh McAmis, F. A. G. O., organist and choirmaster of All Saints' Episcopal Church, Great Neck, Long Island, N. Y.: "Psalm XIX." Benedetto Marcello: Adagio e Dolce, Third Sonata. Bach: Trio from the Secular Cantata. "Was Mir behagt," Bach; "Piece Heroique," Cesar Franck; "Mater Dolorosa" (Symphony for Organ), Guy Weitz; "Canon Walls," Clokey; Communion, "L'Orgue Mystique, Circumcisio Domini," Tourneure; "Messe des Pauvres" ("Kyrie," with voices) and "Priere pour le Salut de Mon Ame," Erik Satie.

TUESDAY, JUNE 27.

9:30 a. m.—At Wade Park Manor. Greetings by Paul Allen Beymer, dean of the Northern Ohio chapter; greetings by Ray T. Miller, mayor of Cleveland; response by the warden, Charles Henry Doersam, F. A. G. O.

10:30 a. m.—At Museum of Art. Recital by Arthur B. Jennings, Jr., F. A. G. O., Western Pennsylvania chapter, organist and director of Sixth United Presbyterian Church, Pittsburgh: Overture to the Occasional Oratorio, Handel; Two Chorale Preludes, "Nun freut Euch" and "Ich ruf zu Dir," Bach; Intermezzo from First Symphony, Widor; Madrigal, Javelak; Prelude, Sarabande and Fugue, Jennings; "Grande Piece Symphonique," Franck.

12:15 p. m.—Luncheon at the Temple, East One Hundred and Fifth street and Ansel road.

2:30—Paper by Rowland W. Dunham, F. A. G. O., director of the College of Music, University of Colorado, Boulder.

BACH SERVICE BY WISMAR

Cantatas and Chorales Sung Before 1,100 People in St. Louis.

Walter Wismar achieved a real triumph as a choirmaster when at his spring concert in Holy Cross Lutheran Church at St. Louis on the evening of Sunday, May 14, he presented a Bach program, with the assistance of members of the St. Louis Symphony Orchestra. Distinguished soloists added to the brilliancy of the occasion and Miss Ruth Niehaus did excellent work at the organ. An audience of more than 1,100 people heard the service. The choir sang the cantata No. 161, "Come, Thou Blessed Hour," the cantata No. 172, "Resound, Ye Songs," and the chorales "Jesu, Priceless Treasure" and "Nun ruhen alle Wälder," besides the solo cantata "Lord, in Thee I Trust," by Buxtehude, Bach's teacher. In addition to this the congregation sang several chorales and the pastor, the Rev. Paul Koenig, made an appropriate address. The entire service was most inspiring.

Miss Sackett's Choir in First Place.

At the annual junior choir contest held in New York City under the direction of the Federation of Music Clubs, May 6, the junior choir of the Fort George Presbyterian Church won first place for the third time, thus holding the silver cup permanently. Miss Edith E. Sackett is the director and organist and organized the choir six years ago. This year it competed in class B, singing in two parts and a hymn with descant from memory. As the winning choir Miss Sackett's forces broadcast over station WINS the following Tuesday evening during the federation hour.

Colo., on "Some Qualifications of the Organist of Today."

3:30 p. m.—At the Temple. Organ recital by Edward Eigenschek, Illinois chapter: Symphony 5 (Allegro Vivace, Allegro Cantabile and Toccata), Widor; "Nun freut euch, lieben Christen g'mein," Bach; "Marche du Veilleur de Nuit," Bach-Widor; "In Dir ist Freude," Bach; "Poeme Tchèque," Bonnet; Intermezzo, DeLamarter; "Minuet Antico," Wiesemann; Impromptu, Vienne; "Grand Choeur Dialogue," Gigout.

8 p. m.—Annual Guild service at Trinity Cathedral, Euclid avenue and East Twenty-second street, sung by the choir of St. Paul's Church, Akron, Ellis C. Varley, organist and choirmaster; St. Paul's Church, Canton, Ralph E. Clewell, organist and choirmaster; Emmanuel Church, Cleveland, Henry F. Anderson, F. A. G. O., organist and choirmaster; Trinity Cathedral, Cleveland, Edwin Arthur Kraft, F. A. G. O., organist and choirmaster; Christ Church, Warren, Walter Hirst, A. A. G. O., organist and choirmaster; St. John's Church, Youngstown, Frank E. Fuller, organist and choirmaster; Edwin Arthur Kraft at the organ: Processional Hymn, "Once to Every Man and Nation," Welsh Hymn Melody; anthem, "Eternal Ruler," Henry G. Ley; Magnificat in E flat, Parker; anthem, "Sing Praise to God Who Reigns Above," Percy W. Whitlock; hymn, "Ye Watchers and Ye Holy Ones," Cologne, 1823; address by the Rev. Chester Burge Emerson, D. D., canon residential; anthem, "Recessional," Harry Alexander Matthews; recessional hymn, "For All the Saints," R. Vaughan Williams.

WEDNESDAY, JUNE 22.

9:30 a. m.—At Epworth-Euclid Church. Paper by Senator Emerson L. Richards, Atlantic City, N. J. Discussion of the committee's report on standardization of console, William H. Barnes, chairman.

11 a. m.—Epworth-Euclid Church. Recital by Arthur W. Poister, A. A. G. O., University of Redlands, Cal.; program from the organ works of Johann Sebastian Bach: Chorale, "My Inmost Heart Doth Yearn"; Prelude and Fugue in E minor; Chorale Fugue, "We All Believe in One True God"; Viase from the Second Trio-Sonata in C minor; Chorale and Eight Variations in the Form of a Partita on the Chorale "O God, Thou Faithful God"; Chorale Prelude, "O Lamb of God Most Stainless"; Chorale, "Lord, Hear the Voice of My Complaint"; Fantasia and Fugue in G minor.

12:15 p. m.—Luncheon at Epworth-Euclid Church.

2:30 p. m.—Physics building, Case School of Applied Science, Euclid avenue opposite Wade Park. An experimental lecture on "The Science of Musical Sounds," by Dr. Dayton C. Miller, professor of physics, Case School.

4:30 p. m.—Church of the Covenant. Recital by William E. Zeuch, organist of First Church, Boston, Mass.: Prelude and Fugue in G minor; Bach; Chorale Preludes, "Wachet auf, ruft uns die Stimme" and "In Dir ist Freude," Bach; Hymn-tune Fantasies ("Italian Hymn," "Munich" and "Amsterdam"), Carl McKinley; Improvisation in E major, Karg-Elert; "Sonata Eroica," Jongen.

6:15—Dinner at the Church of the Covenant.

8:30—Concert by the Cleveland Orchestra, Severance Hall: Overture, "Pioneer," Rosseter G. Cole (conducted by the composer); N. B. C. prize work, Philip James (conducted by the composer); "Memories of France," Seth Bingham (conducted by the composer); Symphony Poem, "Prairie," Leo Sowerby (conducted by the composer); "Masquerade," Carl McKinley (conducted by the composer); "Pageant of P. T. Barnum," Douglas Moore (conducted by the composer).

THURSDAY, JUNE 23.

9:30 a. m.—At St. Vitus' Slovenian Catholic Church, Glass and East Sixty-first street. Paper by Theodore A. Taferner, F. A. G. O., instructor of organ at the New York Institute for the Education of the Blind, on "Preparing and Presenting Sightless Candidates for the Guild Examinations."

10:30 a. m.—At St. Vitus' Church. Recital by Ernest White, organist and choirmaster of St. James' Church, Philadelphia: Teutonic—Prelude, Fugue and Chaconne, Buxtehude; "What God Does Is Surely Right," Johann Peter Kellner; "What God Does Is Surely Right," Johann Gottfried Walther; "As Jesus Stood Beside the Cross," Samuel Scheldt; Fugue 17 in G major, Buxtehude. English—Introduction and Allegro, Maurice Greene; Flute Solo from a Sonata, Thomas Arne; Allegro Pomposo, Thomas Roseingrave; "A Gigge" (Pavanne, "The Earle of Salisbury"), William Byrd; Allegro Moderato (Concerto 4), Handel. French—Suite in the First Tone, Louis Nicholas Clerambault. Italian—Concerto in G major (transcribed for organ by J. S. Bach), Antonio Vivaldi.

12—Luncheon, St. Vitus' Church.
1:45 p. m.—At Public Auditorium, Lakeside avenue and East Sixth street. Recital by Laurel Everette Anderson, Mus. M., organist of the University of Kansas, Lawrence, Kan.: "Benedictus," Couperin; Fantasia in C minor, Bach; "Basse et

Mrs. Wilbur H. Rowand



THE FAMILY OF WILBUR H. ROWAND, who teaches organ and theory at Shorter College, Rome, Ga., is 100 per cent organistic. Mr. Rowand's reputation has been established for some time, but henceforth it appears that he must share his honors with Mrs. Rowand. The latter gave a recital in the college auditorium May 2 in connection with receiving the degree of bachelor of music, with organ as her major work. She will be the first to receive this degree from Shorter College, as it has been offered only since 1931. Her program consisted of these compositions: Toccata in F, Bach; Gavotte, Dethier; Slumber Song, Seely; "The Flight of the Bumble-bee," Rimsky-Korsakoff; Sonata in D minor (Introduction and Allegro and Pastorale), Guilman; Madrigal, Sowerby; "Pantomime," Jepson; "Starlight," Karg-Elert; "A Song of Gratitude," Cole.

Mrs. Rowand, who was Evelyn Simons before her marriage, was born in Morristown, Tenn. She studied piano with local teachers and took an active part in the musical life of the community until her graduation from high school. In 1927 she entered Carson-Newman College, Jefferson City, Tenn. After one year here she transferred to Shorter College, Rome, Ga. Here she studied organ for two years with Howard L. Ralston, supplementing this with theoretical courses. The third year her study in organ was with Mr. Rowand, who succeeded Mr. Ralston. She was graduated in June, 1931, with the A. B. degree. A romance of her senior year led to marriage to her teacher in the summer of 1931. Upon returning to the college in the fall of that year Mrs. Rowand began her work leading to the bachelor of music degree.

Dessus la Trompet," Clerambault; "Symphonie de l'Agneau Mystique," de Malein-greau.

2:45 p. m.—At Euclid Avenue Baptist Church, Euclid avenue and East Eighteenth street. Recital by Mrs. Doyne Christine Neal, F. A. G. O., St. Louis, Mo., dean of the Missouri chapter: Toccata, "Ave Maria Stella," Dupre; "Misterioso e Adagioissimo," Dupre; Allegro con fuoco, Dupre; Chorale Preludes, "Erbarm' Dich Mein, O Herre Gott" and "Nun freut Euch," Bach; Fantasia and Fugue on the Chorale "Wachet auf, ruft uns die Stimme," Reger.

4 p. m.—At First Church of Christ, Scientist, East Overlook road. Recital by Herman F. Siewert, F. A. G. O., Rollins College, Winter Park, Fla.: Toccata in G minor, H. Alexander Matthews; Prelude and Fugue in G minor, Dupre; "Hymn to the Stars," Karg-Elert; "Westminster Chimes," Vienne.

4:45 p. m.—At Church of Our Saviour, 2537 Lee road, Cleveland Heights. Recital by Parvin Titus, F. A. G. O., organist and choirmaster of Christ Church, Cincinnati, and dean of the Southern Ohio chapter: Introduction, Passacaglia and Fugue, Willan; "L'Heure Exquise," Jepson; "Ariel," Bonnet; Toccata in D minor, Op. 59, No. 5, Reger.

7 p. m.—Annual banquet, Wade Park Manor, Warden Charles Henry Doersam, F. A. G. O., toastmaster. Address by Rabbi James G. Heller of Cincinnati.

Burglars robbed the safe of the Organ Supply Corporation at Erie, Pa., April 26 and stole a small amount of cash and stamps, in addition to which they carried off tools worth \$170.

CHICAGO CONVENTION PLANS TAKING FORM

ATTRACTIONS TO BE MANY

Fine List of Recitals Being Prepared—Century of Progress Exposition Will Help to Draw Visitors to N. A. O. Meeting.

The program of events to take place at the annual convention of the National Association of Organists, which will be held in Chicago in 1933, is rapidly taking form and this year a double attraction is offered the organists of the United States and Canada, for in addition to the recitals and discussions of the convention, there will be the very unusual drawing card of the Century of Progress Exposition on which the eyes of the entire world are focused. The convention committee, headed by Dr. Charles Heinrich as chairman, and the local committees in Chicago are hard at work formulating plans and in the next issue of THE DIAPASON the complete program is to be published. The convention opens July 31 and closes Aug. 4.

Recitalists who thus far have accepted invitations to play in Chicago are Dr. Wilhelm Middelschulte, internationally noted organist and Bach scholar; Rollo F. Maitland of Philadelphia, famous as one of the most interesting and colorful recitalists of America; Leslie P. Spelman, one of the rising generation, who is at present at Meredith College, Raleigh, N. C., and E. Stanley Seder, organist of the First Congregational Church of Oak Park, Ill., as well as conductor of the Chicago Bach Chorus.

A special feature will be the appearance of Clarence Eddy, dean of American organists and a man known and beloved for many years by the entire organ world. Mr. Eddy will play a number on one of the programs. At the age of 82 years Mr. Eddy retains his interest in his fellow organists and his hand has not lost its cunning. One program will be devoted to a recital by representatives of the Chicago Club of Women Organists and the Van Dusen Club, one of the most active and numerous of Chicago organizations. All this will be supplemented by social and recreational features.

Headquarters of the N. A. O. will be at the Congress Hotel, on Michigan boulevard, and special rates have been provided. Business meetings and some of the programs are scheduled for Kimball Hall. Other recitals will be at the University of Chicago, on the large Skinner organ in the chapel; at Thorne Hall, on the Chicago campus of Northwestern University, on the large new Kimball; at the New First Congregational Church, on the Kimball of more than 100 sets of pipes; on the Möller at the Century of Progress hall of religion, and at St. Luke's Pro-cathedral, Evanston, on the large Skinner. The Congress is about two blocks from Kimball Hall and opposite the main entrance to the exposition on the lake front, while Kimball Hall is conveniently situated in the heart of the loop business district, on the main trans-continental thoroughfares.

IN THIS MONTH'S ISSUE

List of events at the general convention of the American Guild of Organists at Cleveland June 26 to 29 assures meeting of pronounced interest.

Program for the annual convention of the National Association of Organists, to be held in Chicago July 31 to Aug. 4, is rapidly taking form.

Conventions are held by the Pennsylvania chapter of the National Association of Organists at Harrisburg; by the New Jersey state council of the N. A. O. at Trenton; by the Tennessee and other Southern chapters of the American Guild of Organists at Nashville, and by the Florida chapter of the A. G. O. at Tampa. Excellent programs mark all of these meetings.

Dr. Sigfrid Karg-Elert, famous German composer for the organ, dies after a long illness.

M. P. Möller installs organ in the hall of religion at the Century of Progress Exposition in Chicago.

Unique work of A. M. Berthelsen, philosopher-organist-composer, is described.

Third installment of Howard McKinney's articles on organ history and development in Germany is published.

Dr. Harold W. Thompson reviews the Easter music of 1933 in American churches.

Westchester Boy Choirs Sing.

The boy choirs of Westchester County, New York, united for the first time in a beautiful festival service May 21 at Christ's Church, Rye. The service was directed by Walter S. Fleming, with Hugh McEdwards at the organ. Eugene Devereaux of St. Bartholomew's Church, White Plains, played compositions of Brahms, Vienne and Bach as the prelude. The choirs participating were those of Christ Church, Rye, Hugh McEdwards, organist and choirmaster; Grace, White Plains, William S. Creevey, choirmaster; St. Peter's, Peekskill, the Rev. H. P. Veazie, choirmaster, and St. Peter's, Port Chester, Walter S. Fleming, organist and choirmaster. The anthems were Woodward's "The Radiant Morn" and Martin's "Hail, Gladdening Light." Ralph Brinard of Trinity Church, Mount Vernon, played Kinder's "Jubilate Amen" as the postlude.

THE DIAPASON.

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In Chicago - July 24-29

(One week preceding N.A.O. Convention)

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FOR IMMEDIATE RESERVATION—WRITE

PROF. O. S. BELTZ, N. U. SCHOOL OF MUSIC
Dept. of Church and Choral Music., Evanston, Ill.

**HARRISBURG CHAPTER
PENNSYLVANIA HOST**

RICH CONVENTION PROGRAM

Recital by McCurdy, Piano and Organ
Recital and Splendid Choral
Service Under Direction of
Kuschwa Among Events.

Through the continued interest of its president, Dr. William A. Wolf, and the indefatigable labor of Alfred C. Kuschwa, chairman of the local program committee, the Pennsylvania council of the National Association of Organists presented at Harrisburg, May 7, 8 and 9, one of the most attractive convention programs of recent years.

In addition to musical services in the churches, the Harrisburg chapter arranged a vesper recital Sunday afternoon in Christ Lutheran Church, under the direction of Clarence E. Heckler, chapter president, as follows: Fantasie and Fugue on the Chorale "Ad nos ad Salutarem undam," Liszt (Mrs. John R. Henry, Fifth Street Methodist Church); "Elevazione," Zipoli; Prelude in D minor, Clerambault, and "Dialogue," Clerambault (Miss Ella Mae Foreman, St. Peter's Lutheran Church, Middletown); "Menuett," C. P. E. Bach, and "Suite Gothique" ("Priere a Notre Dame" and Toccata), Boellmann (Arnold S. Bowman, First Church of God, New Cumberland).

On Monday evening, in the Fifth Street Methodist Church, Alexander McCurdy, Jr., of Philadelphia proved his artistry in the presentation of the following program: Sketch in F minor, Schumann; Sketch in D flat, Schumann; Chorale Preludes, "Lord, Hear My Cry" and "Christ Lay in Bonds of Death," Bach; Scherzetto, Vierne; Toccata, "O Filii et Filiae," Farnam; "In Summer," Stebbins; "A Rose Breaks into Bloom," Brahms; "Now Thank We All Our God," Karg-Elert; "Legend of the Mountain," Karg-Elert; "Lord Jesus Christ, Turn to Us," Karg-Elert. The recital was of very interesting content. The effulgent beauty of tone, color and clarity in phrasing in Mr. McCurdy's playing aroused his audience to a high pitch of enthusiasm.

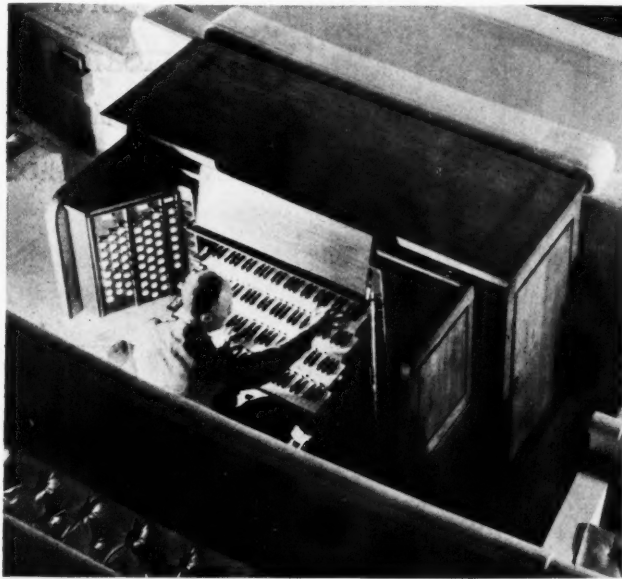
Tuesday morning, in the Market Square Presbyterian Church, the Rev. Herbert Boyce Satcher, vicar of St. Aidan's Chapel, Cheltenham, delivered a lecture on "Music in Public Worship" which was in strict accord with the high ideals of the ecclesiastical musician.

Following luncheon at the Pine Street Presbyterian Church, a brief business session included favorable reports of various committees and an astonishing list of activities by the various chapters displayed no end of musical advance. A nominating committee was selected, made up of George Benkert, Lancaster; Mrs. William P. Strauch, Pottsville; Harry D. Berlin, Reading; Ruth E. Koser, Williamsport; Charles W. Davis, Easton; Alexander McCurdy, Jr., Philadelphia; Frank A. McCarell, Harrisburg; John S. Thompson, Norristown; Alfred C. Kuschwa, Harrisburg, and Albert E. Whitham, Pittsburgh, chairman.

Following the business and a brief social session Julian R. Williams of Sewickley gave a recital of organ music in the Pine Street Presbyterian Church as follows: Concerto No. 5 in F, in its entirety, Handel; "Sicilienne," Bach-Widor; Prelude and Fugue in A minor, Bach; Chorale Prelude, "My Saviour Was Betrayed," Wolf; Prelude and Fugue on B-A-C-H, Liszt; Toccata on "Ave Maris Stella," Dupre; "Divertissement," Vierne; Prelude, Samazeuilh; "Variations de Concert," Bonnet. The entire program was exceedingly interesting, well played in classical style, and cordially received. His technique was excellent and his musicianship sound. The presentation of Dr. Wolf's recent work, a chorale prelude, "My Saviour Was Betrayed," was marked by elegance, symmetry and grace and proved the composer to be a contrapuntalist, as the work indicates.

At 4:30 o'clock a novelty was presented in Salem Reformed Church in the form of a concert for piano and organ, played by members of the Har-

H. C. Banks at Aeolian-Skinner in Girard College



risburg chapter. It was a striking contrast and exemplified a splendid array of talent of which the chapter can justly feel proud. The performance was well received and most effective. The program follows: "Capriccio Brillante," Op. 22, Mendelssohn (Clarence E. Heckler, piano; Irene Bressler, organ); Concerto in A minor, Schumann (Helen K. Croll, piano; Mrs. Henry Rhodes, organ); Symphonic Piece, in its entirety, Clokey (Rhoda Desenberg, piano; Helen Runkle, organ); Concerto in D minor, in its entirety, Bach (J. Herbert Springer, piano; James Emory Scheirer, organ).

At 5:30 a brief business conference included the report of the nominating committee, with the result of its acceptance and election of the following officers:

President—Dr. William A. Wolf, Lancaster.

First Vice-President—Arthur B. Jennings, Jr., Pittsburgh.

Second Vice-President—J. William Moyer, Reading.

Third Vice-President—Julian R. Williams, Sewickley.

Secretary—Violette E. Cassel, Harrisburg.

Treasurer—Charles E. Wisner, Lancaster.

These officers, chapter presidents and the following include the executive committee: Rollo F. Maitland, Mus. D., Philadelphia; Charles W. Davis, Easton; Henry S. Fry, Mus. D., Philadelphia; Ernest H. Artz, Reading; George Benkert, Lancaster; Gordon Balch Nevin, New Wilmington; James E. Scheirer, Harrisburg; T. LeRoy Lyman, Williamsport; E. Arne Hovdesven, Mercersburg; C. Marie Kantner, Pottsville; Mrs. J. J. Groner, Easton; Elwood G. Sober, Shamokin; Samuel B. Gaumer, Norristown; Herbert Gernert, Allentown. The president was given authority to modify this list of members of the executive committee in accordance with oncoming chapter elections.

The following resident presidents were appointed: Alexander McCurdy, Jr., Philadelphia; S. R. Unger, Allentown; Albert Reeves Norton, Pittsburgh; Mrs. H. W. Nicely, Johnstown, and Walter L. Rohrbach, York.

Nearly 200 members and guests enjoyed the banquet in the assembly-rooms of Salem Church, at which the Mellman trio, consisting of Marie Mellman, harp; Elizabeth Johnson LeVan, violin, and Erma Jordan Henninger, violoncello, presented several groups of selections in a most artistic manner.

The musical climax of the convention was a splendid choral service at St. Stephen's Cathedral, in the presence of the Right Rev. Wyatt Brown, D. D., Litt. D., bishop; the Very Rev. Oscar F. R. Treder, D. D., dean, and the Rev. Herbert Boyce Satcher, vicar of St. Aidan's Chapel, Cheltenham, under the

able direction of Alfred C. Kuschwa, organist and choirmaster, assisted by Mrs. Wyatt Brown, soprano, and John W. Wilson, bass. The service list follows: Organ Prelude, Cantabile and Passacaglia, Rogers (Frank A. McCarell, organist and musical director, Pine Street Presbyterian Church); processional hymn, "Onward, Christian Soldiers," with descant, Wolf; Lord's Prayer and Versicles, Smolensky; "Nunc Dimittis" in B flat, Stanford; Creed and Versicles, Smolensky; Hymn, "Dear Lord and Father of Mankind"; address, "God and Music," the Very Rev. Oscar F. R. Treder, D. D.; a cappella choruses, "Save and Keep, O Lord," Scheremetieff, and "Bow Down Thine Ear, O Lord," Dickinson (Mr. Wilson, soloist); offertory, Arioso, Handel (Miss Sara K. Spotts); cantata, "Gallia," Gounod (Mrs. Brown, soloist); Sevenfold Amen, Stainer; recessional hymn, "Hark! the Sound of Holy Voices," Wolf; postlude, Fugue on "We All Believe in One God," Bach (Miss Lillian Treder, assistant organist at St. Stephen's).

The very efficient choir and the eminent soloists made a deep impression, owing chiefly to Mr. Kuschwa's consummate knowledge of his subject.

Entering upon its fourteenth year, the Pennsylvania council will extend its activities as far west as possible, Pittsburgh being the place chosen for the next convention in May, 1934, with the following local program committee: Albert Reeves Norton, Albert E. Whitham, Charles A. H. Pearson, Arthur B. Jennings, Jr., and Julian R. Williams, chairman.

Honor Rossetter G. Cole.

The Society of American Musicians honored Rossetter G. Cole, Chicago organist and composer, with a dinner at the Cordon Club at the monthly meeting April 18. Tributes were paid to Mr. Cole and a program of his compositions was performed by Amy Neill, Rudolph Reuter, Joseph Hassner and Lillian Magnuson. At the business meeting of the society plans were made to add to next season's contests a competition for local composers, with suitable public performance of the winning work.

Organ, Flute and Violin Ensemble.

A unique program for organ, flute and violin was given Sunday evening, May 14, in the Presbyterian Church of Marietta, Pa., as a benefit for the Westminster Girls' Guild of the church. Miss Gertrude Y. Vilee, who has been the organist of this church for the last thirteen years and has the unusual record of not having missed a single service, arranged the program, and invited two well-known musicians of Lancaster to assist her. They were Miss Evelyn G. Braillier, violinist, and Miss Helen E. Miller, flute.

**LARGE ORGAN OPENED
AT GIRARD COLLEGE**

HARRY C. BANKS AT CONSOLE

Dedicatory Recital on Aeolian-Skinner
Instrument of More Than 100
Stops Followed a Week Later
by American Program.

Two recitals by Harry C. Banks, Jr., A. A. G. O., organist of Girard College, Philadelphia, marked the opening in May of the large four-manual organ built for that famous institution by the Aeolian-Skinner Organ Company. The recitals were events which drew large numbers of the organ fraternity of Philadelphia and vicinity to the Girard campus. The first was played May 1 and the second, a program of works of American composers, given under the auspices of the American Guild of Organists, took place May 8. The stop scheme of this organ was published in THE DIAPASON, Oct. 1, 1931. According to all accounts "it has turned out to be one of the finest organs in the country," as Mr. Banks writes to THE DIAPASON, "and, luckily for all, the acoustics are also excellent."

Mr. Banks' offerings at the dedicatory recital were the following: "Christ Lay in the Bonds of Death" and Allegro (Second Concerto), Bach; Canon (Jesu, meine Freude) and "Now Thank We All Our God," Karg-Elert; "On Hearing the First Cuckoo in Spring," Delius; Arabesque, Vierne; Improvisation-Caprice, Jongen; Prelude and Fugue on B-A-C-H, Liszt; Chorale in A minor, Franck; "Consolation," Reger; Evening Song, Baird; Toccata (Fifth Symphony), Widor.

Nine American composers for the organ were represented on the Guild program and of this group three are Philadelphia men. The program consisted of these selections: Fanfare, Shelley; Andante Cantabile (from Sonata), James; Second Symphony, Barnes; Serenade and "Epilogue," Miller; Nocturne in A, Dethier; Adagio (from Sonata), Marks; "Chanson," Haage; "Dreams," Stoughton; Toccata in G minor, Matthews.

Two of the items on this list—the work of H. K. Marks, organist of Muhlenberg College, and the "Chanson" of Angelo Haage—are in manuscript. The most imposing number was the Second Symphony of Edward Shippen Barnes, in five movements.

Completion of this large instrument—one of more than 100 stops—in the chapel of the institution founded by Stephen Girard, directs attention to the able organist and composer in charge of the latest of the large organs acquired by prominent universities and colleges of America. Mr. Banks is a native and musical product of that center for the cultivation of organ music, Philadelphia. He pursued his studies in his home city and for the last twenty years has been organist and choirmaster of St. Mary's Episcopal Church. He has been at Girard College as organist and instructor in piano and organ for the last fifteen years. He is also a member of the executive committee of the Pennsylvania chapter of the A. G. O. and is a member of the American Organ Players' Club.

As a composer Mr. Banks has more than won his spurs. He has written in various forms and with very evident success, composing anthems, organ solos, vocal and violin solos and works for mixed choruses. His setting of "The Souls of the Righteous," for eight parts unaccompanied, sung at the victory festival in the Philadelphia Academy of Music at the close of the world war, won the competition conducted on that occasion. The composer conducted his work when sung by a chorus of 800. In 1921 he won the De Pauw University competition with his organ composition, "The Cuckoo."

At the Westchester County (New York) junior music festival, held at White Plains May 11 and 12, a new chorus by Frances McCollin, "The Fly and the Flea," recently published by C. C. Birchard & Co. of Boston, was sung by the junior chorus of 2,200 voices under the leadership of Victor L. F. Rebmann, conductor, to whom it was dedicated.

**SIGFRID KARG-ELERT'S
LIFE COMES TO CLOSE
DIES AFTER LONG ILLNESS**

Noted German Composer, Whose Works Have Found Great Favor in America, Passes Away in Leipzig at the Age of 53.

Sigfrid Karg-Elert, noted German composer for the organ, whose name has been a household word among organists of the present generation, died in Leipzig, his home, April 9, according to word received from Germany. The end came after an extended illness. Dr. Karg-Elert was a victim of a chronic ailment with which he had been afflicted for a number of years. His health broke down completely after his return from a tour of the United States a year ago and he was compelled to spend some time in a sanitarium. Since January, 1932, he had been unable to teach at the Leipzig Conservatorium, where he had long held a chair. A few months ago he rallied and was able to return to his home, but his family and friends were aware that the end was not far off.

Sigfrid Karg-Elert was born Nov. 21, 1879. He was a tireless writer, and leaves a mass of work of all kinds—songs, choral works, piano and harmonium music, pieces for wind and string instruments and works for chamber and small orchestras. Yet it seems almost certain that his place in history will be as an organ composer. From the moment that the Sixty-six Chorale Improvisations appeared it was evident that a new star had arisen, as one critic writes. Later work deepened the impression. The large-scale compositions that followed, such as the Symphonic Canzone and Symphonic Chorales; impressionistic pieces, like the "Pastels from Lake Constance" and the Op. 92 "Pastels"; the "Cathedral Windows"; the Partita, in which he returned to the traditional manner, and the fine series of late works, the "Triptych," the "Kaleidoscope," the "Musik für Orgel"—all this, with a quantity of smaller but not less interesting pieces, definitely places him among the elect. The passage of years may reveal the presence of mannerisms and show places where his work fitted the taste of his day a little too well to be lastingly satisfying, but as a whole his creations must stand.

VOLKEL AT CHAUTAUQUA

Prepares Recitals for His Second Season as Official Organist.

George William Volkel, F. A. G. O., of New York will be official organist at Chautauqua, N. Y., again this season. His programs in July and August are announced by the Chautauqua Institution management and will be played every Sunday. For July Mr. Volkel has arranged to present these selections:

July 2—Concert Overture in C minor, Hollins; Largo (from "Xerxes"), Handel; "Soeur Monique," Couperin; Toccata, "Tu es Petrus," Mulet; Andante (Symphony No. 2), Widor; Minuet in B minor, Gigout; Finale (from Six Pieces), Franck.

July 9—Prelude in E minor, Bach; Toccata (Canon) in F major, Bach; Second Meditation, Guilmant; Fantasia in E flat major, Saint-Saens; Two Movements from Symphony 4, Widor; "Legende," Vierne; Fantasia on the Name B-A-C-H, Liszt.

July 16—Grand Chorus in the Style of Handel, Guilmant; Excerpts from "Water Music" Suite, Handel; Prelude, Fugue and Variation, Franck; Sonata No. 1 (Introduction and Allegro), Guilmant.

July 23—Sixth Symphony (Allegro Vivace and Adagio), Widor; Scherzo (Sonata 5), Guilmant; Lullaby, Stoessel; Sketch in F minor, Schumann; Sketch in D flat major, Schumann; "Variations de Concert," Bonnet; Sonata on the Ninety-fourth Psalm, Reubke.

July 30—All-Bach program: Fantasia and Fugue in G minor; Arioso from Cantata No. 156; Chorale Preludes, "Christ, unser Herr, zum Jordan kam" and "Ich ruf' zu Dir, Herr Jesu Christ"; Prelude and Fugue in D major; Andante (Sonata No. 3); Passacaglia and Fugue in C minor.

Sigfrid Karg-Elert



**Southern California
A. G. O. Chapter Elects
Clarence Mader Dean**

By ROLAND DIGGLE, MUS. D.

Los Angeles, Cal., May 16.—Election of officers of the Southern California chapter of the American Guild of Organists took place on May 1 and resulted in the election of Clarence Mader, A. A. G. O., as dean, Clarence Kellogg as sub-dean, Mabel C. Adsit as treasurer, Charles L. Reilly as secretary, Walter Skeele as chaplain, the Right Rev. Robert B. Gooden as chaplain, Edith Bailey as librarian and an executive committee consisting of Messrs. Ballard, Diggle, Dorr, Clokey, Schreiner, Biggs, Bradford, Douglas and Colby.

After the election a recital was given in the Hollywood Methodist Church by Gertrude G. Cannell and Vera Van Loan Stone. Both performers played a rather uninteresting program well.

Otto T. Hirschler gave a recital at the First Christian Church in Pomona the later part of April. The program contained a good sprinkling of American composers and it was most encouraging to note that these numbers were among the most popular with the large audience present.

The Pomona College choir under the direction of Ralph Lyman is to give a concert performance of Frank H. Colby's Mass in B flat on May 28. This mass is of outstanding merit and deserves to become widely known and used. It shows musicianship of the highest order and conforms with my idea of beautiful music rather than academic cleverness. Other performances of the work include one in San Francisco at the Church of Saints Peter and Paul, where the Rev. B. Pellegrino, S. P., is director.

The season at the University of California in Los Angeles is drawing to a close and Alexander Schreiner is looking forward to taking up his work at the Mormon Tabernacle in Salt Lake City the later part of June. He will give the recitals there during the summer and return to Los Angeles in September. Among the more interesting numbers on recent programs were the Vierne Third Symphony, Cole's Rhapsody, the Tenth Concerto of Handel and the "Petite Suite de Concert" of Coleridge-Taylor.

Plans for Evanston Course.

Lodging arrangements for as little as 50 cents a night are available to out-of-town members of the church music session to be conducted for organists and directors at Northwestern University, Evanston, Ill., July 24 to 29. Dormitories for men will be available at Garrett Biblical Institute, on the university campus near the private beaches, while women may have comfortable rooms at Willard Hall. A number of organists who expect to at-

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American Guild of Organists**

United States and Canada

CLEVELAND, OHIO, JUNE 26th, 27th, 28th and 29th, 1933

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Attractive social functions.

For further information, write Paul Allen Beymer, The Temple, Ansel and East One Hundred and Fifth Street, Cleveland, Ohio; or, Guild Headquarters, 217 Broadway, New York City.

tend the convention of the National Association of Organists the following week have made reservations for the five-day intensive institute. The guest faculty, already announced, includes such "specialists" as Noble Cain (a cappella choir work), Dr. George L. Tenney (dramatized oratorio and united choirs), Professor Horace Whitehouse (organ repertoire and service playing), D. A. Clippinger (class voice instruction and choral technique), C. Harold Einecke, Dorothy Congdon (organization for the "ministry of music"), as well as regular members of the faculty. Daily classes until noon and alternate afternoons of round-table discussions comprise the program. Professor Whitehouse will play a recital of service organ music on the new Thorne Hall organ and Professor Glenn Cliffe Bainum has arranged a sacred concert by the university summer school choral forces. A special bulletin outlining the work to be covered may be had by addressing Professor Oliver S. Beltz, N. U. School of Music, church and choral music department, Evanston, Ill.

Program of True's Compositions.

A program of the compositions of Dr. Latham True was given at the Castilleja School, Palo Alto, Cal., for the vesper service April 23. Those taking part were Mrs. Elizabeth Hammond Smith, violinist; Miss Elizabeth Bates, pianist; Mrs. Edna Webb True, reader, and Dr. True, who was at the organ. This varied list of the works of Dr. True was played: Organ, "Carillon on Evening Hymn" ("Kotzschmar") and "Litany" (Castilleja Sonata); violin, "Fragrance of the Dusk"; reading with organ accompaniment, "The Holy Lamp" and "Inspiration" (poems by Paramananda); piano and organ, Two Solemn Preludes: "In a Gothic Cathedral" and "Moonlight on a Pagan Temple." At the vesper service April 30 a group of Dr. True's songs were sung by Miss Pauline Clark, contralto. Beethoven's Concerto in C minor was played by Elizabeth Bates, with the orchestral accompaniment on the organ by Dr. True, and Miss Bates and Dr. True also played Clokey's Symphonic Piece for piano and organ.



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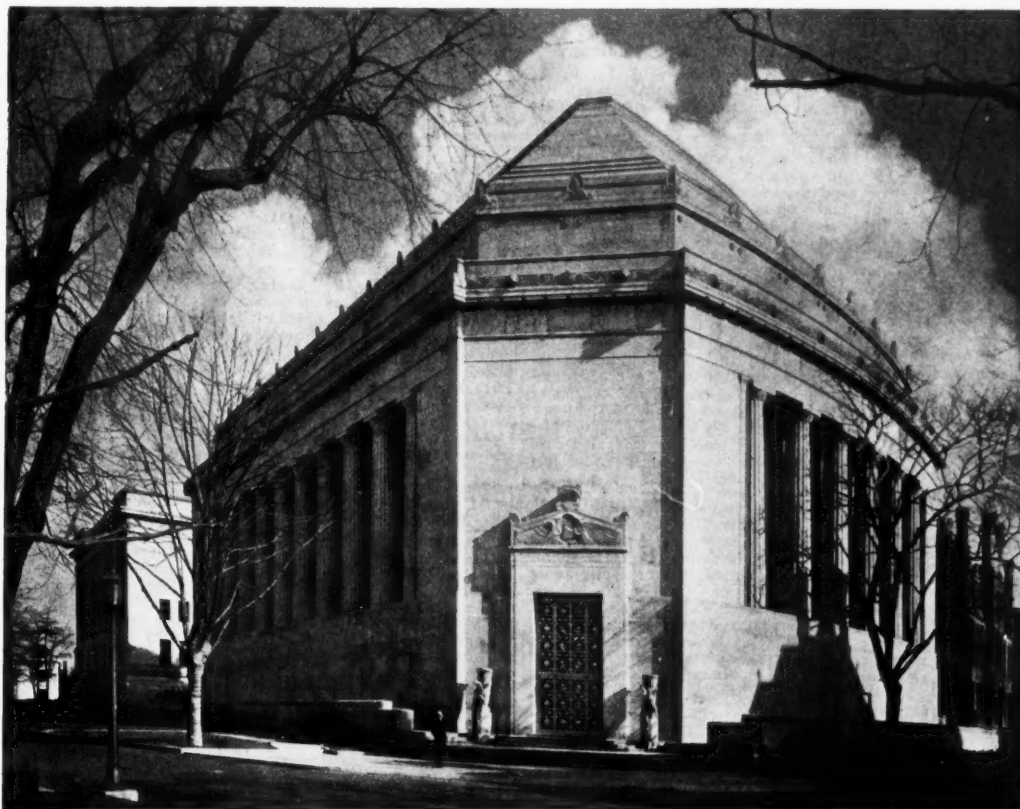
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Another Great Instrument Takes Its Place in the Aeolian-Skinner List



Chapel at Girard College, Philadelphia, Penn.

The four-manual organ of 101 stops in the Chapel at Girard College has been completed during the past month and another splendid Aeolian-Skinner instrument is added to the world's list of important and significant organs.

The Organist, Mr. Harry C. Banks, Jr., writes us the following comment:

"May I take this opportunity to tell you how delighted we are with the new organ in our Girard College Chapel?

"The voicing in each department is perfect and every type of composition can be played most effectively. The full organ is magnificent and the softer stops have great warmth and that 'indescribable something' so rarely found.

"It is a joy to sit at the console of this outstanding instrument and it is easy to heed the motto inscribed on some of the Widor Symphonies—'Soar Above!'"

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BONNET'S AMERICAN PROGRAM DRAWS MANY

PARIS RECITAL IS REVIEWED

About 2,000 at Church of St. Eustache Hear Performance of Compositions of Sowerby, DeLamarter, Bingham and Foote.

The success of the unique recital by Joseph Bonnet at the Church of St. Eustache in Paris April 30, announced in the May issue of THE DIAPASON, in which he played a program of American compositions, is attested by reports from France. The Paris edition of the *New York Herald* published a review by Louis Schneider in which he made this report:

"Some 2,000 persons yesterday heard American music resound in the vaulted St. Eustache, where Rameau rests, and where funeral services for Mozart, who died in Paris in 1776, were held. Organist Joseph Bonnet drew from the venerable, mellow instrument of the church, recently rebuilt, excellent music quite justifying his predilection for the works of Americans, to whom he devoted himself yesterday in homage to the country where he has been so favorably received. It was probably the first time an all-American program has been heard in a European church.

"The compositions were by Leo Sowerby, Chicago; Eric DeLamarter, organist of the Fourth Presbyterian Church of the same city, and assistant conductor of the Chicago Symphony Orchestra; Seth Bingham and Arthur Foote, former warden of the American Guild of Organists.

"The most brilliant and most original piece was the 'Carillon,' by Sowerby. It is lilting and melodious with daring but pleasing harmony. The inspiration of the chimes was indeed excellent. DeLamarter's 'A Stately Procession' is built on a single theme, rather short but attesting personality with the idea clearly developed to a lively rhythm. The Toccata in E minor by Foote is in classic style in three parts,

the first a toccata, the second a chorale and the third a return to the toccata motive with a quicker rhythm than at the beginning.

"Mr. Bonnet first played Bingham's 'Chorale on a Hymn to St. Flavian,' a very modern chromatic conception in the form of a Bach chorale with the conventional *cantus firmus*. He also played Bingham's 'Adoration,' which recalls 'Tristan' but is none the less an original and worthy composition.

"The music was as delightful as it was out of the ordinary, as numerous connoisseurs who attended the service said afterward."

Special Courses by Maitland.

Rollo F. Maitland, Mus. D., F. A. G. O., nationally known concert organist, announces three attractive summer courses from July 3 to 29 in Philadelphia. Two of these are calculated for all music students and the third is for organists. Creative harmony and spontaneous self-expression will be taken up in the lyric and contrapuntal courses, while the course for organists will be devoted to fundamental organ technique, service playing and repertory. This will include as sub-topics: The playing of hymns and anthems, the adaptation of piano accompaniments of solos to the organ, the service as a whole, and various forms of the service, and the interpretation of selected classic and modern organ compositions. This course will consist of eight class lessons approximately one hour and a half in length, which will be given on the large four-manual Austin organ in the Church of the New Jerusalem, Philadelphia.

At the Memorial Evangelical Church of Carey, Ohio, Ira Wilson's cantata "The First Easter" was sung on Easter evening by the senior choir, the junior choir and the male chorus, all under the direction of Mrs. W. R. Shisler. The same combined choirs repeated this cantata at Upper Sandusky, Ohio, April 23. Thursday evening of Holy Week Mrs. Shisler conducted a special service and the church was lighted softly with candles and an illuminated cross.

BOSTON GROUP IN RECITAL

Performance of Unusual Interest by Students of Truette.

The thirty-fifth recital given by pupils of Everett E. Truette, the Boston organ master of national fame, was played April 20 at Jordan Hall in Boston and the fact that a group of able and active organists of prominent churches in New England were the performers made the event one of pronounced interest. A feature of the program was the first public performance of a new "Fantasia Dialogue," for piano and organ, composed by Mr. Truette. It was played by Miss Marguerite L. Barnes, organist and choir-master of the Trinitarian Congregational Church of Concord, Mass., and Miss Evelyn H. Barnes of the First Baptist Church of Weston. Miss Marguerite Barnes also played Franck's Chorale in A minor. Miss Elizabeth M. Auld, organist of the Church of Christ, Everett, played the last movement of Rheinberger's Pastoral Sonata. Mrs. Lillian K. Schuver gave the Prayer and Toccata from Boellmann's Gothic Suite and Paul A. Ladabouche the finale from Guilman's Sonata in D minor. Miss Cady Alice Gibbs played the Allegro Symphonique from Mr. Truette's First Suite and LeRoy E. Fuller the finale from Borowski's First Sonata. Miss Merle L. Ferguson was heard in the Toccata from Widor's Fifth Symphony. The closing number on the program of the evening was the first performance in Boston of Mozart's Concerto in F, for three pianos, with the orchestral parts played on the organ. Those who took part in this performance were Miss Hope Lincoln of the Church of Our Saviour in Waltham, Mr. Ladabouche and Miss Ferguson. Jordan Hall was filled for the recital and there was the warm enthusiasm which the performance deserved.

The Truette Organists' Club has sustained a great loss in the passing of its founder and first secretary, Charles G. Greeley. Mr. Greeley was for many years organist in East Boston. He died April 28 at Orlando, Fla., where he had passed the winter for several years.

ALL OMAHA ORGANISTS GIVE HONOR TO SIMMS

CROWD AT BIRTHDAY DINNER

Organist of All Saints' Church Receives Tribute on Seventieth Birthday—And a Second Cake Is for Ben Stanley!

Additional details of the dinner given April 24 by the Nebraska A. G. O. chapter in honor of J. H. Simms indicate that it was one of the most enthusiastic gatherings of Omaha organists on record. Musicians a hundred strong gathered at the Conant Hotel to do honor to this much-loved member of their group, for thirty-eight years organist at All Saints' Church, who was celebrating his seventieth birthday anniversary. The Nebraska chapter sponsored the event and Ben Stanley, as its dean, served as toastmaster. The Clef Club, Harry Cooper, president; the Music Teachers' Association, Frank Mack, president, and Mr. Simms' choir were guests.

Guests seated with Mr. Simms at the speakers' table were Mr. and Mrs. Martin Bush, Mr. and Mrs. A. M. Borglum, Mr. and Mrs. Ben Stanley, Mrs. E. R. Zabriskie, Miss Mary Munchhoff, Miss Henrietta Rees, Henry Thornton, Jean Duffield, Dean Stephen McGinley, W. H. Schmoller and Vernon Bennett. Other tables were for eight, all being placed in the ballroom of the hotel and decorated with vari-colored sweet peas, yellow roses and daffodils.

Speakers were Dean McGinley, Jean Duffield, A. M. Borglum and W. H. Schmoller, in addition to the toastmaster and honor guest. At the close of dinner a gorgeous birthday cake with candles was brought in for Mr. Simms. Then came a surprise—a second cake, for Mr. Stanley, who had tried to keep the secret dark that it was his birthday, too, though not his seventieth. Misses Nancy Hulst and Bettie Zabriskie carried the cakes to the table and Harold Thom presented them with short speeches.

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**SOUTHERN ORGANISTS
GATHER AT NASHVILLE**

PROGRAM IS OF HIGH MERIT

Tennessee, Arkansas and Mississippi Chapters of Guild Hold Seventh Annual Meeting—Recital by Grow and Steuterman.

Organists of a large section of the South held their seventh annual tri-state convention May 9 and 10, gathering this year at Nashville, Tenn., the "Athens of the South," for two days which were marked by an A. G. O. service, a dinner, a recital of outstanding merit and a day devoted to discussion of various problems that enter the daily routine of the organist. The convention was that of the Tennessee, Arkansas and Mississippi chapters of the American Guild of Organists. The activities of the two days centered about the historic First Presbyterian Church, an edifice which has survived all the inroads of trade and traffic and stands in the center of the business district as a monument of the early days. Within its walls a hospital for wounded soldiers was conducted during the days of the civil war and a tablet on the outside wall records the fact that Andrew Jackson was received into the membership of this church in 1833. Paul Luther McFerrin presides over the large three-manual Austin organ here.

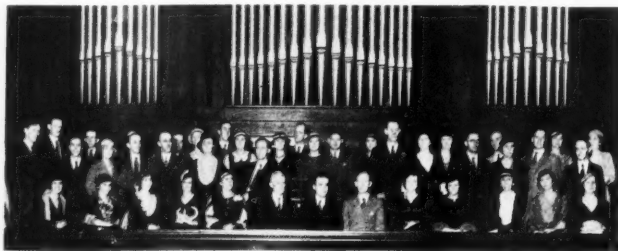
The convention opened with a service in the church on the afternoon of Tuesday, May 9. Dr. E. P. Dandridge, rector of Christ Church, presided and F. Arthur Henkel, organist of Christ Church and one who has been an instrumentalist for the promotion of organ music in the city for many years, played the prelude and postlude, using for the opening selection the adagio movement from Mark Andrews' Sonata in A minor, while for the postlude he gave an excellent rendition of the finale of the Reubke "Ninety-fourth Psalm" Sonata. The other organ feature of the afternoon was a short program by McConnell Erwin, the blind municipal organist of Chattanooga, Tenn., a former Dupre pupil who has been making a record with his work on the fine Chattanooga memorial organ, the gift of Adolph S. Ochs to the city. This is the instrument over which Edwin H. Lemare previously presided. Mr. Erwin's selections were the "Chant de Mai" of Jongen, a Berceuse by Dupre and the Finale in B flat major of Cesar Franck. Mr. Erwin did scholarly and able work throughout and demonstrated his remarkable ability to overcome all physical handicaps.

The vocal part of the service was of fine quality. It was given by a group of thirteen singers made up from the quartet choirs of Nashville churches, directed by I. Milton Cook, who conducts the choir of the Belmont Methodist Church. They offered an example of the character of the musical resources possessed by the churches of the city, and the unity and precision of the work was extraordinary for a chorus not accustomed to singing together. The anthems were Macfarlane's "Open Our Eyes," "The Comforter," by Protheroe, and Gretchaninoff's "Cherubic Hymn." The entire service occupied a little less than an hour and seemed the more impressive and enjoyable because it was not too long, as so many Guild services have a tendency to be. This service was broadcast.

From the church the organists went a block to the Noel Hotel, where a banquet was held, with forty-eight sitting down at the tables. Those in attendance came from points at a considerable distance and included a good representation from Memphis and Little Rock. Mrs. O. F. Soderstrom of Memphis, dean of the Tennessee chapter, presided most gracefully as toastmistress and introduced the organists present, after which the principal talk of the evening was made by the Rev. W. F. Powell, D. D., pastor of the First Baptist Church, who greeted the visitors cordially.

The evening was devoted to the convention recital, played on the large new Aeolian four-manual in the Nicely Memorial Auditorium at Vanderbilt University, one of the numerous educa-

Organists in Session at Nashville, Tenn.



tional institutions of Nashville. S. Leslie Grow, A. A. G. O., of the Nashville Conservatory of Music, and Adolph Steuterman, F. A. G. O., of Calvary Episcopal Church at Memphis were the artists of the evening, and their performances, on an instrument of such splendid resources, combined to make it a rarely beautiful recital. Mr. Grow, who is just one more of the apparently large group of young men who are entering upon distinguished careers as organists in America, played Franck's "Piece Heroique" and Cantabile, the Scherzo from Vierne's Second Symphony and Bach's chorale prelude on "Aus tiefer Noth" and "St. Anne" Fugue, supplementing this with the Minuet from Handel's C minor Concerto as an encore number. His fine training, tasteful registration and beautiful phrasing and rhythm were prominent in Mr. Grow's playing.

Mr. Steuterman played a program of variety and displayed style and poetry in all that he did. His selections included: "Ave Maria," Schubert; "The Vintage Season," Jacob; "A Young Girl in the Wind," Marsh; Chorale Preludes, "A Rose Breaks into Bloom," Brahms, and "In Thee Is Joy," Bach; "Harmonies of Evening," Karg-Elert, and "Carillon," Vierne, to which he added Bonnet's "Reverie" as an extra. His skillful interpretation of the Vierne "Carillon" and the way in which he made Marsh's "Young Girl in the Wind," a colorful bit, very choice, as well as the simple beauty he read into the Schubert transcription, stood out. Mr. Steuterman has a well-earned reputation for ability and virtuosity at the console that extends across the land.

Wednesday, May 10, was filled with papers, interspersed with a short recital and a luncheon at the First Presbyterian Church. The day opened with a history of the American Guild of Organists, outlined by Mrs. Soderstrom. This was followed by a decision to organize a branch chapter in Nashville, a plan in which the members from that city joined heartily.

Charles C. Washburn, head of the church music department at Scarritt College, Nashville, discussed "The Relation of the Organist to Congregational Singing." This was followed by a comprehensive paper by Dr. Julius Mark of the Vine Street Temple, on "Jewish Music," in which he called attention to the fact that there has been Jewish music since there has been a Jew. His paper was enhanced by the singing of service music by the capable quartet of the temple, with Miss Lily Franklin, organist and director, at the console. The last paper of the forenoon was a very interesting treatment of "Suitable Music for the Church Service" by Sidney Dalton, organist of the West End Methodist Church, who expressed regret over the careless choice of much music and its direct result—low standards. He summed up his views in the statement that "cheap church music has never helped to save a soul."

A recital which was none the less of interest because it lasted only twenty-five minutes was that at noon by Paul L. McFerrin, organist of the First Presbyterian Church, who played all the movements of Felix Borowski's Third Sonata. Mr. McFerrin made the work interesting throughout and gave an especially brilliant rendition of the finale, showing the resources of this very satisfying, though not new, Austin instrument.

Luncheon was served by the women of the church, after which the afternoon was marked by two additional

papers. Ray Francis Brown, A. A. G. O., for the last six years conductor of the Fisk University choir, spoke on the training of an *cappella* choir, stating at the outset that it requires the same training as any choir. Mr. Brown's talk was filled with valuable suggestions to the musical director, drawn largely from his experience with the famous aggregation of negro singers whom he has conducted with such eminent success. Mr. Brown was followed by Mrs. Morris Jessup, dean of the Little Rock chapter, who took as her subject "Special Musical Services as a Form of Worship." Mrs. Jessup described various special programs presented by her in her own church.

This closed the program of the two-day meeting and the guests were taken on a drive which took in the sights of Nashville and "The Hermitage," the home of Andrew Jackson.

The convention owed its success largely to the efforts of F. Arthur Henkel, chairman of the convention committee, and his aides, who included H. L. Riggs, chairman of the program committee; Paul Luther McFerrin, Ray Francis Brown and others in Nashville, while the inspirational force back of it all was Mrs. O. F. Soderstrom, dean of the Tennessee chapter, who brought about the convention and presided over its sessions.

MUSIC WEEK IN MOBERLY, MO.

Every A. G. O. Member in Town Takes Part in Daily Programs.

Organists and other musicians of Moberly, Mo., co-operated to make music week a pronounced success in that town and to increase interest in things musical. The motive power behind the observance was Mrs. Leo Eisenstein, who has been for some time a factor in all things musical in the community. The Moberly Music Club held a celebration at the Fourth Street Methodist Church May 11. In addition to this members of the Central Missouri A. G. O. chapter arranged a series of daily noon recitals throughout the week. The first program was given by Miss Evalyn Bartle at the Fourth Street Methodist Church, where all of the organ recitals were given. The second recital was given by Mrs. Lee Reynolds, organist of the Fourth Street Church, assisted by Dean Scott, pianist. The third recital was by Mrs. F. B. Toussaint, assisted by Mrs. E. C. Heuer at the piano. Mrs. Toussaint is organist of the Coates Street Presbyterian Church. The fourth program was given by Mrs. E. R. Curtis and she was assisted by her daughter at the piano and her son-in-law, Arnold Haumesser, tenor. Her daughter, Jean, appeared Sunday afternoon at the First Methodist Church and is an accomplished musician and composer. Another daughter, Martha, sings in the Junior College glee club. The fifth recital was given by Mrs. E. C. Heuer, assisted by Mrs. Charles Stewart, violin; Mrs. E. J. Yowell, piano, and Edward L. Keating, tenor. Mrs. Heuer was a pupil of the late Charles Gallo-way, noted St. Louis organist, and also studied at Shorter College, Rome, Ga. The sixth and final recital was given by Charles Liedl, assisted by the Misses Thelma and Esther Ruediger, vibraharp, and Miss Roberta Arthur, pianist. Mrs. W. F. Wigginton, a member of the Guild, assisted in a special program dedicated to music week at the Christian Church, of which church she is organist. This made the appearance of Guild members 100 per cent.

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TAMPA IS HOST TO THE A. G. O.

**Charles H. Marsh, Lawrence C. Apgar
and Claude L. Murphree Recital-
ists—Service Under Direction
of Glenna Baker Leach.**

The seventh annual convention of the Florida chapter of the American Guild of Organists was held in Tampa May 2 and 3. A splendidly varied program had been prepared under the direction of Mrs. Nella Wells Durand, regent of the Tampa branch. Approximately twenty-five members registered for the opening informal luncheon, coming from Jacksonville, Gainesville, Miami, Lakeland, St. Petersburg and Tampa. The business session was opened with an address of welcome by Mayor R. E. L. Chancey of Tampa, after which the dean of the Florida chapter, Mrs. A. L. Glascock, presented her annual report.

The following officers were elected for the ensuing year: Dean, Mrs. A. L. Glascock; sub-dean, Nella Wells Durand; secretary, Mrs. Sam Kellum; treasurer, Mrs. Kingsbury W. Norton; registrar, Mrs. Estelle J. Lewis; librarian, Mrs. William E. Sweney.

The entertainment feature of the session was the "verse-speaking choir," consisting of fifteen girls from the St. Petersburg Junior College, under the direction of Miss Augusta Center, head of the speech department. This unique group gave a most interesting program of what might be called "choral recitations"—the Twenty-fourth Psalm; "Bonny Barbara Allen," English ballad; "The Bell Buoy" and "Recession-ist," by Kipling; "Cargoes," Masefield, and "The Destruction of Sennacherib," by Byron. Although there was little singing in the ordinary sense of the word, the rhythm, diction and interpretation were models of excellence to every choir director present.

At 4:30 the annual Guild service was held at St. Andrew's Episcopal Church, where the thoroughly trained choir of boys and men, under the leadership of Mrs. Glenna Baker Leach, organist, sang Barnby's "Sweet Is Thy Mercy" and Parker's "The Lord Is My Light." The organ prelude and postlude, both by Haydn, were played by Mrs. Robert Nunez, Jr.

At 6:30 a Spanish supper was served at Garcia's restaurant, at which entertainment was furnished by Spanish and Cuban musicians—a talented harpist and several gifted dancers.

A very large audience at the First Church of Christ, Scientist, greeted the recitalists of the evening: Charles Howard Marsh, F. A. G. O., of the Orlando College of Music, and Lawrence Clarke Apgar, organist of Duke University, Durham, N. C. Unfortunately trouble in an electrical circuit developed during the opening number and the program was delayed nearly an hour. However, most of the audience waited patiently and were rewarded with magnificent organ playing by the two artists. Mr. Marsh played his own suite of four "Japanese Color Prints," etched in very colorful manner, on the three-

manual Midmer-Losh. Mr. Apgar proved himself to be one of the most brilliant of young American organists in his spirited interpretations of the following numbers: Prelude and Fugue in G major, Bach; "Dreams," McAmis; "Spinning Song" ("Suite Bretonne"), Dupre; Pavane and Gigue, Byrd-Farnam; Toccata on "O Fili et Filiae," Farnam; Chorale Prelude, "Sleepers, Wake," Bach; "Westminster Chimes," Vierne. The Dupre and Vierne numbers were played with thrilling virtuosity. With the exception of one number, Mr. Apgar played from memory.

At a late hour, following this recital, a reception was held at the home of Mrs. Leonard McManus, on Davis Island, where the two-manual Möller residence organ was played informally by chapter members.

Wednesday morning, following a brief business session, a demonstration of organ music in the popular style was given by Eddie Ford at the Tampa Theater. Mr. Ford played: "Flight of the Bumble-bee," by Korsakoff-Nevin, and "Poet and Peasant" Overture, von Suppe.

Following this, the members returned to the First Church of Christ, Scientist, where Mr. Marsh played the numbers which had been omitted the preceding evening on account of the contretemps mentioned above. These were five excerpts from the new suite by Marcel Dupre entitled "Le Chemin de la Croix." Mr. Marsh gave an impressive reading of the involved score.

At 11:30 the concluding program of the convention was presented at the First Baptist Church by Claude L. Murphree, A. A. G. O., organist of the University of Florida and secretary of the Florida chapter. Mr. Murphree endeavored to present some new numbers of practical value to the church organist. His program in full was as follows: Fantasy-Overture, Diggle; "To the Setting Sun," Edmundson; "An Easter Spring Song" (dedicated to C. L. M.), Edmundson; Paraphrase on a Familiar Hymn, Murphree; Variations on a Noel, Dupre.

The convention was brought to a close with an enjoyable luncheon at the First Presbyterian Church, arranged by Mrs. Kellum.

Upon the invitation of the Miami chapter of the National Association of Organists, it was unanimously voted to hold the 1934 convention of the Florida A. G. O. in Miami.

Dr. Egener Closes Series.

For the last of his spring series of recitals at the Cronyn Memorial Anglican Church, London, Ont., Dr. Frederic T. Egener on May 6 played a Wagner program. Gaul's "Holy City" was sung at this church April 19. The excellent performance by the choir under Dr. Egener's direction was given before a congregation which filled the edifice.

Arthur C. Becker, A. A. G. O., organist and choirmaster of St. Vincent's Church, Chicago, conducted his choir in a concert at the church May 25 at which a splendid program was presented. Gounod's "Gallia" was one feature and there was a fine Russian group, in addition to which Mr. Becker's "Resurrexit" was sung.

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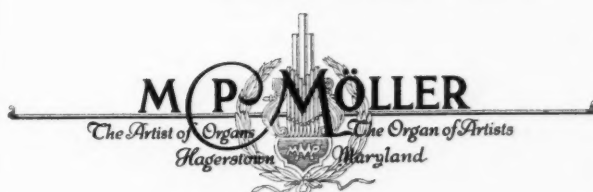
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Headquarters Public Meeting.

George William Volkel, F. A. G. O., assisted by Nevada Van der Veer, contralto, presented a program before the members of the headquarters council in the Fifth Avenue Presbyterian Church, New York, May 4. Mme. Van der Veer was accompanied by Harry Gilbert, organist and choirmaster of the church, and Miss Byrd Elyot played a violin obbligato to the solo "Have Mercy, Lord, on Me," from the "St. Matthew Passion." Mr. Volkel's first group was made up of the first two movements of Widor's Sixth Symphony, four of the Vierne "Twenty-four Pieces in Free Style," which were delightfully varied in treatment, and the variations from Widor's Fifth. While Mme. Van der Veer's interpretation of two Bach arias was superb, she made her deepest impression with the lovely simplicity of the fourteenth century "Ave Maria Zart."

The final group of organ numbers opened with a Fantasy by Harold Darke, an interesting and as yet little used recital piece; the Fantasia e Gravement in G major, Bach; two selections from Dupre's "Ave Maris Stella" and the Bach Passacaglia and Fugue. Mr. Volkel played with brilliant style and the program was well planned for variety and interest.

A reception to Dr. Charles Heinroth, president of the N. A. O., held in the parish hall after the recital, was a fitting close to headquarters activities for the current season.

Executive Committee.

Chairman Duncklee, President Heinroth, Mrs. Fox, the Misses Coale, Whittemore and Reichard, Messrs. Carl, Milligan, McKenzie, Marks, Sammond, Volkel and Ross were present at the executive committee meeting in the Manhattan Towers Hotel, New York, May 8. The committee extended a vote of thanks to the public meetings committee, of which Duncan McKenzie is chairman, for its work during the past season. President Heinroth read the program for the Chicago convention as it now stands. In view of present conditions it was deemed wise to publish a smaller convention program this year, with no commercial advertisements.

Festival Service in Evanston.

A beautiful service under the auspices of the Chicago chapter was held Sunday afternoon, May 14, at St. Luke's Church, Evanston. Herbert E. Hyde, organist and choirmaster of St. Luke's, directed the vocal parts of the service and his choir sang verses and responses by Tallis and a very refreshing Magnificat and Nunc Dimittis by Joseph W. Clokey. The anthem was Ipolitoff-Ivanoff's "Bless the Lord, O My Soul," sung unaccompanied and with fine effect by the choir, whose caliber is in conformity with the size and standing of this church, the pro-cathedral of the Chicago diocese.

Three organ soloists took part in the service. Whitmer Byrne played an Introduction and Allegro Moderato by Ropartz and the "Roulade" of Seth Bingham with force, clarity and style. Miss Frances Anne Cook of the North Shore Baptist Church played Mrs. Moline Hallam's "Prayer and Cradle Song" with simple loveliness which brought out its beauties. Her second selection was DeLamar's "A Stately Procession," the two numbers providing a fine contrast. William Lester

of the New First Congregational Church played as the postlude an "Overture in the Style of Handel" by Mozart, a piano composition arranged by the performer. He closed with a brilliant rendition of Reger's Toccata.

White Plays in Connecticut.

Through the courtesy of President Ogilby of Trinity College, the Connecticut council was privileged to hold its meeting May 17 at the Trinity College chapel, where Ernest White, concert organist of Philadelphia, was heard on the new Skinner organ by an appreciative and attentive audience in a generous program in which the tonal resources of the instrument were delightfully exhibited. The program was as follows: Introduction and Allegro, Maurice Greene; Larghetto, G. B. Bassani; Flute Solo from a Sonata, Thomas Arne; Allegro Pomposo, Thomas Roseingrave; Gavotte in F, Samuel Wesley; Partita in C minor, "O God, Thou Gracious God," Bach; Chorale in E major, Franck; Chorale Preludes, "Saviour of My Heart" and "O Blessed Faithful Spirits," Brahms; Fugue in A flat minor, Brahms; Scherzetto, Vierne; "Ave Maria" (from "Cathedral Windows"), "Landscape in the Mist," Sarabande and Toccata, "Lord Jesus Christ, unto Us Turn," Karg-Elert.

After the recital the members and guests adjourned to the college dining hall, where an excellent buffet supper and a social hour of good fellowship were enjoyed by all.

JOEL E. RAMETTE, Secretary.

Union-Essex Annual Meeting.

The annual meeting, which was held Monday evening, May 1, at Trinity Congregational Church, East Orange, marked the tenth anniversary of the Union-Essex chapter, and proved a fitting climax to a successful season. Over a hundred members and friends gathered in the parish-house of Trinity Church, and the meeting started with stereopticon views of the palace and music school at Fontainebleau, which were enhanced by descriptive notes by Russell S. Gilbert. The party then adjourned to another hall, where the business meeting was held. Honored guests of the evening were Miss Lillian Carpenter and Reginald L. McAll. Letters of greeting were read from the following: Dr. Charles Heinroth, Miss Grace Leeds Darnell, Dr. Clarence Dickinson, Dr. William C. Carl, Parvin Titus, Fernando Germani, Hugh Porter, Harold V. Milligan, Firmin Swinnen, Mr. and Mrs. Pierre S. du Pont, Dr. T. Tertius Noble, Mrs. Kate Elizabeth Fox, Dr. Henry S. Fry and Hugh McAmis.

The report of the nominating committee, of which Miss Jane Whittemore was chairman, was presented, and the following officers were re-elected: President, Russell S. Gilbert; vice-president, Mrs. Robert E. Walsh; vice-president, Harry S. Martin; secretary, Robert A. Pereda; treasurer, Miss Jessie E. Bouton; chaplain, the Rev. Frank Damosch.

The musical portion of the evening was supplied by Mrs. S. H. Brannin, harpist, and S. H. Brannin, violinist, whose artistic renditions were heartily received.

Henry Hall Duncklee, whose guidance has done much to bring the chapter to its present successful standard, gave an enlightening talk on "Hymn-tunes and Anthems," which he illustrated at the piano.

The meeting closed with a social hour at which bountiful refreshments were served by Mrs. Gilbert.

ROBERT A. PEREDA, Secretary.

Special Service at Lancaster.

A musical service sponsored by the Lancaster chapter in the First Presbyterian Church April 25 brought out a capacity audience. The program by the choir of the church was under the direction of H. S. Kirkland, with Charles E. Wisner at the organ, assisted by Miss Josephine Kirkland, organist of Grace Lutheran Church, at the piano, and these soloists: S. L.

Kirk, soprano; Miss Miriam Shaub, alto; Dr. George Huber, tenor, and George Mearig, bass. The program, arranged by Mr. Wisner, organist of the church, was as follows: Organ, "Meditation a Sainte Clotilde," James (Mr. Wisner); chorus, "At Thy Feet," Bach; chorus, "Come unto Me," from "St. Matthew Passion," Bach; organ, "Jesu, Joy of Man's Desiring," Bach (Mr. Wisner); chorus, "Still, Still with Thee," Foote; Fantasia for Organ and Piano, Demarest (Mr. Wisner at the organ, Miss Kirkland, piano); organ introduction, chorus and quartet from "Hora Novissima," Parker; organ, "Jagged Peaks in the Starlight" and "Canyon Walls," from "Mountain Sketches," Clokey (Mr. Wisner); chorus, "How Lovely Is Thy Dwelling-Place," Brahms (accompaniment on piano and organ); selections from "Death and Life," Gounod.

Norristown Chapter Service.

A beautiful and well-balanced service of music sponsored by the Norristown chapter was presented in Trinity Lutheran Church, Norristown, Pa., Sunday evening, April 30. The program, by the choir of the church, was under the direction of Samuel B. Gaumer, organist and choirmaster, assisted by the Rev. Paul L. Yount, D. D., pastor, and Paul G. Bartholomew, organist of the Lansdale Schwenkfelder Church, and Theodore R. M. Paxson, organist of Trinity Reformed Church, Norristown. The program included: "Easter Antiphon," Candlyn; organ, "Grand Choeur," Dubois (Mr. Bartholomew); duet, "Power Eternal" from "Stabat Mater," Rossini (Catherine Fitting Zendt, soprano, and Dorothy Butterworth Barrington, contralto); anthems, "Ave Maria," Tschalkowsky, and "In the Lord Doth My Soul Rejoice," Balakireff (Trinity choir); organ, Adagio from "Sonata Romantica," Yon, and Finale, Yon (Mr. Paxson); duet, "He Shall Feed His Flock" from "The Messiah," Handel (Miss Zendt and Miss Barrington); anthems, "Father, Thy Children Bow," Sullivan, and "Hallelujah Chorus," from "The Mount of Olives," Beethoven.

Many Recitals at Worcester.

The Worcester chapter's participation in national music week was enthusiastic. Worcester had a city-wide celebration, with all musical organizations co-operating. Organ recitals were played as follows:

Sunday, May 7—All churches, all denominations, with sermon or sermonette on the spiritual value of music.

May 8—Recital at the First Unitarian Church by Clifford Fowler Green.

May 9—Recital at Union Congregational Church by J. Vernon Butler.

May 9—Recital at Central Congregational Church by Walter Edward Howe, Worcester Music Festival organist.

May 10—Recital at Wesley Methodist Church by A. Leslie Jacobs.

May 10—Recital at Epworth Methodist Church by Henry F. Seibert of New York.

May 11—Recital at First Baptist Church by Walter W. Farmer.

May 11—Recital at Trowbridge Memorial Methodist Church by Ralph M. Warren.

May 12—Recital at Plymouth Congregational Church by Mrs. Walter C. Stevens.

May 13—Recital at Central Congregational Church by Alfred W. G. Peterson.

A fine climax to the celebration came when the chapter went to the Park Street Baptist Church of Framingham, as guests of the organist, Howard Nathan Tyrrell, to attend a recital given by Dr. Carl McKinley, organist of Old South Church, Boston, and also on the faculty of the New England Conservatory of Music, on the newly installed Frazee organ. Dr. McKinley played: Chorale Preludes, "Now Thank We Our God" and "How Beautifully Shines the Morning Star," Karg-Elert; Prelude and Fugue in G minor, Bach; "The Blessed Damosel," Debussy; Two

Hymn-tune Fantasies, McKinley; "Carillon," Vierne.

At the close of this recital we all got into our cars again and started through the winding streets of busy cities, up hill and down dale, to Everett, Mass., where we were the guests of H. Norman Frazee, organ builder, at his factory. There we spent not only a very profitable afternoon, but a very interesting one.

Plans are being made for our next meeting, June 12, at the Worcester Country Club on the outskirts of the city. This will be the annual meeting, at which time the election of officers will take place.

RALPH M. WARREN, Secretary.

Miami Chapter.

The Miami chapter held an interesting and rather unusual meeting April 24 at the home of Mr. and Mrs. Louis D. Gates, who again made available to the association their beautiful organ. The program, arranged by Miss Alva Robinson, was devoted to the organ works of American composers. Each performer told something of the life and writings of the man whose works were played.

Mrs. Katherine Armstrong chose J. Frank Frysinger and played his "Scherzo Symphonique"; Mrs. Amy Rice Davis chose Dudley Buck, playing "At Evening"; Mrs. Florence Ames Austin chose Leo Sowerby and played his Chorale Prelude, "Rejoice, Ye Pure in Heart" and "Comes Autumn Time"; Miss Alva Robinson told about Humphrey J. Stewart, who, although English-born, lived the major part of his life in this country. She played his "Haec Dies" and "Sanctus" from Mass in B minor. The program concluded with Professor W. S. Sterling's "March Oriental" from his Passion Music, played by Mrs. Austin at his request.

On the evening of May 8 Miss Alva Robinson entertained the chapter at her home in Coral Gables. An interesting and instructive discussion of hymns, old and new, and their relative values from the organists' point of view, was a feature of the evening. A program was rendered by Mona Ericson, soprano, of New York and Miami, Louise Green, violinist, and Alva Robinson, piano.

The compositions of Professor W. S. Sterling, organist of St. Stephen's Episcopal Church at Coconut Grove and member of the faculty of the conservatory of music of the University of Miami, were featured at a concert sponsored by the chapter May 23. The program was arranged for the benefit of the combined convention of the Florida branch of the American Guild of Organists and the Miami National Association of Organists, to be held here next season.

WANDA MACDOWELL.

Delaware Chapter.

Two outstanding events were held by the Delaware chapter in April. On Monday evening, April 17, the members attended a recital given at Newark, Del., on the large Aeolian organ at the University of Delaware by Firmin Swinnen, one of our members, and on April 24 the chapter sponsored a recital in Christ Episcopal Church, played by Eve Judith Robinson, one of our younger talented members. Of course, Mr. Swinnen's playing was that of a master and needs no further comment. Miss Robinson showed by her technique and choice of registration that she is one of the coming prominent organists.

WILMER C. HIGHFIELD, Secretary.

Kentucky Chapter.

The Kentucky chapter held the final meeting of the season Monday, May 1, and the following officers were elected: Wilton H. Terstegge, president; Archibald D. Jonas, vice-president; Maurice Davis, treasurer; Miss Evelyn Anderson, recording secretary; Dr. Clarence Seubold, corresponding secretary, and Miss Elizabeth Hedden, chairman of the program committee.

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Organs of Germany and Their Influence on the Present Day

By HOWARD D. MCKINNEY
Third Article.

A favorite and universal means of escape from the difficulties of the present is afforded by the easy method of imagining ourselves in some glorious period of the past; and in view of the manner in which conditions in Germany seem to be shaping themselves at the present moment a fanciful visit to the Dresden of 180 years ago seems especially inviting. In the year 1751 the Saxon capital was at the period of its greatest glory; the king, August III., had inherited from his father, "August the Strong," a powerful domain and the means for carrying out his pet scheme for making Dresden one of the world's beautiful cities. A monarch of taste and refinement, August had picked up during his visits to Paris and Italy many an idea for his architects and builders; one of the most important was the building of a splendid court church in the style of the baroque, fit for housing the ceremonies and services incidental to the brilliant court life of the time. August's opera was already well established; he had brought some of the finest singers and instrumentalists from the southern peninsula to delight the ears of his courtiers. The royal gallery, which had been founded by one of his ancestors, had been so enriched by purchases of masterpieces from Italy as to make it the leading collection of Europe. In a word, Dresden, through the activities of her artistic and luxury-loving king, had become an outpost of the south, the Florence of Germany.

In 1697 the father of the present king had found it expedient to put aside the religion of his ancestors and embrace Catholicism that he might become king of Poland as well as of Saxony; and the present August naturally followed his example. So the new court church had been designed as a Catholic edifice by an Italian architect, and was now in process of erection by a large group of black-eyed stone workers and sculptors imported by the king and furnished with a complete little village of their own on the banks of the Elbe close by. As the church neared completion, plans for the elaborate musical part of the services to be held within its walls had taken form, and on the 22d of the preceding July a contract had been signed with Herr Gottfried Silbermann, noted Saxon organ and clavier maker of the neighboring town of Freiberg, for an organ of three manuals and some fifty stops, the whole to cost 20,000 thalers—a stupendous sum.

It was but natural that this contract should have been given to Herr Silbermann, for not only was he the outstanding builder of the time, but he had already built an organ for another Dresden church, the Frauenkirche, which had been highly praised by all those who played it, including the noted virtuoso artist, Johann Sebastian Bach.

But no sooner was the contract signed than trouble began between the Italian "baumeister" and the German "orgelbauer"—the same sort of trouble, we may remark in parentheses, that has occurred in nearly every church that has been built since! The architect in designing the "empor" (organ gallery) for the court musical forces had expected that the organ case would be placed back against the wall, flush with some pillars which were an essential part of the baroque splendor of his design. But the noted organ builder insisted that his instrument must be located farther out in the church, so that the pipes upon which he would expend so much time and care could sound to their best advantage. And (as has not always been true in the years that have followed) his argument was so strongly put that he won his case, and the organ had been started in the place he desired.

Let us glance through the open doors of August's court church on this sunny spring morning of 1751 and watch the scene within for a few moments. As we come up the steps our guide points out a group of workmen

erecting a beautifully carved stone statue on the parapet of the church under the supervision of Matrelli, the court sculptor. Inside all is confusion; a series of temporary scaffolds cover the wall above the place that will be occupied by the high altar; on these a painter is busy putting the finishing touches to a great mural of the Ascension. Italian workmen are busy in another part of the church completing some details of the interior finish; in the free spaces in the body of the church and in the *empor* a group of industrious Germans is busy building and assembling the new organ.

Down on the floor, seated in a large, rough armchair, his feet swollen with the gout, his sturdy, brass-capped cane flying about in all directions as he gives directions as to the placing of some parts of the organ, sits old Silbermann himself. Sixty-eight years old, at the very pinnacle of his fame, the quick-tempered, irascible master lets no detail of what his helpers and apprentices are doing escape his eagle eye. Our guide tells us that from the very first work on the organ Silbermann, realizing his age and the possibility of his dying before the instrument was finished, associated with him as co-workers Zacharias Hildebrand, his best pupil, and Johann David Silbermann, his nephew. It is Hildebrand who stands there before the master's chair, listening carefully as he is being instructed on the subject of some structural details of the instrument. And away up in the gallery, working on the framework that is to support the six bellows of the organ, is Johann David, son of Andreas Silbermann of Strassburg.

Our guide is familiarly acquainted with all the details of the work in hand, for he tells us that, in addition to the working quarters in the church itself, Silbermann has been assigned rooms in the former court church for his men to live and work in, and some of them were also working in Freiberg, twenty-five miles away. It seems that before planning any of the scales and specifications for this instrument, Silbermann had determined the acoustics of the church in his usual manner. Stalking into the middle of the building, he let his heavy cane fall to the floor and listened carefully to the sound of reverberations which followed. His long years of experience were such as to show him what disposition and type of pipes were needed to obtain the best results. In praising the musical quality of Silbermann's instruments, the guide tells us of some of the new hammer claviers which have been sent to the palace of Frederick the Great at Potsdam, and the delight of the monarch in these new instruments. Inspired by the early work of the Italians in developing these pianofortes, Silbermann had busied himself with improving the action as originally designed by Cristofori, with remarkable success. But, according to gossip, Bach was not very much impressed with Silbermann's pianos when he was shown them by the Prussian monarch.

The Dresden Court Church organ is the most famous of the instruments left by Gottfried Silbermann, principally because it was his largest and because of the fact that he died before it was completed; in actual plan it differs not at all from his others and because of the fact that the acoustics of the church are rather fantastic, it does not sound to us good advantage as some of his earlier organs. But somehow it is always used as a classic example of the old Saxon builder's work; it has been written and talked about more than all of the rest of his organs put together. Only last month a contemporary American organist in his reminiscences of student days in Dresden speaks of the beauty of its tone. In 1771 Charles Burney made his famous musical journey through Europe in search of material for his forthcoming "History of Music" and stopped in Dresden en route. Although his knowledge of organs was not very accurate, for he makes some very strange mistakes in nomenclature, and what he did know was based upon the English conception of soft-toned instruments possessing plenty of solo stops, he describes this Silbermann instrument as having an "amazingly rich and powerful chorus. I entered the inside case of this organ, found the work well finished, very ingeniously ar-

George B. Kemp, Jr.



THIS IS NOT A STORY of an elaborate musical establishment, in which the organist presides over a modern four-manual, etc., etc. It is something different, and therefore *ipse facto* news.

At the Brightwood Methodist Episcopal Church, Indianapolis, Ind., George B. Kemp, Jr., known to organists and organ builders throughout the country by virtue of his activities as a musician and organ salesman, has established a choir of thirty-five voices. Thus he has demonstrated his ability to make two—or two dozen—blades of grass grow where before there was one. In 1932 at Easter the only music at the service of this church was a solo by a singer who sat alone in the choir space. In 1933 the new choir sang Stainer's "Crucifixion" on Good Friday and Wilson's "The First Easter" on Easter Day. Enthusiasm was so great that the choir itself voted Easter night to purchase the grand piano which the church had rented for the two occasions, and now the church people are talking about going ahead and completing the church so that they can have an organ to back up the choir.

On the second Sunday in June Mr. Kemp is planning a musical service which will be built around the idea of God in nature, carrying out with the choir what the Sunday-school children will start that morning with their children's day service.

The choir was organized formally in May, with a constitution and by-laws, regular dues and two classes of members—active and associate—the latter merely paying dues to help the good cause. Mr. Kemp has endeavored to prove his theory that a volunteer choir will attract members if it is not easy to become a member.

ranged and the pipes so highly polished that they had the appearance of silver, even when closely examined. The multiplicity of stops only augments noise [sic] and adds to the weight of the touch. The vox humana is bad; and there are very few solo stops that are agreeable. * * * The great merit of German organs that I have seen was in the richness and power of the chorus; indeed, little else is wanted, for voluntaries like those in our parish churches are unnecessary where there is singing; and no imitative stops are needed where real instruments abound."

And he adds a humorous touch upon the difficulty of playing these large tracker action instruments: "Signor Bezozzi and M. Hunger, with several other masters, were in the chapel to hear M. Bender, who, when he had done, was in as violent a heat with fatigue and exertion as if he had run eight or ten miles, full-speed, over plowed lands in the dog-days."

In his brief description Burney has aptly given the secret of the greatness of these Gottfried Silbermann organs: their magnificent diapason chorus. In fact, all of these organs, from the simplest one-manual parish church instruments which he built for such places as Lebusa and Rötha (the Marienkirche), through the numerous two-manual ones at Oederan, Rochlitz, Forchheim, Rötha, etc., to the great

three-manual masterpieces at Dresden, are really diapason choruses of varying powers. Whatever other flue stops were added (gedecks and rohrflöten) were used to tie in the fundamental diapason tone with its upper harmonics. Reeds, when they did appear in the specifications, were largely for solo purposes; the effectiveness of the ensemble did not depend upon them in any degree whatever. It was this factor that makes the Silbermann ensemble so satisfying and pleasant for long periods of listening; there is plenty of power—permeating, ear filling, satisfying—but it has none of the oppressiveness of the modern reed-dominated ensemble. Anyone who thinks that a modern designer cannot duplicate this reedless, thoroughly satisfying diapason ensemble should visit Atlantic City and hear what Senator Richards has done there in this line!

Burney was quite right in describing this sort of chorus as perfect for the support of singing; I have never heard a more thrilling sound than that of the huge congregation in the Dresden Frauenkirche singing the chorales to the accompaniment of the Silbermann chorus placed there 200 years ago. It is this blend that our modern designers might imitate with great benefit to the general ensemble of their instruments, provided they could be persuaded that the English type of smooth, powerfully dominating reed tone is not always necessary for a good ensemble effect.

The Silbermann specifications are interesting in this respect. Probably the best place to hear a fresh example of the Silbermann blend is in the little Marienkirche in Rötha, a town not far from Leipzig. As this church has been used through the years only in the summer, the little organ there is still in fine condition today, and I will never forget my visit there and the courtesy of the parish organist-teacher in playing for me. This one-manual instrument has the following scheme:

Principal, 8 ft. (English tin).
Gedeckt, 8 ft. (lower octave wood, the remainder metal).
Octava, 4 ft. (tin).
Rohrflöte, 4 ft. (metal).
Nasat, 3 ft. (metal).
Octava, 2 ft. (tin).
Tertia, 1 3/5 ft. (tin).
Quinta, 1 1/2 ft. (tin).
Sifflöte, 1 ft. (tin).
Cymbel, 2 rks. (tin).
Pedal.
Subbass, 16 ft. (wood).

A typical two-manual scheme (most of the forty-seven instruments which Gottfried built were of this type) is that of the Church of SS. Peter and Paul in Reichbach, sixty miles south of Leipzig. On the upper manual, with "grave intonation," were the following:

*Principal, 8 ft.
*Spielflöte, 8 ft.
Bourdon, 16 ft. (the first octave and a half wood, the remainder tin).
*Rohrflöte, 8 ft. (metal).
*Octave, 4 ft.
*Spitzflöte, 4 ft.
*Quinta, 3 ft.
*Octava, 2 ft.
*Tertia, 2 ft.
*Flageolet, 1 ft.
*Mixture, 3 rks.
*Cornet, 2 rks. (through half the manual).

*English tin.

The oberwerk is described as having delicate and soft scales:

Principal, 8 ft. (English tin from F upwards in the case).
*Octav, 4 ft.
*Quintadena, 8 ft.
Grobgedeckt, 8 ft. (lowest octave wood, the remainder metal).
Rohrflöte, 4 ft. (metal).
Nasat, 3 ft. (metal).
*Octava, 2 ft.
*Quinta, 1 1/2 ft.
Sifflöte, 1 ft.
*Sesquialtera, 3 rks.
*Mixture, 3 rks.
*Vox Humana, 8 ft.

*English tin.

The pedal, containing stops of "heavy, penetrating" quality:

Principal, 16 ft. (wood).
Octava, 8 ft. (wood).
Posaune, 16 ft. (wood).
Trompette (English tin).

The Hofkirche organ in Dresden was built to this specification of Silbermann's:

HAUPTMANUAL.
Principal, 16 ft. (in the case, of English tin).
Principal, 8 ft. (in the case, of English tin).

- *Spielflöte, 8 ft.
- Bordun, 16 ft. (the lowest octave wood, the remainder metal).
- Rohrflöte, 8 ft. (metal).
- *Octav, 4 ft.
- *Spitzflöte, 4 ft.
- *Quinta, 3 ft.
- *Octav, 2 ft.
- *Tertia, 2 ft.
- *Mixtur, 4 rks. (the lowest pipe 2 ft.).
- *Cimbal, 3 rks. (the lowest pipe 1 1/2 ft.).
- *Cornet, 5 rks. (from c¹ to d⁵).
- *Fagott, 16 ft.
- *Trompete, 8 ft. (brass).

- *English tin.
- IN DER BRUST (of delicate intonation).
- *Principal, 4 ft.
- *Chalumeux, 8 ft.
- Gedeckt, 8 ft. (metal).
- Rohrflöte, 4 ft. (metal).
- Nasat, 2 1/2 ft. (metal).
- *Octave, 2 ft.
- *Sesquialtera, 1 3/5 ft.
- *Quinta, 1 1/2 ft.
- *Sifföte, 1 ft.
- *Mixtur, 3 rks.

- OBERWERK (sharp and penetrating).
- *Principal, 8 ft.
- *Quintaden, 16 ft.
- *Quintaden, 8 ft. (metal).
- Gedeckt, 8 ft. (metal).
- Rohrflöte, 4 ft. (metal).
- *Nasat, 3 ft.
- *Octav, 4 ft.
- *Octav, 2 ft.
- *Tertia, 1 3/5 ft.
- *Flageolet, 1 ft.
- *Mixtur, 4 rks.
- *Unda Maris, 8 ft.
- *Echo (to the Cornet, from c¹ to d⁵), 5 rks.

- *Vox Humana, 8 ft.
- PEDAL.
- Grosser Untersatz, 32 ft. (wood).
- Principal Bass, 16 ft. (wood).
- *Octavbass, 8 ft.
- *Octavbass, 4 ft.
- *Mixtur, 6 rks.
- *Posaunenbass, 16 ft.
- *Trompetenbass, 8 ft.
- *Clarinbass, 4 ft.

- *English tin.

A study of these specifications should result in a clear conception of the Silbermann principles. Some of my friends have been good enough to write me concerning this series of articles, saying that they are of historical interest; if they possess no other value, they will have failed of their purpose. For I am convinced that we of today can learn much from a study of this Silbermann chorus. It is the ideal means for the interpretation of the masterpieces of organ literature, especially the great preludes and fugues of Bach. Only yesterday I returned from again hearing the Bethlehem Choir sing the B minor Mass, and once again the impression was renewed that the surpassing effectiveness of this rendition of Bach's greatest work was due to the clearcut definition of the various contrapuntal lines that weave together to form the massive fabric of the whole. Only a few weeks earlier I heard another chorus attempt this same work; and the listener received very little impression of the tremendous choruses other than a rather insecure mass of muddled parts. And it is exactly this difference that exists between a Silbermann ensemble and a modern high-pressure, reed-dominated one. There would seem to be no valid reason why the important features of both could not be incorporated into one instrument, thus providing for the effective rendition of all types of organ music. One thing would be sure, at least: Silbermann would take care of Bach—in so far as the great architectural works are concerned. The chorale preludes are another matter!

This coincidence of the Bach and Silbermann ideals rests upon their fundamental soundness rather than upon any influence which the one man had upon the other. A comparison of the dates of their lives should make this clear enough. At the time when Gottfried Silbermann was engaged upon his first organ contract in his native village of Frauenstein, Bach was already 26 years old and established in Weimar; it was here, you remember, that he wrote many of his great organ works. By the time that an opportunity came his way for trying the Silbermann masterpieces in any detailed way (he played a recital on the Sophienkirche organ in Dresden in 1731 and played the instrument in the Frauenkirche in 1736), Bach's organ style was firmly fixed, and most of his organ works already written. The organs of the North German builders influenced him to a much greater degree, notably

J. Frank Frysinger, Honored by His Church



those in the Katherinenkirche (built by Stellwagen) and the Jakobikirche, Hamburg (built by Scherer and altered by Arp Schnitger), and that in the "Totentanz" chapel of the Marienkirche, Lübeck. The Schnitger organs (one that has remained completely unaltered will be found in the Charlottenburg Palace in Berlin) are quite different from the Silbermann instruments; they are characterized by contrasted tone groups distributed in the various manuals, although the whole structure is built up on the principle of the fundamental tone being reinforced by suitable overtones. The Silbermann warmth and sheen is lost through the attempt to provide more contrast of individual tone character.

[To be continued.]

Takes Buena Memorial Post.

Dudley L. Smith has been appointed director as well as organist at the Buena Memorial Presbyterian Church, Chicago, and took up his new duties the second Sunday in May. Mr. Smith has presided over the large Hall three-manual in this church on the north side since 1926. O. Stuart Barker, who was formerly director of the choir, has retired from that post and Mr. Smith is now in full charge of the music of the church, conducting a large and capable chorus. Previous to going to the Buena Memorial Church Mr. Smith was for twelve years organist and director at the Pilgrim Congregational Church of Oak Park. Before coming to Chicago he was successively in charge of the music department at Grinnell College, in Iowa; at Lawrence College, Appleton, Wis., and at Lake Forest College. His training was received both in America and in Europe and he is a talented pianist and violinist in addition to his qualifications as an organist.

Offerings by Emory L. Gallup.

Brahms' German Requiem was sung on the evening of April 2 at the Fountain Street Baptist Church, Grand Rapids, Mich., under the direction of Emory L. Gallup, and was repeated May 5. On Palm Sunday Gounod's "Gallia" was presented and April 23 there was a joint recital by Mr. Gallup and Arthur Hackett, tenor. A program of choral and organ music arranged by Mr. Gallup for April 9 included these compositions: "Marche Funebre et Chant Seraphique," Guilmant; Sanctus and Benedictus from the "St. Cecilia" Mass, Gounod; Andante Cantabile from String Quartet, Tchaikovsky; trio for soprano, tenor and baritone, "O Jesus, Saviour," Franck; quartet, "Give Ear unto My Prayer," Arkadelt, and "Sheep and Lambs," Homer; offertory, "In Paradise," Du Bois; motet, "Gallia" (for soprano solo and chorus), Gounod; "Adagio Triste" (from Chromatic Sonata), Yon; "Piece Heroique," Franck.

The adult choir of Emanuel Episcopal Church, Champaign, Ill., sang Maunder's "Olivet to Calvary" under the direction of John Glenn Metcalf, Mus. B., its director, at that church April 13. The performance was repeated by invitation at the First Presbyterian Church of El Paso, Ill., April 23. It was also sung at the Chapel of St. John the Divine at the University of Illinois on Palm Sunday afternoon.

J. FRANK FRYSSINGER IS HONORED BY CHURCH

CELEBRATION AT YORK, PA.

First Presbyterian Church Praises Its Organist on His Tenth Anniversary—Tributes at Home and From a Distance.

J. Frank Frysinger's tenth anniversary as organist and director at the First Presbyterian Church of York, Pa., was observed in a manner to give incontrovertible evidence of the affection of the parish for Mr. Frysinger. The weekly issues of *The Visitor*, the church's newspaper, May 6 and 13 were devoted to publication of letters from friends in all parts of the country expressing esteem and admiration for the organist and composer who for a decade has served the church. An appreciation from the session was supplemented by one from the pastor, the Rev. Walter J. Hogue, D. D., in which he wrote among other things:

This issue of *The Visitor* commemorates the tenth anniversary of J. Frank Frysinger as choir-master and organist of the First Presbyterian Church. The testimonials of esteem and affection appearing in these columns are deserving tributes to Mr. Frysinger's qualities of mind and heart which have made him both a skillful musician and a Christian gentleman. By his creative art and his spiritual interpretation of music he has enriched the service of the sanctuary. He has played his way into our hearts and brought us into the presence of those matchless masters of harmony and song whose compositions have enlarged the spiritual content of life. His unremitting loyalty and devotion to its sacred interests merit the highest praise. While we admire his excellent technique, we are even more impressed with his ability to lift organ music into the realm of the spiritual.

In his sermon May 7 Dr. Hogue spoke of the affection of the congregation for Mr. Frysinger and for the choir which he has gathered about him and directed. "He has been wings to lift my burden as a minister and no relationship between organist-choir-master and minister has ever been more perfect," said the minister.

Organists of York generally used Mr. Frysinger's compositions and Walter L. Rohrbach broadcast a program of Mr. Frysinger's music Sunday afternoon, May 7, over WORK.

Mrs. George H. Whiteley entertained the choir and their friends in honor of Mr. Frysinger at her home and at that time flowers were given and a purse was presented to him.

Mr. Frysinger was born April 7, 1878, at Hanover, Pa., and from the age of 8 to 12 studied piano in his native town. In 1898 he went to New York and studied piano with S. Camillo Engel and harmony with Dr. Edgar Stillman Kelley. From 1900 to 1903 he was a piano and harmony pupil of Richard Burmeister and then came four years in organ, harmony, counterpoint and composition under Ralph Kinder at Philadelphia.

Returning to Hanover, Mr. Frysinger was appointed organist of Emmanuel Church and held this position from 1903 to 1907. In 1909 he was appointed director of music at Hood College, Frederick, Md., and at the same time was organist and choir-master of the First Presbyterian Church of York. Then he went West and for two years was head of the organ department of the University School of Music, Lincoln, Neb., and organist and choir-master of the First Presbyterian Church of Rock Island, Ill., to become head of the organ and theory departments at Augustana College, at the same time playing in St. John's Methodist Church at Davenport, Iowa. While at Augustana Mr. Frysinger became ill and for a time had to give up his work, and he then returned to Hood College as director of music. Since 1923 he has been organist and choir-master of the First Presbyterian Church of York.

In 1913 the degree of fellow of the Incorporated Guild of Church Musicians (honorary) was conferred on him. Mr. Frysinger has been a prolific composer for the organ and about 200 of his compositions for organ, piano and voice have been published.

Mr. Frysinger married Miss Ella Virginia Billet of York in 1903 and Mr. and Mrs. Frysinger have one daughter, Mary Harriet.

RADIO TASTE IS IMPROVING

Organist Richardson Receives Many Letters Revealing Trend.

A significant trend in the taste of the radio public is indicated in a recent analysis made of nearly a thousand fan-mail letters received by Alexander D. Richardson, organist at the midday recitals broadcast every week-day since last July from Carnegie Hall in New York over WOR. Mr. Richardson has given about 200 programs since the recitals were inaugurated by the Carnegie Hall management, and has received commendatory letters from widely divergent types of listeners.

From business men of New York, housewives in Vermont, farmers in Pennsylvania—from ministers, doctors, librarians and stenographers, and from men and women whose education obviously has been neglected, to judge from the awkward English and penmanship of their letters—have come requests for Bach and more Bach, and for Handel and Tchaikowsky.

In the letters a strikingly recurrent note is struck by men and women who tune in on the organ music as an escape from anxiety. "It has and will do a lot to relieve me from the conflicts I am now facing," is a typical comment. "These half hours are an oasis of relaxation and inspiration in many trying days," writes one "unemployed man." "Gives me encouragement to carry on," writes another.

Individual works requested with the greatest frequency are the "William Tell" overture, Liszt's "Liebestraum" and Handel's Largo. Composers whose music is most frequently asked for are Bach, Handel, Beethoven, Wagner, Rossini, Liszt and Rubinstein. Requests for classical works and symphonic compositions are more numerous by one-third than those for operatic selections, operettas, songs and dances combined.

When the daily programs were first featured, the choice of material assumed importance secondary to the technical difficulties involved in broadcasting organ music from Carnegie Hall, according to Louis G. Kibbe, the hall manager. The engineer assigned to the broadcasts by the radio station was MacKenzie Reid, who has come to be known as an expert on Carnegie Hall broadcasts of symphonic and choral as well as organ music. The only previous broadcast of a concert on the large Kilgen organ in the hall was on the occasion of its dedication in 1928, when Pietro Yon, organist of St. Patrick's Cathedral, was at the console.

Change at First Presbyterian, Evanston.

Announcement is made that the present musical forces of the First Presbyterian Church of Evanston, headed by C. Gordon Wedertz, will be succeeded in the fall by a representative of the Westminster Choir School, who is to organize several volunteer choirs which will succeed the quartet. The Evanston church is one of the largest in the Chicago Presbytery and has been famous for the quality of its music for many years. It is the church served for a long time by the late Mrs. Annette Middelschulte. Mr. Wedertz has been in charge for several years. The church authorities state that the change is made for the sake of economy.

Programs of Easter; Survey of the Music of 1933 in Churches

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

As usual, there was a variety of programs coming from all parts of the country, with special zeal this year on the part of Pennsylvania. The date of Easter made an earlier report impossible, and the amount of material makes it necessary to cut out names of publishers and names of churches. Some churches still fail to give the organist's name, and some organists still fail to add the information. Let me give a striking example: The large and fashionable Church of St. Bartholomew in New York has a beautiful program with the names of five clergymen and one apparently privileged sexton and undertaker. No mention is made of the handsome and very distinguished organist, Dr. Williams. Cannot we do something to convince the clergy that Dr. Williams is as important to the church as its vested undertaker?

New Numbers

In spite of hard times, some of the fine new numbers of 1933 were actually bought and used. You remember that I commended specially Van Denman Thompson's "Spring Bursts Today." Such alert choirmasters as Kate E. Fox of New York, A. L. Jacobs of Worcester, Mass., and E. L. Larson of Duluth enjoyed this delightful carol.

Other compositions which I recommended I found, though not so often. Voris' "Lift Up Your Voices" was used by Sterling Marshall of Houghton, Mich. Broughton's "Easter Song" was performed by Verne R. Stilwell of Grand Rapids. Baird's "Easter Alleluia" was used by George Howerton of Winnetka, Ill. Dr. Whitehead's arrangement of Cruger's "Up, Up, My Heart" was used by Messrs. Duncklee and A. Lloyd of New York among others.

But the anthem which was the hit of the season undoubtedly was Dr. H. A. Matthews' setting of the middle section of "Finlandia" as "O Morn of Beauty." This was published in 1931, but not until this year did it sweep the country. I had a most enthusiastic letter about it from Carl F. Mueller of Montclair, and then the programs began to pour in. On the way to visit my mother in western New York I bought a Buffalo paper in which was printed a whole page of Easter programs; the Matthews hit was the outstanding feature. Among the scores of choirmasters who used this anthem were Miss Grace A. Kelley of New York and Hamlin Hunt of Minneapolis—but I cannot begin to mention names.

Dickinson Carols

As usual, Dr. Dickinson's charming carols and Easter anthems were the chief feature of an American and Canadian Easter. The carol which seems most popular this season is the Spanish one, "In Joseph's Lovely Garden," used by Thomas Moss in Washington, Marcus Naylor in Warren, Pa., H. Schwab of Lowell, Mass., and literally hundreds of others. This exquisite carol must now be among the twenty American best sellers in our church music. Many other Dickinson carols are used almost as widely. For instance: "By Early Morning Light," sometimes used with violin, cello and harp; sometimes used for women's voices—by Miss R. Bitgood of Bloomfield, N. J., for example. The Basque carol, "O Anxious Hearts" was on the program of Miss A. W. Merritt of Port Chester, N. Y. The Polish carol "When the Dawn Was Breaking" was sung by Dr. McKinley's choir in Boston. The Norwegian "This Glad Easter Day" was used by K. O. Staps at the Denver Episcopal cathedral. The grand old Cologne melody which Dr. Dickinson entitles "A Joyous Easter Song" was used by W. Wismar of St. Louis.

There are two big anthems in the Dickinson series that are especially impressive when sung by a large, expert choir, especially if brass and other special instruments are used. One of these two is Nagler's "Hail, Thou Glorious Easter Day," used by Messrs. Staps and Hunt, among others. The other big anthem is Dickinson's own

"Easter Litany," otherwise known as "White Lilies of the Lord," which I found on several programs, including those of G. L. Head of Springfield, Ill., and R. B. Morton of St. Paul. It looks as though our American organists are coming to rank this number with the composer's famous big Christmas anthem at the top of his achievement.

Whitehead and Gaul

Ranking after Dickinson in popularity, but high in esteem, are the numerous carols of Dr. Whitehead of Montreal and Harvey Gaul of Pittsburgh. I have already mentioned the Cruger carol arranged by Whitehead—one that I commended specially this year. Dr. Whitehead's own "Christ the Lord Is Risen" was used by J. E. F. Martin of Montreal. "O Sons and Daughters" was on the program of B. E. Chadwick of Montreal. The Dutch carol, "Today Did Christ Arise," was used by Dr. McKinley in Boston. Dr. Whitehead has such an extensive list of Easter carols now that he was able to make almost an entire program of his own editions, as follows: Whitehead, "Ye Choirs of New Jerusalem"; Whitehead, "Most Glorious Lord of Life"; Cruger, "Up, Up, My Heart," and the Dutch carol, "Today Did Christ Arise." He also used Dickinson's "In Joseph's Lovely Garden."

Among the Gaul carols I noticed the "Spanish Easter Procession" (R. E. Marryott, Jamesburg, N. J.), the Russian Easter Alleluia" (D. F. Nixdorf, Lancaster, Pa.), the newer "Russian Easter Carol of the Trees" (G. A. Kelley, New York), and one or two others.

American Anthems

Some of our best American anthems are for Easter. I should mention in such rank the following numbers sung this year: There is Candlyn's big "Easter Antiphon" (Edith Sackett, New York), Sowerby's "The Risen Lord" (G. C. Ringgenberg, St. Louis), Noble's "The Risen Lord" (F. Erickson, Baltimore), and the Barnes "Easter Ode" (E. Tidmarsh, Albany). Dr. Day's "The Risen Christ" was on several programs, including Hamlin Hunt's (Minneapolis), and the Macfarlane "Christ Our Passover" seems to have taken on new life; it was used by Dr. Williams and S. L. Elmer in New York, F. K. Owen in St. Paul and A. W. Cooper in Pittsfield, Mass.

Dr. Parker is still a favorite composer of Americans at Eastertide, and our Canadian cousins are not far from us in enthusiasm. "Come, See the Place" was on the programs of Dr. Whitehead and Mr. Martin in Montreal, as well as on those of many American organists, including Sterling Marshall of Houghton, Mich. "Light's Glittering Morn" I mention in connection with Frank Wright's list in Brooklyn. "Behold, Ye Despisers" was liked by Thomas Moss in Washington. (It will be understood, of course, that I mention only anthems that appeared more than once—often usually.)

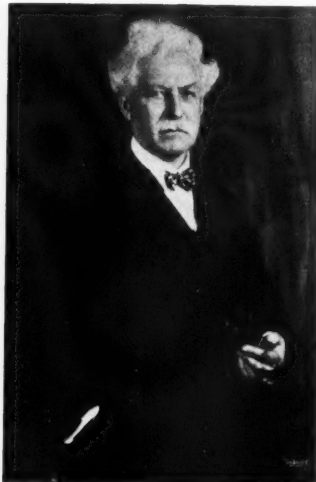
English Compositions

Dr. Thiman's popularity holds up. His best-liked Easter anthem this season was "O Christ, the Heavens' Eternal King," used by D. D. Kettering of Harrisburg, Pa., Miss Grace L. Darnell of New York and B. E. Chadwick of Montreal. "Christ Is Risen" appealed to L. V. Dilsner of Cranford, N. J., and his neighbor, R. E. Marryott of Jamesburg, N. J. "Ye Sons and Daughters" is programmed by Mr. Jacobs of Worcester, Mass.

Probably the most popular of the big, difficult modern English anthems is Baird's "The Promise That Was Made," used by E. L. Gallup of Grand Rapids and R. B. Morton of St. Paul. I was surprised to note that Miss A. W. Merritt of Port Chester was the only choirmaster in the New York district who seems to have used Lang's splendid anthem for two choirs, "Christ the Lord Hath Risen." She had the second choir's part sung in unison by her children.

Shaw's resonant "The Day Draws On" was liked by Parvin Titus of Cincinnati; West's "Awake, Awake" by C. C. Brainerd of Hartford; Ley's "The Strife Is O'er" by Dr. Williams in New York. And the mention of Ley leads me to say that I am astonished to note how few have used the fine Easter anthems and carols published

Wilhelm Middelschulte



THE AGE OF THREE-SCORE YEARS and ten which marks a point of life achievement with still a good look ahead was reached by Wilhelm Middelschulte, LL. D., the Chicago Bach scholar and organist, on April 3. Although Dr. Middelschulte belongs to Chicago, he really belongs to the entire world, for he established himself in his native Germany before he ever came to the United States and still is honored in the land of his birth, as testified on the occasion of his recital appearances in that country. In Chicago he has lived and taught and played since 1891 and has earned the esteem of a large number of devotees. His honorary degree was conferred on him by Notre Dame University, where he taught for many years. His first post after coming to America was as organist of the Cathedral of the Holy Name. Then he was at St. James' Catholic Church many years. From there he went to the K. A. M. Temple. He was the organist of the Chicago Symphony Orchestra for a long period and his annual performances with the orchestra were special events for those who admire organ music. Dr. Middelschulte was the last pupil of August Haupt and has handed down to generations which followed the ideals and traditions fostered by his teacher. Dr. Middelschulte will be one of the recitalists at the annual convention of the N. A. O. in Chicago in August.

Dr. Middelschulte will teach organ at Nazareth Academy in Michigan for six weeks this summer and will give several recitals on the Casavant organ at the academy, besides lectures on musical subjects. He will spend a large part of the summer in Chicago and will be heard in recitals in various places early in the autumn.

by the Oxford Press, of which I gave an account recently.

Other Anthems and Carols

Among Russian numbers Kopolyoff's "Alleluia" seems to be the favorite (Catharine Morgan of Norristown, Pa., is one of many who used it). Out in Hollywood, Cal., R. K. Biggs had sung Arensky's "Christ Is Risen."

Many used Bach numbers, notably the appropriate chorales sung as anthems. An extended chorale that I recommended highly I found on the program of Mrs. Clara Foss Wallace of Buffalo—"Awake, Thou Wintry Earth." Mrs. Wallace used another favorite of mine, the simple and noble chorale of Vulpius, "Praise to Our God," which was on several programs, including that of Miss Darnell in New York.

Cantatas and Oratorios

The most unusual of the larger choral works performed was the "St. John Passion" of Schuetz, a German composer of the seventeenth century who is coming to have a vogue among the better choirs, particularly among the Lutherans. In the Breitkopf edition this interesting work was performed by H. D. Bruening of New York.

Mr. Larson of Duluth was enthus-

astic about the Voris cantata, "Re-deeming Love," which he thinks pleased his congregation very much. I am glad to hear this, because I do not like to see so original a work perish without a fair trial, as seems to be likely. The fact is, of course, that just now the carol service is taking the place of the cantata, and the attention of big choirs is transferred to works like Bach Passions and the Brahms Requiem.

Professor McKinney's superlatively fine Easter Mystery, "The Three Marys," was performed by Mr. Jacobs in Worcester. I did not hear of any other productions, but I hope that there were many.

A few old favorites were noted among the cantatas. For instance, there is Dr. Marks' "Victory Divine," still beautiful enough to appeal to R. K. Williams and his choir at Jersey City.

Organ Numbers

The only new organ piece that seems to have had a big sale was Mr. Edmundson's pretty "Easter Spring Song," which was used as far south as Florida, where the genial C. L. Murphree included it in a delightful recital and in his church program at Gainesville. It reached as far west as Indianapolis, where E. W. Muhlenbruch played it.

I am ashamed to say that I did not review Dr. Farnam's Toccata on the "O Fili!" last year, when Presser brought it out. Mr. Bruening reminded me of it this year, and I noted it on several programs. Candlyn's piece on the same theme is recent and is becoming popular (D. D. Swisher of Danville, Ill., and others). And Professor Egerton's "Easter Prelude," still another piece on the same noble tune, was used by Professor Tidmarsh at Albany.

An unusual piece of program music that I noted is Hope L. Baumgartner's "Easter Fantasie," played by Miss Kelley in New York and Professor Murphree in Florida at the university. A modern English piece used was Slater's "An Easter Alleluja" (E. A. Kraft, Cleveland). I was interested also to see the American composer Webbe represented by his "La Reine des Fetes" (P. Titus, Cincinnati). Beside his "O Fili," Candlyn was represented by his Toccata on "Neander" (Murphree).

The pieces I have just mentioned, however, were not the most popular ones. I have not tabulated results, but I think that the American composition I noted most often this year was Harvey Gaul's stunning "Easter Morning on Mount Rubidoux," which gets more and more popular and is now displacing the Ravanello "Resurrexit" with those who want a big, crashing number. Gaul's works up better to its climax. Both pieces are published by J. Fischer, a house that is very fortunate in almost cornering the market on popular organ music of high merit for Easter. Another of their hits is Yon's "Christ Triumphant," which I noted on programs as far south as Dallas (Alice K. Fergusson).

One American composer who has two best sellers to his credit is Carl F. Mueller, and both of these pieces are easy and appealing thematically. The "Paean of Easter" was played by H. L. Ralston of Washington, Pa., and G. L. Head in Springfield, Ill. The "Song of Triumph" was used by Miss Sackett in New York.

Palm Sunday and Holy Week

Professor Baumgartner's noble anthem for Palm Sunday, so original and distinguished among the compositions for that great day, was used by such excellent choirs as that of Dr. Alton McLaughlin in Toronto and D. Williams in New York. There are not many Baumgartner compositions for choir, but every one of them has a place among the truly original modern American works. The title of the one I have in mind, as you know, is "My King Rode In."

Dr. Whitehead's new anthem, "The King's Welcome," was used by Ralph Kinder (Philadelphia), and Messrs. Jennings and Collins of Pittsburgh; very high recommendation, I should say. I hope that more will try it next year.

Mr. Duncklee of New York, who is always trying new anthems, recommends to me as a substitute for "The Palms" a recent Ditson publication of

a Swedish melody arranged by Luvens, entitled "Prepare the Way."

I am delighted to learn that Father Williams of St. Dunstan's College is now Canon Williams; he may now vie in dignity with that other musical canon, Douglas. At St. Stephen's Church in Providence, R. I., Canon Williams presented the following choral numbers during Holy Week:

- Vittoria—"O Vos Omnes."
- Steinberg—"I Beheld the Room."
- Bach—"O Sacred Head."
- Croce—"Velum Templi."
- Goicoechea—"Christus Factus est."
- Rosselli—"Adoramus Te." (This I commended warmly to you.)
- Lvoeff—"Then Holy Joseph of Arimathea."

Programs

In conclusion let me give you parts of a number of programs that I admired. The selections are not monotonous; most of them are of recent American works such as I sincerely wish to encourage.

First Presbyterian, Danville, Ill. (D. D. Swisher).

- Organ—"O Filii." Candlyn.
- Introit—"Joy Fills the Morning." Lotti.
- Anthem—"Ye Sons and Daughters," Thiman.

Carol-Anthem—"By Early Morning Light," Reimann-Dickinson.

Winnetka, Ill., Congregational (G. Howerton).

- Organ, Violin, 'Cello, Piano—"Romance," H. A. Matthews.
- Introit—"Easter Alleluia," Baird.
- Anthem—"Into the Woods My Master Went," Voris.
- Male Quartet—"Jehovah Reigns," Whitford.

- Instrumental—"Reverie," Dickinson.
- Russian Carols—"Easter Priest's Blessing," Gaul-Kopolyoff, and "Easter Carol of the Trees," Gaul-Traditional.
- Girls' Choir—"My Heart Ever Faithful," Bach.

Adult Choir—"By Babylon's Wave," Gounod.

- Two Spanish Carols—"In Joseph's Lovely Garden," arranged by Dickinson, and "Easter Carol of the Lambs," arranged by Gaul.

Yorkminster Baptist, Toronto (D. McLaughlin).

- Anthem—"Hymn Exultant," Clokey.
- Anthem—"Christ Our Passover," Parker.

Anthem—"Now Late on the Sabbath," Coleridge-Taylor.

Organ—Toccata on "He Is Risen," Candlyn.

Carol Introit—"The Three Lilies," Gaul-Breton.

Anthem—"The Risen Lord," Sowerby.

Anthem—"Now if Christ Be Preached," Rogers.

Quartet—"In Joseph's Lovely Garden," Dickinson-Spanish.

Postlude—"He Brake the Chains," Karg-Elert.

Zion Lutheran, York, Pa. (A. H. Hamme).

Carol—"In Joseph's Lovely Garden," Dickinson-Spanish.

Organ—Toccata on "O Filii," Farnam.

Anthem—"O Morn of Beauty," Matthews-Sibellus.

Carol—"Three Men Trudging," Gaul-Provencal.

Anthem—"Hymn Exultant," Clokey.

Postlude—"Christ Lay in Bonds," Bach.

Franklin Street Presbyterian, Baltimore (J. N. Hering).

Organ—"Symphonie de la Passion" (parts), de Maleingreau.

Carol-Anthem—"Now Christ Is Risen," Dickinson-Pluddeman.

Anthem—"Christ the Lord Is Risen," Thiman.

Anthem—"Lo, the Tomb Is Empty," Broome.

First Presbyterian, Freeport, Ill. (E. L. Nordgren).

Organ—"Easter Morning," Gaul.

Introit—"Easter Alleluia," Vulpius.

Anthem—"Easter Song," Fehrmann-Dickinson.

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

Carol—"Three Men Trudging," Gaul-Provencal.

Antiphon—"Christ Is Risen," Gaul-Russian.

Carol—"In Joseph's Lovely Garden," Dickinson-Spanish.

Organ—"Christ Triumphant," Yon.

Anthem—"Three Women Went Forth," H. A. Matthews.

Anthem—"White Lilies of the Lord," Dickinson.

First Presbyterian, Yonkers, N. Y. (E. Tutchings).

Organ—"Easter Morning," Gaul.

Anthem—"Our Lord Is Risen," Barnes.

Anthem—"Beyond the Starry Skies," Gilbert.

Carol—"In Joseph's Lovely Garden," Dickinson.

Part of Cantata, "The Paschal Victor" (with violin and 'cello), J. S. Matthews.

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CHICAGO, JUNE 1, 1933.

Visitors to Chicago and to the Century of Progress Exposition this summer are cordially invited to visit the office of THE DIAPASON and to avail themselves of the facilities there provided. The headquarters are in room 1507 of the Kimball Building, at Wabash avenue and Jackson boulevard, one block from the point at which all automobile routes into Chicago converge. Information bureau at your service. Telephone Harrison 3149.

CONVENTIONS OF 1933

That the organists of this country are "carrying on" despite any and every discouragement that may be thrown in their way is well demonstrated by the fact that they have not given up their organizations or their annual conventions. According to all indications the two national meetings on the schedule for this summer will be thoroughly representative and will offer something of pronounced value to every person who is able to attend them. At the same time the news columns record that various more localized state gatherings have been held and have been marked by a spirit of courage and hope. In the East there has been the Pennsylvania N. A. O. convention, in the central section the Toledo meeting of Ohio A. G. O. members, in the Southwest the fine convention of Guild chapters at Dallas, and in Nashville the gathering of organists from three states of the Southland.

The forces in Cleveland, led by Mr. Kraft, Mr. Beymer and their aids, have prepared a substantial and palatable feast, the menu of which should whet the convention appetite of every progressive organist and induce him to fill the tank of his car and head toward Cleveland the last week of this month. Not only will he be able to hear a group of recitalists seldom brought together in an age, but he will have the unique opportunity of witnessing half a dozen nationally famous organist-composers conducting works of their own, played by the Cleveland Orchestra.

About a month later, during the first week of August, Chicago will be the host to the National Association of Organists, and here, too, there will be organ recitals of decided attractiveness, arrangements for which are being made. A special attraction in Chicago, which made it the logical meeting-place of the N. A. O. this year, is the Century of Progress Exposition. There are still many living among us who remember the glories of the Chicago World's Fair in 1893—an exhibition not equaled since that day. In the face of the economic situation Chicago has gone forward unflinchingly to make its 1933 fair an equal success and on the opening day every indication pointed

to the achievement of the hopes of the promoters of the exposition. Thus Chicago will have much to offer aside from the program being prepared for the organists. Special railroad rates which are the lowest in a generation will make it easier to finance the trip for those who do not drive.

When there is so much to bring gloomy thoughts to those in our profession it is more than ever meet that we should give ourselves the benefit of attendance at one or both of these conventions for the renewal of our spirits, the communion with others who have the same problems and the spiritual refreshment that comes from hearing programs such as are offered. Those who are working hard to make the Cleveland and Chicago meetings so valuable have done something for their fellows which the latter should turn to their advantage in large numbers.

KARG-ELERT'S DEATH

Dr. Sigfrid Karg-Elert's brilliant career as a composer for the organ has come to too early a close with his death in pathetic circumstances. The organists of America, probably his greatest admirers, will mourn his passing and will perpetuate his memory by playing his compositions.

His was a strange life story and that it ended as it did will be regretted by all who met him when he visited the United States a year ago last winter. In his native land he was not honored by a large circle and many pitilessly condemned his creative work, whereas in England and America he found admirers among all classes of progressive organists and his compositions had a large sale and enjoyed the greatest popularity. Outside his own country he was rated as the greatest of living German composers for the organ. Born in poverty, he managed by hard effort to achieve sufficient recognition to hold a chair at the Leipzig Conservatorium. It was because of his fame as a composer that he was asked to come to America on a recital tour, and this proved a heart-breaking fiasco because he was not an organist and had no conception of what was expected of an artist at the console on this side of the ocean. His illness led to situations which must now be forgotten and a series of blunders led to the publication in England of ludicrous libels on his hosts here. For this *Musical Opinion* of London makes late—and lame—apology in its May issue, stating that the "editor cannot have known, as the writer of these lines subsequently learned, that the English publication was made in the face of Karg-Elert's formal refusal, and that the letters, already sufficiently misleading in themselves, were, according to him, spiced with awful exaggerations by the anonymous translators." But as *Musical Opinion* now says, "it would be well for the story to be erased."

Almost from the time that he returned home from America Dr. Karg-Elert was confined to his bed. That tragedy should enter his life and that his own compatriots should withhold from him what no doubt he deserved by way of recognition is a fate which many of the great have suffered. But posterity will honor him for having made a splendid contribution to organ music, while eccentricities and the like will be quickly and completely forgotten, as indeed they should be.

Mr. Pinchpenny, the stingy man of the newspaper comics, has at last been prevailed upon to order the long-promised organ for the town church, under the pressure exerted by "Little Orphan Annie." Like all men who practice extreme economy, Mr. Pinchpenny realized, no doubt, that prices were going up and that he could buy the organ for a ridiculously low quotation just now. We are looking out for the specification of the new organ. Meanwhile it will behoove all who need organs to follow the example of Mr. Pinchpenny.

Hanchett Composes Service.

At the Easter service the choir of All Saints' Episcopal Church, Dallas, Tex., sang a new communion service in E major, in manuscript, composed by the organist and choirmaster of the church, Edward A. Hanchett. Mr. Hanchett has written a number of things for the church service.

More About the Victorian.

Cincinnati, Ohio, May 15, 1933.—Editor of THE DIAPASON: In last month's issue of THE DIAPASON appeared a most interesting letter from the pen of Karl Otto Staps of the Denver Cathedral. Mr. Staps, by the bye, has the distinction of having held two cathedral appointments, the other at Cincinnati.

As the term "Victorian music" seems to be imperfectly understood, perhaps I may be pardoned a few words on the subject. Exactly what is a high-brow and what is a Victorian? A high-brow may roughly be described as a person who no longer performs his gastronomic operations with the sole aid of his fingers or the occasional assistance of a knife, this quaint old custom being relegated to such countries as India, China and Kentucky. It is true, however, that a surreptitious finger is sometimes used at a critical moment, even in the best-regulated households.

A Victorian may properly be described as a person who used to wear a lavender waistcoat and glossy black side-whiskers, and was totally devoid of a sense of humor. At the same time it must be admitted that not everyone born during the reign of Victoria was a Victorian. The three great English church musicians of this period were S. S. Wesley, F. A. G. Ouseley and John Goss, and it is difficult to imagine anything more highbrow than the works of these men. They were all born before Victoria's reign commenced. Practically none of their music is sung in America; Goss' "O Saviour of the World" is an exception, and it is the one anthem that oughtn't to be sung, as hardly a choir is capable of doing it well. Smart followed these three with his fine anthems which are unknown in most choirs. Of his Service in F only the Te Deum is given and the beautiful counterpoint in the Gloria remains unheard with the Evening Service in B flat.

It is important to remember that men like Stainer and Martin were not Victorians at all, but pioneers in the transitional period which followed. The Victorians, like the early Georgians, wrote for the cathedral service only. Stainer's efforts were directed to developing parochial music, which had been neglected up to that time. His influence was widespread and led to the inevitable result—a crowd of uninspired men who began to write for money and popularity. The worst of this abominable stuff is now being sung in this country to the exclusion of everything else.

What has happened to G. M. Garrett? Where is the Service in E flat; "Just Judge of Heaven"; "Thy Mercy, O Lord"? When will we understand that the late Dr. Bennett's Evening Service in D minor is worth a hundred by Simper; that the soprano boy solo from his Magnificat in A, "He Remembering His Mercy," could wring tears of repentance even from an organ builder, and that an anthem by E. C. Baird is finer than all of Barnby's put together? A new anthem by this superb writer is of more consequence than the death of a monarch.

In conclusion it remains only to say that the cathedral organist who believes that Tours is the Alpha and Omega of cathedral music is not only incapable of further spiritual or intellectual development, but brings disgrace to the noblest profession in the world.

Now, Balaam had a pupil apt
Whose voice was right stentorian;
His master taught him many tunes
In purest mid-Victorian:
But every time the timbrels play'd
The ass WOULD sing Gregorian.

HAROLD FREDERIC,
St. Paul's Cathedral.

Reuter Organ for Clay Center, Kan.

The trustees of the First Presbyterian Church at Clay Center, Kan., have signed a contract with the Reuter Organ Company of Lawrence, Kan., for the building of a new organ. The organ is to replace a tubular-pneumatic Felgmaker which was destroyed when the church was badly damaged by fire several months ago. The new instrument will be a two-manual of nineteen stops, having twelve sets of pipes and a full set of chimes. It will be entirely under expression, with the tone opening covered by a large grille. The installation will be made in the early summer.

That Distant Past
as It Is Recorded in
The Diapason Files

TWENTY YEARS AGO, ACCORDING to the issue of THE DIAPASON of June 1, 1913—

T. Tertius Noble was welcomed to America at a dinner by the National Association of Organists in the Hotel McAlpin, New York. Among those who voiced greetings to the new arrival were Miles Farrow, Arthur S. Hyde, Homer N. Bartlett, Dr. A. Madeley Richardson, Edmund Jaques and Ernest M. Skinner.

Forty organists in Cincinnati joined in a request for the formation of the Southern Ohio chapter of the A. G. O. J. Warren Andrews was elected warden of the American Guild of Organists, succeeding Frank Wright.

THE DIAPASON published the scheme of a four-manual organ under construction for the Fifth Avenue Presbyterian Church, New York City.

TEN YEARS AGO, ACCORDING TO the issue of THE DIAPASON of June 1, 1923—

Samuel A. Baldwin played his 900th recital at the College of the City of New York May 20 and on this occasion the flag of the city was presented to Mr. Baldwin.

Large organs opened during the month included the modernized instrument in the Cincinnati Music Hall, reconstructed by the Austin Company; a four-manual installed by the Wangerin-Weickhardt Company in St. John's Cathedral, Milwaukee, and an Austin four-manual in Florence Harkness Memorial Chapel at Western Reserve University, Cleveland.

Professor James T. Quarles resigned his post as organist of Cornell University to become head of the music department at the University of Missouri.

Guilmant Commencement June 6.

Commencement exercises of the Guilmant Organ School will be held under the direction of Dr. William C. Carl on the evening of Tuesday, June 6, instead of the date previously announced in THE DIAPASON. A brilliant program has been arranged for this annual event in the First Presbyterian Church, Fifth avenue and Twelfth street, New York. The board of examiners consists of Professor Samuel A. Baldwin and Dr. Clarence Dickinson, as in former years. The class in organ tuning and repairing recently completed its work under the direction of Charles Schlette after visiting various organs and studying the mechanism of each.

Seibert's Church Shows Appreciation.

On the occasion of the dinner celebrating the seventy-fifth anniversary of Holy Trinity Lutheran Church, New York, Henry F. Seibert, organist and choirmaster of the church, was presented with a wallet containing a gift from the members of the congregation. The presentation was made by the Rev. Paul E. Scherer, D. D., the pastor, in recognition and appreciation of Mr. Seibert's ten years' service as organist of the church.

Edna Downing Guevchenian, teacher of organ at Southern Seminary, Buena Vista, Va., presented Beatrice Rindfuss in a graduation recital Sunday afternoon, May 21, at St. John's Methodist Church. Her program included the Fugue in C major of Buxtehude, Bach's Prelude and Fugue in D minor, the Andante from Widor's Fourth Symphony, the Scherzo of Gigout, "Water Music" of Handel, with piano played by Grace Tumbridge, and followed by Franck's Finale in B flat major. Grace Tumbridge, voice pupil of Professor Guevchenian, assisted with a group of songs by Bridges and Andrews.

George Kilgen & Son, Inc., have received a contract to electrify and rebuild with additions the present organ at St. Matthew's Evangelical Church, Detroit. The scheme calls for a new console with all modern accessories and the instrument will be ready for use in the late summer.

The Free Lance

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

In the *New Music Review* for April there is a two-page appreciation of Norman Coke-Jephcott that makes me wish I knew the man and could sit down with him to talk over some of the things that seem something of a problem to me. I could very easily preach a long and, I fear, a very dull sermon with a text taken from the paragraph on the second page of the appreciation—"Musically, Coke-Jephcott excels as a composer and a superb service player. He is not famous in the virtuoso sense, but his service work is of more value as a model than brilliant concert performance." There would be three heads in my sermon, and these would be: (1) Church or service playing is an art; (2) church playing is more than an art, it is an attitude of the respectful, intelligent and responsive man toward his job; (3) organists as a whole may well reflect upon their attitude toward this important matter.

Many things locked up in people's minds ought to be put into circulation; there ought to be a socially-minded Roosevelt who would add to the currency of goodwill, so that the kind things we think about other people could easily be passed along to them. Everyone knows that musicians are dreadfully afraid of telling the other fellow that he is a good player or that his service playing is a model of good taste, or that they are going to do his new anthem next Sunday. Many times you like a colleague, but a sort of timidity keeps you from telling him so. For heaven's sake, man, out with it! I know a musician who during a long experience has never failed to give an appreciative word, spoken or written, to a fellow musician who has earned it, and that is one reason why the musical profession respects and loves that man. His name is Arthur Foote.

Hubert J. Foss, the London music publisher, has an article in the *Daily Telegraph* protesting against the dominance of the controllers in radio broadcasting. He writes: "Listeners to radio music hear not what is played but as much of what is played as certain mysterious controllers, the men at the knobs, think fit. * * * Between the microphone and the ear is a section called 'balance and control.' This section is a kind of filter for the music we hear broadcast. * * * It controls not what is played to us, but what we hear. * * * The radio listener cannot tell what is really happening on the concert platform, and to hope to base a serious opinion on this modified evidence is worse than vain."

In a slightly different way the church organist and choirmaster's work has to filter through the attitude of certain people in the congregation who are influential in the church, through the attitude of the music committee, and through that of the minister. He has also to contend with many other currents of opinion that, if he is worldly-wise, will have some influence on his choice of music and its performance. The minister's wife plays the piano or his daughter has just come home with her B. A. diploma, having had a course in music history in her *alma mater*, and is therefore qualified to air her opinion on musical matters; or the solo soprano and contralto in the choir have a feud, dividing a certain portion of the congregation into Montagues and Capulets, and these sections become noisy in praise or raucous blame as their pets report rehearsal doings, or as the choir-master distributes his favors in solo singing with shocking obliviousness to the merits of the other soloists.

Perhaps the minister makes more difficulties for the choirmaster than the music committee or the congregational factions. Dealing with a parson who is an "educated" man, but has neither an "ear" nor musical knowledge, is apt to be a nuisance. A *Free Lance* reader writes me: "Our minister knows not a note of music, sings in a monotone

and, alas! keeps on singing. He constantly meddles with the music and it is the revival type of music he picks. It is a great life if you have a sense of humor."

L. K. writes that the Rheinberger Suite for organ and violin is sterling music; she is using it in her special musical services, having a friend who is a capital violinist. Cello and organ are also a very fine combination, and all organists are aware of the altogether delightful effect of string quartet and organ. One needs a little money in the treasury, however, to pay a good quartet. With women's voices a string quartet is absolutely ideal. In dealing with strings (either singly or in groups) and organ, the organist ought to rely on diapasons and flute tone stops for his accompaniment, omitting reeds and voix celestes and pungent salicionals.

What a splendid gesture of friendliness and artistic appreciation Bonnet gives in his program of American compositions played April 30 in the Church of St. Eustache, Paris! The great French organist writes that he loves the compositions by Seth Bingham, Arthur Foote, Sowerby and DeLamarter that he listed for the occasion, and that he regards his six tours in the United States as among the best remembrances of his life. (See May DIAPASON, page 1, column 1.) Doesn't this warm the cockles of your heart? It touches me deeply.

Two quotations worth thinking about: "In my knowledge I am a pessimist, but in my willing and hoping an optimist." (Albert Schweitzer in his autobiography). "I only play music that is better than it can be played." (Artur Schnabel).

Music Week at West Orange, N. J.
Music week was well observed at the Ridgeview Community Presbyterian Church of West Orange, N. J., under the capable leadership of Chester F. Kingsbury, organist and choir-master. The choir of the Ridgeview Church was assisted at the Sunday evening musical service by the members of the Elizabeth Male Choral, numbering sixteen voices, so that there were about thirty-five voices in all. In addition to assisting the choir in the presentation of its numbers, the choral sang a group of its own. The service was well attended, and the work of the groups received much favorable comment. In addition an organ recital was given by Mr. Kingsbury, assisted by Virginia Parkinson Wells, violinist, on the following Tuesday. This, too, was very successful. Mr. Kingsbury played these compositions: Sonata No. 1 in D minor (Introduction and Allegro), Guilman; Adagio (Toccata in C major), Bach; Chorale Prelude, "In Thee Is Joy," Bach; "Suite Gothique," Boellmann; "Spring Song," Kingsbury; "Ode to a Heroine," Overton; "Rejoice, Ye Pure in Heart," Diggle.

S. H. Ebert Leaves Kinetic.

Announcement is made of the retirement of S. H. Ebert from the Kinetic Engineering Company of Philadelphia, of which he has been a guiding spirit for a number of years, making friends of organ builders throughout the country. He has resigned to become secretary and treasurer of the Interstate Color Company, 5 Beekman street, New York City. Mr. Ebert joined the Kinetic Company in 1909 as New York representative. When the company was reorganized in 1919 he was called from New York to Philadelphia to effect this reorganization. Previous to his connection with Kinetic Mr. Ebert was with the old firm of Reuben Midmer & Son, the organ builders, joining them in 1897.

New Presbyterian Service Used.

A novel program was given under the direction of R. Buchanan Morton at the House of Hope Presbyterian Church, St. Paul, Minn., May 16 on the occasion of the meeting of the Twin City Choirmasters' Association. The order of service followed that prescribed in the "Book of Common Worship" approved by the General Assembly of the Presbyterian Church in the United States of America, published in 1932. This book had not been used previously in the Northwest. The new service was enthusiastically studied by the choir and prepared for presentation.

Joseph R. Martucci



JOSEPH R. MARTUCCI, A. A. G. O., organist and choirmaster of St. Barnabas' Church, Two Hundred and Forty-first street and Martha avenue, New York City, has been doing some noteworthy work with his choir, both in his own church and in other churches, to which the choir has been invited, and over the radio. A special Lenten program which was presented three times included Dubois' "The Seven Last Words," with the "Good Friday Spell" from Wagner's "Parsifal" as the prelude, followed by the benediction of the Blessed Sacrament and these selections: "Ecce Panis Angelorum," Martucci; "Tantum Ergo," Florence; "Parce Domine," Gregorian; "Laudate Dominum," Gregorian; "I See My Jesus Crucified," Martucci. This program was presented on April 9 at the Church of St. Dominick, Van Nest, N. Y., and at St. Barnabas' Church April 12, and was broadcast over station WRNY Saturday, April 15.

In his Easter program Mr. Martucci presented his latest work, a mass in honor of St. Barnabas, for the first time.

Guilmant School Summer Course.

Many organists who find the winter so crowded with work that there is no opportunity for study welcome the coming of summer and the resulting freedom from duties, so that they may pursue studies of interest to them. To these the Guilmant Organ School offers an unusual plan of study for July and part of August. Every week there will be two private organ lessons, each one hour in length, a weekly master class lesson and lectures by Duncan McKenzie, educational director of Carl Fischer, Inc., and by Willard I. Nevins of the faculty. In the master class the members will have opportunities for playing and for criticism. By such a plan each student will become acquainted with a large repertoire of interesting and practical organ literature. Special work has been planned for beginners as well as for advanced students. Willard Irving Nevins will give a series of lectures on the history of the chorale prelude. He will also devote some time to choir training, repertoire and interpretation. A number of practice organs are available. Those who desire to do so may register for private lessons to begin June 1.

Marion Clayton Wins First Place.

Word comes by telegraph from Minneapolis as this issue goes to press that the winner in the National Federation of Music Clubs contest for young organists is Miss Marion Clayton of Brooklyn, organist of the Lafayette Avenue Presbyterian Church of that city. Second place was won by Burton Lawrence of Chicago, a pupil of Frank Van Dusen at the American Conservatory, Chicago.

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F. A. G. O.

All Saints' Episcopal Church
Great Neck, Long Island, New York

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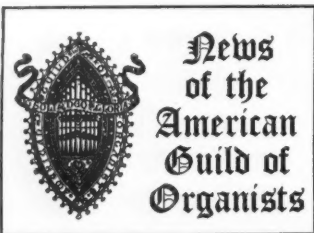
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News of the American Guild of Organists

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[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.]

Mrs. Dickinson Addresses Guild.

April Guild night of the headquarters chapter was held in the parish-house of St. Thomas' Church, New York, April 24, with Mrs. Clarence Dickinson as guest of honor and speaker. "Dr. Helen A. Dickinson," as she was introduced by Miss Grace Leeds Darnell, chairman of the evening, gave a lantern-slide lecture on "Music and Architecture: Historical Parallel." Dr. Clarence Dickinson played the musical illustrations on the piano, assisted by Harold Haugh, tenor.

Beginning with a statement of the correspondence between "architecture in space" and "music in time," as the two great kindred expressions of "mathematical intelligence plus deep feeling," Mrs. Dickinson took up, step by step, their stages of development through the sixteen centuries from the days when the early Christians sang their hymns in the catacombs down to the full bloom of the Renaissance. Architecturally the first buildings for the early church followed the Greek idea of the "House of Kings," the oath table becoming the altar; the throne the bishop's chair. And the basilica, thus adapted, became the first type of ecclesiastical architecture. Musically, the singing that grew out of it matched the immense spaciousness, the evenly distributed pillars and the level ceiling, and plainsong became the type of early church music. Through the era of Ambrose and Gregory its even-toned melodies developed, and on down to Hucbald, who thickened the melodies with octaves, fourths and fifths. Later there was a swing toward individuality and movement was expressed in architecture, by the beginning of Gothic, and in music by faubourdon, descant and the Anglican chant. Everything made for lightness—the vaulted ceiling and pointed arches manifesting the upward trend.

With the sixteenth century came the return of Greek culture. "Back to the classical" was the cry. Perfect proportion was the keynote to culture. Architecture came down to breadth and gave the world St. Peter's in Rome. Music, likewise following the horizontal planes, became contrapuntal and gave the world Palestrina.

Thus, concluded Mrs. Dickinson, do these two great arts demonstrate the eternal truth that the outward forms that come into manifestation come only "as a man thinketh."

Southern Ohio Chapter.

Members of the Southern Ohio chapter were guests of the Sisters of the Transfiguration at Bethany Home, Glendale, Ohio, Monday evening, May 15. Following an excellent supper Prower Symons, F. A. G. O., read a paper on the carillon, giving his hearers a large fund of interesting information, as well as a delightful account of his studies in Belgium under "the greatest of all carilloneurs."

In the lovely Transfiguration Chapel, David Pew of Oxford, Ohio, played the following program: Chorale in B minor, Franck; "Clair de Lune," Karg-Elert; Prelude in D minor, Clerambault; Passacaglia and Fugue, Bach; "Wind in the Pine Trees," Clokey; "Mr. Ben Johnson's Pleasure," Milford; "Tu Es Petrus," Mulet.

Of the recital we need only say that it was unusually good. Mr. Pew's registration brought out the best qualities of the organ, a three-manual Möller built on Mr. Symons' specifications, with low wind pressure. The organ has a large variety of delicate tone colors and these were used to best advantage. We are most of us pretty well tired of recitals by mid-May, but

the beauty of the chapel and the organ and Mr. Pew's sense of the fitness of things conspired to make magic in the quiet evening. And as we left the chapel Mr. Symons played the carillon in the tower.

HENRY WOODWARD.

Missouri Chapters at Columbia.

The Missouri chapter and the Central Missouri chapter of the American Guild of Organists held a joint session in Columbia May 3 as one of the features of the thirty-first annual convention of the Missouri Music Teachers' Association. A round-table discussion of the relationship of the organist to modern church problems was led by Dr. Ernest R. Kroeger of St. Louis. This discussion was participated in, among others, by Daniel R. Philippi of Christ Church Cathedral, St. Louis, and Dr. James T. Quarles, dean of the Central Missouri chapter, and Mrs. Doyne Christine Neal, dean of the Missouri chapter. This was followed by a musical program. Luther T. Spayde of Central College, Fayette, played: "Grand Choer Dialogue," Gigout; Reverie on the Hymn-tune "University," Grace; Minuet in A, Boccherini; Chorale Prelude, "In Dir ist Freude," Bach; Pastoral (from Second Symphony), Widor; "The Quiet of the Forest," Dunham, and Finale (from First Symphony), Vierne. The Kirksville Teachers' College A Cappella Choir, Barrett Stout, director, sang three groups.

Daniel R. Philippi of Christ Church Cathedral, St. Louis, played: Second Concerto, Handel; Largo (from Sonata Op. 2, No. 2), Beethoven; Intermezzo (from Sixth Symphony), Widor; Toccata in F major, Bach; "Au Bord D'un Ruisseau" ("By the Brook"), de Boisdefre; "Berceuse Bretonne," Dupre, and Finale in A flat, Thiele.

The organ numbers were given on the large four-manual Skinner in the Missouri Methodist Church, where the meeting was held. In the evening a banquet was given at which approximately 100 persons sat down. Addresses were delivered by Dr. Jay Hudson of the department of philosophy, University of Missouri, and State Superintendent Charles E. Lee of the state department of education. Greetings were presented by Dr. Ernest R. Kroeger of St. Louis, Emeritus Professor Pommer of Columbia and Miss Mabelle Glenn of Kansas City.

The monthly meeting of the Missouri chapter was held Monday evening, April 24, at Christ Church Cathedral, St. Louis. Dinner was served at 6:30, followed by the regular business meeting. Daniel R. Philippi was the host. Later in the evening the Guild presented Mr. Philippi in an outstanding Bach recital. The following numbers were played: Fantaisie and Fugue in C minor; Chorale Preludes, "All Glory, Laud and Honor," "O Lord, Have Mercy" and "Now Rejoice, Dear Christians All"; Siciliano from Sonata for Flute and Piano; Passacaglia and Fugue in C minor; Largo in F major; Canzona in D minor; Fugue a la Gigue in G major; Alla Breve in D major.

Illinois Chapter.

The Illinois chapter held a more than usually enthusiastic meeting May 15, when the organists gathered about the table at the Chicago Woman's Club's new clubhouse. The principal business of the evening was the election of officers. The ticket headed by Frank W. Van Dusen for dean was chosen and Mr. Van Dusen enters upon his third term in this office. The other selections were:

Sub-dean—D. Sterling Wheelwright. Secretary—Miss Marie Briel. Treasurer—Whitmer Byrne.

New members of the executive committee for a term of three years—Miss Mary Porter Pratt, Porter Heaps and Miss Ruth Broughton.

Reports for the year were made by the retiring secretary, Miss Pratt, and the retiring treasurer, Mr. Heaps. The remainder of the evening was devoted to a spirited discussion of alleged acts of an unethical nature disturbing existing musical organizations in churches. The dean was authorized to appoint a committee to investigate the situation.

In connection with the Gary, Ind., music festival, under the conductorship of Bethuel Gross, organist of the Gary Memorial Methodist Church of that city, a recital was given Wednesday

noon, May 24, under the auspices of the Illinois A. G. O. chapter. Porter Heaps played one movement of the Sowerby Symphony, DeLamar's "Carillon" and Wagner's "Ride of the Valkyries." Whitmer Byrne played three compositions and Edward Eigenschenk played Bach's "In Dir ist Freude," the Vierne Impromptu and the Theme and Variations from Widor's Fifth Symphony. Leo Sowerby was guest of honor and speaker. The recital was given on the large Skinner organ in the Methodist Church.

Indiana Chapter.

The Indiana chapter met Tuesday evening, May 9, for dinner at St. John's Evangelical Church, Indianapolis. The annual election of officers followed. The result was as follows:

Dean—Cheston L. Heath, M. A. Sub-dean—Donald C. Gilley, A. A. G. O.

Secretary—Helen Shepard. Treasurer—Paul R. Matthews. Registrar—Jeanette I. Vaughan. Librarian—Mrs. Harry McNeely. Auditors—Frederick Weber and Clarence Elbert.

Executive Committee—Pauline Roes, Dale Young and Mrs. Ovid H. Dunn.

We then adjourned to the church auditorium for the organ service by Amy Cleary Morrison, organist, assisted by Mrs. Ovid H. Dunn, soprano. This was an interesting program and our chapter can be proud of Mrs. Dunn in the role of a singer as well as an organist. The program follows: Sonata in F sharp minor (first movement), Rheinberger; Arioso in the Ancient Style, Rogers; Prelude and Fugue in A minor, Bach; "Like as the Hart," Harker (Mrs. Dunn); Finale (Modern Suite), Op. 37, Ferrata; "Song of Consolation," Cole; Cantilene, Woodman; Toccata in E major, Bartlett. Mrs. HOWARD L. CLIPPINGER, Secretary.

Minnesota Chapter Visits Temple.

The Minnesota chapter met at Temple Israel in Minneapolis Friday evening, May 12. Marion Hutchinson, the dean, presided. After a fine dinner in the temple parlors, Rabbi Albert G. Minda gave a talk on Jewish liturgy. He also brought out how the music in the various religious groups reflected their background, aims and ideals. A short business meeting followed. After adjourning, I. S. Joseph, vice-president of the temple, conducted the Guild members and guests through the various rooms of the temple. The most interesting of these was a beautiful memorial chapel built in honor of former Rabbi Deinard, who presided over the temple for twenty years. We then went to the sanctuary for the regular Sabbath eve service. In his address Rabbi Minda spoke on "The Synagogue—Its Rise, Life and Message." The temple quartet was under the direction of Carl A. Jensen, A. A. G. O., organist and director. HENRY ENGEN, Secretary.

New England Chapter.

The annual meeting of the New England chapter was held May 8 at the headquarters, 57 Chestnut street, Boston. Frederick H. Johnson was elected dean. Other officers are: Edward B. Gammons, sub-dean; Harold Schwab, secretary; Edgar Jacobs Smith, treasurer; Marion P. Frost, Velma Harden, Homer C. Humphrey, executive committee members for three years; Mrs. Blanche T. Brock, Gerald Foster Frazee, Albion Metcalf, executive committee members for two years; H. R. Austin, William E. Zeuch and Albert Snow, executive committee members for one year.

An illustrated lecture, "Colonial Architecture," was delivered by Frederick T. Persons. The program also included piano selections by Miss Elizabeth Siedorf.

On motion of Everett E. Truette, a past dean, seconded by Francis Snow, sub-dean, a rising vote of thanks was given Raymond C. Robinson in appreciation of his services as dean.

In April two public services were conducted by members of the chapter. The first was held at the Church of Our Saviour, Longwood, April 24. The prelude, Largo from Trio-Sonata No. 5, Bach, was played by Paul Stanton, organist of Tufts College and Trinity

Church, Woburn; the postlude, Prelude and Fugue in G minor, Dupre, was played by Paul Akin, organist at St. John's, Arlington. The service music was played by Gardner C. Evans, organist of the church, and two anthems—"Call to Remembrance," Farrant, and "The Day Draws On," Shaw—were sung by the chorus choir. The second service was held at the First Congregational Parish (Unitarian), Arlington, April 24. Here Dowell P. McNeill is organist and choirmaster, and he was ably assisted by Albert Snow, Emmanuel Church, Boston; Rowland Halfpenny, All Saints' Church, Brookline, and Fred Cronhimer, Christ Church, Fitchburg. The anthems, "God Is a Spirit," Bennett, and "The 150th Psalm," Franck, were beautifully rendered by the quartet.

Western New York Election.

The Western New York chapter elected these officers at a meeting in the home of Mrs. Charles L. Garner at Rochester: Dean, George S. Babcock, organist at Asbury Methodist Church; sub-dean, Harold Osborn Smith, First Presbyterian Church; treasurer, Miss Emily H. Cassebeer; secretary, S. W. Davidson; registrar, Miss Grace Towsey; members of the executive committee for three years, Robert Berentzen, Harold Gleason and Austin Grabb.

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Instrument of Twenty-six Sets of Pipes Is Ordered by Trinity Episcopal Church in the Upper New York State Town.

A three-manual instrument of twenty-six sets of pipes is to be built for Trinity Episcopal Church at Plattsburg, N. Y., at the factory of the W. W. Kimball Company in Chicago. Negotiations for the Kimball Company were conducted by William M. McRostie of the New York office. The console will be of the drawknob type and there will be a total of 1,797 pipes. The stop resources of the organ are indicated by the following specification:

GREAT ORGAN.

- Double Open Diapason, 16 ft., 61 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason (extension Double Open Diapason), 8 ft., 12 pipes.
- Harmonic Flute, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Chimes (Deagan class A tubular bells with dampers and soft pedal control), 20 notes.

Tremolo.

SWELL ORGAN.

- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Octave Geigen, 4 ft., 73 pipes.
- Wald Flöte, 4 ft., 73 pipes.
- Flautina, 2 ft., 61 pipes.
- Contra Fagotto, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe (extension Contra Fagotto), 8 ft., 12 pipes.
- Clarion, 4 ft., 73 pipes.

Tremolo.

CHOIR ORGAN.

- Viola, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes (from Great).

Tremolo.

PEDAL ORGAN.

- First Open Diapason, 16 ft., 32 pipes.
- Second Open Diapason (from Great), 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Contra Dulciana (extension Choir Dulciana), 16 ft., 12 pipes.
- Octave (extension Pedal Open Diapason), 8 ft., 12 pipes.
- Gedeckt (extension Pedal Bourdon), 8 ft., 12 pipes.
- Super Octave (extension Pedal Open Diapason), 4 ft., 12 pipes.
- Contra Fagotto (from Swell), 16 ft., 32 notes.
- Chimes (from Great).

Mr. and Mrs. E. Arne Hovdesven of Mercersburg, Pa., announce the arrival in their home on May 4 of a 1933 model organist. The name of the heir to the Hovdesven estates and reputation is named Bayard Young. The young man's father is the well-known organist of Mercersburg Academy.

The chorus of the Leonia, N. J., Woman's Club, directed by George W. Needham, A. A. G. O. organist and choirmaster of the Presbyterian Church of Leonia, has been awarded the silver cup in the competition of the Music Contests League of New Jersey.

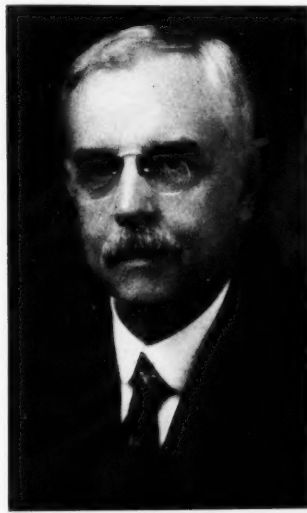
Liszt's "Thirteenth Psalm" was sung at the Old South Church in Boston at the vesper service on Palm Sunday under the direction of Carl McKinley, Mus. D., organist and choirmaster, by his choir of twenty voices and soloists.

Gounod's "Redemption" was sung Sunday afternoon, April 30, in St. John's Evangelical Church at Louisville, Ky., by the choir under the direction of Mrs. Julia Backus Horn, organist and director.

The First Lutheran Church of St. Ansgar, Iowa, has contracted with George Kilgen & Son, Inc., for a two-manual organ to be completed the latter part of June.

Gabriel Faure's Requiem was sung at the First Methodist Church of Ithaca, N. Y., on the evening of May 14 by the student choir, under the direction of Miss Louise C. Titcomb.

Paul Ambrose



AFTER SEVENTEEN YEARS of service at the First Presbyterian Church of Trenton, N. J., Paul Ambrose will retire Sept. 1. The quartet of the church, whose members also have served long terms—one of them for fifteen years—will step out at the same time and the music of the church will be taken over by a representative of the Westminster Choir School.

Mr. Ambrose, who has been a prominent figure among the organists of New Jersey for a long time and was the first state president of the N. A. O., was born in Hamilton, Ont. His father was R. S. Ambrose, composer of the song "One Sweetly Solemn Thought." This is one of the most popular sacred songs ever composed. It was first published in Toronto in 1876 and since then has been included in the catalogue of almost every American publisher. It is equally popular in England, Australia and elsewhere.

In 1886, on the suggestion of Kate S. Chittenden, the well-known New York musician, Paul Ambrose came to New York. Within a week after his arrival he was appointed organist of the Madison Avenue M. E. Church. He remained in that position for four years. Then he was offered the position of organist and choirmaster of St. James' M. E. Church. He remained at this church twenty-seven years. On his twenty-fifth anniversary the church held a special service in his honor and presented him with a silver service. In 1917, having been appointed professor of music at the New Jersey State Teachers' College, Mr. Ambrose moved to Trenton. Having resigned his New York position, Mr. Ambrose accepted the position of organist and choirmaster of the First Presbyterian Church in Trenton.

As a composer Mr. Ambrose has written in many forms and is best known to organists by his anthems. In a record of 342 service lists from 286 churches collected by Dr. Roland Diggle and published by THE DIAPASON, the two composers particularly mentioned for wide use of their anthems were Harry Rowe Shelley and Paul Ambrose. While many of Mr. Ambrose's anthems have had very large sales, probably the most popular has been "O Come to My Heart, Lord Jesus." Over 140,000 copies of this anthem have been sold.

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**Milwaukee Events;
Guild Sponsors Its
First Jewish Service**

By ARTHUR A. GRIEBLING

Milwaukee, Wis., May 18.—The local Guild chapter held its first Jewish service at Temple Emanu-El-B'ne Jesurun on May 12. Earl P. Morgan and Lewis A. Vantine played on this occasion. Mr. Morgan played the Concert Variations by Bonnet and Mr. Vantine played a Toccata by Maily.

The Milwaukee Vocational School presented Edwin Stanley Seder of Chicago in a recital May 2. The program was as follows: Concert Overture in C minor, Hollins; Largo from Concerto in D minor, Bach; Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; "Liebestod" ("Tristan and Isolde"), Wagner; "Carillon-Sortie," Mulet; Minuet from Suite (dedicated to Mr. Seder), Zimmerman; "Chapel of San Miguel," Seder; "Flight of the Bumble-bee," Rimsky-Korsakoff; Cradle Song, Rebikoff; "Finlandia," Sibelius.

A program of sacred music was presented by the mixed choir of Trinity Evangelical Church, Arthur A. Griebling, organist and choirmaster, April 30. The organ numbers were: "Wachet auf," Bach; "Du Friede-fuerst," Bach; "Da Jesus an dem Kreuze stundt," Scheidt; Chorale Prelude on "Eventide," Parry; Third "Verset des Psaumes," Dupre; Fantasia on "Old Hundred," Loud. The choir sang a set of anthems on the life of Christ to which were added "Holy Art Thou," Handel; "Cherubim Song," Bortniansky, and Hallelujah Chorus from "Mount of Olives," Beethoven.

A musical service was given by the choir of the Church of the Incarnation April 30. Carl J. Homann is the incumbent at this post. The cantata "The Resurrection and the Life," by Wilson, was presented on April 16 by the choir of Bethesda Lutheran Church. C. F. Pape is the director.

The glee club of Concordia College, Karl Markworth directing, was presented in a concert on May 7 at the college auditorium. The program was a varied one. Mr. Markworth is also organist and choirmaster at Trinity Evangelical Lutheran Church.

Hermann A. Nott, organist and choirmaster at Kenwood Methodist Church, presented his choir in Gaul's "The Holy City" May 7.

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Philosopher in Field of Organ Composition; Work of Berthelsen

The philosopher-organist-composer is an interesting development in the American organ world personified in Arthur M. Berthelsen, who played a program of his compositions at the Sunday afternoon organ recital at the University of Chicago Chapel April 23. Mr. Berthelsen, a studious young man who has been influenced in his compositions by his research in philosophy, played compositions the names of which give an inkling of their character and origin. The list included: "Psychodynamics," "Frustration," "Sublimation," "Chac Mool," "Electrodynamics: Positrons," "Cosmic Quest" and "Philosopher's Mood—Conspectus." It seems safe to predict that this composer will attract more and more attention by virtue of his unique inspiration.

Arthur M. Berthelsen was born at Racine, Wis., Aug. 30, 1898, and at the age of 8 years began the study of music. He did his organ and theory work under Dr. Wilhelm Middelschulte and Dr. William Boeppler and won the degree of bachelor of music and subsequently that of master of music.

After composing and concertizing extensively while organist and director of music of Luther Memorial Cathedral at the University of Wisconsin, where he gave weekly recitals for the university students and faculty members, Mr. Berthelsen relinquished this position to make an exhaustive study of the humanities and the sciences. His purpose was to prove that music is not only an art, but also "a dynamic socializing factor, an infallible philosophical and historical revelation of national and individual temperament, and an orderly vibratory process constantly and definitely transforming energy and altering the physical form of individuals as well as their terrestrial and cosmic environments." His treatise, "The Philosophical Significance of Music," now awaiting publication, and a series of compositions under the general heading "Philosopher's Moods," as well as the "Psychodynamics and Electrodynamics," are an interpretative reaction of art, science and philosophy.

Mr. Berthelsen's motives and conception of his art are told briefly in his own language in the following paragraph written at the request of THE DIAPASON:

"I am taking musical art into the laboratory of philosophy and science to elevate it from an art of feeling to one of knowing as well. A new art eventually will emerge as a result of such an approach, through which the artist will create a miniature changing universe—a panorama of fascinating and harmonious illusions through the triune art of sound, color and form. Progressive schools of music will eventually be compelled to introduce and maintain a department of the science and the philosophy of music. The physics laboratory has already revealed that a musical act alters or redistributes the energy, mass and form of the physical universe. With that knowledge in his possession the enlightened composer of the future may compose with design and purpose and not intuitively, by accident. He will deliberately (knowing the various vibratory principles of life) create works destined to integrate future generations into planned social groups—a rationalizing, harmonious, progressive society. My compositions, treatise and recitals attempt to synchronize knowledge and to create a durable philosophy and authentic understanding of the various phases of life."

Courboin Plays in Spaulding Home.

Charles M. Courboin gave a recital April 9 on the Aeolian-Skinner organ in the home of Mr. and Mrs. Howard Spaulding at Field Point Park, Greenwich, Conn., for Greenwich Academy. There were 283 persons present and the recital was a social affair of prominence. Mrs. Percy Rockefeller was one of the guests. Mr. and Mrs. Spaulding are warm friends of Mr. Courboin. On April 21 Mr. Courboin dedicated a Kilgen organ in Emmanuel Episcopal Church, Sheepshead Bay, Brooklyn, N. Y. Bishop Larned, suffragan bishop of Long Island, was present.

Arthur M. Berthelsen, Philosopher-Composer



NEWS FROM SAN FRANCISCO

By WILLIAM W. CARRUTH

San Francisco, Cal., May 17.—The monthly meeting of the Guild was held Sunday afternoon, May 7, at St. Luke's Episcopal Church, with Harold Mueller, F. A. G. O., as chairman. The program was provided by Arthur Brewer, a talented pupil of Mr. Mueller, who played Bach's Toccata and Fugue in D minor and Bonnet's "Romance sans Paroles" and Concert Variations. The Guild service has been definitely set for Sunday afternoon, June 4. The annual dinner will be held on June 10 at the Coit Hotel in Oakland. At that time election of officers will take place. A nominating committee consisting of past Deans Wallace Sabin, Pratt, Miss de Fremery, Carruth and Mrs. Redfield will prepare a ticket. This unusual nominating committee was the suggestion of the chapter's secretary, Mrs. Swift, one of the Guild's most active and faithful members.

Two Möller organs have been dedicated recently in this part of the country. One in All Saints' Episcopal Church at Carmel-by-the-Sea was dedicated Easter Sunday. This instrument is a two-manual with eight ranks. Carmel, which is noted for its artist colony and picturesque location on Carmel Bay, is fortunate in having this well-designed modern instrument, the specifications of which were drawn up by Mr. Hopkins, organist of Del Monte, a fashionable resort near Monterey. The other dedication took place at the De Mark mortuary in Tracy. In addition to a standard console it is equipped with a Möller "Artist" player located in the opposite end of the mortuary.

A program was given recently by Miss Gladys Logan at Wilcox Abbey, the Carruth organ studio. Miss Logan was assisted by Miss Mary Bucklin, violoncellist. The organ selections were: Prelude and Fugue in E minor, Bach; "Vision," Bibl; "Cantilene Nuptiale," Dubois; Meditation, Mailly; Largo from "New World" Symphony, Dvorak; "Norwegian Dance," Grieg; "Scotch Poem," MacDowell; Gothic Suite, Boellmann.

It is a pleasure to have as a visitor to the bay region J. B. Jamison, representative of the Estey Organ Company. Mr. Jamison has been living on a farm several miles out of Brattleboro, Vt., and a number of times during the last winter has been snowed in.

Big Program at Webster Groves, Mo.

Music week was begun at Webster Groves, Mo., a prominent suburb of St. Louis, with an elaborate program on Sunday evening, May 7, in which individual artists and church and school musical organizations banded together. The program, which attracted a capacity attendance, was presented in the Webster Groves Presbyterian Church. The participants were the combined choirs of Emmanuel Episco-

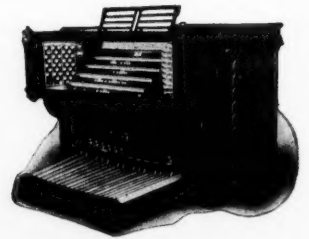
pal Church, the First Congregational Church, the First Methodist Church, the Old Orchard Congregational Church, the Webster Groves Baptist Church, the Christian Church, the Presbyterian Church, conducted by Alfred Lee Booth, who also contributed as accompanist at the organ for piano and violin solos; the Webster Groves high school mixed chorus, Miss Esther Replogle, director, and vocal and instrumental soloists. Paul Friess played as the organ prelude the Festival Prelude of Horatio Parker and as the postlude the "Festal Commemoration" of John E. West. The offertory was a piano and organ selection, the second movement of MacDowell's Concerto in A minor, played by Miss Ruth Ellen Etter, pianist, and Alfred Lee Booth at the organ. Miss Esther Replogle directed the high school chorus in Tschesnekoff's "Salvation Is Created" and "Listen to the Lambs," by Dett, and Mr. Booth conducted the combined choirs in the Sanctus from Gounod's "St. Cecilia" Mass and "Unfold, Ye Portals," from "The Redemption," and in Voris' Show Pity, Lord."

Indiana Choral Festival.

The second annual choral festival of the Indiana Federation of Music Clubs was held at the Roberts Park Methodist Church, Indianapolis, April 21. This festival has become an institution and is one of Indiana's chief musical events. The church was filled to overflowing. The combined choirs, conducted by Max T. Krone and accompanied by Dale W. Roberts, numbered 500. They proceeded down the two center aisles of the church and filled three galleries. The various colored surplices made this a spectacle, and the double processional was unique. A "cathedral atmosphere" was created by an organ recital, elaborate decorations and candle-light. Mr. Young played: Prelude and Fugue in B flat, Bach; "Angelus," Massenet, and Cantabile, Franck.

Organist as Dancer's Pianist.

Jesse Meeker of Arkansas City, Kan., has been chosen by Ted Shawn, internationally known dancer of New York City, as his pianist. Mr. Meeker has had all of his musical work under Mrs. Cora Conn Moorhead of Southwestern



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College, having studied organ, composition and harmony with her the past seven years. He is a brilliant organist and recently appeared on the program of the tri-state convention of the American Guild of Organists held at Dallas, Tex. He is a colleague of the Kansas chapter and the youngest organist ever asked to appear on its programs.

Honor Dr. Balogh in Montreal.

Members of St. Patrick's Choral Society at Montreal gathered at Krausmann's restaurant April 14 to honor its conductor, Dr. Louis L. Balogh, the Canadian organist, upon the successful conclusion of the first year of its activities as a musical body. The meeting was the occasion for a presentation to Dr. Balogh in the form of a silver-mounted baton. In a brief address, James A. Dolan, the principal speaker of the evening, congratulated Dr. Balogh on the successful outcome of the society's final concert of its first season, which was held in Windsor Hall recently. The affair had been a triumph, Mr. Dolan said, and speaking in the name of all the members, he assured the director that the achievement was entirely due to the fine training given by the latter. The Rev. Gerald J. McShane, honorary president of the society, made the presentation and also paid tribute to Dr. Balogh's fine efforts in the cause of music in the city.

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Who's Who Among the Organists of America

Lauren B. Sykes.

Lauren B. Sykes, one of the most prominent of the church musicians of Portland, Ore., has been for the last five years organist and director at the Hinson Memorial Baptist Church, where he not only conducts choirs aggregating in strength more than 100 voices, but is heard frequently in recitals and is a factor in the various activities of the musicians of the Pacific Northwest.

Lauren Berkeley Sykes was born in 1905 in the small Quaker town of Newberg, Ore., about twenty-six miles down the fertile Willamette valley from Portland. Ex-President Herbert Hoover was raised in Newberg and attended the schools there. Mr. Sykes' piano instructors were J. F. Meyers, Matilda White-Rudgers and Lenora Fisher Whip, and he studied organ with Gladys Morgan Farmer and T. S. Roberts, organ and harmony with Paul T. Stucke, harmony, counterpoint and composition under Lucien E. Becker and voice with Yeatman Griffith and George Wilbur Reed.

At the age of 12 Mr. Sykes was appointed the pianist in a small Sunday-school and not long after that became substitute and then regular organist of the church. This fired his enthusiasm to such an extent that he was eager to learn more and more about organ and choral work. The fact is that he spent so much time in music study that he neglected his school work. By this time it was evident to him that music was to play the greatest part in his life.

In 1926 he became the organist of the First Methodist Episcopal Church of Portland, one of the largest churches in the downtown district. In 1928 he was asked to become organist of the Hinson Memorial Baptist Church, the largest of its denomination in the state. Here he organized a women's choir of forty-five voices and also developed a forty-five-piece symphony orchestra used extensively in the evangelistic services of the church. In 1930 he was asked to organize a mixed choir in the church. This is the organization now used, and has a membership of fifty. This choir has presented numerous oratorios and cantatas with marked success.

In the last year Mr. Sykes has organized a boy choir of twenty-five voices and a girls' choir of twenty-five. These two organizations and the senior choir, making approximately 100 voices, presented the Easter cantata "Lord of Love and Light," by Julian Edwards (Schirmer), accompanied by a symphony orchestra and organ. This cantata was sung twice—on Palm Sunday evening and Easter Sunday evening.

For two terms Mr. Sykes has served

Lauren B. Sykes



as president of the Music and Arts Club, an organization of the leading men musicians of the city. During his presidency the Composers' Guild, a thriving organization of men composers of the city, was formed. At the present time he is the secretary of the Oregon Society of Composers, a statewide organization. He is also a member of the Oregon chapter of the American Guild of Organists.

Mr. Sykes' compositions are mainly for the organ or sacred songs. He has a large class of both piano and organ pupils and is the head of the organ department at the Western Baptist Theological Seminary, one of the younger Baptist colleges in Portland.

On May 19 Mr. Sykes played his fifth anniversary recital at the Hinson Memorial Church, assisted by Wava Johnson Rothlisberg, contralto, and his organ selections were these: Fugue in C major, Buxtehude; Larghetto, Wesley; Toccata and Fugue in D minor, Bach; "Rip Van Winkle," Demarest; Minuet from "Suite Gothique," Boellmann; Festival Toccata, Fletcher; "Dance of the Candy Fairy" and "Dance of the Reed Flutes" ("Nutcracker Suite"), Tschaiakowsky; "Moment Musical," Schubert; Ballet from "Rosamunde," Schubert; "Verset des Psaumes," Dupre; "Fantomes" ("Pieces de Fantaisie"), Vierne; "Variations de Concert," Bonnet.

Mrs. Joseph W. Akin, Jr.

In the vast spaces of the Lone Star State culture has its devotees and organ music is nurtured more than an Easterner ever would imagine unless he has taken occasion to hear the organs and the organists of the Southwest. In nearly every one of the smaller cities of Texas there is at least one talented and well-trained player who enables the people to know what good organ playing is and who is the inspiration of the musically-minded youth. Such a one, despite her comparative youth, is Mrs. Joseph W. Akin, Jr., of Wichita Falls, who recently was instrumental in organizing the North Texas sub-chapter of the A. G. O. in that city and is its regent, and concerning whom her fellow musicians testify that her well-selected and well-played recital programs have "put the organ on the map" in that territory.

Nita Calhoun was born in McKinney, Tex., and received her early musical education there. At the age of 16 she began the study of the organ at Southwestern University, Georgetown, Tex., where she remained until she was appointed organist of the First Methodist Church of Wichita Falls. Here she has served the last twelve years. For the last five years she has presided over a large four-manual Reuter organ which was installed when the church built a beautiful new \$500,000 edifice. Short periods of study with several prominent organists of America have served to give her new inspiration.

Since the new organ was installed Mrs. Akin has given series of recitals in her church. This year she arranged three. One was in September for the golden jubilee of Wichita Falls and one in March. The third was given during national music week in May. The average attendance at these recitals is between 400 and 500. She also presented Charles M. Courboin in a recital last October, and the church auditorium, which seats 2,400 people, was completely filled for this event and several hundred were turned away. Mrs. Akin also has played frequent recitals outside her own city, the latest being in Dallas Jan. 27 before the Texas chapter, A. G. O., at St. Matthew's Cathedral. Although she has enjoyed playing outside Wichita Falls, she has received more pleasure in trying to help her home people to appreciate the organ more. Wichita Falls has a population of about 50,000 and it has only been in the last few years that they have really begun to appreciate the organ, even though there are a number of fine instruments for a town of this size.

To show that Mrs. Akin, who is a native of Texas, is a prophet honored in her own country, it is apropos to

Mrs. J. W. Akin, Jr.



quote a paragraph from a letter sent to THE DIAPASON without Mrs. Akin's knowledge by a woman of prominence, active in the field of education of Wichita Falls, who draws this picture of her influence:

"Her sincerity of life and purpose is outstanding in itself. Her work as a musician has not interfered with her making a charming home for her husband and two lovely children. Mrs. Akin is loved first because of her character and her personal charm. As a musician she is appreciated because of her ability and her graceful poise in every performance. She is constantly raising the standard of appreciation of artistic work, as her own performances grow in beauty of execution. In every phase of our city's life Mrs. Akin is adding her service to the enrichment of the hearts and minds of the people. The organ recitals given by Mrs. Akin, both in our own city and in several of the larger cities of Texas, are drawing wide attention and most favorable comment. Her versatility can hardly be excelled, and her splendid work as an accompanist and coach is the cornerstone on which much of our good music in Wichita Falls is built."

Morris W. Watkins conducted a spring recital by the choir of the Church of the Saviour, Brooklyn Heights, N. Y., April 28, with a varied program of the highest type.

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Programs of Organ Recitals of the Month

Raymond C. Robinson, F. A. G. O., Boston, Mass.—Among the programs played by Mr. Robinson in his Monday noon recitals at King's Chapel have been the following:

March 27—Toccata, de Maleingreau; "The Rose Window" ("Basilique de Sacre Coeur"), Mulet; Three Passiontide Chorale Preludes, "In Death's Strong Grasp the Saviour Lay," "O Lamb of God" and "See the Lord of Life and Light," Bach; "The Primitive Organ," Yon; "Marche Heroique," Bossi; Reverie, Dickinson; Finale (Symphony 3), Vierne.

April 2—"Procession," Mulet; Chorale Preludes, "Bide with Us, for It is Toward Evening" and "Out of the Deep Have I Cried unto Thee," Bach; Vivace (Sonata 4), Bach; Adagio (Symphony in C minor), Saint-Saens; "Song of Spring," Bonnet; Adagio (B flat minor Sonata), Rheinberger; "Carillon," Vierne.

April 17—Chorale in A minor, Franck; Chorale Prelude, "By the Waters of Babylon," Bach; Allegro (Sonata 1), Bach; Prelude and Fugue in A, Bach; Pastoral, Jongen; "Electra ut Sol," Dallier; "Hora Mystica," Bossi; "Hosannah!" Dubois.

April 23—Toccata, Adagio and Fugue in C, Bach; Canon, Schumann; "Hymn to the Stars," Karg-Elert; "Pillars of the Church," Wagner; "Ave Maria," Henselt; Allegro (G minor Concerto), Handel.

Adolf Torovsky, Washington, D. C.—In a recital for the Friday Morning Music Club in the chapel of Mount Vernon Seminary April 21 Mr. Torovsky played: Chorale Prelude, "Wir glauben all an einen Gott"; Chorale, "Jesus, bleibet meine Freude" and Chorale Prelude, "In Dir ist Freude," Bach; "Harmonies du Soir," "Clair de Lune," "Marche Triomphale" and "Nun danket alle Gott," Karg-Elert; "In Summer" and Melodie, Stebbins; "Etude de Concert," Shellely.

Walter Blodgett, Cleveland, Ohio.—Mr. Blodgett, who gives a recital every Sunday afternoon at 4 o'clock at the Epworth-Euclid Church, played these programs in May:

May 7—Concerto in G minor, Camidge; Symphony 4 ("Romance" and Minuet), Vierne; "Carillon," Vierne; "A Song of May," Jongen; Prelude in D minor, Clerambault; Prelude and Fugue in E minor, Sonatina from "God's Time Is Best," "Anna Magdalena's March," "By the Waters of Babylon" and Prelude and Fugue in D major, Bach.

May 14—Heroic Piece, Franck; Chorale, "Deck Thyself, O My Soul," and Preludes on the same by Brahms, Bach and Karg-Elert; Prelude and Fugue in C minor, Bach; "Sister Monica," Couperin; Pastoral, Piere; "Sunshine and Shadow," Gale; Nocturne, Ferrata; "Song of the Fisherman" and "Pantomime," de Falla.

May 21—"Jesus, My Joy," "O Man, Behoan Thy Fearful Sin," "Sleepers, Wake, a Voice Is Calling" and Concerto in G major, Bach; "Chorale Varie," Hile; "Dance of the Sugarplum Fairy," Tschalkowsky; "Over the Hills and Far Away," Grainger; "A Song of India," Rimsky-Korsakoff; "Rejoice, Ye Pure in Heart!" Sowerby.

George Tracy, Mus. B., Mount Vernon, Iowa.—The Cornell College conservatory of music presented Mr. Tracy, a pupil of Professor Horace A. Miller, in a recital on the new four-manual Kimball organ May 9. The program was as follows: Fantasia and Fugue in G minor, Bach; Prelude to "Lohengrin," Wagner; Sonata in E minor (MSS), George Tracy (first performance).

E. Power Biggs, A. R. C. O., Boston, Mass.—Mr. Biggs was heard in a recital at Emmanuel Church, Newport, R. I., May 3, and played these selections: Concerto in B flat, Handel; Chorale Prelude, arranged from Cantata No. 147, Bach; Toccata in F, Bach; Air and Variations, arranged from Symphony in D, Haydn; Sonata in C minor, Reubke; Canon in B minor, Schumann; Trumpet Tune, Purcell; Prelude and Fugue in G minor, Dupre; "The Reed-Grown Waters," from "Pastels from Lake Constance," Karg-Elert; Chorale Prelude on "Nun danket alle Gott," Karg-Elert.

May 9 Mr. Biggs was heard at the Memorial Church of Harvard University, playing this list of works: Concerto in B flat, Handel; Chorale Prelude, from Cantata No. 147, Bach; Toccata in F, Bach; Air and Variations, from Symphony in D, Haydn; Sonata in C minor, Reubke; Air and Gavotte, Wesley; Canon in B minor, Schumann; Prelude and Fugue in G minor, Dupre; "The Reed-Grown Waters," from "Pastels from Lake Constance," Karg-Elert; Variations from Fifth Symphony, Widor.

John S. Thompson, Norristown, Pa.—In his second recital on the new three-manual Moller organ over which he presides in Christ Reformed Church Mr. Thompson, organist and director at this church and president of the Norristown N. A. O. chapter, played the following list of compositions May 3: Fantasia and

Fugue in G minor, Bach; "The Bells of St. Anne de Beaupre," Russell; "Clair de Lune," Karg-Elert; Sonata No. 6, Mendelssohn; "Rapsodia Italiana," Yon; Pastorale ("To a Wild Rose"), MacDowell; Humoreske, Dvorak; "Piece Heroique," Franck.

Marshall Bidwell, Pittsburgh, Pa.—Mr. Bidwell's recitals at Carnegie Music Hall Saturday evenings and Sunday afternoons have included these recent attractive programs:

May 7—Overture to "The Marriage of Figaro," Mozart; Larghetto from Second Symphony, Beethoven; "Will-o'-the-Wisp," Diggle; Meditation, Sturges; Fugue a la Gigue, Bach; "Hymn to the Sun," from "Le Coq d'Or," Rimsky-Korsakoff; "Festivity" and "Dawn," Jenkins; "Fountain in the Moonlight," Frazee; Lullaby, Macfarlane; Toccata in G major, Dubois.

May 6—Chorale Improvisation, "Sleepers, Wake," Karg-Elert; "En Bateau," Debussy; Symphony in D minor, Franck; Spring Song, Hollins; Moderato Cantabile from Eighth Symphony, Widor; Minuetto, Schubert; "May Night," Palmgren; "Cortège et Litanie," Dupre.

April 15—Chorale Preludes, "O Mensch, bewein dein Sünde Gross" and "Herzlich tut mich verlangen," Bach; "Gethsemane," Malling; Prelude to "Parsifal," Wagner; "The Tumult in the Praetorium," de Maleingreau; "Good Friday Spell," from "Parsifal," Wagner; Spring Song and "Consolation," Mendelssohn; "Easter with the Pennsylvania Moravians," Harvey B. Gaul.

April 16—"Alleluia," Dubois; "Easter Morning," Malling; "In Paradisum," Dubois; "Cristo Trionfante," Yon; Toccata on "O Filii," Farnam; "Resurrection Morn," Johnston; "Christus Resurrexit," Ravanello; "In Springtime," Kinder; Fantasy on an Old Easter Melody, West; Reverie on "I Know That My Redeemer Liveth"; "Easter Morning on Mount Rubidoux," Gaul.

George Lee Hamrick, Atlanta, Ga.—Mr. Hamrick played a recital at the First Baptist Church Sunday afternoon, May 14, sponsored by the woman's division of the Junior Chamber of Commerce. His offerings included: Sonata 2, in D minor (Chorale and Adagio), James H. Rogers; "Eaves," Bonnet; "Kol Nidrel," arranged by Lemare; Concert Variations, William M. Bellon; "Dreams," Stoughton; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "Harmonies du Soir," Frysinger; Concert Overture in A, Maitland.

Carl Weinrich, New York City.—Mr. Weinrich gave a Bach recital on the Skinner organ in the Library of Congress at Washington May 20 and played these works: Toccata in F major; Chorale Preludes, "Out of the Deep I Cry to Thee" and "Be Glad, All Ye Christian Men"; Fifth Trio-Sonata in C major; Fugue in E flat major ("St. Ann"); Chorale Preludes from the "Little Organ Book," "Lord God, Now Open Wide Thy Heavens," "The Lord's Prayer," "In Thee Is Gladness," "In Thee, Lord, Have I Put My Trust" and "When in the Hour of Deepest Need"; Passacaglia and Fugue in C minor.

Wilhelm Middelschulte, L. L. D., Chicago.—In a Bach recital at the University of Chicago chapel Sunday afternoon, June 4, Dr. Middelschulte will play these works: Prelude in A minor, from the English Suite; Trio from "Musical Offering"; Capriccio on the Departure of a Friend; Chorale Preludes, "Ich ruf zu Dir" and "Wachet auf, ruft uns die Stimme"; Vivadi Concerto in D minor, with cadenza by Middelschulte.

In a recital for the college of music of Bradley Polytechnic Institute at Peoria Sunday afternoon, April 30, Dr. Middelschulte played: Concerto No. 4, in F major, with cadenza by Middelschulte, Handel; Nocturne from "Midsummer Night's Dream," Mendelssohn; Theme, Variations and Finale, Thiele; Pastoral in F major, Fugue in D minor, Gavotte from the Suite for Lute and Fugue in G minor, Bach; Passacaglia, Middelschulte; "Angelus," Liszt; "Dreams" and "Entrance of Gods into the Walhalla," from "Das Rheingold," Wagner.

Janet Dickson, Philadelphia, Pa.—Miss Dickson, assistant organist at Holy Trinity Church, was heard in a recital April 17 at the Methodist Church of Hadonfield, N. J. She played: Allegro Pomposo, West; Meditation, Bubeck; Melody, Wolstenholme; Humoresque, Lemare; "The Thrush," Kinder; Paean in D major, Dickson.

G. Criss Simpson, Mus. B., A. A. G. O., Lawrence, Kan.—The Falls City, Neb., Music Club presented Mr. Simpson of the University of Kansas faculty in a recital at the First Methodist Church May 12 and he played these selections before an audience which filled every seat in the church: Prelude in D minor, Mendelssohn; Chorale Preludes, "The Old Year Now Is Dying" and "In Thee Is Gladness," Bach;

"Meditation a Ste. Clotilde," James; Allegro Cantabile from Fifth Symphony, Widor; "Marche Religieuse," Guilmant; Third Sonata (first movement), Guilmant; "The Morning Star," Dallier; Caprice, Kinder; "The Peaceful Valley," Cellier; "Morris Dance," German; Cantilene in D flat, Salome; Toccata in C, d'Evry.

W. Arnold Lynch, Coatesville, Pa.—In a recital on the new Moller organ in Olivet Methodist Church at Coatesville, Pa., May 4 Mr. Lynch was assisted by the "Meistersinger" of the Coatesville high school, an organization of more than forty voices. His organ selections were: "Grand Choer," in D, Guilmant; Benediction Nuptiale," Dubois; Concert Fugue in D, Bach; Chorale in A minor, Franck; "Grandmother Knitting" and "Grandfather's Wooden Leg," Clokey; "Carillon," Sowerby; Melodie, Friml; Finale from First Symphony, Vierne.

In the second of a series of recitals on the new Moller organ at Holy Trinity Church, Collingswood, N. J., May 18 Mr. Lynch played: "Grand Choer" in D, Guilmant; Serenade, Kinder; Suite in Miniature, Rogers; Concert Fugue in D, Bach; "Grandmother Knitting" and "Grandfather's Wooden Leg" (from "Fire-side Fancies"), Clokey; "Starlight," Karg-Elert; "Ave Maria," Schubert; Toccata in D minor Sonata, Bossi.

Mr. Lynch has played a radio program over station WCAM once a week at noon since Dec. 28. Among his most recent offerings in these recitals have been the following:

April 26—"Grand Choer," Dubois; Serenade, Schubert; "Will-o'-the-Wisp," Nevin; Suite in Miniature, Rogers; "March of the Gnomes," Stoughton; "Souvenir," Kinder.

May 3—"The Cat" ("Fireside Fancies"), Clokey; "The Swan," Saint-Saens; "The Cuckoo" and "The Bee," Lemare; "Dragonsflies," Gillette; "The Squirrel," Weaver; "The Thrush," Kinder; "In Memoriam," Rowley.

May 10—Festival March in C, Rogers; Andante Cantabile (Fourth Symphony), Widor; "Spinning Song," Mendelssohn; Theme, Varied, in E, Faulkes; Humoresque, Lemare; Serenade, Toselli.

Daniel R. Philippi, St. Louis, Mo.—Mr. Philippi played a recital at Christ Church Cathedral on the occasion of the annual flower day at the cathedral, observed since 1925. For the first time the flower sermon for which the will of the late Henry Shaw provides each year was preached by a man not a clergyman, but one most familiar with flowers and other plant life, Dr. George T. Moore, head of the Missouri Botanical Garden. Mr. Philippi's program consisted of the following: Second Concerto, Handel; "Music of the Happy Spirits," Gluck; Toccata and Fugue in D minor, Bach; "Berceuse Bretonne," Dupre; "Song of the Volga Boatmen," Russian folksong; "By the Brook," de Bossi; Finale, in A flat, Thiele.

Casper Koch, Pittsburgh, Pa.—Dr. Koch's recitals at North Side Carnegie Hall on Sunday afternoons have included the following recent offerings:

April 16—"Offertoire de Paques," Batisse; "Dawn," Jenkins; "Cristo Trionfante," Yon; "Easter Spring Song," Garth Edmundson; "Easter Morning on Mount Rubidoux," Harvey Gaul; "Easter Chimes," Vincent Wheeler; "Hosanna," Wachs.

April 23—"Fiat Lux," Dubois; "Am Meer," Schubert; Prelude and Fugue in D major, Bach; Persian Suite, Stoughton; "Marche Champetre," Boex.

April 30—Prelude in C sharp minor, Rachmaninoff; "The Seraph's Strain," Wolstenholme; Introduction and Fugue from "The Ninety-fourth Psalm," Reubke; "Waldweben," from "Siegfried," Wagner; "Ronde d'Amour," Westerhout; "Chant du Soir," Bossi; March from "Aida," Verdi.

Francis Hopper, Muskegon, Mich.—Mr. Hopper played a program of American music Sunday afternoon, May 14, at St. Pats' Episcopal Church in observance of music week. His selections were: Chorale Prelude on the Hymn-tune "Dundee," Noble; "Deep River," transcribed by Gillette; "The Bells of St. Anne de Beaupre," Russell; "Canyon Walls" and "Dripping Spring," Clokey; Serenade, Kinder; Festal Postlude, Schminke.

Elmer A. Tidmarsh, Schenectady, N. Y.—Professor Tidmarsh, director of music at Union College, who is playing recitals on Sundays at 4 o'clock in the Union College Memorial Chapel, presented these as his May offerings:

May 7—Sixth Sonata, Mendelssohn; "Chanson de Mai," Borowski; "Chant de Mai," Jongen; "May Night," Palmgren; Sonata in G minor, Rene Becker.

May 14—Children's program: "Peer Gynt" Suite, Grieg; Three Pieces from "Summerland," Cyril Scott; "Within a Chinese Garden," Stoughton; "In a Monastery Garden," Keteby; "The French

Clock," Bornschein; "Marche Heroique de Jeanne D'Arc," Dubois.

William C. Carl, Mus. D., New York City.—Dr. Carl played his springtide recital at the First Presbyterian Church May 1, assisted by Ruth Shaffner, soprano. The recital was under the auspices of the A. G. O. relief committee. Dr. Carl played: "Grand Jeu," Du Mage; "Benedictus," Reger; Allegro from D minor Organ Concerto, Handel; Spring Song, Shelley; Fifth Sonata (Allegro Appassionato, Adagio and Scherzo), Guilmant; "Chanson de Mai," Borowski; Toccata and Fugue in D minor, Bach; "Lied des Chrysanthenes," Bonnet; Toccata in A major, Op. 67, MacMaster.

Emilie Martha Parmalee, Atlanta, Ga.—Miss Parmalee played a recital under the auspices of the Georgia A. G. O. chapter at the North Avenue Presbyterian Church May 8. She was assisted by Ardis Colby, pianist, and Margaret Baker Battle, soprano. The program included: Organ and piano, Nocturne, Kroeger; Fantasia, Demarest; Adagio and Scherzo, "Concerto Gregoriano," Yon; organ, "Invocation," Mally; "On Wings of Song," Mendelssohn; "Thistle-down," Loud; "Variations de Concert," Bonnet.

Martin W. Bush, Omaha, Neb.—Mr. Bush gave a recital at the Joslyn Memorial Sunday afternoon, April 30, assisted by the Omaha Chamber Music Society, directed by Henry G. Cox. Mr. Bush's numbers were the following: Grand Chorus in A major, Salome; "Song of the Night," Elgar; "Drifting Clouds," d'Antalfy; Toccata in D minor, Federlein; Concerto No. 2, in B flat major, Handel (with orchestra).

Firmin Swinnen, Wilmington, Del.—Mr. Swinnen played a Tschalkowsky program for his fifty-sixth recital at the University of Delaware in Newark on the evening of May 1. His list of selections was made up as follows: "Capriccio Italiano"; Andante Cantabile, Fifth Symphony; "Waltz of the Flowers"; Andante and Finale, "Symphony Pathetique"; June ("The Seasons"); "None but the Weary Heart"; "Romance de Pauline"; "Marche Slav."

Roxana B. Love, A. A. G. O., Plainfield, N. J.—Miss Love gave a recital under the auspices of the A. A. G. O. headquarters relief committee April 19 at St. Barnabas Church, Ponnauq, R. I., and presented a program made up as follows: "Toccata per l'Elevazione," Frescobaldi; Prelude, Clerambault; "Grand Jeu," Du Mage; Pastoral, Adagietto Cantabile and "St. Ann's" Fugue, Bach; "To a Wild Rose," MacDowell; Spring Song, Hollins; Prelude, Fugue and Variation, Franck; "O Sons and Daughters," Deshayes; Scotch Noel and "Marche Religieuse," Guilmant.

Clarence Watters, Hartford, Conn.—Mr. Watters gave a recital in the chapel of Wellesley College, Wellesley, Mass., May 15 and played this Bach program: Fantasia and Fugue in G minor; First Trio-Sonata, in E flat; Chorale Preludes, "In Dir ist Freude," "Herzlich tut mich verlangen" and "Allein Gott in der Hohen sel Ehen"; Fugue in G minor; Chorale Preludes, "Liebster Jesu, wir sind hier" and "Wachet auf, ruft uns die Stimme"; Fugue in C minor.

Godfrey Hoffmann, New York City.—Mr. Hoffmann plays the following compositions in an "hour of organ music" at Bethlehem Lutheran Church, Brooklyn, of which he is organist and choirmaster, April 30: Toccata in D minor (Dorian), Bach; Chorale Prelude, "If Thou but Suffer God to Guide Thee," Bach; Canon in B minor, Schumann; "Piece Heroique," Franck; Idyll, Baumgartner; "Song of the Basket Weaver," Russell; Toccata on "O Filii et Filiae," Farnam.

Hugh McAmis, Great Neck, N. Y.—Mr. McAmis was guest artist at the sixth annual concert of the Woman's Club of Great Neck May 16 and played these selections on the Aeolian organ in St. Paul's parish-house, the gift of Mr. and Mrs. William S. Barstow, for whom Mr. McAmis is private organist: "Psalm XIX," Benedicto; Marcellus; "Dreams," McAmis; Gavotta, Martini.

Charles H. Elwell, Chestnut Hill, Pa.—Mr. Elwell, who gives half-hour recitals for the faculty and boys of the Chestnut Hill Academy, recently presented these programs:

Jan. 29—Concert Overture in A, Maitland; "Caprice Viennois," Kreisler; Mazurka, "Kuyawiak," Wienlawski; "Swing Low, Sweet Chariot," arranged by Lemare; "Toreador's Song," from "Carmen," Bizet.

Feb. 26—"Jubilate Amen," Arietta, Berceuse and "Exultemus," Ralph Kinder; "Ave Maria," Schubert.

March 19—"Prayer," Cantabile and "Piece Heroique," Cesar Franck.

On April 30 Mr. Elwell gave a Wagner program in commemoration of the fiftieth anniversary of the death of Richard Wagner.

Programs of Organ Recitals of the Month

Frederick C. Feringer, Seattle, Wash.—In his spring series of recitals at the First Presbyterian Church, broadcast every Sunday afternoon, Mr. Feringer presented the following programs in May: May 7—"Dance Macabre," Saint-Saens; "Komm, Gott Schöpfer," Bach; "Wenn wir in höchsten," Bach; "Across the Infinite," R. Deane Shure; Melody and Intermezzo, Parker; Pastorale, Roger-Ducasse.

May 14—Symphonic Poem, "From the West," Lemare; "Paulus Cycle," Otto Malling; "Ecstasy," Webbe; "Ruy Blas" Overture, Mendelssohn-Lemare.

May 21—Symphony for Organ, No. 3, Vierne; "Melodia Serena," Mauro-Cottone; "May Night," Palmgren; Prelude to "Lo-hengrin," Wagner-Lemare; "Merry Wives of Windsor" Overture, Nicolai.

May 28—"Castilleja" Sonata (new), Latham True; Spring Song, Hollins; "San Jacinto Morning" (new), Nearing; Passacaglia, Whitehead; Fugue in A flat minor, Brahms; "Toccata Jubilant," Diggle.

J. Herbert Springer, Hanover, Pa.—Mr. Springer, who makes good use of the large Austin four-manual organ in St. Matthew's Lutheran Church, gave a recital every Sunday afternoon in May. Among his programs were these:

May 21—Prelude and Fugue in D major, Bach; Air and Variations from "Emperor" Quartet, Haydn; Scherzo, Op. 65, No. 10, Reger; Pastorale, Op. 59, No. 2, Reger; Toccata in D minor, Reger; Canzona in A minor, Karg-Elert; "In Summer," Stebbins; "Finlandia," Sibelius.

May 28—"Dialogue," Clerambault; "Soeur Monique," Couperin; Air from Suite in D, Bach; Pastorale in F, Bach; Little Fugue in G minor, Bach; "Melodia," Reger; Menuet from Symphony No. 11, Haydn; "Petite Pastorale," Ravel; Sketch in F minor, Schumann.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio—Among Mr. Kraft's recent programs in his recitals at Trinity Cathedral at 5 o'clock on Sunday afternoons have been the following:

April 23—"An Easter Alleluia," Gordon Slater; Chorale Prelude, "Come, Saviour of the Gentiles," Bach; Toccata, de la Tombelle; Symphonic Tone Poem, "Saul," J. G. E. Stehle.

April 30—"Pieve Heroique," Franck; Chorale Prelude, "Rejoice Now, Christian Souls," Bach; Toccata in D minor (Dorian Mode), Bach; Cantilene, McKinley; Overture to "Die Meistersinger," Wagner.

Mr. Kraft was assisted by Mrs. Marie Simmelink Kraft, mezzo-contralto, in a recital before the Central Ohio A. G. O. chapter at the First Congregational Church of Columbus May 11. The organ selections were: Aria from Twelfth Concerto, Handel; Prelude and Fugue in A minor, Bach; "Variations sur Un Noel," Dupre; "Christmas Evening," from "Sicilian Suite," Mauro-Cottone; "Kikimora" (transcribed for organ by E. A. Kraft), Lidloff; "Carillon-Sortie," Mulet; "Regina Pacis," Weitz; "Arabesque," John Gordon Seely; Chorale Prelude, "Wer weiss wie nahe mir mein Ende," Reger; Finale from Third Symphony, Vierne; Communion, Torres; "Sunshine Toccata," Swinnen.

Walter Howe, Worcester, Mass.—Mr. Howe played the following program in a recital at the Central Congregational Church May 9: Sixteenth and Seventeenth Century Music—"Tambourin," Rameau; Canon, Tallis; "Dialogue," Clerambault; Allegro maestoso, Handel; Four Chorale Preludes, Bach; Three Pieces on Gregorian Plainsong, Melodies ("Introit," "Alleluia," and "Tryptique"), Tournemire. Old Favorites—"Morgenstimmung" ("Peer Gyn" Suite), Grieg; "March of the Priests" ("Athaliae"), Mendelssohn; Largo ("New World" Symphony), Dvorak. Modern Group—"Le Verset des Psaumes pour les Vepres du Commun," Dupre; Berceuse and Finale ("l'Oiseau de Feu"), Stravinsky; Toccata, Mulet.

Roberta Bitgood, New York City—Miss Bitgood was at the organ at a benefit concert of the Methodist Episcopal Church Home on the afternoon of April 26. She played these selections: "Grand Jeu," du Mage; "In dulci júbilo," Bach; "St. Ann's" Fugue, Bach; Chorale and Gothic Minuet (Gothic Suite), Boellmann; Andante Cantabile (Fourth Symphony), Widor; Minuet in G, Beethoven; "Echo Caprice," Mueller; "Träumerei," Schumann; Intermezzo, Callaerts; "Grand Choeur Dialogue," Gigout.

Eve Judith Robinson, Wilmington, Del.—Miss Robinson played the following program in a recital for the Delaware chapter, N. A. O., at Christ Episcopal Church April 24: Prelude and Fugue in C minor, Bach; Chorale, Prelude, "In Thee Is Gladness," Bach; Nocturne from "A Midsummer Night's Dream," Mendelssohn; Chorale in A minor, Franck; Andante Cantabile from the Quartet in D major, Tschalkowsky; First Concert Study, Yon; "Meditation a Sainte Clotilde," James; "Dervish Chorus in the

Sudan," Sebek; Third Sonata in A major (Con moto maestoso and Andante tranquillo), Mendelssohn; "Cantilene Nuptiale," Dubois; "In a Monastery Garden," Kettelbey; "Variations de Concert," Bonnet.

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

May 9—Prelude and Fugue in D major, Bach; Nocturne from "Midsummer Night's Dream," Mendelssohn; Rhapsody, Cole; "Petite Suite de Concert," Coleridge-Taylor.

May 12—Adagio from Third Symphony, Vierne; Second Sonata in F, Becker; Evensong, Schumann; Intermezzo, Callaerts; Adagio from First Sonata, Beethoven; "Love Death," from "Tristan," Wagner.

Joseph C. Beebe, New Britain, Conn.—In his recital at the South Congregational Church May 10 Mr. Beebe played: Prelude and Fugue (B minor), Bach; Prelude to "Parsifal," Wagner; "The Ninety-fourth Psalm" Sonata, Reubke. Hazel Rood, violinist, assisted. This was Mr. Beebe's last recital this season.

Herbert Ralph Ward, New York City—In his Tuesday noon recitals in May at St. Paul's Chapel of Trinity Church Mr. Ward has played these programs:

May 2—"Pastorale Gothique," Leon Reuchsel; "Will-o'-the-Wisp," G. B. Nevin; "Andante Funebre," Svendsen; "Forget-Me-Not," Bach; "Finlandia," Sibelius.

May 9—"Exaltation," Foerster; Largo e dolce (Sonata 3 for Cembalo and Flute), Bach; "An Interlude," Clarence Lucas; "Le Petite Berger," Debussy; Andante (from a Symphony), Woelfl.

May 16—"Ave Maris Stella," Grieg; Reverie on the Hymn-tune "University," Grace; Fugue in E minor, Pachelbel; Larghetto (from Violin Concerto), Beethoven; Intermezzo, Moussorgsky.

May 23—Canzona in D minor, Bach; Allegro ma non Presto (Concerto in B flat), Handel; Prelude in B minor (first performance in public), Sydney Overton; Chorale in A minor, Franck.

Walter Reynolds, A. A. G. O., Seattle, Wash.—In his recent recitals preceding the evening service at the First Methodist Church, broadcast by station KXA, Mr. Reynolds has played:

May 14—Prelude in C minor, Bach; "Fiat Lux," Dubois.

May 7—Menuet in French Style, Tremblay; Variations on the Piano Caprice and "Recollections of Home," by S. B. Mills, Walter Reynolds; "Mountain Idyll," Schminke.

April 30—Allegro from Fantasia in F, Gullmant; Chorale Prelude, "Jesus Christus, unseel, Heiland," Bach; Introduction and Toccata, Rogers.

March 19—"Evening Harmonies," Bartlett; Chorale from "Die Meistersinger," Wagner; "Idylle," Godard; Gullmant; March from "Die Meistersinger," Wagner.

Hugh C. Price, M. Mus., Peru, Ill.—Mr. Price played this program in a recital April 26 at St. John's English Lutheran Church: Concert Overture, Faulkes; Andante from Fifth Symphony, Beethoven; Toccata and Fugue in D minor, Bach; "Marche Funebre et Chant Seraphique," Gullmant; "In the Garden," Goodwin; Capriccio, Lemaigre; Two Negro Spirituals, Gillette; Overture in D major, Battiste.

Ann Hopkins, A. A. G. O., Brooklyn, N. Y.—Miss Hopkins, who gave a recital at the Andrews Methodist Church May 15, played these selections: Fantasia and Fugue in G minor, Bach; "Canyon Walls," Clokey; "An Indian Legend," Candlyn; "Pieve Heroique," Franck; Scherzo, Rogers; "Au Couvent," Borodin; "Thou Art the Rock," Mulet.

David Pew, Oxford, Ohio—Mr. Pew played this program in a recital at Transfiguration Chapel, Glendale, Ohio, May 15: Chorale in B minor, Franck; "Clair de Lune," Karg-Elert; Prelude in D minor, Clerambault; Passacaglia and Fugue, Bach; "Wind in the Pine Trees," Clokey; "Mr. Ben Jonson's Pleasure," Milford; "Thou Art the Rock," Mulet.

Reginald W. Martin, A. A. G. O., Sweet Briar, Va.—In his latest recital at Sweet Briar College Mr. Martin included the following: Chorale in B minor, Franck; Canon in B minor, Schumann; Andante (from Sonata in A minor), Borowski; "In Springtime," Kinder; Berceuse, Martin; "Legende," Douglas; "Toccata Jubilant," Diggle; "Tu es Petrus," Mulet.

Ray Berry, Sioux Falls, S. D.—An Easter evening concert by the choir of the Congregational Church and the municipal orchestra of twenty-five pieces, with Mr. Berry at the organ, was broadcast by station KSOO. The concerted number included: "The Heavens Are Telling," Haydn; Cavatina, Raff; "Finlandia," Sibelius; "Ave Maria," Bach-Gounod; "Let Thy Blessed Spirit,"

Tscheknokoff; "Cossack Revels," Tscheknokoff; Prelude in C sharp minor, Rachmaninoff; "Light Divine" ("Cavalleria Rusticana"), Mascagni; Serenade, Drigo; "Pilgrims' Chorus" ("Tannhäuser"), Wagner.

In his recent "cathedral echoes" from the same station Mr. Berry has played: April 9—"Recit du Pecheur" and "Pantomime" de Falla; "Pavane de la Belle au Bois Dormant" and "La Jardin Feerique," Ravel; Rhapsody, Silver.

April 16—"Lauda Slon" ("Cathedral Windows" Suite), Karg-Elert; Prelude and Fugue in D major, Bach; "Carillon de Westminster," Vierne.

Claude Means, Denver, Colo.—Mr. Means gave a recital at St. John's Cathedral on the afternoon of Sunday, May 7, and presented the following program: Passacaglia, Bach; Chorale Preludes, "My Inmost Heart Doth Yearn" and "A Rose Breaks into Bloom," Brahms; Spring Song, Hollins; First Sonata, Gullmant; Evening Song, Bairstow; "Canyon Walls," Clokey; "Romance sans Paroles," Bonnet; Toccata (Fifth Symphony), Widor.

Marcus Naylor, Warren, Pa.—In a recital at the First Presbyterian Church May 16 Mr. Naylor presented this list of offerings: Fantasia and Fugue in G minor, Bach; Chorale in B minor (No. 2), Franck; Two Short Pieces, Wesley; Sonata in B flat (No. 4), Mendelssohn; "Evening Bells and Cradle Song," Macfarlane; Air and Variation, Haydn; Finale from First Symphony, Vierne.

Allan Scovell, Columbia, Mo.—Mr. Scovell played the following program in a recital May 5 for the faculty and graduate students of the department of English of the University of Missouri in the First Baptist Church: "Rhapsody Gothique," Diggle; "Lamentation," Gullmant; Fugue in D, Gullmant; "The Nightingale and the Rose," Saint-Saens; "At the Foot of Fujiyama," Gaul; Londonderry Air, Old Irish; "Pieve Heroique," Franck.

Miss Josephine Evans, Marshall, Mo.—Miss Evans played her senior recital at the school of music of Missouri Valley College in the Odell Avenue Presbyterian Church Sunday afternoon, April 23, and was assisted by Mrs. E. Willard Cowen, contralto, and Mrs. Claude L. Fichthorn, pianist. The organ numbers were: Fifth

Sonata (Allegro and Scherzo), Gullmant; Prelude and Fugue in C minor, Bach; "The Primitive Organ," Yon; "Within a Chinese Garden," Stoughton; "Evening Bells" (MS.) and Minuet (MS.), Josephine Evans; Toccata from Fifth Symphony, Widor.

Adolph Steuterman, Memphis, Tenn.—Mr. Steuterman's program at Calvary Episcopal Church Sunday afternoon, April 30, took the form of a piano and organ recital in which he was assisted by his brother, Harry J. Steuterman, of Grace Episcopal Church, at the piano, and Louise Knight Whitten, soprano. The afternoon's offerings included: "Vorspiel" to "Parsifal," Wagner; Fantasia in C minor, Clifford Demarest; "Moonlight on a Pagan Temple," Latham True; "Hymn to the Sun," Rimsky-Korsakoff; Symphonic Piece, Clokey; "Liebestraum," Liszt; organ duet, "The Ride of the Valkyries," Wagner.

Godfrey Hoffmann, New York City—Mr. Hoffmann gave an "hour of organ music" at Bethlehem Lutheran Church in Brooklyn Sunday evening, April 30, and played the following compositions: Toccata in D minor (Dorian), Bach; Chorale Prelude, "If Thou but Suffer God to Guide Thee," Bach; Canon in B minor, Schumann; "Pieve Heroique," Franck; Idyll, Baumgartner; "Song of the Basket Weaver," Russell; Toccata on O Filii et Filiae," Farnam.

Russell H. Miles, Urbana, Ill.—In his recital at the University of Illinois, April 30 Professor Miles played: Third Sonata, Gullmant; Scherzo, Rogers; "Lamentation," Gullmant; Prelude to "The De-luge," Saint-Saens; Summer Sketches ("Dawn," "The Bee," "The Cuckoo" and "Evening"), Lemare; Berceuse, Gregory.

Margaret Scaer, Winfield, Kan.—Miss Scaer, teacher of organ at St. John's College, played the following program in a recital at the college Sunday afternoon, March 19: Chorale Prelude, "As Jesus Stood beside the Cross," Scheldt; Chorale Harmonizations, "It Is Enough" and "O Lamb of God, Most Holy," Bach; "Good Friday Spell," Vrethblad; "On the Lake of Galilee," Barton; Prayer and Cradle Song, Gullmant; Grand Chorus, Gullmant.

[Continued on page 24.]

Selected from the Season's Programs

	Played by MARSHALL BIDWELL , Evening Idyl, Harold F. Arndt, Eugene L. Nordgren. FELIX BOROWSKI , Third Sonata, Frederic B. Stiven, Gerald F. Frazee (Allegro) Toccata (from Sonata-Rhapsody).
T. FREDERICK H. CANDLYN	Dr. Herbert Sanders Prelude on "Divinum Mysterium" Everett Tutchings
RALPH E. CLEWELL , Suite, Herbert Westerby, Hamlin Hunt.	
ROSETTER G. COLE	Rhapsody, Charles Henry Doersam, Elmer A. Tidmarsh Heroic Piece, Dr. Francis Hemington Hymnus, Kate Elizabeth Fox, Gerhard Bunge Song of Gratitude, Charles A. Rebstock, Ruth Alma Sloan Song of Consolation, Louis Huber
HENRY COLEMAN , Londonderry Air, Lucien E. Becker, Frederick C. Feringer	
ARTHUR FOOTE	Cantilena in G, Charles Henry Doersam Allegretto, Fred Faassen Pastorale, Edward G. Mead, Dr. Thomas A. Long Suite in D, First Movement, Lauren B. Sykes Nocturne, Andrew J. Baird Toccata in E minor, Loyd Hutson
CUTHBERT HARRIS	Finale, Fred Faassen Prayer, E. Letitia Lyle Toccata alla marcia, E. Letitia Lyle In Hallowed Walls, Frank Howard Warner
S. KARG-ELERT , Op. 108, No. 1, Sunset, Willard L. Groom	
A. WALTER KRAMER , Eklög, Mrs. Mary Alyea, James T. Quarles	
J. SEBASTIAN MATTHEWS , Cotswold Air, Adelaide Margaret Lee, Frederick Chapman	
J. A. MEALE , Serenade at Sunset, Luther T. Spazde	
H. V. MILLIGAN , Prelude on a Traditional Melody, Mark Wisdom	
BENNA MOE , Alpine Suite, Herbert Westerby	
T. TERTIUS NOBLE	Prelude Solenne, Porter Heaps, Frank H. Mather Prelude on "Drumclog," H. V. Milligan Prelude on "Dominus Regit me," Herman F. Slewert Prelude on "St. Ann," Arthur W. Poister Prelude on "Pleasure," H. V. Milligan Prelude on "Melcombe," H. V. Milligan Prelude on "St. Kilda," James L. Townsend Prelude on "Dundee," Florence Ames Austin Prelude on "Rockingham," Alfred M. Greenfield Fantasy on a Welsh Tune, "Ton-y-Botel," Frederick F. Quinnan, Frederick Chapman W. T. TIMMINGS, Curfew Melody, Frank Howard Warner
EVERETT E. TRUETTE	Allegro symphonique, Edward G. Mead Intermezzo Grand Choeur and Meditation from Suite in G, Ernest Prang Stamm

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Programs of Organ Recitals of the Month

Homer Whitford, Hanover, N. H.—In a request program at Dartmouth College May 18 Professor Whitford played: "Piece Heroique," Franck; Londonderry Air, arranged by Lemare; Scherzo, from "A Midsummer Night's Dream," Mendelssohn; Passacaglia in C minor, Bach; "Liebestod," Wagner; "Danse Macabre," Saint-Saens; "Ride of the Valkyries," Wagner.

Frederic B. Stiven, Urbana, Ill.—In his annual request program at the University of Illinois Professor Stiven played these selections May 21: Fantasia in G minor, Bach; Cradle Song, Brahms; "Sonata Cromatica," Russell Hancock Miles; "Marche Slav," Tchaikovsky; "Liebestraum," No. 3, Liszt; Largo from "Xerxes," Handel.

Rollo F. Maitland, Philadelphia, Pa.—The five Saturday afternoons in April were devoted by Dr. Maitland to recitals at the Church of the New Jerusalem. For every afternoon there was a special soloist. April 29 organ and piano duets were played by Mr. Maitland and his daughter, S. Marguerite Maitland. Among the programs were the following:

April 1—Concert Overture in B minor, Rogers; Melody in D, Gullmant; Fugue a la Gigue, Bach; Symphonie Fantasia and Fugue on the Chorale "Ad Nos ad Salutarem Undam," Liszt; Berceuse, Wolstenholme; "Water Sprites," Walter H. Nash; Caprice, "The Brook," Dethier.

April 8—"Hosannah," Dubois; Allegretto from Fourth Sonata, Mendelssohn; Prelude and Fugue in D major, Bach; Chorale No. 3, in A minor, Franck; "Temple Bells," S. Marguerite Maitland; "Elfes," Bonnet; "En Carillon," Czerny.

April 15—Chorale Prelude, "O World, I E'en Must Leave Thee," Brahms; "Ave Maria," Arkadelt; "Marche Funebre et Chant Seraphique," Gullmant; Chorale Preludes, Passion Chorale, "In Death's Strong Grasp the Saviour Lay" and "The Blessed Christ Is Risen Today," Bach; "Christus Resurrexit," Ravanello; "Sunrise in Emmaus," S. Marguerite Maitland; Finale in B flat, Franck.

April 22—Allegro from Sixth Symphony, Widor; "Romance," Lemare; Prelude in E minor, Bach; Sonata No. 1, in A minor, Borowski; Evensong, Martin; Allegretto from First Sonata, Parker; "Paeon," Janet Dickson.

Leslie P. Spelman, A. A. G. O., Raleigh, N. C.—Mr. Spelman of Meredith College gave a recital at the chapel of Duke University, Durham, N. C., April 23, playing these selections: Sketch in C major, Schumann; "Toccata per l'Elevazione," Frescobaldi; Gavotta, Martini; "O Sacred Head Once Wounded," harmonized by Bach and harmonized by Reager; "Credo," Bach; "Jagged Peaks in the Starlight," Clokey; "Will-o-the-Wisp," Nevin; "Romance sans Paroles," Bonnet; Chorale in A minor, Franck.

Frank H. Mather, L. R. A. M., A. R. C. M., Paterson, N. J.—In a music week recital at St. Paul's Church May 10 Mr. Mather presented a program made up as follows: Prelude and Fugue in D minor, Mendelssohn; "Adoratio et Vox Angelica," Dubois; Toccata in G, Dubois; Berceuse, Gullmant; Triumphal March, Noble; Suite in F, Corelli; "The Little Bells of Our Lady of Lourdes" and Vesper Processional, Gaul; Scherzo in D, Capocci; Elegy, F. H. Mather.

Charlie Louise Eddins, Downingtown, Pa.—Miss Eddins, organist of the Central Presbyterian Church, played the following compositions in a recital at her church March 30: Allegro Pomposo, West; "Daguerreotype of an Old Mother," Gaul; Sonata in C minor, No. 2, Mendelssohn; "A Summer Morning," Kinder; "March of the Gnomes," Stoughton; Barcarolle from "Tales of Hoffman," Offenbach; Toccata from the Suite in G minor, Rogers.

Walter Eichinger, Chicago—In a recital at his church, the Moreland Lutheran, on the afternoon of May 14 Mr. Eichinger played: Allegro from Sixth Symphony, Widor; Chorale, from Cantata No. 147, Bach; Passacaglia and Fugue, Bach; "Priere a Notre Dame," Boellmann; "Morning Mood," Grieg; "Grande Piece Symphonique," Franck.

Lillian Horton, Poughkeepsie, N. Y.—Miss Horton, assistant organist at Vassar College, gave a recital in the new recital hall at the college May 4, presenting this program: Prelude and Fugue ("St. Ann"), Bach; "A Fantasy," Op. 39, Harold E. Darke; Folk Song Suite, Rupert O. Erlebach; Symphony, G minor, No. 1 (Intermezzo, Meditation and Finale), Widor.

Stella Price Eisenstein, A. A. G. O., Moberly, Mo.—The Moberly Music Club presented Mrs. Eisenstein in a recital at the First Baptist Church, where she is organist and director, on April 24 and the selections played were: Grand Processional March from "Queen of Sheba," Gounod; "Told by the Camp-fire," Hugo Goodwin; "The Rippling Brook," James R. Gillette; Chorale Prelude on "St.

Kilda," T. Tertius Noble; "Deep River," arranged by Gillette; Musette, Joseph McGrath; "Easter Morning on Mount Rubidoux," Harvey Gaul; Rural Sketches, Gordon Balch Nevin.

Edna V. Griffenberg, Collingswood, N. J.—Miss Griffenberg gave the first of a series of three recitals on the new Moeller organ in Holy Trinity Episcopal Church May 4, playing this program: "Offertoire de Sainte Cecile," No. 3, Grison; Aria for G String, Bach; Impromptu in G major, Wolstenholme; Allegro Maestoso, Sonata in D minor, West; "In Springtime," Hollins; Scherzo, Pallatt; "Chanson," Friml; "Exultemus," Kinder.

Frederick Chapman, M. S. M., Richmond, Va.—At his monthly recital in All Saints' Church Mr. Chapman was assisted by Louise Homer Stires, soprano. The organ program follows: "Caprice Heroique," Bonnet; Andante from "Grande Piece Symphonique," Franck; Melodie in D, Gullmant; Toccata from "Oedipus in Thebes," Le Froid de Mereaux; "Clair de Lune," Karg-Elert; Spring Song, Hollins; "Piece Heroique," Franck.

John Glenn Metcalf, Urbana, Ill.—Mr. Metcalf played this program at the University of Illinois Sunday afternoon, May 7: Toccata and Fugue in D minor, Bach; Chorale Prelude, "Herzliebster Jesu," Brahms; Prelude in D minor, Clerambault; "Marche Funebre et Chant Seraphique," Gullmant; "Clair de Lune," Karg-Elert; Symphony 5 (Allegro vivace, Adagio and Toccata), Widor.

Helen Louise Anderson, Baton Rouge, La.—In a recital at the First Presbyterian Church on the afternoon of April 30 Miss Anderson played: Pastorale in F major, Bach; Chorale Prelude, "O Sacred Head," Bach; Toccata and Fugue in D minor, Bach; "Suite Gothique," Boellmann; "An Autumn Sketch," Brewer; "In Summer," Stebbins; Finale in B flat major, Franck.

William Bauer, New London, Conn.—In a recital at St. James' Church on the evening of Palm Sunday Mr. Bauer played: Passacaglia, Bach; "The Swan," Saint-Saens; Scherzo, Op. 49, Bossi; "Chant de May," Jongen; "Carillon de Westminster," Vierne; Spring Song, Mendelssohn; Prelude to "Die Meistersinger," Wagner.

Dorothy Slater, Lincoln, Neb.—Miss Slater was presented in a recital at the Church of Our Redeemer April 25 by Mrs. Edith Burlingim Ross of the University of Nebraska school of music. The program was made up as follows: "Piece Heroique," Franck; First Sonata (Adagio and Allegro assai vivace), Mendelssohn; Prelude in D minor, Bach; "The Bells of St. Anne de Beaupre," Russell; "Comes

Autumn Time," Sowerby; "Legende," Clokey; "Sportive Fauns," d'Antalfy; "Clair de Lune," Karg-Elert; Finale from First Symphony, Vierne.

Ray Hastings, Los Angeles, Cal.—Numbers played by Dr. Hastings in recent popular programs at the Philharmonic Auditorium have included: Prelude and Fugue, C major, Rinck; Canon, D major, Schumann; Spring Song, Mendelssohn; Chorale from "King David," Honegger; Prelude, C sharp minor, Rachmaninoff; "Eastern Romance," Rimsky-Korsakoff; "Daybreak," Grieg; "The Guardian Angel," Pierne; "Prelude Solennelle," Hastings.

Fred Fassen, Zion, Ill.—Among Mr. Fassen's programs, broadcast by station WCBD from Shiloh Tabernacle, have been these:

May 7—"Marche Romaine," Gounod; "Salut d'Amour," Elgar; Berceuse in A, Delbruck; Fanfare, Dubois; Melody in F, Rubinstein; "The Grove of Julie," Bendel.

May 14—"Oh, the Lifting Springtime," Stebbins; Meditation, "Notre Dame de Consolation," Silver; Andante from Fifth Symphony, Beethoven; "Wind in the Pine Trees," Clokey.

Miss Doris Gunn, Emporia, Kan.—Miss Gunn gave her graduation recital at Emporia College May 16 and played the following program: Concert Overture in A, Rollo F. Maitland; Prelude and Fugue

in A minor, Bach; Scherzo, Gigout; "Arab Dance," from "Nutcracker" Suite, Tschalkowsky; Intermezzo, Callaerts; Sonata No. 2, in F minor, Rogers.

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

May 7—Fantasia on "Ein feste Burg," Cor Kint; "To the Setting Sun," Garth Edmundson.

May 14—Suite, "The Four Winds" ("North Wind," "South Wind," "East Wind" and "West Wind"), Alec Rowley.

May 21—Sonata in D minor, Cyril Jenkins.

May 28—Fantasia in E, Wolstenholme; Concert Variations, Edmundson.



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Seventeenth Annual Meeting of State N. A. O. Chapter—Talk by Maitland—Unique Recital of Compositions of Members.

By NITA B. SEXTON

The seventeenth annual rally of the New Jersey council of the National Association of Organists was held in Trenton Wednesday, May 17.

Registration and the morning session were held in the Third Presbyterian Church, where Dr. John MacNab is pastor and George I. Tilton organist and choirmaster. Howard S. Tussey of Camden, state president, who opened the meeting, was followed by Caroline C. Burgner, president of the Central chapter, with words of welcome. Mr. Tussey then introduced Dr. John MacNab, the principal speaker of the morning. Dr. MacNab spoke of the fine spirit of co-operation which existed between organist and pastor in his previous pastorate in New York state and which also existed in his pastorate in Trenton. He concluded his remarks with words of welcome and wishes for the continued success of the profession represented.

Mr. Tussey then called for chapter reports. Mrs. Helen Antonides reported for the Monmouth chapter. This chapter perhaps has felt the effects of the depression more than any other in the state. The Central chapter report, given by Caroline C. Burgner, president, showed activities for every month of the season. Raymond B. Heston of Camden reported delightful visits from other chapters in the state. The Union-Essex report, given by Russell S. Gilbert, president, spoke of interesting lectures by Dr. William C. Carl and Mrs. Charlotte Lockwood during the year. Greetings from the Atlantic chapter were given by William Stansfield of Atlantic City. Henry S. Martin, state treasurer, gave his detailed report, which was accepted.

The nominating committee presented the following slate, for which the secretary was instructed to cast a unanimous ballot:

President—Paul Ambrose of Trenton (Central chapter).

Vice-President—Raymond B. Heston of Camden (Camden chapter).

Recording Secretary—Nita B. Sexton of Trenton (Central chapter).

Corresponding Secretary—Mrs. Helen E. Antonides of Belmar (Monmouth chapter).

Treasurer—Henry Stone Martin of Rahway (Union-Essex chapter).

The newly-elected president, Mr. Ambrose, spoke a few words of appreciation and in his reminiscences the delegates learned that they had again honored their very first president.

A lengthy discussion was held on the supplanting of paid professional singers and musicians with volunteer choirs and student directors.

The delegates then adjourned to the church auditorium, where Dr. Rollo Maitland gave a talk with musical illustrations on "Three Distinct Periods of Bach's Creative Activity." Both the piano and organ were used for this demonstration, the speaker's daughter, S. Marguerite Maitland, playing the numbers on the piano and Dr. Maitland using the organ for his selections. The organ numbers were: Fantasia in G minor, "Lord, Hear the Voice of My Complaint," and Adagio from Toccata, Adagio and Fugue in C major. The piano selections included: Gavotte in G major from the Fifth French Suite and two fugues—Fugue in C sharp

New Jersey Organists at N. A. O. Rally in Trenton



minor and Fugue in G, from the Fifth French Suite.

Luncheon was served in the church school, with Paul Ambrose as toastmaster. Greetings and telegrams were received from Leslie Leet of the Union-Essex chapter, Dr. Charles Heinroth, Dr. William C. Carl, Reginald L. McAll and others. Remarks were made by Henry Hall Dunklee, chairman of the executive committee; Duncan McKenzie of Carl Fischer, Inc.; Miss Jane Whittemore, who spoke of other rally days; Dr. Henry S. Fry of the Camden chapter and Dr. John MacNab, pastor of the Third Church.

After the luncheon the delegates returned to the church auditorium, where Hugh Ross of the Guilman Organ School, New York, conducted a demonstration of a choir rehearsal with Raymond B. Heston as accompanist. Due to the limited time this interesting and helpful demonstration was brought to a close too soon.

The delegates then adjourned to the State Street Methodist Episcopal Church, where Dr. Thomas Millison Pender is pastor and Edward A. Mueller organist and choirmaster. Here the afternoon program was given. The recital was perhaps the most unusual heard on any rally day, as the program presented was of original compositions written by New Jersey N. A. O. members and played by the composers. The program follows:
Organ—"Notre Dame" Suite ("Prayer" and "Birds Among the Spires"), Russell Sively Gilbert, Union-Essex chapter.
Vocal Solo—"Tomorrow Comes the Song," by Paul Ambrose, Central New

Jersey chapter (Mrs. Raymond Hutchinson, alto).

Organ and Piano—"Andante Romantique," Edward A. Mueller (piano), Dorothy Schragger; organ, Edward A. Mueller).

Organ—Chorale in G minor, Edward A. Mueller, Central New Jersey chapter.

Vocal Solo—"God Shall Wipe Away All Tears," by Paul Ambrose, Central New Jersey (Mrs. Raymond Phillips, soprano).

Organ—"Romance" and Fantasy, "The Mountain," Norman Landis, F. A. G. O., Central New Jersey chapter.

Organ—"Paeon," Janet Dickson, A. A. G. O., Camden chapter.

The recital closed the activities for the day—a day in which ambitions and inspirations were awakened, old friendships revived and new friendships made. Thus another page of history is recorded for this state council of the N. A. O.

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The large three-manual organ built by George Kilgen & Son for St. Justin's Catholic Church at Hartford, Conn., an edifice in Romanesque style, was demonstrated in a dedicatory recital by Charles M. Courboin, designer of the instrument, on the afternoon of Palm Sunday. The specification of this organ, published by THE DIAPASON in February, 1932, reflects the knowledge and taste of Mr. Courboin and the recital therefore revealed his dual talent.

The program opened with the "Grand Choeur Dialogue" by Gigout, with its brilliant martial theme, which is tossed back and forth like a mighty echo. The fortissimo was thrilling. Then came the lovely "Ave Maria" by Schubert, arranged by Mr. Courboin, which showed some of the exquisite solo stops. An interesting feature of this number was the second verse, which had a counter melody on the chimes. The Allegretto by De Boeck was whimsical and pert. The climax of the evening, however, was the Bach Passacaglia, in which the entire color scheme of the organ was called into play. An Aria by Bach followed and then came the majestic Chorale No. 3 of Franck. As one of the listeners said, "it sounded as if Franck were talking to Courboin and inspiring him during his performance." In the "Abendlied" and Sketch by Schumann the performer demonstrated a truly delicious spitzflöte, celeste and unda maris. In the "Tristan and Isolde" ("Liebestod") of Wagner more of the possibilities of this organ were shown. In this number the technique displayed in the use of the swell pedals was remarkable. Mr. Courboin was asked to improvise on a given theme and the theme used was the "Ite Missa est." The closing number of the recital was the Allegro from the Sixth Symphony by Widor, dedicated to Mr. Courboin, which was played with real majesty.

The choir, under the direction of T. Francis Crowley, organist and choir-master, sang the Credo from the "Missa Regina Pacis" of Yon.

Previous to the recital Mr. Crowley introduced Mr. Courboin to the congregation and asked him to give a brief description of the organ.

There were more than 1,100 persons in attendance at the recital. Over 100 clergymen and sisters from Hartford and neighboring cities were present. After the recital a reception was held for Mr. Courboin and the visiting organists in the recreation rooms of the church.

Sykes Directs Massed Choirs.

Members of seven other choruses combined with the choir of Trinity Lutheran Church at Lancaster, Pa., Sunday afternoon, April 23, and Wednesday evening, April 26, under the direction of Dr. Harry A. Sykes, to sing Mendelssohn's "Hymn of Praise" and two unaccompanied anthems—"Send Forth Thy Spirit," by Schuetky, and "Beautiful Saviour," by Christiansen. The prelude was played by Miss Alice Birchall and the organ offertory by Miss Helen E. Harnish. The accompaniment to the cantata was played by Miss Mildred M. Huss. Trinity Church was filled to capacity and hundreds of persons were turned away at the first performance, while the second performance again jammed the church. Since the nature of the program permitted no applause, the appreciation of the vast audience could be judged only by the attentive silence throughout the program and the unstinted expression of praise at the close.

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Fifth Article.

Pageant

It is an occurrence so rare in the work of Leo Sowerby to find the display side of organ playing brought to the front as it is in this number that one stops to inquire the reason. At the head of the composition one finds a dedication to Fernando Germani and immediately the thought comes that it was written as a challenge to the fleet-footed young Italian organist, and a challenge it will remain for any fleet-footed organist of the virtuoso type for some time to come. It is a veritable "war horse" for the right organist to ride to technical fame. At the same time there is much good music in it, and to interpret it properly will require a man of mighty head as well as nimble feet.

In form it is an introduction and variations on a martial theme. It will repay us to spend some time on the structure of these variations, as Mr. Sowerby creates here some things of unusual significance. The introduction opens with a clarion call to battle and the fight is on. It is like a charger in the midst of the fray. The opening theme is used as the germ of the introduction and its appearances are interspersed with pedal passages of great brilliance.

The theme opens in the pedal at the second score of page 3 and appears as a militant air with a martial accompaniment of detached chords in syncopation. At the fifth measure of page 4 a short interlude of four measures leads into the first variation (quietly), in which the pedal is given a toccata-like figuration. The composer here shows his love for changing the intervals of a melody. By altering his Gs and Ds into G flats and D flats, the first half of the melody receives a decidedly minor cast and in the middle part, where the melody changes to the upper part, the change of D flat into D natural results in much the opposite effect. When the melody refrain re-enters it becomes normal again to the end of the variation.

A short interlude begins at the last measure of page 5 and leads into the second variation (slower). Here the melody appears in normal form in the tenor, accompanied by a rapid figuration in the French manner, which needs mutation stops for its proper presentation. For the middle section of the theme the melody moves to the upper voice, but at the refrain returns to the tenor part. This movement is very effective and acts as a lull in the battle as the composer has very judiciously allowed the pedal part to rest.

With the second score of page 8 an interlude of ten measures leads into variation 3 (faster). In this variation the composer shows his dislike of the obvious and banal and fairly hides his melody behind a torrent of pedal passages. It appears in the upper voice detached and changed rhythmically and a major third higher than at its appearance as the theme. The middle section is also slightly changed melodically. After this variation appears an interlude of eight measures which makes use of the theme with the first note missing and modulating in the Franckian manner to a position a third higher for a second presentation of it. At this point a cadenza of great freedom and brilliance makes its appearance and leads into the fourth variation (in time), where the theme appears in normal condition in the upper voice. The middle section of the theme is assigned exclusively to the pedals. A coda of eight measures brings the composition to a very brilliant close.

As a means of maintaining both mental and physical properties at their best condition of fitness this selection is highly recommended to those organists who are capable of mastering its difficulties. It certainly is the most stupendous piece of pedal writing known to the writer.

Carillon

As is indicated by the name of this composition, it is written in a pictorial or descriptive style. The opening subject, which flows along in a very sup-

ple manner, is contemplative and quite in the mood of a vesper meditation. This subject, with a contrasting second subject built upon a bell motive from which the piece derives its name, forms the entire material upon which the composition is built. Mr. Sowerby is very happy in his selection of contrasts, the second subject being an interesting foil for the first, with the two forming a delightful union. This is probably one of the reasons this number has long been a favorite on the concert repertoire. The composer is never sentimental or ordinary and as he usually says what he has to say in an interesting manner, appreciation of his work should grow with time and with a better comprehension of his idiom.

The plan of the composition and the distribution of the themes is as follows: The main subject continues for twenty measures with a re-entrance of the opening of the subject at the twelfth measure as if to impress more definitely the main thought of the subject. At measure 21 begins an episode of nine measures designed to lead into the second subject in the tonic key. This is the bell motive, or carillon theme, and requires a harp or celeste stop for proper presentation. This theme continues to measure 53, when the main theme makes its re-appearance literally in the tonic key. At measure 73 the second theme enters in the dominant in shortened version and leads into a full-organ climax built upon a repetition of the opening notes of the bell motive. A *subito* appearance of this theme twice on the chimes is followed by the first subject in measure 94, combined with the chime motive in the pedals and ending with this motive in augmentation. The piece closes with recollections of the second theme in meditative mood.

A Joyous March

Although this is no doubt an early work, the composer has succeeded in contributing to organ literature one of the few excellent marches written expressly for the instrument. In point of rhythmic energy, strength of purpose and general effectiveness it has few equals.

It opens with an introduction of twelve measures full of thematic material which is used later in the piece to form the basis of the episodes and the coda. The theme of the introduction opens in the pedals and later appears in the ninth measure in the upper voice, accompanied by a short *ostinato* figure in the alto which is utilized in the coda.

The main theme, of strong rhythmic character, appears in the thirteenth measure and is sixteen measures in length. In measure 29 this is repeated, but with important changes from measure 34 on. The change which here takes place in the formation of the theme is used in measures 68, 70, 72 and 74 to introduce the reappearance of the main theme as a solo to form the middle section. In the pedal part of measures 43 and 45 Mr. Sowerby makes use of part of the introductory theme to enter a new episode beginning in measure 47. This new division is built largely upon the theme of the introduction and this theme appears here in its complete form three times. At this point the changed theme mentioned above is used as a basis to tie together this division with the next one, which is a solo presentation of the main theme an octave lower than in its original appearance. It is by such means that the composer presents a splendid unity in connecting the various divisions of the piece and thus prevents the disjoint effect so common to the march form.

The progression into the next division is accomplished by taking a part of the introductory theme as a motive to approach an episode which corresponds to that beginning in measure 48, and is built upon the introductory theme. The composer's fondness for short *ostinato* figures is seen in the pedal part of measures 94 to 99. In measure 107 the return of the main theme, more elaborately presented, is accomplished and corresponds to the first appearance of it.

In measure 137 a splendid and virile coda is introduced by a part of the introductory theme used in the form of a *stretto*, which rises to superb heights. The *ostinato* theme is brought out in measures 143 to 150 on the solo manual in effective manner. The general plan of the march is as follows: Three ap-

pearances of the main division and four other definite groups which are built up out of the material of the introduction—introduction, two episodes and a coda.

It is generally conceded that the march form is one of the most difficult of all forms to handle satisfactorily. Mr. Sowerby has succeeded in avoiding the evident and banal by his imaginative invention and interesting material. He has shown in his work his strong tendencies toward the modern idiom which develop as he proceeds with his work.

Sung by Hugh Giles' Choir.

On Good Friday, April 14, the motet choir of the Piedmont Congregational Church, Worcester, Mass., presented the last of a series of vesper musical services for the season. On that date the choir sang the "Miserere" of Allegri and the "Crucifixion" of Stainer. The choir was assisted by Charles Stratton, tenor soloist of the Brick Presbyterian Church of New York, and LeBaron Stockford, baritone. Marion McCaslin was the accompanist and Hugh Giles, minister of music, conducted the choir.

Second Annual Lutkin Memorial.

The A Cappella Choir of Northwestern University, founded in 1906 by the late Dr. Peter C. Lutkin, gave the second annual program in his memory at the First Methodist Church of Evanston Sunday afternoon, May 14, under the direction of its conductor, Oliver S. Beltz, who succeeded Dr. Lutkin. Like the program of last year, the one of 1933 was beautiful and drew a large congregation. Horace Whitehouse played Cesar Franck's Chorale in B minor as an organ interlude.

Appointed to Denver Post.

Claude Means, who has been assistant to Karl O. Staps, organist and choirmaster of St. John's Cathedral at Denver, and is a pupil of Mr. Staps, has been appointed organist and choirmaster of All Saints' Episcopal Church, Denver.

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**Buffalo Observes
Brahms Centennial;
Election by Guild**

By HELEN G. TOWNSEND

Buffalo, N. Y., May 20.—In observance of the Brahms centennial the choirs of St. John's Episcopal Church, Robert Hufstader, director; the First Presbyterian Church, Clara Foss Wallace, director, and St. Paul's Cathedral, DeWitt C. Garretson, director, augmented by volunteer soloists, gave the Brahms Requiem at the cathedral Sunday evening, May 7. The chorus numbered about 100 and was directed by Mr. Hufstader, with Mr. Garretson at the organ. The soloists were Florence Ralston, soprano, and Harold Ames, baritone. Twelve hundred people heard the performance of this work and many were turned away.

The April meeting of the Buffalo chapter, A. G. O., was held at the First Presbyterian Church Tuesday evening, April 25. The members met for dinner at the Fairfax Hotel and then adjourned to the church for the evening's program. An interesting paper written by Miss M. Agatha Bennett, A. A. G. O., on the composers of the sixteenth century was read by Charles Wallace and a group of songs written by these composers, including Byrd, Vittoria and Palestrina, was given by the Palestrina Singers under the direction of Robert Hufstader.

The annual election of the Buffalo chapter was held at St. John's Episcopal Church May 18. Supper in the parish-house was followed by a business meeting and the balloting, at which time the following officers were elected:

- Dean—Helen G. Townsend.
- Sub-dean—Mrs. Edith L. Becker.
- Secretary—Gilbert Corbin.
- Treasurer—Harry W. Whitney.
- Registrar—May Goehler.
- Librarian—Mrs. Susa Heller Spaulding.
- Chaplain—The Rev. E. M. McKee.
- Auditors—Mrs. Helen Edwards and John Hartman.

Members of the executive committee—Mrs. George Bagnall, Mrs. Nellie Finch and Abram Butler.

At the close of the business meeting Robert Hufstader, organist of St. John's Church, presented the following program: Prelude and Fugue in D major, Bach; Chorale Preludes, "A Rose Breaks into Bloom" and "Deck Thyself, My Soul, with Gladness," Brahms; Chorale in A minor, Franck; Prelude on a Gregorian Theme ("As Now the Sun's Declining Rays"), Simonds; Fugue, Canzona and Epilogue, Karg-Elert. In the last number Mr. Hufstader was assisted by a chorus of eight women's voices and a violinist.

NEWS-NOTES FROM SEATTLE

By JOHN McDONALD LYON

Seattle, Wash., May 16.—Under the auspices of the choir of the church, Wallace Seely, A. A. G. O., organist of Queen Anne M. E. Church, played the following recital May 8: Preludio (Third Sonata), Guilman; Air in A minor, Bach; "Piece Heroique," Franck; "Ronde Francaise," Boellmann; "Chant de May," Jongen; "Laus Deo," Dubois. Mr. Seely was ably assisted by Mary Rychard, violinist, and Loren Davidson, baritone.

The St. Cecilia Choir of Christ Church, directed by Walter Whittlesey, presented a program of ecclesiastical music at choral evensong April 23. Of exceptional interest was the setting of the versicles and responses taken from the music of the Russian liturgy.

John McDonald Lyon, organist and choir-master of Our Lady of Good Help Church, played the following recital at Immanuel Presbyterian Church, Tacoma, Wash., April 23: Prelude in G, Bach; "Earl of Salisbury," Byrd-Farnam; Fantasia and Fugue in C minor, Bach; Pastorale, Franck; Adagio and Toccata (Fifth Symphony), Widor; Adagio, Mendelssohn; "Variations de Concert" (with pedal cadenza), Bonnet; Andantino, Verne; "Cortege et Litanie," Dupre. Mr. Lyon was

Miss Irma Glen



FOR ITS SUMMER TERM the American Conservatory of Music announces a class in the art of radio organ interpretation, to be held from June 26 to Aug. 5. Frank Van Dusen, who has been the instructor of several prominent radio organists, will collaborate with Miss Irma Glen, who is staff organist of the National Broadcasting Company, in giving this course of instruction. The course will include two private organ lessons weekly with Mr. Van Dusen and one demonstration-lecture weekly at the NBC organ studio by Miss Glen. Preceding each lecture the students will have the privilege of visiting the studio and listening to one of the organ broadcasts and of asking questions which may arise in regard to the work.

Miss Glen has gained an enviable reputation as one of the popular radio artists of the Middle West. A native of Chicago, she attended Senn high school and received her musical education at the American Conservatory of Music, where she studied organ with Mr. Van Dusen. Miss Glen is not only a well-schooled organist, but an excellent pianist. For a time she conducted a girls' orchestra on tour through the United States and South America. Later she took up organ work in Chicago. She has been engaged continuously as staff organist of radio broadcasting stations for seven years, four years with station WENR and three years with the National Broadcasting Company. Her programs have a national coverage. Miss Glen has been very successful in a children's program, "Air Juniors," which was sponsored for five years by the Commonwealth Edison Company. Her present feature program has the distinction of being the only sponsored radio program which does not use advertising. It is sponsored by a lover of organ music and is heard every Friday evening at 10:15 daylight saving time through station WENR.

Mr. Van Dusen will remain in Chicago throughout the summer and will teach at the American Conservatory during June, July and August.

assisted by Charles Albert Case, dramatic tenor, who sang two groups.

Harold Heeremans, organist and choir-master of the University Temple, played a Bach recital April 25. The program included the Toccata in F, Passacaglia and Fugue and the Giant Fugue.

Walter Aklin, director of the Arion Verein, has been appointed organist and choir-master of the Ballard Presbyterian Church. He presides over a two-manual Estey organ and directs a sizable mixed chorus.

Under the direction of John McDonald Lyon, organist and choir-master of the church, the choir of St. Luke's Episcopal sang a special program on May 14. A part of the program was devoted to hymns typical of four schools of hymn writing: Plainchant, German chorale, English and American.

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

By ROLAND DIGGLE, Mus. D.

My friend, the Rev. Augustus Spottiswood Woodspot, vicar of St. Widgeot's-in-the-Washbowl, is up in arms with the churches that are cutting the music budget. He is particularly hot under the collar over one of the largest churches in the city that has discharged its quartet while keeping five or six clerks in the bookkeeping department. As a very humble organist I agree with the reverend gentleman, for it strikes me as being about as logical as for a store to take everything out of the window and put it in the cellar. If the churches do not make a good showing these days they are not going to get very far. It is poor business to take away the most attractive part of the service to save a few dollars when the money could be saved in a department where it would not show.

And while we are on the question of business, how many of us toe the mark? Personally I believe we are all prone to be careless and discourteous rather than unbusinesslike. I recently sent a copy of a new organ symphony to some twenty organists. The work would have cost them \$3.50, and all I asked was that they drop me a line saying how it appealed to them. Of the twenty four gentlemen were kind enough to reply; the other sixteen took no notice whatever. The work in question was quite an important addition to organ literature and has since appeared on a number of programs, including programs of those who did not write me.

More unbusinesslike were the 4,000 organists who received advertising from an English publisher regarding a new organ album. The exchange rate at the time would have enabled American organists to purchase the book at about two-thirds of the price the English organists would have had to pay for it. Notwithstanding this, of the 4,000 who received the advertising less than ten took advantage of the offer.

Is it much wonder that the music publishers are afraid to issue new works? You can say what you like, but they are not receiving the support they deserve. They are doing all they can for the American composer, but our recitalists do not, or will not, do their share. I was interested in two organ recital programs given over the radio by the British Broadcasting Company. The recitalist was Dr. Harold Rhodes of Coventry Cathedral and one of the finest players in England. On one program are the names of Smart, Grace, Bach, Mendelssohn, Palmer, Schumann, Bellerby, Hollins and Wolstenholme. Six pieces by English composers and three others! The other program consisted of all English composers outside of two Bach numbers. On another recitalist's program I find four English composers to three others. It would seem that the English organists are buying British, and there should be a lesson in it for us all.

How many organists have seen the monumental work of Kaikhosru Sorabji, which he titles "Opus Clavicembalisticum"? Here is a piano work of 252 pages printed oblong that takes over three hours to play without stop. The music is written on three and four staves throughout and looks impossible of performance. However, the first performance by the composer was given in Glasgow in 1930 under the auspices of the active Society for the Propagation of Contemporary Music. As far as I know the composer's symphony for organ, a work of some 152 pages, which is published by J. Curwen & Sons, has never been played here. I heard parts of it in London a few years ago and found it most interesting. If any of you are looking for a work for the rest of your days try this new composition of Mr. Sorabji. The dedication is interesting. It reads: "To my two friends Hugh M. Diarmid and C. M. Grieve, likewise to the everlasting glory of those few men blessed and sanctified in the curses and execrations

Captain Ranger Shows Him



THIS PICTURE SHOWS O. B. Hanson, on the right, manager of technical operation and engineering of the National Broadcasting Company, to whom Captain Richard H. Ranger, the inventor, is explaining the workings of the compact electrical chimes which on the pushing of a button ring the familiar three-note NBC call. These outfits are being made a part of the permanent equipment in New York, Chicago and San Francisco NBC studios.

of those many whose praise is eternal damnation." I might add that there is a footnote which says: "Public performance prohibited unless by express consent of the composer."

Schweitzer Gives Music Week Festival.

A special musical service was held in St. Thomas' Reformed Church, Reading, Pa., in recognition of music week under the direction of H. S. Schweitzer, F. A. G. O., organist. A twenty-minute recital preceded the service Sunday evening, May 7. Mr. Schweitzer played: "Marche Pontificale," Lemmens; "Litany," Schubert; "Fantasie, Saint-Saens. The anthems were: "The Heavens Are Telling," Haydn; "I Will Mention," Sullivan; "Hail, Gladdening Light," Martin; "A Legend," Tschaiakowsky, and the "Hallelujah Chorus" ("Messiah"), Handel. The postlude was the Fugue in C minor by Bach.

Opened by Edward Eigenschenk.

Edward Eigenschenk played the dedicatory recital on a two-manual organ built by the W. W. Kimball Company for the Swedish Mission Evangelical Church at Batavia, Ill., Sunday afternoon, May 21. Winston Johnson, a pupil of Frank Van Dusen, has been appointed organist of this church effective June 1.

An innovation at Norristown, Pa., was brilliantly executed May 16 at the Stewart junior high school auditorium, when the senior and junior choirs of the Haws Avenue Methodist Church, directed by Miss Catharine Morgan, organist and director, sang a program of classical compositions a cappella.

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NOTES FROM PHILADELPHIA

By DR. JOHN M'E. WARD

Philadelphia, Pa., May 19.—At the Second Presbyterian Church on April 25 Alexander McCurdy gave a Bach program consisting of two cantatas and the Brandenburg Concerto No. 5 for flute and violin. Noted vocal soloists assisted and Ernest White played the organ.

Rollo Maitland's annual Bach recital at the New Jerusalem Church on May 4 drew a large and cultured audience. The chorale prelude "Before Thy Throne I Now Appear" was played in memory of Dr. John Frederick Wolle.

The Tioga Choral Society closed its season May 4 with a performance of Spohr's "Fall of Babylon." This oratorio was once considered to be one of the greatest of the nineteenth century and was performed repeatedly in Europe, but seldom in America. It might be ranked as one of Spohr's outstanding compositions.

The Pennsylvania Institution for the Blind celebrated its centennial on May 4. A notable event was the unveiling of a bronze medallion of Dr. David D. Wood, a graduate and for many years musical director of the institution. The

unveiling was performed by Alice Burdette Von Maur, 5 years old, a granddaughter of Dr. Wood.

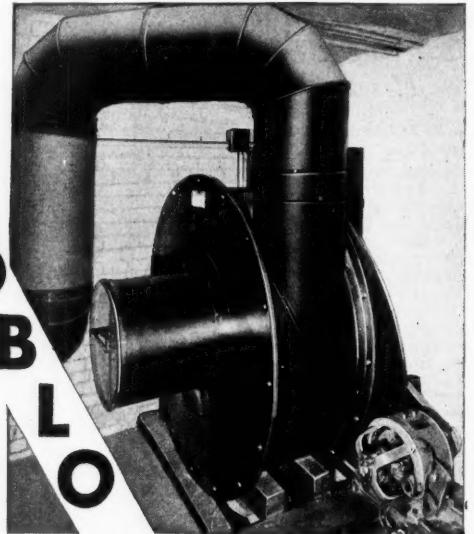
It is stated on good authority that the organ department in Curtis Institute will be discontinued at the close of the present term.

The fourth annual contest in organ playing by boys under 18 years occurred May 3 at Irvine Auditorium, University of Pennsylvania. It was under the auspices of the A. O. P. C. and the Pennsylvania chapter, A. G. O., and the judges were James C. Warhurst, Dr. H. S. Fry and Dr. J. M'E. Ward. The attendance was large. The contest was won by Vincent L. Persichetti, 17 years of age, who is organist at the Arch Street Presbyterian Church.

N. Lindsay Norden is directing "pop" concerts by members of the Pennsylvania Symphony Orchestra, assisted by various vocal groups, in the auditorium of the First Presbyterian Church of Germantown.

At Holy Trinity Church, Collingswood, a series of three recitals is in progress—on May 4 by Edna V. Grifenberg, on May 18 by W. Arnold Lynch and on June 8 by John H. McLees.

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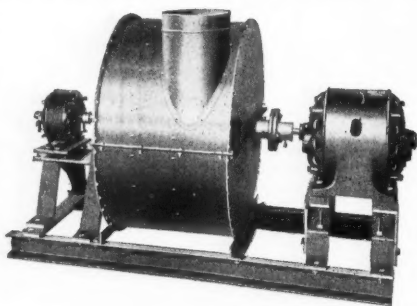
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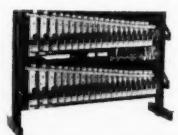
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Sheldon B. Foote



THE SOUTH ARKANSAS FESTIVAL ASSOCIATION arranged a May music festival May 11, when two concerts were presented before great throngs of people from the cities and from the country districts. Sheldon Foote conducted both concerts, the first a children's matinee given in Mellor Park, El Dorado, Ark., with a children's chorus of 1,000 voices in a program of folk, patriotic and art songs in two, three and four parts, and the evening concert a presentation at the high school auditorium of Mendelssohn's "Elijah," with a chorus of 100 voices, orchestra and soloists, all from the community immediately surrounding El Dorado.

Mr. Foote organized and carried through the training of both choruses as well as the orchestra and the association was able to carry over a surplus, all of which would have been impossible except through the willingness of musicians to contribute their services, from the director on down, and by creating a guaranty fund. This musical organization is much needed in Arkansas, for there is an abundance of talent which can be used effectively.

The orchestra played for both concerts and was so successful that efforts are being made to make it a permanent civic orchestra, for there are a number of good musicians with professional experience who are available for symphony work.

Spring Event on Long Island.

An enjoyable spring event on Long Island, under the auspices of the Sunrise chapter of the N. A. O., took place April 26 at the First Presbyterian Church of Babylon, N. Y. It was preceded by a dinner attended by eighty organists and their friends. Hugh McAmis, F. A. G. O., played a short recital, made up of compositions of Marcello, Bach, Clokey, etc., on the new three-manual Pilcher organ, and a symposium on "Choral Principles in Relation to the Average Choir" was led by Dr. John Finley Williamson, conductor of the Westminster Choir School, who was assisted by a double quartet from the school.

NOTES FROM THE CAPITAL

By MABEL R. FROST

Washington, D. C., May 22.—May appears to be the month for choruses to put on their final fling of the season. A score of good local choruses and choirs are being heard in Washington this month. On May 16 the Washington Choral Society of 100 voices presented its May festival concert with orchestra, piano and organ accompaniment. Under the gifted leadership of Louis Potter, the chorus rendered a varied and universally pleasing program with evident joy in the doing of it and with every indication of careful training. Their contribution included the Bach cantata "The Four Seasons," four madrigals *a cappella*, of which particular mention should be made of Eaton Fanning's "How Sweet the Moonlight Sleeps," and Arkhangelsky's "Dusk of Night," and, as a closing number, the glorious "Psalm 150" by Franck. A chamber orchestra selected from the National Symphony Orchestra and the Washington String Quartet from the same organization added materially to the program both in accompaniments and in instrumental numbers. Gertrude Nash at the piano and Walter H. Nash at the organ completed the excellent ensemble.

In the Elizabeth Sprague Coolidge Auditorium of the Library of Congress Carl Weinrich was presented on the evening of May 20 in a program of compositions by Bach. Before a brilliant audience made up of prominent representatives of the official, social and musical life of Washington, Mr. Weinrich played a program of unusual and refreshing variety, creating a tonal atmosphere that made this Bach their own immediately. Here was Bach in a language that could be understood by all, with a pulsating warmth and beauty seldom found even among the best-known Bach interpreters, thus establishing Mr. Weinrich as a new apostle of that musical giant. The program included the Toccata in F major, seven chorale preludes, the Fifth Trio-Sonata and the Passacaglia and Fugue in C minor.

Seven leading choirs will participate in the concert at the Willard Hotel May 31 for the benefit of the Columbia Bible Training School, as follows: Foundry Methodist choir, Justin Lawrie, director; National Baptist Memorial choir, George F. Ross, director; Hamline Methodist, John H. Marville, director; Epiphany Church, Adolf Torovsky, director; National City Christian, William E. Braithwaite, director; First Congregational, Ruby Smith Stahl, director, and Mount Vernon Place Methodist, R. Deane Shure, director. Adolf Torovsky is in charge of arrangements.

According to custom, the Easter music was repeated April 23 at the Church of the Epiphany. At the 11 a. m. service the organ was supplemented by two trumpets, tympani and harp, while at the service at 7:30 in the evening a recital for harp and organ was given by Elizabeth Kreis Gawthrop and Adolf Torovsky.

Catholic Church music suffered a distinct loss in the death on May 7 of Harry T. Hall, for many years one of Washington's outstanding organists

and choir directors. A native of the district, Mr. Hall attended St. Paul's parochial school, Gonzaga College and Georgetown University, graduating from the arts course in 1905. He was a pioneer in the study of the Gregorian chant and in its introduction in Washington churches. His zeal as a student, with his jovial nature, made him ideal as a director of boy choirs. It was as organist and choir director that he served St. Augustine's Church during the last ten years. Here he was instrumental in discovering and developing exceptional talent among the boys, even, in cases of poverty, furnishing a boy with food and clothing in order that he might pursue his musical studies.

WEINRICH'S SUMMER CLASS

Survey of Bach's Works Will Be Made at New York University.

Carl Weinrich will conduct a summer master class at New York University from July 3 to 31. The course will consist of twenty class lessons and two weekly private lessons, eight in all. At the class sessions Mr. Weinrich will make a survey of the organ music of Bach. The various forms of the toccata, fugue and chorale prelude will be discussed from a historical and interpretative standpoint. Emphasis will be placed upon the "Orgelbüchlein." Daily performances by members of the class will provide opportunity for the interpretation of modern music. Attention will also be given to problems of technique and repertoire. The private lessons will enable each organist to do intensive work along the lines in which he is particularly interested.

The sessions of the class will be held in Gould Memorial Hall on the attractive campus of New York University. The hall is equipped with an excellent new three-manual organ.

Further information about the class may be obtained from Alfred Greenfield, University College, Box 99, University Heights, New York City.

Music Week German Program.

To observe music week the Lutheran Church of St. Matthew in New York had a beautiful program Sunday evening, May 7, with Dr. A. Wismar directing and Herbert D. Bruening at the organ. As the prelude Mr. Bruening played a Bach chorale prelude and a "Praeludium" by Pachelbel and as the postlude the Bach Dorian Toccata. The chorus numbers were works of German composers of the classic period.

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Somebody said that it couldn't be done.
But he, with a chuckle, replied
That "maybe it couldn't," but he would be one
Who wouldn't say so till he'd tried.
So he buckled right in, with a trace of a grin
On his face. If he worried, he hid it.
He started to sing as he tackled the thing
That couldn't be done, and he did it.

Somebody scoffed: "Oh, you'll never do that;
At least no one ever has done it."
But he took off his coat and he took off his hat,
And the first thing we knew he'd begun it;
With the lift of his chin, and a bit of a grin,
Without any doubting or quiddity;
He started to sing as he tackled the thing
That couldn't be done, and he did it.

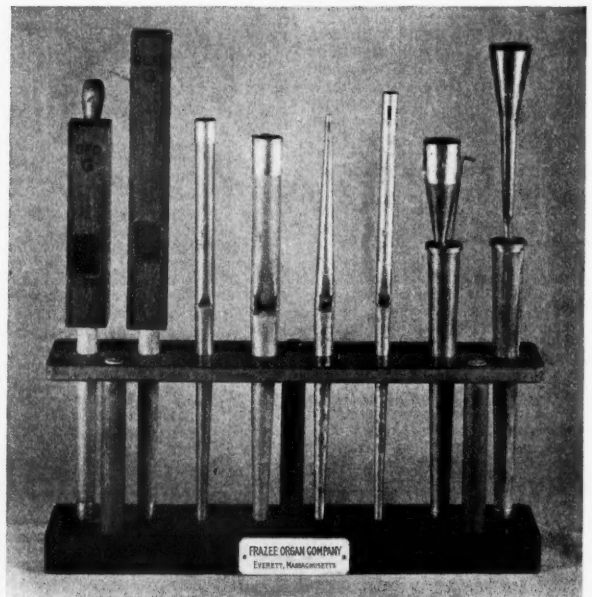
There are thousands to tell you it cannot be done,
There are thousands to prophesy failure;
There are thousands to point out to you, one by one,
The dangers that wait to assail you;
But just buckle in with a bit of a grin,
Then take off your coat and go to it;
Just start in to sing as you tackle the thing
That "cannot be done" and you'll do it.

—Unidentified.

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