

THE DIAPASON

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CHARLES M. WIDOR DIES IN PARIS AT AGE OF 92

"GRAND OLD MAN" OF ORGAN

Organist of Church of St. Sulpice
From 1870 Until 1934—Famous for
His Compositions—Many
Americans Taught by Him.

Charles Marie Widor, the grand old man of the organ, whose career, both for length and distinction, stands out as unparalleled in modern organ history, died at his home in Paris March 12. He was 92 years old. From 1870 until 1934 he was organist of the Church of St. Sulpice in Paris. In this position he was succeeded by Marcel Dupré, whose appointment he recommended. To American organists, he is almost as well known as to the French by reason of the fact that a large number of Americans were his pupils in the last two-score years and that his compositions are in every organist's repertoire.

When Widor completed sixty years on the organ bench at St. Sulpice in 1930 Albert Riemenschneider, one of his most distinguished American friends and former pupils, was asked by THE DIAPASON to write a tribute to the master. Again in 1934 Mr. Riemenschneider prepared an estimate of Widor's place in organ music for THE DIAPASON. From these articles are taken many of the facts presented.

Charles M. Widor was born at Lyons, France, Feb. 22, 1845. Some writers have attributed his unusual sense of rhythm to the fact that he is of Hungarian descent. He studied under his father, whom he succeeded as organist of St. Francois, Lyons, in 1860. He also studied at Brussels with Fétis and Lemmens. The latter is considered the founder of the present French school of organ playing.

The atavistic traits show themselves in Widor in very pronounced manner, his father being an organist and his grandfather an organ builder, upon whose organs he was able to form his first impressions of the art of organ playing.

From the occupation of his maternal ancestors, he seized upon a slogan which stands upon the title page of each of the first eight organ symphonies, namely "Soar Above." His mother was a descendant from the famous Montgolfier family, air navigators and inventors of the balloon.

By the time Widor had reached his twentieth birthday his fame had spread as far as Paris and in 1867 he was engaged as organist at the large Cavaille-Coll organ which had been built for the world's fair there. In 1870 he was appointed organist at St. Sulpice. Thus the happy circumstance arose that at a comparatively early age the master was placed in direct contact with an instrument which was to be so influential in his career. The organ at St. Sulpice and his first eight symphonies are so bound up with each other that the one cannot be appreciated or understood without a knowledge of the other.

In 1890 Widor succeeded Cesar Franck as professor of organ at the Paris Conservatory and he began to teach counterpoint, fugue and composition six years later. For many years he was music critic for *l'Estafette*. He was the editor with Dr. Albert Schweitzer of a famous edition of Bach's organ works in eight volumes, and wrote treatises on Greek music and orchestral technique.

Widor was also conductor of La Concordia Society. He was elected to the French Academy of Fine Arts in 1910 and was secretary from 1913 until

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CHARLES M. WIDOR, WHO DIED IN PARIS IN MARCH



THREE-CHOIR JOINT SERVICE

Twelve Hundred People Hear Program at Pittsfield, Mass.

The combined choirs of the First Church (Reformed) in Albany, N. Y., Trinity Church, Lenox, Mass., and the First Methodist Church, Pittsfield, Mass., sang a Lenten service in the last-named church Sunday evening, March 7. Ernest White, organist of the Lenox Church, gave a brilliant recital at the beginning of the service. The organ accompaniments were played by Robert A. Leslie of the Pittsfield Church and the choirs were directed by Dr. Russell Carter of Albany. The service included the following: Organ, Introduction and Allegro, Maurice Green; Larghetto, Massani; Concerto in G, Bach, and Arioso, Bach; anthem, "Out of the Deep" (Psalm 130), Gluck; motet, "Hear My Prayer," Mendelssohn; chorus from the "St. Matthew Passion," Bach; solos, "Thy Rebuke Hath Broken His Heart" and "Behold and See" (from "The Messiah"), Handel; anthem, "Eternal Ruler," Thiman. Descants written by Mr. White for the service were sung to two of the hymns—"Aurelia" and "Regent Square." The clergymen of the three churches participated in the service, which was attended by over 1,200 people. The soloists were Mrs. Viola Hailes and Stanley Murdock.

MARK GUILMANT CENTENARY

Paris Organists Give Recital on Hundredth Anniversary.

The centenary of the birth of Alexandre Guilmant was observed by the organists of Paris last month. A committee of honor and a committee of organization were formed, with Georges Huisman, Director-General of Beaux Arts; Gabriel Pierne, Victor Lorel and men of equal standing as members of the former and Joseph Bonnet, Mme. Boulanger, Dupré, Decaux, Georges Jacob, Olivier Messiaen, Charles Tournemire, Louis Vierne and Alexandre Cellier among the members of the latter body. A recital of compositions of Guilmant was given March 12 in Trinity Church. Those who played were: Olivier Messiaen, organist at Trinity and professor at the Normal School of Music; Ludovic Panel, organist at the Basilica of the Sacred Heart; Marcel Dupré of St. Sulpice and professor at the Conservatoire National de Musique; Edouard Mignan, organist at the Madeleine; Joseph Bonnet, organist at St. Eustache and president of l'Institut Grégorien; Alexandre Cellier of Temple de l'Étoile; Georges

Jacob of St. Ferdinand des Ternes and organist of the Société des Concerts du Conservatoire, and Abel Decaux, honorary organist at Sacré-Cœur and professor at the Cesar Franck School.

SUSI HOCK'S DEBUT IN U. S.

Lady James Jeans Plays in New York March 31 and Chicago April 6.

Susi Hock appears for the first time in America on Wednesday evening, March 31, at Town Hall, New York.

On April 6 Miss Hock will be heard at the University of Chicago Chapel.

Miss Hock, it is announced, plays from music and uses "registrants" to draw the stops for her. In this way, it is explained, it is possible to prepare the registration more thoroughly and the player may concentrate on the music and not on a strange organ and its stops. The registration is worked out carefully, is noted on the music and is rehearsed with the "registrants."

Miss Hock (Lady James Jeans) is the owner of a two-manual organ of fifteen speaking stops. The action, which is tracker, was built by an English builder. The pipes were constructed in Germany after the same scales as the pipes of seventeenth century German organs.

Miss Hock's husband, Sir James Jeans, plays the organ also and has one that is more modern. The two organs stand in rooms which are side by side, but there is such good sound insulation that neither organ can be heard in the other room.

Musical Service by Claude Means.

The large choir of Christ Church, Greenwich, Conn., directed by Claude Means, organist and choirmaster, gave the following Lenten musical service March 14: Magnificat in B flat, Stainer; "Lord God of Abraham" and "Cast Thy Burden upon the Lord," from "Elijah," Mendelssohn; "Blessed Jesus, Fount of Mercy," from "Stabat Mater," Dvorak; "God So Loved the World" from "The Crucifixion," Stainer; "O Saviour of the World," Goss; "In Heavenly Love Abiding," Horatio Parker. The organ numbers were: Andante, from First Sonata, Borowski; Chorale Prelude, "O God, Have Mercy," Bach; Fugue in C major, Buxtehude.

Power Biggs to Give Summer Course.

The Longy School of Music in Cambridge, Mass., announces a master class to be given by E. Power Biggs, noted organist, during July. Full details are to be announced in May, or may be obtained from the Longy School, Church Street, Cambridge.

HEARING ON HAMMOND CLOCK IS HARD-FOUGHT BATTLE

TESTIMONY FOLLOWS TESTS

Federal Trade Commission Inquiry into Charges as to Claims for Electronic Instrument Develops into Exciting Trial.

An unprecedented battle royal in which the wits of organists, organ experts, learned legal lights and physicists were enlisted was staged in Chicago in March. The occasion was a series of hearings before the Federal Trade Commission in the case of the commission against the Hammond Clock Company, involving claims made on behalf of its electronic organ in its literature and advertising. The charges of the commission were fully set forth in the issue of THE DIAPASON of Nov. 1, 1936. The hearings were arranged to give opportunity to those who contradict the claims of the Hammond Company to show why they believe the commission should order the manufacturer of the electronic instrument to "cease and desist" from making certain assertions.

In its effort to confound its foes the Hammond Company engaged eminent legal talent and the hearings assumed the appearance of a hard-fought criminal case. Both the direct examination of witnesses and the lengthy cross-examination prolonged the trial far beyond the expected limits and gave occasion for the most interesting dissertations on organ music, organ tone, various types of organs, as compared with the new electronics, etc., that ever have been placed in the records of the government. The frequency with which the name of Johann Sebastian Bach came up in the proceedings suggested that both sides would have been only too glad to bring him in under a subpoena if that were possible. But his apostles of 1937 did their best to call upon his spirit as a witness.

Mass of Evidence Accumulated

After eight days of examination of witnesses, four days of scientific tests, and a comparative auditory test, the first chapter in the case came to an end on the evening of March 18, when the Federal Trade Commission closed the presentation of its evidence. During the eight days about 1,500 typewritten sheets of testimony were placed on the record and the files of the government were enriched by a trunkful of exhibits which include literature of every possible kind bearing on the controversy.

The defense of the Hammond Clock Company will be opened when the hearings are resumed on the afternoon of April 8 in Chicago. It is understood that a rebuttal hearing will take place at a later date in New York City, after which the briefs of the government and of the respondent will be prepared and submitted. The decision of the commission may reasonably be expected several months in the future.

Tests with Tone Analyzer

The extended proceedings had as a prelude a series of experiments in which the organ in the home of Dr. William H. Barnes at Evanston and a Hammond were used by Dr. C. P. Boner, professor of physics at the University of Texas. These tests, made with a General Radio Corporation tone analyzer, were intended to measure tone characteristics and qualities. They were followed by auditory tests held at the University of Chicago Chapel the night of March 10, when a group of disinterested musicians of high standing were asked to answer a number of questions showing their reaction to the

performance of organ compositions on the large Aeolian-Skinner organ in the chapel and a Hammond set up alongside of it.

Senator Richards First Witness

The hearings were opened March 9 in the rooms of the Federal Trade Commission. John L. Horner, trial examiner for the commission, presided at the proceedings and William T. Chantland was the attorney for the commission, while Lynn A. Williams, Chicago patent lawyer, conducted the cross-examination. Emerson L. Richards, organ expert and former New Jersey state senator, was the first witness. He went deeply into the subject, while Mr. Williams did not spare him or the time of the commission in a cross-examination in which not a point that might bear on the issue was overlooked, whether it dealt with the music of the organ, literature on organ construction, or the history of the instrument from Silbermann to Hope-Jones, and from there to the portable organs of 1937.

Senator Richards' points are embodied in the following summary of his charges as presented in his direct examination:

A. The Hammond instrument does not produce the entire range of tone coloring necessary for the rendition, without sacrifice, of the great works of classical organ literature, because

a. The loud-speaker which produces the sound is a single source, whereas the multiple pipes of an organ are multiple sources of sound.

b. Organ compositions which are generally agreed to be of outstanding merit depend either in whole or in part upon the chorus effects of the organ. An organ chorus consists of a number of pipes of different pitches voiced and regulated to sound together in the form of a choir or chorus. The pitch relationship of the pipes in the chorus is not constant through the entire pitch range of the organ. The Hammond instrument cannot produce or even substantially imitate this chorus effect. Neither can it produce or substantially imitate the effect of playing together two or more tone colors or the effect produced by playing combinations of tone colors against other combinations of tone colors.

c. Organ literature depends for a successful rendition upon an independent pedal division of a compass of at least thirty or thirty-two notes. The Hammond has neither the tonal range nor the independence of the pedal section of the organ.

B. The Hammond instrument does not cover the entire range of musical tone colors. Its color range is limited by the inherent tonal quality of a loud-speaker in conjunction with a relatively meagre number of harmonics produced by the instrument. The tonal color of an organ pipe is determined by the number and intensity of naturally produced harmonics, which are in phase with each other. An imitation of the organ pipe tone is attempted in the Hammond by combining any or all of six harmonics with a fundamental. Three of the six harmonics are out of tune with the fundamental and the harmonics themselves are of insufficient pitch range and number to duplicate all the harmonics in many classes of organ pipes. The theory that musical tone colors can be synthesized by combining the various harmonics of the desired color lacks practical confirmation, and even if this theory be true, it does not apply to the Hammond, since half of the harmonics employed are out of phase with the other harmonics and are insufficient in numbers.

C-D. The Hammond instrument cannot reproduce any tone that is a sustained tone. The reasons given in support of statement B apply to this statement. The harmonic range of organ reed tone, string tone and even the diapason family, is very much greater than that which can be produced artificially upon the Hammond.

E. It is not true that "real organ music of unbelievably beautiful quality is now possible in any home at an expense no greater than that of a good piano" and that the space limitation has been entirely removed, and that the cost is only a fraction of what a pipe organ would cost. The Hammond does not externally imitate an organ. Its console measurements are at wide variance with the standard adopted by the American Guild of Organists. Its method of tone control is entirely different. It does not possess a concave radiating pedalboard of thirty-two notes with a concavity and radiation of the measurements prescribed by the American Guild of Organists.

It is devoid of stop control of the type and placed in the location required by the Guild. It does not possess adjustable combination pistons, placed as normally found in an organ. The manual keys do not overhang as provided by the Guild requirements, nor are the keys of the pedals located as so required.

F. It does not produce organ music at one-tenth the cost formerly necessary. The installed price of the instrument seems to run, as a practical matter, from \$1,400 to \$1,800. There are numerous small organs that can be purchased at this or even a lesser price.

G. The statement that the price is a small fraction of what another instrument at all comparable would cost is untrue. The Hammond is not comparable with even a small organ costing no more than it.

H. The Hammond is not comparable to an organ costing as much as \$10,000.

Cross-Examination of Richards

Senator Richards' direct examination occupied most of the morning of March 9. The cross-examination continued all afternoon, all of March 10 and a part of March 11. And even then it was not completed. The diapason chorus came in for a thorough inquisition. The senator was asked even to tell all he knew about the construction of the human ear. The seventh harmonic was dissected completely and an hour or two was devoted to sparring over the correct name of what the attorney for Hammond was determined to denominate as a reed organ, while the witness was just as determined to dub it a "harmonium," an "American organ," as it is called in England, or a "parlor organ," as it was called by the Pennsylvania Dutch among whom the senator was reared. All this evidently was with the purpose of ascertaining what may or may not be called an organ.

The sun having set on the ignominy of the parlor reed harmonium and its shortcomings, the next morning was left open to many questions as to the compass of the pedalboard, as it is today under the A. G. O. measurements and as it was of old, when it was flat and short of its present thirty-two notes. Then came endless queries as to organ tone and how to determine it, whether real organ music can be played on the ancient organ, whether it can be played on an instrument of two or three sets of pipes, and whether it can be played on theater unit organs, with the remainder of the day devoted to a fruitless effort to try to describe differences in tone in words.

Interesting Test at University

The test at the University of Chicago Chapel occupied Wednesday night and proved an occasion of unusual interest. The musicians who were selected for the jury were: Arthur Dunham, F. A. G. O., of the Methodist Temple; Edgar Nelson, choral conductor and organist of the Oak Park First Presbyterian Church; Ekba Sundstrom, conductor of the Chicago Woman's Symphony Orchestra; Miss Emily Roberts of the American Conservatory of Music and the Wilmette Congregational Church; Dr. William Lester of the New First Congregational; Barrett Spach of the Fourth Presbyterian, D. A. Clippinger, well-known choral conductor; Daniel Saidenberg, the cellist, and Horace Whitehouse, professor of organ at North western University and organist and choirmaster of Christ Church, Winnetka. These nine heard Edward Eigenschenk at the large Aeolian-Skinner organ in the chapel and Porter Heaps at the Hammond, which for the occasion was set up with six power cabinets and twenty-four amplifiers. Supplementing this jury a group of twenty students had been invited to give their reactions.

To demonstrate the relative resources and qualities of the two instruments the following organ compositions were played first on one instrument and then on the other, and one of the tasks of the jurors was to put down which instrument they heard. These selections were the first two pages each of the Prelude in D major, Bach; "Jesu, Joy of Man's Desiring," Bach, and the Toccata from Widor's Fifth Symphony, the last page of the Chorale in E major, Cesar Franck, and the Doxology. The marks of the judges and their comment were to provide a field day at the hearing when the sun rose.

Organists Face Inquisitor

Friday morning the array of organists began to appear to face an interesting and at times acrimonious inquisition by Mr. Williams of Hammond counsel. For some of them it

[Continued on page 20.]

DEATH OF CHARLES M. WIDOR

(Continued from page 1.)

his death. He retired in 1934 as director of the American Conservatory at Fontainebleau, being succeeded by Maurice Ravel. In 1929 he was selected to direct a great choir at the 500th anniversary of the relief of Orleans by Joan of Arc.

Widor wrote in virtually every large form of composition with success. He has written a number of books such as "Initiation Musicale," "Technique de l'Orchestre Moderne," "Fondations Portraits de Massenet a Paladilhe," as well as numerous "prefaces" to important works of other authors.

Widor's place in the organ world is not of yesterday, nor yet of today, but of tomorrow. His first four symphonies were written in 1872, just after he took his place at the console at St. Sulpice. Numerous changes attest to the fact that this was an experimental period. Whole symphonies were extended, movements omitted and others added.

The extended studies made by the composer on the first group of symphonies paved the way for the fifth and sixth symphonies in 1881 and these in turn for the more dissonant and more modern seventh and eighth symphonies in 1890. In these four works he practically exhausts the rhythmic and registrational possibilities of the organ. He therefore turns to conquer new fields and the result is the "Gothique," inspired by St. Ouen at Rouen, and the "Romane," inspired by St. Sermin at Toulouse. Here the wealth of spiritual values as inherent in Widor come to a climax and we have before us masterpieces which will outlast any other organ compositions since Bach.

A number of times prior to 1914 M. Widor said that he never intended to compose any additional symphonies for organ. However, a few years ago appeared his set of "Bach's Memento," which consists of six free arrangements and adaptations from Bach's works, and in 1927 was published the beautiful "Suite Latine," which ranks with his best works for organ and shows the tremendous vitality of the man of 82 years of age at the time it was written.

Widor is one of the most popular professional men in France, revered by everyone," wrote Mr. Riemschneider. "His personality is captivating and he has a wonderful sense of humor. He has the happy faculty of saying the right word and doing the right thing at the right time and place, and his fund of anecdotes is unlimited. He has untiring patience, as the following anecdote will show. The writer was leaving the Institute de France after taking a lesson when another student, an organist from Sweden, began his lesson. It was the E flat Prelude of Bach. A number of requests to repeat the opening measure drew the writer's closer attention to the episode and before the organist went on there were seventeen repetitions by actual count of the opening measure until it was considered satisfactory. On the other hand, the one thing which he cannot tolerate is indifferent and mediocre work. He once instructed the writer, whom he had called to interpret a lesson for a poorly trained pupil who could not talk French, to tell that pupil 'that I am gone, gone to England'—'no,' he said, 'tell him that I am dead and cannot give him any more lessons.'

WILD CLUB PLANS RECITAL

Three Will Play Program at University of Chicago April 27.

The Harrison M. Wild Organ Club is arranging a program to be given at the University of Chicago Chapel on the evening of April 27. This organization, which keeps fresh the memory of a revered Chicago teacher, has selected as its recitalists for the occasion Robert R. Birch, Lily Moline Hallam and Allen W. Bogen, all of whom were pupils of Mr. Wild. Mr. Birch will play: Toccata in F, Bach; "Ave Maria," Karg-Elert, and Fugue Finale ("Ninety-fourth Psalm" Sonata), Reubke. The "Fantaisie Symphonique" by Rossetter G. Cole and her own "Impressions of the Philippine Islands," dedicated to Mr. Wild, are Mrs. Hallam's numbers. The Allegro

IN THIS MONTH'S ISSUE

Hearing of charges of Federal Trade Commission against the Hammond Clock Company develops into hard-fought battle in its first stage and vast amount of testimony is presented.

Charles M. Widor, world-famous French organist and composer, died in Paris at the age of 92 years.

New organ in St. Mark's Church, Philadelphia, built by the Aeolian-Skinner Company, an outstanding achievement in organ construction, is fully described.

Don Malin shows with charts and figures the relative popularity of composers and compositions for the organ as revealed by an analysis of the recital columns of THE DIAPASON.

World-famous Salt Lake City Tabernacle organ, which now has a new console, is described, with its interesting history.

Adolph Steuterman, F.A.G.O., presents last installment of the story of his trip to the Orient.

Marshall Bidwell, Mus. D., organist of Carnegie Music Hall, Pittsburgh, writes interestingly on the life and work of Palestrina.

Sumner Salter writes reminiscences of the earlier days of organ music in the First Presbyterian Church of New York.

Cantabile (Fifth Symphony), Widor; Reverie, Bonnet, and "Carillon-Sortie," Mulet, will be played by Mr. Borgen.

MCURDY ON TOUR IN APRIL

Transcontinental Recital Trip by Philadelphia Organist.

Dr. Alexander McCurdy, the noted Philadelphia organist and a member of the faculty of Curtis Institute of Music, will make a transcontinental tour in April, playing in a number of cities through the South and on the Pacific coast. His engagements include the following:

April 2—Harrisonburg, Va.
April 3—Chapel Hill, N. C.
April 6—Memphis, Tenn.
April 9—Denton, Tex.
April 12—Fort Worth, Tex.
April 14—Wichita Falls, Tex.
April 16—San Antonio, Tex.
April 19—San Diego, Cal.
April 23—Eureka, Cal.
April 25—Palo Alto, Cal.
April 26—Oakland, Cal.
April 27—Marysville, Cal.

Parker's "Hora Novissima" was sung in the Tabernacle Presbyterian Church of Indianapolis, Ind., March 22 at a memorial service for Fred Newell Morris. The Tabernacle Church choir was conducted by Paul R. Matthews, organist and director.

Compositions for PIANO and ORGAN

PARKER BAILEY
"Mountain Twilight," Nocturne for organ, with optional piano part,75c
LEO SOWERBY
"Mediaeval Poem" \$2.00
CESAR FRANCK
"Piece Heroique," Arranged by H. F. Schwab \$2.50
MARCEL DUPRE
"Ballade" \$2.50
We will gladly send copies on approval
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THE DIAPASON.

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PHILADELPHIA CHURCH HAS OUTSTANDING WORK

ST. MARK'S ORGAN IS OPENED

New Aeolian-Skinner, Latest Creation of G. Donald Harrison, Dedicated on Easter Day—Its Tonal Resources Described.

By ERNEST WHITE

The newly-completed Aeolian-Skinner organ in St. Mark's Church, Philadelphia, was dedicated on solemn high mass on Easter Day. The instrument is the latest addition to an impressive list of installations under the direction of G. Donald Harrison.

It is a truism to state that the organ was designed for the building, yet with this instrument its use and its building decided every point in the planning. St. Mark's is an Anglo-Catholic parish with a long musical history. Cathedral traditions were brought there by Kendrick and Minton Pyne at a time when there was little church music in the country. The tradition of proper music has gone on until today you find in H. William Hawke's choir service lists plainsong, polyphony and such moderns as Kopartz, Bruckner and Henschel, as well as other English and American composers. The church itself is dignified, richly decorated and has a remarkable collection of precious ware and vestments. It is, therefore, fitting that its organ should not be classic nor modern, not French, nor German, nor American, but the highest development of the organ as a musical instrument.

The most striking feature of the stop-list is the number of mixture ranks. Heretofore in describing tone from many ranks of mixtures the expression in vogue was "the organ has a blaze of mixtures." That expression would here be misleading, for the mixtures do not provide aggressiveness and sparks in the form of top tone; they are in the truest sense the organ. The three great mixtures sound as if their combined tone were of 8-ft. pitch, but of exceptional clarity and intensity. This tone is backed up by the other stops in the division.

The pedal tone is analogous to the great in build, and because of its completeness and variety of pitch the great to pedal coupler may well be dispensed with by the player.

For plainsong accompaniment each division was given more than the usual number of soft stops. The great gemshorns, the swell mutations and fagura and the choir violas were so designed. Mr. Harrison does not depend on forcing the pipes of his soft stops to give them color; rather the voicing is such as to produce the harmonics naturally and freely; therefore each stop has a distinctive color and yet is an ensemble voice as well.

The bombarde and swell organs contain most of the reed tone. The two sections are well contrasted, yet both have tone of the trompette type. Again, the pedal has been equipped to match. The reeds serve to amplify rather than dominate the ensemble.

The positiv organ is a newcomer to America within the last few years, but has always been an essential part of the European organ scheme. With this division moved up to the fourth manual it has three uses—(1) it is a contrasting section to the great; (2) it is a fifteen-rank mixture for the bombarde; (3) it is an orchestral sounding solo organ. We have been accustomed to thinking of the orchestral type of tone as coming from sets of pipes made exclusively for that purpose. Here the choir krummhorn is a double for the Wagnerian English horn; yet it was developed as a chorus reed. The positiv nasat and terz together with the gedeckt make a truly orchestral oboe, and if there is any occasion for so doing the nasat and the siffôte produce a charming xylophone percussion effect. Aside from its original purpose, this positiv organ is the equal of any twenty-stop solo organ. The division is unenclosed, but the tone is so clear that it can be phrased and molded by the key-touch so that were a box provided it would remain unused.

The string and screen organs have been retained from the former organ

merely as accessories to this new instrument and the pipes have been revoiced. The screen organ is an unenclosed section on the Lady Chapel screen, across the chancel from the main organ. Its position down among the singers and its very beautiful case make it valuable. It does not appear on the sforzando piston, but can be added by hand.

The tone of the whole instrument is of an astonishing clarity; it fits its place both in quantity and distinction of tone. In short, it is an organ for organ music.

Following is the stop specification of the new organ:

GREAT ORGAN.

Principal, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Gemshorn, 4 ft., 61 pipes.
Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Full Mixture, 3 to 5 rks., 8 ft., 269 pipes.
Fourniture, 4 rks., 244 pipes.
Cymbel, 3 rks., 183 pipes.
String Organ.
Chimes.

SWELL ORGAN.

Flute Conique, 16 ft., 73 pipes.
Gelgen, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Viola de Gambe, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 73 pipes.
Octave Gelgen, 4 ft., 73 pipes.
Fagura, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Cymbel, 3 rks., 183 pipes.
Bombarde, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
String Organ.
Tremolo.

CHOIR AND LADY CHAPEL SCREEN ORGANS.

Choir Section (enclosed).

Contra Viola, 16 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Dolean, 8 ft., 73 pipes.
Dolean Celeste, 8 ft., 61 pipes.
Nachthorn, 8 ft., 73 pipes.
Viola, 4 ft., 73 pipes.
Zauber Flöte, 4 ft., 73 pipes.
Krummhorn, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
String Organ.

Screen Section (unenclosed).

Diapason, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Gemshorn, 4 ft., 61 pipes.
Nazard, 2½ ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.

POSITIV AND BOMBARDE ORGANS

(Fourth Manual).

Positiv Section (unenclosed).

Singend Gedeckt, 8 ft., 61 pipes.
Prinzpal, 4 ft., 61 pipes.
Koppel Flöte, 4 ft., 61 pipes.
Nasat, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Terz, 1½ ft., 61 pipes.
Larigot, 1½ ft., 61 pipes.
Siffôte, 1 ft., 61 pipes.
Scharf, 4 rks., 244 pipes.
Zimbal, 3 rks., 183 pipes.

Bombarde Section (enclosed in Choir box).

Posaune, 16 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
String Organ.

STRING ORGAN.

(Floating and enclosed in separate box).

Viola, 16 ft., 73 pipes.
Orchestral Strings, 2 rks., 8 ft., 146 pipes.
Dulcet, 2 rks., 8 ft., 146 pipes.
Muted Strings, 2 rks., 8 ft., 146 pipes.
Dulciana, 8 ft., 73 pipes.
Flute, 8 ft., 73 pipes.
Viola, 4 ft., 73 pipes.
Vox Humana, 16 ft., 12 pipes.
Vox Humana, 8 ft., 73 pipes.

PEDAL ORGAN.

Principal (metal), 16 ft., 32 pipes.
Contre Basse, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Sub Bass, 15 ft., 32 pipes.
Flute Conique (Swell), 16 ft.
Viola (Choir), 16 ft.
Viola (located in String Organ), 16 ft.,

32 pipes.

Principal, 8 ft., 32 pipes.
Viola (Choir), 8 ft.
Nachthorn, 8 ft., 32 pipes.
Flute Conique (Swell), 8 ft.
Quint, 5¼ ft., 32 pipes.
Principal, 4 ft., 32 pipes.
Flute Harmonique, 4 ft., 32 pipes.
Blockflöte, 2 ft., 32 pipes.
Mixture, 3 rks., 96 pipes.
Cymbel, 2 rks., 64 pipes.
Posaune (ext. of Bombarde, 16-ft. reed), 32 ft., 12 pipes.
Bombarde, 16 ft., 32 pipes.
Trompette, 8 ft., 32 pipes.
Clarion, 4 ft., 32 pipes.
Chimes.

APRIL RECITALS AT CALVARY

Series on New Organ in New York Church to Be Continued.

Recitals on the large new Aeolian-Skinner organ in Calvary Episcopal Church, New York City, which have been a prominent musical feature all through the winter, will continue in April. Vernon de Tar, organist and choirmaster of Calvary Church, announces the following recitals:

April 7—Charlotte Lockwood, Crescent Avenue Presbyterian Church, Plainfield, N. J.

April 14—Paul Callaway, St. Mark's Church, Grand Rapids, Mich.

April 21—Harold Friedell, St. John's Church, Jersey City, N. J.

April 28—Vernon de Tar, Calvary Church.

The April series of recitals will take special note of Widor's death and his music is well represented on each of the four programs.

On Palm Sunday Mr. de Tar's choir gave its fourth annual performance of Bach's "St. John Passion."

On Sunday, April 25, at 5 p. m. Parker's "Hora Novissima" will be sung at the monthly service of music.

R. Elliott Brock Enters Order.

R. Elliott Brock, organist and choirmaster of Christ Church, Broadway at Seventy-first street, New York City, has announced his resignation. He is leaving to enter the Order of the Holy Cross (Episcopal) at West Park, N. Y. Mr. Brock, who is 21 years old, has served Christ Church for a year. He was organist and choirmaster of Corpus Christi Church for three years previously. He studied organ at the age of 11 with O. Wade Fallert at the Scottish Rite Temple in St. Louis and then with Mrs. James Reeder of Bloomington, Ill. Before going to New York Mr. Brock spent summers in study with C. H. Doersam, F. A. G. O., and George S. Dare of New York and attended Columbia University. He will continue his musical work under the monastic auspices. Mr. Brock's position will be taken by Ross Sayers, 16 years old, a pupil of his who has been assistant at Holyrood Church, New York City.

New Orders for Pilcher Factory.

Recent contracts received by Henry Pilcher's Sons at their Louisville factory are as follows:

Calvary Episcopal Cathedral, Sioux Falls, S. D.

First M. E. Church, Lewisburg, Tenn.

Highland Park M. E. Church, Chattanooga, Tenn.

First Presbyterian Church, Indianola, Miss.

Grace Episcopal Church, Muncie, Ind.

St. Joseph's Catholic Church, Macon, Ga.

The "Passion According to St. Matthew" by Johann Sebastian Bach was sung by the choir of the Fountain Street Baptist Church, Grand Rapids, Mich., Sunday evening, March 14. The accompaniments were played and the performance was directed by Emory L. Gallup, organist and director of music.

SCHANTZ WILL BUILD FOR DETROIT CHURCH

DESIGN OF THREE-MANUAL

Beautiful New Edifice of Salem Lutheran Will Have Instrument with Echo Division—Order Awarded to Orrville, Ohio, Firm.

Salem Lutheran Church, Iroquois avenue, Detroit, Mich., of which the Rev. Norman A. Menter is pastor, has placed an order with A. J. Schantz, Sons & Co. of Orrville, Ohio, for a three-manual and echo organ for the beautiful new church now under construction. The specification of the organ is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
Stopped Diapason, 8 ft., 61 notes.
Flute d'Amour, 4 ft., 61 notes.
Flautina, 2 ft., 61 notes.
Open Diapason, 8 ft., 73 pipes.
Salficional, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 61 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 8 ft., 49 bars.

PEDAL ORGAN.

Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Bass Flute, 8 ft., 32 notes.
Dolce Flute, 8 ft., 32 notes.
'Cello, 8 ft., 32 notes.

ECHO ORGAN.

Vox Angelica, 8 ft., 73 pipes.
Flute, 8 ft., 73 pipes.
Chimes, 21 bells.

Oratorios Presented by Nevins.

During the course of the winter season Willard Irving Nevins has presented the following oratorios at the First Presbyterian Church, New York: In November, Handel's "Judas Macabaeus"; in December, Handel's "Messiah"; Mendelssohn's "Elijah" in January; Dvorak's "Stabat Mater" in February and Bach's "St. Matthew Passion" and Handel's "Messiah" in March. "The Creation" by Haydn will be given Sunday evening, May 2.

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Salt Lake City Organ, Long a World Wonder, Wins New Attention

Installation of a new console for the famous organ in the Mormon Tabernacle at Salt Lake City, Utah, has directed the attention of organists anew to the instrument and to the daily recitals that are heard by thousands of people and are now also broadcast by seventy-five stations in the Columbia radio network. For many years this instrument has been one of the great attractions for tourists in America. This is emphatically demonstrated by the fact that in 1936 more than 182,000 people attended recitals in the Tabernacle. The subjoined informative descriptive matter concerning the organ, its resources, its development and its history, was written at the request of THE DIAPASON by Frank W. Asper, chief organist of the Tabernacle and the latest in a line of distinguished men to preside at the console of this instrument, which is so unique in conception and in the place it has won among the world's outstanding organs.

By FRANK W. ASPER

The Salt Lake City Tabernacle is one of the largest auditoriums in the world and can seat about 8,000 people. It is 250 feet long by 150 wide and 80 feet high. The self-supporting roof rests on pillars of red stone which are from ten to twelve feet apart for the entire circumference of the building. These buttresses support large wooden arches which span 150 feet. The arches are of a lattice truss construction, held together with large wooden pegs and strips of cowhide.

The building of the organ was first achieved by Joseph Ridges. In Sydney, Australia, Mr. Ridges constructed a pipe organ and came to Utah shortly afterward. He was selected to build the instrument in the Tabernacle.

Specimens of wood were sent from all over the state and it was found that the best wood was in Pine Valley, 300 miles south of Salt Lake City and not far from Zion National Park. The heavy logs were hauled to Salt Lake City, and at times there were as many as twenty large wagons, each with three yokes of oxen. Another important article used in making the pipes was glue. This was made of hundreds of cattle hides as well as Buffalo skins by boiling the strips in large pots over fires. It must be remembered that at this time there was no railroad from the East, all transportation was by means of oxen, and many of the tools usually used in construction had to be dispensed with.

The organ was begun in January, 1866, and about 100 men were employed constantly until it was dedicated in October, 1867. It had two manuals and a pedal compass from CCC to D. The compass of the manuals was CC to ggg. The instrument was blown by four men; the action was tracker. Twenty-five thousand feet of lumber were used. The following stops were included:

GREAT ORGAN.

Principal, 4 ft.
Fifteenth, 2 ft.
Open Diapason, 8 ft.
Stopped Diapason, 8 ft.
Mixture, 3 ranks.
Flute Harmonic, 4 ft.
Hohl Flöte, 8 ft.
Flute a Cheminée, 8 ft.
Dulciana, 8 ft.
Twelfth, 2½ ft.
Trumpet, 8 ft.
Bourdon, 16 ft.

SWELL ORGAN.

Clarabella, 8 ft.
Principal, 4 ft.
Clarabella Flute, 4 ft.
Stopped Flute, 8 ft.
Cornopean, 8 ft.
Hautboy, 8 ft.
Open Diapason, 8 ft.
Stopped Diapason, 8 ft.
Mixture, 2 ranks.
Bassoon, 16 ft.
Bourdon, 16 ft.
Piccolo, 2 ft.

PEDAL ORGAN.

Open Diapason, 16 ft.
Dulciana, 16 ft.
Principal, 8 ft.
Bourdon, 16 ft.
Great Open Diapason, 32 ft.

In 1885 the organ was remodeled and enlarged, this time with four man-

SALT LAKE CITY CONSOLE, WITH FRANK W. ASPER ON BENCH



uals. In 1901 the W. W. Kimball Company of Chicago installed a pneumatic action and again enlarged the instrument. In 1915 the Austin Organ Company was awarded a contract to enlarge it and install an electro-pneumatic action, and since that time more than twenty stops have been added.

Several of the stops that were in the original organ are still in use. Especially notable are the 32-ft. open diapason in the front of the case, possibly the only round wood stop in the world. The original melodia, clarabella and gedeckt give a tone of great beauty which is enhanced by the marvelous acoustics of the building.

The following is the specification of the organ as it stands at present:

GREAT ORGAN.

Contra Bourdon, 32 ft.
Double Open Diapason, 16 ft.
Bourdon, 16 ft.
Flauto Major, 8 ft.
Major Diapason, 8 ft.
First Open Diapason, 8 ft.
Second Open Diapason, 8 ft.
Bell Diapason, 8 ft.
Violoncello, 8 ft.
Doppel Flöte, 8 ft.
Gedeckt, 8 ft.
Gemshorn, 8 ft.
Clarabella, 8 ft.
Kerulophone, 8 ft.
Wald Flöte, 4 ft.
Octave, 4 ft.
Fifteenth, 2 ft.
Mixture, 5 ranks.
Double Trumpet, 16 ft.
Trumpet, 8 ft.
Wald Horn, 8 ft.
Clarion, 4 ft.
Tremolo.
Chimes.
String Organ, 7 ranks.

CELESTIAL ORGAN.

(Opposite end, Great Division.)
Cor de Nuit, 8 ft.
Viole d'Orchestre, 8 ft.
Viole Celeste, 8 ft.
Flauto Dolce, 8 ft.
Flute Celeste, 8 ft.
Gedeckt, 8 ft.
Fern Flöte, 4 ft.
Horn (large), 8 ft.
Vox Humana, 8 ft.
Celesta (steel bars).
Sub-bass, 16 ft.

SWELL ORGAN.

Bourdon, 16 ft.
Diapason Phonor, 8 ft.
Horn Diapason, 8 ft.
Small Diapason, 8 ft.

Gross Flöte, 8 ft.
Gedeckt, 8 ft.
Viole d'Orchestre, 8 ft.
Orchestral Celeste, 2 ranks, 8 ft.
Viole Aetheria, 8 ft.
Aeoline, 8 ft.
Aeoline Celeste, 8 ft.
Concert Flute, 8 ft.
Unda Maris, 8 ft.
Principal, 4 ft.
Flute Harmonic, 4 ft.
Violina, 4 ft.
Mixture, 4 ranks.
Fifteenth, 2 ft.
Contra Fagotto, 16 ft.
Cornopean, 16 ft.
Oboe, 8 ft.
Clarion, 4 ft.
Vox Humana (separate chest and tremolo), 8 ft.
Tremolo.

ORCHESTRAL ORGAN.

Lieblich Gedeckt, 16 ft.
Geigen Principal, 8 ft.
English Diapason, 8 ft.
Melodia, 8 ft.
Orchestral Viole, 8 ft.
String Celeste, 2 ranks, 8 ft.
Melophone, 8 ft.
Doice, 8 ft.
Quintadena, 8 ft.
Flute Octavante, 4 ft.
Nazard, 2½ ft.
Piccolo Harmonic, 2 ft.
Double Oboe Horn, 16 ft.
Oboe Horn, 8 ft.
Clarinet, 8 ft.
Cor Anglais, 8 ft.
Concert Harp (from Solo).
Chimes, 25 notes.
Tremolo.
String Organ.

SOLO ORGAN.

Violine, 16 ft.
Flauto Major, 8 ft.
Stentophone, 8 ft.
Gross Gamba, 8 ft.
Stentor Gamba, 8 ft.
Gamba Celeste, 8 ft.
Orchestral Flute, 4 ft.
Gambette, 4 ft.
Tuba Profunda, 16 ft.
Tuba Harmonic (97 pipes), 8 ft.
Tuba Clarion, 4 ft.
Tuba Magna, 8 ft.
French Horn, 8 ft.
Orchestral Oboe, 8 ft.
Concert Harp (bars and resonators).
Chimes (from Orchestral), 25 notes.
Tremolo.
String Organ.

CELESTIAL ORGAN.

(Solo Division; duplexed from Celestial Organ, Great Division.)
Cor de Nuit, 8 ft.
Viole d'Orchestre, 8 ft.

Viole Celeste, 8 ft.
Flauto Dolce, 8 ft.
Flute Celeste, 8 ft.
Gedeckt, 8 ft.
Fern Flöte, 4 ft.
Horn (large), 8 ft.
Vox Humana, 8 ft.
Celesta (steel bars).
Tremolo.
Sub-Bass, 16 ft.

PEDAL ORGAN.

(Augmented.)
Gravissima (resultant), 64 ft.
Double Diapason, 32 ft.
Front Double Open Diapason, 32 ft.
Contra Bourdon, 32 ft.
Major Diapason, 16 ft.
First Open Diapason, 16 ft.
Second Open Diapason, 16 ft.
Violine, 16 ft.
Gedeckt, 16 ft.
Bourdon, 16 ft.
Dulciana, 16 ft.
Lieblich Gedeckt, 16 ft.
Lieblich Dolce, 2 ranks, 16 ft.
Quint, 10½ ft.
Open Diapason, 8 ft.
Gross Flöte, 8 ft.
Gedeckt, 8 ft.
Flute Dolce, 8 ft.
Violoncello Celeste, 2 ranks, 8 ft.
Octave Flute, 4 ft.
Contra Bombarde, 32 ft.
Bombarde, 16 ft.
Tuba Profunda, 16 ft.
Tuba Clarion, 4 ft.
Tuba Harmonic, 8 ft.
Fagotto, 16 ft.

STRING ORGAN.

A separate string organ of seven ranks of pipes of 8-ft. pitch, composed of various scales and voicing, and tuned as a large celeste. Four appropriate pistons for switching same on to any manual, and a release.

All manual stops of 16-ft., 8-ft. and 4-ft. pitch have seventy-three pipes, with the exception of the soft celestes.

There are forty-four couplers, sixty-eight combination pistons and seven tremolos.

New console, relays and pneumatics by Austin Organs, Inc., were installed in February, 1937. Noon recitals during this overhauling were discontinued for the first time in twelve years. They were resumed on Monday, Feb. 15.

It was under John J. McClellan that the noon recitals which have become so famous were begun. These recitals are still being played every day in the year, and so popular are they that the railroads have arranged their schedules so that the passengers may attend. During 1936 more than 182,000 people were present at Tabernacle recitals. The programs are of a dignified, classical type, usually including one hymn and a familiar melody. Since the passing of Mr. McClellan the following organists have officiated: Edward P. Kimball, later in Washington, D. C.; Tracy Y. Cannon, now retired and acting as manager of the McCune School of Music and Art; Alexander Schreiner, now at the University of California at Los Angeles. The present organist, Frank W. Asper, and Wade N. Stephens, his assistant, are doing the playing. The mechanism of the organ is under the care of J. J. Toronto and George Barze.

The Tabernacle choir has had a long line of distinguished conductors, among them the late Anthony C. Lund and the present conductor, J. Spencer Cornwall, who has been very active during his life in public school music and is also a well-known composer. D. Sterling Wheelwright is assistant director. The choir at present numbers 315 members, composed of the best talent of the community, and has a long waiting list. This choir has been heard in nearly all musical centers of the country, its last appearance away from home being at the San Diego Exposition in 1935.

Broadcasts were begun locally in 1927 and in 1929 were put on the N. B. C. network, in 1932 going to the Columbia Broadcasting System, where they have been since that time. They are now on about seventy-five stations. At present the choir and organ program may be heard at 12:30 p. m., Eastern standard time.

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Virgil Fox Gives New Evidence of Growth in His Chicago Recital

Virgil Fox, whose visit to Chicago last year revealed the growing artist, played in Kimball Hall March 10, and his 1937 appearance proved that this young man continues to make rapid progress, to the delight of his many admirers. In the playing of the program announced in THE DIAPASON last month, slightly changed, there was greater repose, without sacrifice of the virility and temperament that mark his performances. While going on to full maturity this recitalist retains his enthusiasm and his evident pleasure in his work. His musicianship was well illustrated in the Largo from the Vivaldi-Bach Concerto in D minor, as revised by Dr. Middelschulte. There was a very effective rendition of the Schumann Canon in B minor, which one hears every concert organist play. Rare delicacy and beauty of registration was displayed in the Communion from Tournemire's "L'Orgue Mystique." The Karg-Elert "Soul of the Lake" was given a stunning performance, and a "Lament," still in manuscript, by a composer named Perry, was played dramatically.

The audience, which included a large representation of Chicago organists—a very encouraging fact—demanded several encore numbers, and these included the Middelschulte "Perpetuum Mobile," a composition intended for persons whose command of the pedals is of the virtuoso grade, and a picturesque interpretation of Joseph W. Clokey's "The Kettle Boils."

If Mr. Fox continues at his present rate he will set a pace for organ performances by the time he reaches the age of 35, or earlier.

RECITAL SERIES IN SCRANTON

Programs Played in Lent by Visitors at St. Luke's Church.

A series of recitals was a feature of the Lenten observance at St. Luke's Church, Scranton, Pa., the organists invited including Edwin Clark of the First Presbyterian Church, Wilkes-Barre; Ruth A. White, A. A. G. O., of the Green Ridge Presbyterian Church and Helen Bright Bryant. Feb. 26 Mr. Clark played this program: Chorale Preludes, "Blessed Be Thou, Jesus Christ," "Salvation Has Been Brought unto Us" and "O Christ, Who Art the Light of the World," Bach; "Benedictus," Reger; Finale in B flat, Franck; Adagio from Fantasia and Fugue, "Ad Nos," Liszt; Finale from "Roman Symphony," Widor.

On March 5 Miss White played: Toccata and Fugue in D minor, Bach; Chorale Preludes, "O Sacred Head" and "Christ Lay in Bonds of Death," Bach; "Lamentation," Guilman; "In Paradisum," Dubois; "Christ in the Garden" (from "Passion Suite," for piano; arranged for organ by Ruth A. White), Westlake; Finale from First Symphony, Vierne.

Miss Bryant's program March 12 included: Chorale Prelude, "When in the Hour of Utmost Need," Bach; Fantasia in G major, Bach; Pastorale, Vierne; Psalm-Prelude, Howells; Toccata, Yon; "Harmonies du Soir," Karg-Elert; Finale from Second Symphony, Barnes.

KILGEN FOR N. Y. EDIFICE

Three-Manual Ordered by Our Lady of Mount Carmel Church.

Our Lady of Mount Carmel Catholic Church of New York City has placed an order with George Kilgen & Son, Inc., for a three-manual organ. The organ will have thirty-two ranks of pipes and will be entirely "straight," although there are three pedal augmentations. Chimes are also included in this specification. The instrument will be installed in the choir loft at the rear of the church and screened by a grille. A number of ranks of pipes from the old organ will be included and plans call for the instrument to be entirely under expression, with the swell section in one expression-box and the great and choir in another box.

HUGH McAMIS, F.A.G.O.



HUGH McAMIS, F. A. G. O., RETURNED TO NEW YORK early in March from his annual winter concert tour, which this year occupied four weeks. In the course of his tour Mr. McAmis traveled over 5,000 miles and went as far south as Corpus Christi, Tex. He noticed a renewed interest in the organ as a concert instrument this season, and probably never played to larger audiences.

A recital in Wichita Falls for the North Texas Chapter of the American Guild of Organists was reviewed by the *Wichita Falls Record News*, which said: "From the first challenging notes of Purcell's 'Trumpet Voluntary,' which opened the recital, number after number flowed with such sequence as to give Mr. McAmis practically a perfect score for audience appeal. He maintained a tone of admirable musicianship without permitting even one ponderous moment in his seventy-five minutes of playing."

At the First Presbyterian Church of Kilgore, Tex., where Roy Perry presides over the new three-manual Möller, the recital evoked the following comment in the *Times*: "Throughout the evening there were many occasions to marvel at the great virility of style, the brilliant technique and the human feeling for the picturesque displayed by Mr. McAmis. This combination of a great artist, a well-nigh perfect instrument and a sure-fire and valid program will be long remembered in Kilgore."

Before starting on the tour Mr. McAmis gave the opening recital on the three-manual Möller in the home of Mr. and Mrs. Edward Longman at Great Neck, L. I., and he will give the opening recital on the three-manual and echo Kimball organ in the home of Mr. and Mrs. E. G. Devendorf, Great Neck, in April. March 7 he played the dedication recital on the Aeolian organ in the First Methodist Church, Bay Shore, L. I. This organ formerly stood in the home of Carl Fischer.

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**WANTS
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ON PAGE 35 OF THIS ISSUE

EDWARD P. KIMBALL DIES IN WASHINGTON

MORMON ORGANIST OF NOTE

Born in Salt Lake City and Played in Tabernacle There Before Going to Latter Day Saints' Church at the National Capital.

Edward P. Kimball, one of America's most widely known organists, died March 15 at his home in the Church of Jesus Christ of Latter Day Saints in Washington, D. C. Death was caused by a cerebral hemorrhage, following a three-weeks' illness.

Born fifty-five years ago in Salt Lake City, Utah, Mr. Kimball was for twenty-five years organist of the famous Mormon Tabernacle in that city before coming to Washington in 1933 as organist and special missionary for the Washington branch of the church. His musical education was received in New York and Berlin. In addition to other activities, Mr. Kimball for a number of years was a teacher of organ and piano in the McCune School of Music, Salt Lake City.

Mr. Kimball was a leader in the Rotary Club of Salt Lake City and was its president in 1928. When he went to Washington he transferred his membership to the local Rotary Club, and for the last two years served as its secretary. Upon taking up his residence in Washington, Mr. Kimball affiliated with the District of Columbia Chapter, American Guild of Organists. At the tri-state convention of the Guild held in Washington two years ago he opened the doors of the church to the convention guests and conducted them personally on a tour of this beautiful new building. In May, 1936, he was host to the chapter for a special program at the church. Ever since taking up his duties in Washington Mr. Kimball had given daily organ recitals at the church.

When he was a very young man, Mr. Kimball served his first church

mission in Germany from 1902 to 1905. In 1913 he returned to Berlin for a year of music study. In 1929 he went back once more as a Mormon missionary.

Mr. Kimball is survived by his widow, Mrs. Hazel B. Kimball; a daughter, Mrs. Don C. Corbett; a son, Edward B. Kimball, better known as "Ted" Kimball, a radio announcer, both of Washington, and his father, Albert H. Kimball.

Funeral services were held at the church March 16, with Samuel R. Carpenter, president of the Washington branch of the church, in charge. Dr. E. B. Brossard, a member of the Tariff Commission and an intimate friend for many years, gave a biographical sketch. The Rev. Dr. Charles T. Warner of St. Alban's Episcopal Church, president of the Rotary Club, spoke of Mr. Kimball's civic and club activities. Donald B. Colton, president of the Eastern States Mission, spoke on the subject "The Faith of Brother Kimball." Alternating with the addresses, a musical program was given. Frances O'Neill Berrett was the organist. Burial was in Salt Lake City.

Brother of Reginald L. McAll Dies.

Dr. Percy Lonsdale McAll, a member of the London Missionary Society in China for thirty-seven years, and a brother of Reginald L. McAll, the New York organist, died March 10 in Edinburgh at the age of 65. After studying at Cambridge and Edinburgh Universities he went to China in 1898 and served the first twenty years in medical work at Wuchang and Hankow, making many translations of medical text-books. He retired in 1935. Dr. McAll was born in Leeds, England, a son of the late Rev. and Mrs. Robert McAll. He did notable work as editorial secretary engaged in producing and revising medical text-books in Chinese. Surviving are his widow, two daughters and a son, Dr. Kenneth McAll of Edinburgh, and three brothers, Henry W., of Toronto, Edward S., of Syracuse, N. Y., and Reginald L. McAll, organist of the Presbyterian Church of the Covenant in New York.

IN TEMPLE OF EASTERN STAR

Lewis & Hitchcock Install Organ in Washington Building.

Lewis & Hitchcock, the Washington, D. C., organ builders, have installed in the International Temple of the Order of the Eastern Star at the capital a two-manual organ which was dedicated, with the building and its sumptuous equipment Feb. 24. During the three days prior to the formal dedication the temple was open to those who cared to visit it, and many organists of Washington played. Among these were Charlotte Klein, dean of the local chapter of the American Guild of Organists; Edith B. Athey, Percy Cox, Adolf Torovsky, Robert Ruckman and Samuel Leech.

The instrument differs in many respects from other organs of similar size because the tone opening is below the actual tone producing parts. Because of this condition, care had to be taken in the selection and voicing of the pipes to overcome the handicaps which would be present under such conditions.

This temple was formerly the home of Perry Belmont and during his ownership many social events of international prominence were held.

Bach Recitals by Lilian Carpenter.

A series of recitals of works of Bach is announced to be played by Miss Lilian Carpenter, F. A. G. O., on the evenings of Mondays, May 3, 10, 17 and 24, at the Church of the Holy Apostles in New York City. The recitals will be played on the fine Casavant organ in this church.

"The Passion of Our Lord According to St. Matthew," by Bach, was sung on Palm Sunday afternoon at the First Presbyterian Church of Warren, Ohio, by the motet choir and the combined youth choirs of the church, all under the direction of the Rev. W. Frederic Miller, M. S. M., organist and minister of music. The soloists were well-known oratorio singers of Warren, Pittsburgh and Rochester.

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DUDLEY L. SMITH DIES AFTER ACTIVE CAREER

PASSING OF CHICAGO MAN

In Charge at Buena Memorial Presbyterian Church — Previously at Pilgrim Church, Oak Park, and Grinnell College.

Dudley L. Smith, well-known Chicago organist, choral conductor and musical educator, died at his home in Winnetka, Ill., March 3 after a brief illness. A week before his death he was stricken with pneumonia. Mr. Smith was organist and director at the Buena Memorial Presbyterian Church, a position he had held for a number of years.

Funeral services were held in the chapel of Graceland Cemetery March 5. Sunday, March 7, both the morning and evening services at the Buena Memorial Church were devoted to the memory of Mr. Smith. The organ console was closed and the choir, seated with the congregation, sang anthems that were favorites of Mr. Smith.

Dudley Lytton Smith was born Aug. 28, 1877, in Philadelphia. When he was a small boy the family moved to Cleveland and there he received most of his education. He was graduated from the Central High School and in 1899 received his degree from Western Reserve University. After study of both piano and organ with Cleveland teachers he spent two years in study in Germany—one year in Leipzig and another in Berlin.

Upon his return from Europe Mr. Smith was appointed to the musical faculty at Grinnell College, Grinnell, Iowa. Here he spent the years from 1901 to 1906, succeeding Rossetter G. Cole as director of the music department when Mr. Cole moved to Chicago. After a year as director of the music department of Lawrence College, Appleton, Wis., Mr. Smith came to Chicago and was organist and choir-master of Trinity Episcopal Church at Highland Park until his appointment to the faculty of Lake Forest College. While in the latter post he directed not only the college musical clubs but a student chorus which sang in the Presbyterian Church.

After serving the Buena Memorial Church in its original edifice on the north side for a period Mr. Smith was appointed organist and conductor at Pilgrim Congregational Church, Oak Park, Ill., and here he had charge for ten years, doing a very effective work in a church whose music had always been an outstanding feature. On leaving Oak Park Mr. Smith served the First Church of Christ, Scientist, of Highland Park until his return to the Buena Memorial Presbyterian in Chicago several years ago.

Mr. Smith was an accomplished pianist and violinist in addition to his work as an organist.

Mr. Smith was connected with the advertising department of Mandel Brothers' store for eleven years and for three years of that time was advertising manager. Later he was Middle West advertising manager of Hanan & Son.

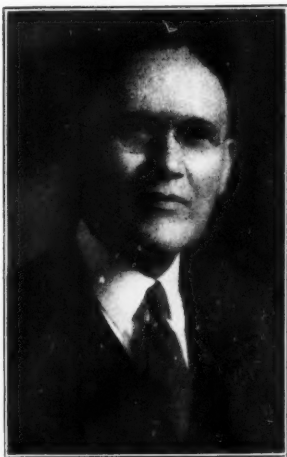
In 1905 Mr. Smith married Miss Grace Struble of Toledo, Iowa, a graduate of Grinnell College whom he met while he was on the Grinnell faculty. Mrs. Smith and a son, Theodore, a student at Grinnell, survive him.

UNITE FOR A SUMMER CLASS

Riemenschneider, Melville Smith and Holtkamp Plan Course.

From Cleveland comes news of interest to organists who make summer pilgrimages to improve themselves and their outlook. It is a project of three leading men of the profession who have organized to present a concentrated course of work during two weeks commencing Monday, Aug. 30. It will be devoted to the works of Johann Sebastian Bach and his predecessors. Many lectures will be given together with demonstrations. Numerous organs will be used during the course of the two weeks. Those who attend the sessions may play for criticism and suggestions as to technique, interpretation and registration, and

DUDLEY LYTTON SMITH



should come prepared to play a number of pieces. Private lessons will be available to those who may desire them. The various editions of Bach's organ works will be compared. The men cooperating in the project are Walter Holtkamp, organ builder and designer of the Holtkamp "rueckpositiv" and "portativ," who will undertake to clarify the problems of the Bach and pre-Bach organs; Melville Smith, associate professor at Western Reserve University, well-known author of theoretical works and associated with the Cleveland Art Museum, and Albert Riemenschneider, director of Baldwin-Wallace Conservatory, organizer and conductor of the yearly Bach festival and the first to announce a complete public presentation of Bach's organ works in America. Mr. Riemenschneider was the leader of five summer master classes at Berea and five at San Diego, Cal.

Death of Mrs. Julia Voris.

Mrs. Julia Voris, mother of William R. Voris, the organist and composer, and herself for many years an organist and musical inspiration to her home community, Franklin, Ind., died at her home in Franklin March 5 at the age of 81 years. She was born in Franklin July 30, 1855. In November, 1875, she was married to Cornelius Harvey Voris, who preceded her in death by several years. To this union four children were born, three of whom survive. They are W. R. Voris of Tucson, Ariz.; Mrs. W. O. Curtis of Franklin and Mrs. Russell Duncan of Indianapolis. Mrs. Voris was the oldest living member of the Franklin Presbyterian Church, which she joined in childhood. Her interest in music continued until the close of her life. Mrs. Voris was a pupil of Stephen A. Emery in piano and of George Whiting and S. B. Whitney in organ. She was a charter member of the Ladies' Matinee Musical of Franklin. She and her husband devoted themselves to the service of their community and Mrs. Voris presided over the first organ installed in the eighties in her church.

Death of Joseph A. Mengler.

Joseph A. Mengler, organist and choral conductor for the last twenty-five years, died Feb. 11 at his home in Brooklyn, N. Y. He was born in Germany forty-six years ago. Mr. Mengler was organist and choir director of Our Lady of Sorrows Catholic Church, Morgan avenue and Harrison place, for fifteen years and then went to St. Barbara's Church, where he had been for the last nine years. He was taken ill last October. Surviving are his widow, a daughter and a son.

Illinois Wesleyan Contest.

Illinois Wesleyan University, at Bloomington, will hold its annual scholarship contest for organ students April 24. It is open to high school graduates or others who are interested in attending the school of music and who wish to specialize in organ. The prizes will be \$100, \$75 and \$50, respectively, and will be applied to the tuition for the school year of 1937 and 1938.

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NEW ORGAN IN BAHAMAS ON ORGANISTS' JUBILEE

OPENING RECITAL IN NASSAU

Instrument Rebuilt by Kimball for Cathedral Is Dedicated as Mrs. Blanche Armbrister Finishes Fifty Years on Bench.

Half a century of service as organist of historic Christ Church Cathedral at Nassau, in the Bahama Islands, was brought to a close by Mrs. Blanche Armbrister when she presided at the newly rebuilt organ on the afternoon of Feb. 21. During her long term on the bench Mrs. Armbrister had been heard not only by the people of the Bahamas, but by thousands of tourists who every winter visit the beautiful island colony, and many of the winter people joined with the parish in doing honor to Mrs. Armbrister on this occasion.

A large congregation, which included the Governor and the Hon. Lady Clifford, and the Duchess of Sutherland, took part in the dedication service. It had been many years since an organ recital was heard in the cathedral, for, owing to deterioration from advancing age and climatic conditions, the organ had been only partly functioning and that part very uncertain.

Mrs. Armbrister played the prelude and the postlude and Fred Sands, organist of St. Andrew's Presbyterian Church, played a group of organ solos as part of a musical program which demonstrated the qualities of the instrument.

The cathedral organ was rebuilt by the W. W. Kimball Company under a contract made last July. It is now a two-manual of twenty-seven speaking stops.

Christ Church, which became the cathedral church of the diocese of Nassau in 1861 by letters patent of Queen Victoria, represents the oldest public institution in the colony. The present church is the fifth building on

the same site, in George street, the first church, built in the days of the Lords Proprietors of the Bahama Islands, having been destroyed by the Spaniards in 1684. This church was rebuilt by Governor Trott in 1695 when Fort Nassau was built and the town was given the same name as a compliment to King William III, prince of Orange-Nassau. This church was destroyed in 1703 during the invasion of the island by the French and Spanish forces. The pirates then held sway in Nassau until 1718, when Governor Woodes Rogers arrived. One of his earliest efforts was the rebuilding of the church and the lumber was imported from Carolina. This little church was soon found to be too small for the needs of a growing community and in 1750 the building of a larger one was undertaken.

The first organ of which there is any record was a portable organ ordered from Charleston in 1796, but this appears to have been superseded by one imported from England in 1801 at a cost of £200. How long this organ lasted is not known, but in 1864 either that one or its successor in the west gallery got into a state of serious disrepair and a new instrument was ordered from America. The organ installed in 1865 was a two-manual of eighteen stops built by William Johnson of Westfield, Mass. The *Nassau Guardian* described it as a "noble instrument with rich silvery tones." In 1914 it was rebuilt and modernized and eight stops were added. It has now been moved to the west gallery and the tone effect is improved by the pipes speaking directly into the nave. The console has been placed on the choir platform behind the pulpit.

Miss Edith Barrington, organist at St. Mark's Episcopal Church, Green Island, N. Y., for the last fifteen years, died Feb. 14 at Troy. Miss Barrington was born in Troy and resided there all her life. She was a member of the Church of the Ascension and was an active worker in the women's auxiliary of the church. Survivors include a sister and a brother.



HE completely rebuilt three-manual Estey in the Methodist Episcopal Church, Lynn, Mass., was dedicated on February 6th, 1937.

Mr. Frederick S. Rankins, chairman of the music committee, has written us in part as follows:

"I want to express my utmost satisfaction with the work done by your organization. The organ has created a great deal of excitement, and many have told me that it is much better than the original instrument. Even the donor examined it thoroughly and commented particularly on the magnificent console. To date it has been viewed and heard by over 3,000 people, who were amazed at the beautiful workmanship and tone."

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CINCINNATI CONSERVATORY OF MUSIC

Station E

Cincinnati, Ohio

Three Chicago Women Play a Fine Program at University Chapel

When the members of the Chicago Club of Woman Organists put on a recital one is assured of a performance of great excellence. The one at the University of Chicago Chapel March 9, when three organists played the program in the series of evening recitals of the university, was a fair example of what this club offers.

The program opened with a group of three selections by Mrs. Hazel Atherton Quinney, who displayed finish in all her work, combined with good taste, especially in her phrasing. This was evident from the first number, the Allegro from the Sixth Symphony of Widor. The Vienne Scherzetto was played with consummate grace. Her last number was the Vienne Berceuse.

Esther Wunderlich interpreted the first movement of Borowski's First Sonata, offered a decidedly pleasing interlude for the heavier numbers of the evening with a lovely rendition of Clarence Dickinson's Berceuse, and closed with the Finale from Vierne's First Symphony. Her playing throughout was enjoyed.

Alice R. Deal, who might aptly be called the little giant among the woman organists of this part of the country, played the Prelude in B minor by Bach, followed it with a beautiful rendition of the Adagio from Widor's Second Symphony, and closed the program in a climactic style with a genuinely stirring performance of Liszt's Prelude and Fugue on "B-A-C-H," which she played from memory.

The Chicago Club of Woman Organists will present a program of compositions of its members and other Chicago composers Monday, April 5, at 8:15 in the Kimball organ salon. Lily Moline Hallam, Marilyn Barnett, Susan Shedd Hemingway and Edith Heller Karnes will play organ groups. Florence Boydston will give a group of songs and an octet will sing one number. Composers represented include Westbrook, Hallam, Price, Conger (all club members), Sowerby, Lester, Borowski and Warner. The public is invited to attend this program. Ora Phillips is program chairman.

HAROLD ARNDT IN NEW POST

Allentown, Pa., Organist Goes to Union Church at Neffs, Pa.

Harold F. Arndt, organist and choir-master of Dubbs Memorial Reformed Church at Allentown, Pa., since 1929, has been appointed to the same position at Union Church, Neffs, Pa. He assumed his new duties March 14. Mr. Arndt succeeds G. F. Werley, who occupied the position for forty-one years.

Born at Lynnport, Pa., in 1907, Mr. Arndt began his musical study in 1924 with Professor E. B. Kocher, choir-master of Christ Lutheran Church. He had previously been educated in the schools of Lynn township and graduated from Slatington high school with the class of 1924. His first position as organist was at Jordan Reformed Church, Walberts, in 1926. He resigned this work to go to the Dubbs Memorial Reformed Church in 1929. When he became affiliated with that church he continued organ studies with Dr. T. Tertius Noble, organist and choir-master of St. Thomas' Episcopal Church, New York City.

Mr. Arndt married Sallie I. Kistler in 1929. They have one son, Robert.

Heeremans Succeeds Elmer.

Harold Heeremans of the department of music of New York University has been appointed organist and director at the Memorial Presbyterian Church, Brooklyn, the position recently relinquished by S. Lewis Elmer after thirty years' service. The organ is a three-manual and echo Austin and there is a professional quartet. Mr. Heeremans has been engaged as guest organist since Mr. Elmer's departure on a world tour. His duties at New York University will continue.

PORTER ARRANGES RECITALS

Noon Series at Collegiate Church of St. Nicholas in New York.

New York is to have a series of recitals in April at the Collegiate Church of St. Nicholas on Fifth avenue, where Hugh Porter is organist and director. They will be played by Mr. Porter and invited guest organists at 12:15 on Fridays.

Robert Griswold will play the following program at noon April 9: Fourth Concerto, Bach; "O Sacred Head" and "In Thee Is Joy," Bach; Prelude, Fugue and Variation, Franck; Chorale Prelude on "Rhosymedre," Vaughan Williams; Finale, Sixth Symphony, Widor.

April 16 Mr. Porter will play these compositions: Sonata in G, Elgar; "Carillon" and "Comes Autumn Time," Sowerby.

Mary Louise Wright, the performer on April 23, has selected this program: Toccata in F, Bach; "Rosace," Mulet; "Chant de May," Jongen; Sonata, "The Ninety-fourth Psalm" (Adagio and Fugue), Reubke.

April 30 Mr. Porter will play: Allegro, Symphony 6, Widor; Psalm Prelude, Howells; Intermezzo and "Marche Pontificale," Symphony 1, Widor.

Mr. Porter has also arranged a series of Sunday evening offerings at St. Nicholas Church. April 11 a Bach program will be presented and the soloists will be Elsa Alves Hunter and Shella Fryer. April 18 there will be Negro spirituals, with Harry Burleigh, Frank Croxton and Edward Kane as the soloists. April 25 part 1 of Haydn's "Creation" is to be sung and May 4 part 2.

Unique Service by Clarence F. Read.

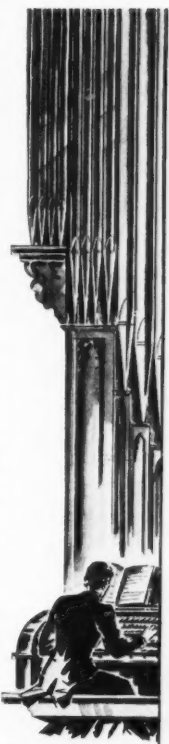
A unique musical program was arranged at the First Baptist Church, Rome, N. Y., by the director, Clarence F. Read, on Sunday evening, March 14. Building up a program from the organ suite "Through Palestine," by R. Deane Shure, Mr. Read presented the following: 1. By the Pool of Bethesda; Organ, "Miracle of Five Porches," Shure; chorus, "Come Now, and Let Us Reason Together," Briant. 2. The Sea of Galilee; Organ, "Peace Be with You," Edmundson; contralto solo, "The Little Road through Nazareth," Hahn; chorus, "Let Not Your Heart Be Troubled," Dickey. 3. Mount Hermon; Organ, "The Transfiguration," Shure; soprano solo, "Jesus Only," Rotoli. 4. The Garden of Gethsemane; Organ, "Gethsemane," Malling; contralto solo, "Gethsemane," Salter; chorus, "The Trees and the Master," Protheroe. Mr. Read has a volunteer choir of forty voices, and besides the above program has presented this season Haydn's "Creation," Maunder's "Seedtime and Harvest," Handel's "Messiah" and Gaul's "Holy City." For Easter he presented a program entitled "Scenes in the Life of Christ." This has been a full season's work for the members of the First Baptist Church choir.

Annual Bach Program at Grinnell.

The fourth annual Bach program was given by the Grinnell College vesper choir, under the direction of Elias Blum, in Herrick Chapel at Grinnell, Iowa, Feb. 21. The accompaniment for the cantata "A Stronghold Sure" was arranged by Mr. Blum for strings, brass quintet, organ and piano, care being taken to maintain the general manner of Bach's style of instrumentation. Elsie Haggard Ryan was at the organ. The chorus of sixty voices blended well with the instrumental combination, the brasses being very effective for this particular cantata.

A gift of \$125,000 by Miss Ina L. Thursby of New York City for the erection of a music building at the Moravian Seminary and College for Women, Bethlehem, Pa., in memory of her sister, Emma Cecilia Thursby, the coloratura soprano who died in 1931, is announced by Dr. Edwin J. Heath, president. The building is to stand on the campus of the institution, which Miss Emma Thursby attended, with her older sister Alice, from 1857 to 1860, and is designed to serve not only for the department of music but also as a music center for the community and a rehearsal hall for the Bach Choir.

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Negro Spirituals

Subject of Address by

Harry T. Burleigh

By LILIAN CARPENTER, F.A.G.O.

An unusual treat was offered to headquarters on Monday evening, March 15, when Harry T. Burleigh, famous for his arrangements of Negro spirituals, gave a talk on that subject at St. Nicholas' Collegiate Church, New York City. In spite of a most discouraging downpour, many members braved the wind and rain to be present.

The spiritual and the dialect song have often been confused, said Mr. Burleigh, and he hastened to explain that the spiritual grew as an expression of the Negro's religious feeling, as the folk-song in other countries expressed other phases of human feeling. Certain characteristics of the Negro are to be found in the spirituals—both words and music—notably their cheerfulness in the midst of adversity and their imagination. A growing appreciation of the spirituals in this country, Mr. Burleigh said, is gradually replacing the unfortunate tendency to ridicule and caricature the songs of the Negroes. They are becoming more and more a part of choir repertoire. If Mr. Burleigh had not already convinced the audience of their genuine religious quality, he would have done so by his singing at the close of the lecture. In his fine baritone voice he sang some of the lesser-known spirituals and won his listeners over to that form of musical expression.

Refreshments were served by some of the young people of the church, while a group of organists gathered around Mr. Burleigh to congratulate him and pursue the subject of the evening.

The Guild felt grateful not only to Mr. Burleigh, but to Hugh Porter, organist of the church, and to George Volk, chairman of the public meetings committee, for arranging this evening.

Northern Ohio Chapter on the Air.

On Feb. 24 at 5:15 the Northern Ohio Chapter was heard over the air in a half-hour of organ music from the studios of WHK in Cleveland. At the beginning of the program the dean, Paul Allen Beyer, spoke briefly about the Guild and its purposes. The program was presented by Crandall K. Hendershott, organist of the Church of the Incarnation; Laura Louise Bender, organist of the Euclid Avenue Temple, and Melville Smith, professor at West-

ern Reserve University. The music used was strictly organ music, selected with a view to pleasing the public, yet not departing from the high standards of the Guild.

The meeting of March 8 opened with a sauerkraut dinner in one of the atmospheric German restaurants of Cleveland. Walter Blodgett later presented his choir in a ritualistic service at St. James' Episcopal Church. The Rev. Vivian Peterson explained the ritual in a short talk and conducted the service. Several interesting motets were sung unaccompanied before the service. A capacity congregation attended and chairs were used in all available places. The new Holtkamp "rueckpositiv," hung on the wall, separated from the main organ, proved very effective in the service work.

Meet at Father Coughlin's Church.

The Michigan Chapter met March 16 at the famous Roman Catholic Shrine of the Little Flower in Royal Oak. The hosts were the Rev. Father Charles E. Coughlin, pastor of the church, the nationally known radio priest, and Cyril E. Guthoerl, organist of the shrine. A capacity crowd filled the auditorium. Dinner was served at Paul Weyer's tavern. Our guest recitalist was Dr. Caspar Koch, municipal organist and organ instructor of Carnegie Institute, North Side, in Pittsburgh. He was introduced by his pupil, Mr. Guthoerl. Dr. Koch extended greetings from the Pittsburgh Chapter. Dr. Koch's organ numbers included a group of compositions by J. S. Bach—Prelude and Fugue in E flat ("St. Anne's"), "Jesu, Joy of Man's Desiring," Toccata in G; the Toccata by Meraux; Air and Variations in E by Handel; "Praeludium," Bruckner; Finale from First Symphony, Maquaire.

Assisting in the program were the adult (mixed) men's and boys' choirs directed by Mr. Guthoerl and accompanied by his sister, Mrs. Irma Guthoerl Kilroy of Pittsburgh. The evening closed with the solemn and impressive service of benediction of the Blessed Sacrament.

ERNEST J. KOSSOW, Secretary.

Volunteer Choir Contest in Buffalo.

The Buffalo Chapter on March 9 held its annual competition for volunteer choirs, which was introduced last year. A silver loving cup is awarded the winner, to be retained until the next contest. The meeting was held in the Lafayette Avenue Presbyterian Church, with six choirs competing. The award went to the Central Presbyterian Church choir, under the direction of Stephen Palmer. Each chorus sang "Open Our Eyes," by Macfarlane, and another number of its own

choice. After presenting some splendid work individually, the massed choirs sang "The Heavens Are Telling" as a concluding selection.

M. J. Luvas, director of the Allegheny Singers, and Dr. Harvey B. Gaul were the judges and attended the dinner preceding the competition.

Miss Gertrude J. Weyand is giving the monthly neighborhood recital on March 30. DeWitt C. Garretson, A. A. G. O., the dean, presented a recital for the Niagara Falls branch chapter Feb. 16.

GILBERT W. CORBIN, Secretary.

Minnesota Chapter.

The March meeting of the Minnesota Chapter was arranged by Myrtle Weed as a guest dinner and evening at the University of Minnesota March 1. Thirty-nine members and guests were present at the dinner at the Minnesota Union. A short business meeting followed, F. W. Mueller, dean, presiding. The group then adjourned to the chapel of the new adult educational building for a demonstration of the Hammond electronic instrument. Ralph Strom played two selections—"Jesu, Joy of Man's Desiring," Bach, and Largo, "New World" Symphony, Dvorak. Ellsworth Swedien gave a description of the instrument, illustrating the build-up of the tonal combinations and some of the variations possible. After playing the Air for the G String, Bach, Mr. Swedien invited questions from the audience.

Following the demonstration, the group went to Northrop Auditorium for a short program by Henry L. Brooks on the Aeolian-Skinner organ. Mr. Brooks played: "Soul of the Lake," Karg-Elert, and the Bach Second Trio-Sonata.

The next meeting of the chapter is in charge of Mrs. Aldean Todd French, and will be held in Minneapolis April 5. A recital will be given at Westminster Presbyterian Church by Rupert Sircom, organist and choirmaster.

HENRY ENGEN, Secretary.

Rhode Island Chapter Recital.

Miss Elizabeth K. Bugbee, assistant organist of the Central Congregational Church, Providence, presented there the following interesting program March 1 for the Rhode Island Chapter: Credo, "We All Believe in One God, Creator," Bach; "Air Tendre," Lully; "Come, Redeemer of Our Race," "A Babe Is Born in Bethlehem," "O Man, Thy Grievous Sin Bemoan," Bach; "Noel sur les Flutes," d'Aquin; Fugue and Chaconne, Buxtehude; Aria and Allegro from Tenth Concerto, Handel; Adagio from Third Symphony, Vienne; "Grand Jeu," DuMage.

HAROLD F. MANGLER, Registrar.

Stirring Program

for Hymn Festival

Held in Pittsburgh

A hymn festival was held in the First Baptist Church, Pittsburgh, on the evening of March 16. It was under the auspices of the local A. G. O. chapter, Dean Floyd in charge, and was sponsored by the Hymn Society of America. The event was unique in that it took on an interdenominational aspect. Chorus and quartet choirs, about 250 singers, took part, and the organ in accompaniments was supplemented by a brass choir and tympani. The service prelude was a chorale played by the brass choir, and in the service an occasional hymn stanza was accompanied by brass alone, or was sung entirely unaccompanied, the massed choirs controlling tempo and expression.

The printed program provided words and music of all the hymns used, and the singing was interspersed with organ solos based on hymn-tunes of the program. Hymns of various types and character had been carefully chosen, the descant was illustrated, and the hymn in all its ramifications was given recognition as a potent factor in a comprehensive service of worship.

It was inspiring to see all the different churches—Baptists, Presbyterians, Methodists, Lutherans, Episcopalians, etc.—gathered together in one church, and to hear them singing the beautiful songs that are the common heritage of us all.

Choirs from the various churches were seated in the balconies and at intervals throughout the congregation. This made possible hymn singing that was most uncommonly enthusiastic. The program was as follows: Prelude, "To God Alone Be Highest Praise," Decius-Mendelssohn (brass choir); hymn, "Duke Street," Hatton; organ interlude, Fantasy on "Duke Street," Kinder (Madelaine Emich, F. A. G. O.); hymn, "St. Agnes," Dykes; organ interlude, Chorale, "Now Thank We All Our God," Bach (Russell Wichmann, M. S. M.); hymn, "Nun Danket," Cruger; hymn, "Eventide," Monk (sung by the choir only); organ offertory, "Eventide," Parry (Frank Kennedy); Doxology; hymn, "Germany," arranged by Gardiner; address, "Songs in the Night," Dr. Bernard C. Clausen; "Crusaders' Hymn," arranged by Willis; National Hymn, Warren; Benediction and Bellefeld Amen. Dean Floyd played the service. Descants were often added, thus adding new luster to the old melodies.

LORETTA BERGMAN, Registrar.

News of the American Guild of Organists—Continued

Memorial to Eddy Adopted by Council Appraises His Work

The following minute in memory of Clarence Eddy was presented to the council of the Guild Feb. 22 and was adopted unanimously:

"In the passing of Hiram Clarence Eddy the Guild has lost an illustrious founder, a giant in the organ world, and one who both as teacher and recitalist had as great influence upon organ playing in America as any man of his time.

"Mr. Eddy was born in Greenfield, Mass., on June 23, 1851, and he died in Chicago Jan. 10, 1937, in his eighty-sixth year. He first played the organ at the age of 12 in New England. His last public appearance was before the National Association of Organists, in Chicago, in 1933. He was then 82 years of age. One of Mr. Eddy's early teachers was Dudley Buck, then at Hartford. In 1871 he went to Berlin to study with the famous organist August Haupt, remaining until 1874. Haupt thought very highly of him, and he was ranked among the best by other German organists.

"Returning to the United States in 1874, he began that active career as a recitalist which continued for over fifty years, until within ten years of the time of his death. Early in this period he carried his art into every part of the country. For this reason the years from 1874 to 1896, when he went to live in Paris, may be regarded as the most important in his career. Many thousands for the first time heard organ playing of the first rank, and listened in wonder and amazement. His work as a pioneer in the organ field may be likened to that of Theodore Thomas in the orchestral realm. As Mr. Eddy traveled hither and yon, revealing the majesties of the organ, so Mr. Thomas revealed, for the first time, the glories of the symphony orchestra to multitudes throughout the length and breadth of the country.

"Mr. Eddy's reputation not only was national, but became international as well, through the many recitals he gave in the countries of central and western Europe, at the end of his student days and during the seven years he lived in Paris. His repertoire was enormous and he had the rare art of arranging a program of the best in such a manner as to hold the interest of his audience. It was Mr. Eddy and a group of men of this time, less nationally well known, who together tremendously advanced the cause of organ music and developed a type of program greatly superior to what had gone before. None of these men is with us today, but they still live in the men they trained to carry on after them. Other groups have followed and will continue to follow, all charged with the task of building a nobler art of organ playing upon the foundations so truly laid by Mr. Eddy and his conferees."

Union-Essex Festival Evensong.

It is gratifying to observe the recent widespread trend among Guild chapters toward fostering of hymn festivals and other forms of sacred musical services. This is accomplished by the combination of choirs in various local centers for the presentation of church music on a higher plane. During the present season the Union-Essex Chapter of New Jersey is making fine progress in this regard. Last Christmas the chapter united more than half a dozen choirs in a special Yuletide carol service, which was well attended. On Monday evening, March 8, another stride in this direction was taken by the presentation of a "festival evensong." A third step is contemplated for April 18, when six junior choirs will combine in an afternoon service at the North Reformed Church, Newark.

The "festival evensong" Monday, March 8, was an occasion in which the choirs of the Second Presbyterian

Church, Newark; Prospect Presbyterian Church, Maplewood, and Vincent Methodist Church, Nutley, joined, making a well-balanced chorus of more than 100 voices. Under the direction of James Philipson, organist and choir-master of the Second Presbyterian Church, the chorus rendered a varied program. Assisting the chorus were Beatrice Bingham, soprano; Charlotte Hamilton, contralto; Bruce Campbell, tenor; Donald Moore, baritone, and Hazel Burleigh, violinist. Willard L. Wesner, organist and choir-master of the Vincent Methodist Church, supported the chorus at the large four-manual Möller organ. Ministers taking part in the service were the Rev. Norwood E. Band of the Second Presbyterian Church, who delivered a brief address on "The Power of Good Sacred Music"; the Rev. Arthur Nelson Butz, D. D., minister of the Prospect Presbyterian Church, Maplewood, and the Rev. Elmer E. Pearce, D. D., minister of Vincent Methodist Church, Nutley.

The Second Presbyterian Church, which is one of New Jersey's newest, largest and most beautiful churches, in the heart of Newark, was an inspiring setting for this service, which was attended by nearly 1,000 people.

Walter N. Hewitt, A. A. G. O., dean of the Union-Essex Chapter, opened the service with an organ recital, which was outstanding for its rare beauty, fine tonal contrasts and flawless technique. Mr. Hewitt utilized the resources of the big organ in a highly artistic manner.

WILLARD L. WESNER, Registrar.

Atlanta Organists Play New Works.

A program of recently-published organ music was given by five members of the Georgia Chapter at the First Baptist Church in Atlanta March 8. George Lee Hamrick of the First Baptist Church opened the program with the Chorale Prelude on "St. Kilda" by Noble, "The Legend of the Mountain," by Karg-Elert, and "March of the Gnomes," Stoughton, playing with style in registration. Mrs. Victor Clark, of the Peachtree Christian Church, offered the Chorale Prelude on "Charity" by Noble, and Clokey's Cathedral Prelude, the latter played with effective contrasts.

Charles W. M. Johnson, organist of Grace Methodist Church, who had charge of the program, was heard in "Sportive Fauns," by d'Antalfy; Prelude, Samazeuilh, and the stirring "Marche Triomphale" on "Nun danket Alle Gott," by Karg-Elert. Mr. Johnson is one of the coming young organists of Atlanta and his playing shows a decided flair for tone color. Miss Emilie Parmalee, A. A. G. O., organist of the North Avenue Presbyterian Church, played Karg-Elert's cycle of four movements—"Melodia Monastica," "Aria Semplice," "Appassionata" and "Chorale." Miss Parmalee also displayed dexterity in the playing of Vierne's "Divertissement."

The program was brought to a climactic close by the scholarly playing of Joseph Ragan, F. A. G. O., of All Saints' Episcopal Church. His numbers were: "Adoration," Seth Bingham, and the "Carillon de Westminster" by Vierne. For the other members of the chapter and the good-sized audience the occasion was a stimulating one.

ISABEL MAWHA BRYAN, A.A.G.O.

Sheldon's New Suite Played.

Continuing the fourth-Sunday musicales, the Georgia Chapter program for Feb. 28 was in the form of a vesper service at the Atlanta First Presbyterian Church, with Dr. Charles A. Sheldon, A. A. G. O., organist and director. The volunteer choir of thirty voices was heard in "Great Is the Lord," by Thomas, as the voluntary, Jennings' "Springs in the Desert" as the offertory and Mozart's Gloria.

The prelude and all the responses were unusually interesting, being the compositions of Dr. Sheldon. The leading feature was the initial public performance of Dr. Sheldon's Second Suite for

organ, dedicated to Joseph Ragan, F. A. G. O., and played by him from manuscript at this service. The suite is in four movements—Prologue, Andantino, Gavotte and Toccata—the first two of which serve admirably for prelude and offertory use, with the Toccata as a postlude. The dainty Gavotte is best suited for recital use. The work, which was played admirably by Mr. Ragan, is musically interesting and not abnormally difficult to play. It has sufficient melody and contrast to be generally accepted and will wear well in repeated hearings. It is quite modern in spots. It is undoubtedly the finest opus of Dr. Sheldon and should find a publisher without difficulty.

The choir is evenly balanced and gave unusual attention to the unspoken demands of the director. The unaccompanied portion of the first anthem was in eight parts and the pitch was held faithfully. The four-manual Pilcher organ with stentor and echo divisions continues to be one of the most satisfactory instruments in the city from a tonal standpoint.

GEORGE LEE HAMRICK,
Publicity Chairman.

March Meeting at Columbus.

The March meeting of the Central Ohio Chapter was held at Christ Lutheran Church in Columbus March 1. A dinner and business meeting preceded a recital by Eugene Gordon, A. A. G. O., assisted by Miss Love, harpist. The organ numbers played were: "Ninety-fourth Psalm," Reubke; "Romance sans Paroles," Bonnet; Meditation on "Ah, Dearest Jesus," Dickinson; Scherzo, Rogers; Toccata and Fugue in D minor, Bach.

On Feb. 12 the chapter presented the music-lovers of central Ohio with an extraordinary treat in the form of a recital by Fernando Germani. Mr. Germani's recital was a success in more ways than one, as it not only added one more triumph to his record, but also assured the success of the series of which his was the first recital. Mr. Germani played the following program: Toccata IX from Second Book, Frescobaldi; Pastorale, Pasquini; "Dialogue," Basse et Dessus de Trompette; "Recit de Nazard," Clerambault; "Ciaccona," Pachelbel; Prelude in E flat major, "In dulci Jubilo," Freut Euch, lieben Christen g'mein; and Fugue in E flat major, Bach; "Legenda," Bossi; "Pageant," Sowerby.

G. RUSSELL WING, Secretary.

First Service in Central Tennessee.

The first public service of the Central Tennessee Chapter was held in the chapel of Ward-Belmont School at Nashville Tuesday evening, Feb. 23. An audience of several hundred people was present to enjoy the program by well-known organists and singers of the city. A feature of the evening was the rendition of two anthems by a choir of 125 voices selected from Nashville churches whose organists are members of the Guild. The organists who took part were William S. Haurry, Paul S. McConnell, F. Arthur Henkel, Miss Frances Patrick and Paul L. McFerrin. The program committee—F. Arthur Henkel, chairman; Miss Frances Patrick, Lawrence Riggs, Robert Strobel and Paul McFerrin—deserves credit for the success of the evening.

KATHERINE MORRIS, Secretary.

Arkansas Chapter Recital.

The Arkansas Chapter arranged a recital by Mrs. Henry C. Harris and Mrs. Jack N. Sanders, assisted by the choir of the Second Baptist Church, Mrs. Alice C. Henniger, director, Feb. 21 on the three-manual Möller organ in the Second Baptist Church of Little Rock. Mrs. Sanders played: "Piece Heroique," Franck; "Clair de Lune," Karg-Elert, and "At the Foot of Fujiyama," Harvey Gaul. Mrs. Harris played: Chorale Prelude, "My Heart Is Filled with Longing," Bach; Idyl, "Southern Twilight," Franklin Glynn; Prelude, Clerambault, and "Toccata alla Marcia," Harris.

Louisville Chapter Resumes Activities After Flood Havoc

The country at large has heard so much about the Ohio Valley flood that far be it from us to prolong the story except to say it automatically canceled the Louisville Chapter's February meeting and inundated the beautiful little restaurant in which we have been meeting for a number of years. In March, in new surroundings, we had a well-attended meeting, the "conversational" side dealing largely with damaged consoles, pedalboards, water-soaked cables and motors, while the short business session was devoted mostly to discussion of the forthcoming A. G. O. convention in Cincinnati in June. Our chapter will be well represented at that event.

Church musical programs this year have been badly interfered with, due to the flood damage to about two-thirds of Louisville's churches (officially stated to be \$400,000), which threw a large number of organs out of commission and upset rehearsal schedules. However, on March 14 the First Christian Church choir of sixty voices, Miss Florence Montz, organist and director, presented its annual oratorio on time. Mendelssohn's "Elijah" being given a good performance before a large audience.

C. L. SEIBOLD, Secretary.

Wilkes-Barre Chapter.

The regular meeting of the Wilkes-Barre Chapter was held at the First Presbyterian Church, Kingston, Pa., Monday evening, March 1. An invitation was read by the dean from Mrs. J. R. Henry of the Harrisburg Chapter to attend a meeting at Harrisburg on Easter Monday night, when the York and Harrisburg Chapters are combining to give an "all-Frank" recital at Christ Lutheran Church, Harrisburg.

Edwin Clark, chairman of the nominating committee, reported the following nominations: Dean, Mrs. B. Aubrey Ayre and Rexford Reid; sub-dean, Helen E. Moore; secretary, E. Adele Alden; treasurer, Carl Roth; registrar, Mrs. Anna B. Harland; chaplain, the Rev. Joseph G. Kane; librarian, Edna Steinhauer; auditors, Denton Trefry and Mrs. Cora H. Tippet; publicity chairman, Alice Fischer.

After the business meeting the dean introduced a member of the council, Miss Grace Leeds Darnell, organist of St. Mary's-in-the-Garden Episcopal Church, New York City. Miss Darnell gave a very interesting talk on junior choir work. A pleasant social hour followed, at which Miss Helen E. Moore, Miss Betty Pauling and Mrs. Cora H. Tippet were hostesses.

E. ADELE ALDEN, Secretary.

District of Columbia.

The monthly business and social meeting of the District of Columbia Chapter was held Monday evening, March 8, in the parish hall of Epiphany Church, Charlotte Klein, F. A. G. O., dean, in the chair. An unusually large attendance, augmented by a number of visitors, was due in part to the speaker of the evening, Otto Ortmann, director of the Peabody Conservatory of Music, Baltimore, whose address was on "Some Recent Research in Music." Mr. Ortmann did not confine himself to research as applied to the organ, but gave a most informative presentation of recent findings of interest to pianists, violinists and singers, as the result of scientific investigations conducted at Peabody. The lecture was illustrated with slides.

A series of recitals given at St. John's Church in March under A. G. O. auspices included the following performers:

March 8—Arthur Howes, F. A. G. O.
March 15—Conrad Bernier.
March 22—Arthur Howes, F.A.G.O.
MRS. JOHN MILTON SYLVESTER,
Registrar.

News of the American Guild of Organists—Continued

Susi Hock Chicago Guest April 5.

The Illinois Chapter will hold its spring luncheon in the Empire room at the Piccadilly tea-room, 410 South Michigan avenue, Chicago, April 5 at 12:15. The guest of honor will be Susi Hock (Lady James Jeans).

Paper by Titus in Cincinnati.

The February meeting of the Southern Ohio Chapter was held Monday evening, Feb. 22, at Christ Church, Cincinnati. The feature of this meeting was the reading of a paper on "Three Periods in the Tonal Design of Organs" by Parvin Titus, F. A. G. O., organist and director of Christ Church. The three periods which Mr. Titus discussed were the classic, romantic and modern. Because of the comparative familiarity of organists with organs of the two latter periods, Mr. Titus' paper was devoted especially to certain tonal features of organs of the classic and pre-Bach periods. By way of illustration Mr. Titus played the following compositions on the organ of Christ Church: "Preludio," Gabrieli; Capriccio Pastorale, Frescobaldi; "Noel," Le Begue; Prelude, Fugue and Chaconne, Buxtehude; Chorale Prelude and Fugue on "From Heaven High to Earth I Come," Pachelbel; Slow movement and Toccata from Symphony, Op. 18, Edward Shippen Barnes.

Following the presentation of the paper and the organ numbers there was an open discussion of the general convention to be held in Cincinnati in June. Mr. Titus, chairman of the program committee of the convention, outlined a tentative plan for the sessions.

The March meeting of the Southern Ohio Chapter was held Monday evening, March 15, at the Seventh Presbyterian Church, Cincinnati. Henry L. Woodward of the department of music at Western College, Oxford, Ohio, played a very interesting half-hour recital on the three-manual Austin in the auditorium of the church. His program consisted of the following numbers: Prelude, Fugue and Chaconne, Pachelbel; Chorale Preludes, "Allein Gott in der Höh sei Ehr" and "Von Gott will ich nicht lassen," Bach; Adagio, Fourth Symphony, Widor, and Toccata, Op. 59, No. 5, Reger.

Following Mr. Woodward's recital an informal social meeting was held in the parish-house, Dean J. Alfred Schehl presiding. Parvin Titus, chairman of the program committee for the coming general convention, announced further details of the program. Robert Alter, chairman of the finance committee, spoke encouragingly of plans for financing the convention. At the close of the meeting refreshments were served under the direction of Mrs. Irene Carter Ganzel.

EDWARD G. MEAD, Sub-Dean.

Palestrina Subject at Portland.

The Maine Chapter met Feb. 24 at the Brinkler studio in Portland. The subject for the evening was "Palestrina and His Contemporaries," with John E. Fay as chairman. A short sketch of each composer, read by Mr. Fay, was followed by the rendition of one or more compositions by that composer. Mr. Fay, Mr. Brinkler and Mrs. Gratia Wardle Woods played organ solos. Mr. Clark played a piano arrangement and Miss Ellen Blodgett, guest soloist, sang two numbers.

VELMA WILLIS MILLAY, Secretary.

Chesapeake Chapter News.

Dr. Lawrence Petran, F. A. G. O., organist and choirmaster of the Wilson Memorial Methodist Church, assisted by the quartet of the church, presented a fine program of music by living composers at the March 1 meeting of the Chesapeake Chapter, which met in the Seventh Baptist Church, Baltimore. Dr. Petran gave a very interesting talk on choral music, using recordings for some of his illustrations. The quartet sang "Let Us Now Praise Famous Men," Williams; "Keep Me, Lord," Matthews; "In the Name of the Lord," Wilson; "Bread of the World," Can-

dlyn, and "Christ the Lord Is Risen," Thiman.

The seventh in the series of recitals sponsored by the chapter will be given by Ralph Rexroth Sunday, April 25, at 4 p. m., in St. Bartholomew's Church, Ten Hills.

J. EARL GREEN, Secretary.

Hartford Chapter.

Music of the Russian Church and Russian folksongs were presented at the March meeting of the Hartford Chapter in the Memorial Baptist Church by the Rev. Nicholas Wasilieff and his choir of thirty voices from All Saints' Russian Orthodox Church. Father Wasilieff was a member of the selected quartet which left Moscow in 1913 under the patronage of Czar Nicholas to represent the church of Russia and to introduce the folksongs of that country to the American public. He sang with the Russian Cathedral Choir in New York six years and then, as a member of the quartet, toured the country for several years before coming to Hartford as pastor of the Russian Church.

The music department of Trinity College brings to Hartford this season an organ recital series of more than usual interest. On March 2 Ernest White of Bard College was the recitalist, followed by E. Power Biggs of Christ Church, Cambridge, Mass., March 9. On March 23 Clarence Watters, head of the music department at Trinity College, played, William Self of All Saints' Church, Worcester, will be presented March 30 and on April 6 Carl McKinley of Old South Church, Boston.

ETHEL S. BESTOR, Secretary.

Tulsa Greets Heaps and Poister.

The Oklahoma Chapter met in Tulsa March 15 for dinner, business and study classes.

In the last month Tulsa has entertained two concert organists within one week, Porter Heaps giving a recital March 4, followed by Arthur W. Poister March 9. Mr. Heaps was brought to Tulsa for a recital on the Hammond instrument by the Jenkins Music Company and the recital was given in Convention Hall under the auspices of the Hyechka Music Club. An audience of more than 2,100 filled the hall and was pleased with the skillful demonstration of the new musical instrument by Mr. Heaps.

On Tuesday noon, March 9, a luncheon was given by the chapter at the Carol House in honor of Mr. Poister. A large number of members were present. Other guests were Mrs. Grace Berger Weeks of Bacone College, Muskogee, Mrs. Mary Bridgewater of the *Tulsa World*, Mary Kimbrough of the *Tulsa Tribune* and Arlie Cripe of the Jenkins Music Company. The same night the chapter presented Mr. Poister in a recital at the First M. E. Church. Mr. Poister gave a splendid program. He is a great Bach player and is equally at home with Widor, Franck, Dupré and other modern writers. He closed the program with the Finale from his own Choral Symphony in D minor, a number scintillating with brilliant tonal effects.

JOHN KNOWLES WEAVER, Registrar.

Texas Chapter.

Responding to a very interesting panel given at the February meeting of the Texas Chapter with several pastors—Dr. Floyd Poe of the City Temple Presbyterian, the Rev. Bertram Smith of Christ Episcopal, Dr. William Martin, First Methodist, and the Rev. Paul Bobb of Westminster Presbyterian—taking part, the organists held another panel at the March meeting, led by Mrs. Walter Alexander, organist at the Gaston Avenue Baptist Church, assisted by Miss Martha Rhea Little and Mesdames James Sewell and George Cochran. Many valuable points were brought out, among them that there should be more cooperation between the pastor and the organist and director; music should be selected to follow the sermon subject as nearly as possible; choir rehearsals should be more worshipful and if possible should

open with prayer by the pastor; and, above all, since we are admonished in the Bible to "sing unto the Lord a new song," we should use some new music once in a while.

At the business session Mrs. H. L. Gharis and Carl Wiesemann were elected delegates to the state convention of the Federation of Music Clubs to be held in San Antonio.

The recital committee announced the April program would be given at the East Dallas Christian Church by Mrs. E. R. Brooke and Mrs. Helen Olliphant Bates of San Antonio, assisted by the Wiesemann Singers. An informal reception to meet Mrs. Bates will follow the program.

KATHERINE HAMMONS.

Mrs. Mazingo Plays at DePauw.

The DePauw Chapter of the American Guild of Organists presented Mrs. Berniece Fee Mazingo of Madisonville, Ohio, in a recital at the Gobin Memorial Church in Greencastle Feb. 18. Preceding the recital she was a guest at a dinner given by members of Mu Phi Epsilon and the Guild. Mrs. Mazingo, a DePauw University graduate, who is at present director and organist of the Madisonville Methodist Church, gave the following program of Karg-Elert works: Four Chorale Preludes, "Erschienen ist der herrliche Tag," "Straf mich nicht in Deinem Zorn," "Ich will Dich lieben, meine Stärke" and "Nun danket Alle Gott"; Symphonic Chorale, "Jesu, meine Freude"; Improvisation, Op. 34 B; "Corrente e Siciliano" (from First Partita); "Pastel" (Op. 92, No. 3).

MARY FULLER, Secretary.

Chesapeake Chapter.

With the idea of coordinating art with music, an illustrated lecture, with a musical setting, was presented Feb. 2 by the Chesapeake Chapter in cooperation with Chapter A, P. E. O. fraternity (art group) at the Baltimore Museum of Art. Various paintings by old masters were placed on view, vocal and string music being furnished by prominent Baltimore soloists and the choir of the First Unitarian Church under the direction of Miss Katharine Lucke. Comment on the paintings was made by Roland J. McKinney, director of the museum.

Pasadena Valley Districts.

In spite of heavy rains, twenty-five members and guests of the Pasadena and Valley Districts Chapter attended an informal evening held at the home of one of its members, Helen Root Wolf. So many new members have been added this year under the splendid leadership of the dean, Edward Tompkins, F. A. G. O., that an evening to get acquainted was considered wise and proved well worth while.

Mrs. Wolf arranged a very interesting program for the evening. William Carnot, a promising young new member, played two piano numbers very creditably—the second movement of

Beethoven's "Sonata Pathétique" and Liszt's Sixth Hungarian Rhapsody. Mrs. Cecil Bryan, well known in southern California for her book reviews, gave two short synopses, the first of a historical nature—"Sutter's Gold," by Blace Cendrars—and the other in a humorous vein—Clarence Day's "My Father." After the hearing of several records of Albert Schweitzer playing Bach compositions the social committee brought the evening to a close by serving refreshments.

Rhode Island Choral Concert.

A choral concert was given by the St. Mary Singers of East Providence in the Beneficent Congregational Church, Providence, Feb. 1, under the auspices of the Rhode Island Chapter. Hollis E. Grant, organist and choir-master of St. Mary's Church, directed the chorus of thirty-six voices, assisted at the organ by Miss Louise Winsor, organist and choir-master of the Church of the Messiah. The following program was thoroughly enjoyed: "Adoramus Te, Christe," Palestrina; "Rejoice in the Lord Always," Purcell; "Jesu, the Very Thought Is Sweet," Vittoria; "God Liveth Still," Bach; Two Choruses from the Requiem, Mozart; "Matona, Lovely Maiden," Di Lassus; "She Is So Dear," Praetorius; "Ave Maria," Rachmaninoff; "Day of Judgment," Arkhangelsky; "Now All the Woods Are Sleeping," Bach; "Hallelujah, Amen," Handel.

HAROLD F. MANGLER, Registrar.

Tallahassee, Fla., Branch.

The Tallahassee branch met March 19 to see music. Miss Elizabeth Lynn of the physics department of the Florida State College for Women delivered an informative lecture on "Vibrations, Sympathetic and Otherwise." She illustrated her lecture with motion-pictures showing sound vibrations.

The Tallahassee branch held its first "pop concert" Feb. 27 under the chairmanship of Miss Margaret Melzer. The Florida State College for Women Symphony Orchestra, under the direction of Walter Ruel Cowles, presented a program of varied musical numbers, assisted by vocalists from the department of music at the college. The concert was held in the gymnasium of the Florida State College. Refreshments were served at the conclusion of the program.

JESSICA JANE MACKEY.

Western Washington.

The Western Washington Chapter met for its noon luncheon at the Y. W. C. A. March 9. The program chairman, Wallace Seely, announced that the Guild would have an evening service on the second or third Sunday of April at the First Baptist Church. There will be two visiting organists and a visiting choir. Dean Reynolds led in a discussion of Guild examinations, after which the meeting adjourned.

MRS. LOUISE SCHENKEN, Secretary.

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News of the American Guild of Organists—Continued

Monmouth, N. J., Chapter.

The Monmouth Chapter enjoyed an interesting evening March 15 when members and friends gathered at St. James' Episcopal Church, Long Branch. Mrs. Frank J. Maps, chairman of the meeting, assisted by her choir of men and boys, presented the musical program demonstrating the use of Gregorian and Anglican chants. The Rev. Morton A. Barnes spoke on the development of traditional liturgical music. He traced the history and evolution from the early Jewish music through that derived from the Greek to the modern. The "Sanctus," "Magnificat" and "Nunc Dimittis" were sung by the choir, followed by the excerpt from Stainer's "Crucifixion," "God So Loved the World." The choir concluded the musical demonstration by singing the hymns "Let All Mortal Flesh Keep Silence," based on a French folksong, and "For Thee, O Dear, Dear Country," by T. Tertius Noble. Mrs. Maps maintained the spirit of contrast by using the Meditation from "Thais," Massenet, as a prelude, followed by the Bach Chorale "O Sacred Head" for the choir professional.

Following this program the group gathered in an adjoining room for a round-table discussion on the topic "What Standards Are Essential for Choir and Organ in Their Contribution to Church Music?" Three ministers, representing different faiths, presented their views. A general discussion followed. A brief business meeting was held, after which the chapter enjoyed a social hour as the guests of Mrs. Maps and the choir guild.

BONITA S. GALLAGHER, Secretary.

Tampa, Fla., Branch Meets.

The March meeting of the Tampa branch was held at the home of Mrs. Leonard McManus on Davis Island March 10 with the regent, Mrs. Sam M. Kellum, presiding. Florida Chapter convention plans were discussed.

the convention to be held in Gainesville March 29 and 30.

The annual election of officers was held, with results as follows: Regent, Mrs. Leonard McManus; vice-regent, Mrs. H. B. Lenfestey; secretary, Mrs. Sam M. Kellum; treasurer, Mrs. May Paine Wheeler; librarian, Mrs. J. P. Getzen.

Miss Eunice Davis, organist of the First Christian Church, Bartow, played "Meditation." Bubeck; Mrs. George Moseley, soloist at the South Side Baptist Church, Lakeland, sang "Hymn of Night," Campbell-Tipton, and an organ improvisation was played by Mrs. Nella Durand. At the close of the business luncheon was served by the hostess.

MRS. SAM M. KELLUM.

Makes Chimes Under Its Patent.

The Maas Organ Company of Los Angeles, Cal., announces that it is devoting itself to manufacturing chimes for organs, as well as for electronic instruments, on a new system for which it holds patents. Under its patent it produces chime tones by striking a blow against a non-metallic plug of bakelite, rigidly secured to the upper end of a tubular metal chime. This plug, when struck, re-transmits the impact to the metal body of the chime, setting that chime into vibration. This method reduces many of the higher harmonics. The resultant tone is said to be exceptionally soft, clear and bell like, with a full, round predominant fundamental note possessing great depth and warmth.

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SOUTHERN CALIFORNIA NEWS

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

Los Angeles, Cal., March 16.—An enjoyable recital was given by Otto T. Hirschler and Winifred M. Smart at the Rosewood Methodist Episcopal Church March 1. This was the monthly meeting of the Guild and there was a good attendance. The organ is a small two-manual Kimball and both recitalists are to be congratulated on their choice of material suitable for the instrument. Such pieces as the "Little Red Lark" of Clokey, played by Miss Smart, and the Schumann Sketch, played by Mr. Hirschler, showed the organ to best advantage. The Rosewood choir, under the direction of Mr. Hirschler, assisted and did excellent work in numbers by Ivanoff, Kopolyoff, Tschakowsky, Lundquist, Arkhangel'sky and Rossini. After all these names it was a joy to see the good old American name of Colby and to hear a piece of American music, and right here and now I want to say that his charming "Old Dance," played by Mr. Hirschler, was, to the audience, one of the bright lights of the program. Mr. Hirschler is to be congratulated on the work he has done at the Rosewood church, for he has built up a choir of which any church might well be proud.

Two excellent recitals have been given by Albert Tufts, A. A. G. O., at the First Presbyterian Church in Los Angeles. Mr. Tufts has been organist here for a number of years and it was good to hear him on his own fine four-manual Austin. Among the most interesting numbers on these programs I would mention the "Sonata Romantica" of Yon, the "Toccata Moderne" of de Maleingreau, an interesting and well-written Fantasia in A minor upon an ancient plainsong theme by Mr. Tufts and the Camidge Concerto in G minor. I was glad to see the "Marche Funebre et Chant Seraphique" of Guilman on the program.

Once again we had an opportunity to hear Irene Robertson when she played a recital at St. Paul's Cathedral

in February. Miss Robertson always gives a good account of herself and her playing on this occasion of such works as the Karg-Elert "Starlight" and "In dulci Jubilo" was most enjoyable. The cathedral organ is having a real work-out and recitals have been given by Glyn Smith, Betty Bradfield, Rayner Brown, Courtney Rogers and by the cathedral organist, Dudley Warner Fitch.

A recital on the Hammond at the Pacific Institute of Music was given by Otto T. Hirschler early in March. Numbers played were by such composers as Bach, Boellmann, Schumann and Jenkins.

Frank L. Anderson, who was for twenty-five years organist at the First Christian Church, died at his home early in March. In his work as teacher of organ at the Polytechnic High School he endeared himself to a large band of young people.

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- Soloists with Symphony Orchestra.**
- Chamber Music Program.**

Communications re convention should be addressed to J. Alfred Schehl, 1128 Beech St., Cincinnati.

Advertisers desiring space in the Souvenir Program should not delay. Program pages will close May 1. Communicate with Sears Pruden, 1330 Carew Tower, Cincinnati.

What Americans Are Playing in Recitals Is Interesting Study

By DON MALIN

[Manager of Educational Division of Lyon & Healy.]

The compositions selected by contemporary American organists for their recitals are interestingly revealed in a study of the programs played during the first six months of 1936. The material for this study comprised approximately 900 recital programs and church services reported in THE DIAPASON during the first six months of 1936. Several interesting trends appear in the figures shown in the accompanying tables.

Any organist would, of course, expect to find Johann Sebastian Bach at the head of the composers listed in table 1. The extent of his leadership as shown here is outstanding, however, since his compositions were represented in a ratio of more than five to one compared with those of his nearest competitor.

Analysis of the fifty names in table 1 will show that our organists have maintained a good balance in choosing from several schools of organ literature, dividing their attention among the German, Franco-Belgian, English and American groups. Nine of these fifty are of American birth and at least three others—Yon, Noble and Lemare—might be considered as American by

adoption. This is at least sufficient representation to show that American organists are finding considerable native material for their programs.

That recitalists are not limiting themselves to original music for organ is indicated by the presence among the fifty leading composers of such musicians as Wagner, Schubert, Tschai-kowsky, Debussy, Sibelius and Dvorak, who owe their inclusion in this list to the transcriptions which organists have made of their works.

That the average American organist is vitally interested in the music of his day is reflected in the fact that nearly half of these fifty leading composers are living today and several of the others, although deceased, are contemporary from the standpoint of their music.

Summed up, this table indicates that when today's organist chooses a program, he turns first to Bach, then to the Franco-Belgians, quite often to present-day Americans and frequently to Handel, Mendelssohn or the nineteenth century Englishmen. The early masters are not ignored, for the names of Buxtehude, Corelli and Purcell are found. All in all, recitalists seem to have been presenting a wide variety of program fare.

Table 2 presents the leading American composers, with several additions to the nine which appear in table 1.

In table 1 are found the particular pieces which led each composer's representations on these programs. While these include a considerable number of the fifty compositions which were most often played in these recitals, they do

not include all of them. The fifty compositions which outranked all others are shown in table 3.

Here again it was inevitable that Bach would be far in the lead. Twenty-one of these fifty compositions are by the immortal Johann Sebastian, with the Toccata and Fugue in D minor at the top and other such masterpieces as the Fantasy and Fugue in G minor, the "St. Anne" Fugue and the Passacaglia well up in the list. The chorale

preludes are well represented.

In connection with the Bach works, it should be noted that the programs did not always make it possible to distinguish between pieces in the same key or upon the same theme. It was therefore thought best to group them.

Franck and Handel each number four compositions among the fifty leaders and others responsible for more than one of the fifty include Widor, Vierne and Mulet.

TABLE 2
THE LEADING AMERICAN* COMPOSERS

Composer	Number of Performances of Compositions
1—Joseph W. Clokey	83
2—Pietro Yon	68
3—Garth Edmundson	64
4—Leo Sowerby	48
5—Seth Bingham	32
6—Alexander Russell	28
7—T. Tertius Noble	25
8—James H. Rogers	24
9—Gordon Balch Nevin	23
10—Harvey B. Gaul	21
11—Powell Weaver	19
12—Felix Borowski	18
13—Philip James	17
14—Ralph Kinder	17
15—H. A. Matheus	17
16—Eric DeLamarter	16
17—Horatio Parker	16
18—R. S. Stoughton	16
19—Carl McKinley	15

*By birth or adoption.

TABLE 1
LEADING COMPOSERS REPRESENTED ON ORGAN RECITAL PROGRAMS
JANUARY-JUNE, 1936

(Figures obtained from analysis of programs published in THE DIAPASON)

Composer	Number of Appearances	Leading Composition
1—Johann Sebastian Bach	1118	Toccata and Fugue in D Minor.
2—Charles Marie Widor	213	Toccata from Fifth Symphony.
3—Cesar Franck	202	Chorale in A minor.
4—Louis Vierne	200	Finale from First Symphony.
5—Sigfrid Karg-Elert	163	"Harmonies du Soir."
6—George Frederick Handel	155	Allegro and Vivace, "Water Music."
7—Richard Wagner	117	"Liebestod," "Tristan and Isolde."
8—Alexandre Guilmant	106	Scherzo from Fifth Symphony.
9—Johannes Brahms	91	"A Rose Breaks Forth."
10—Felix Mendelssohn-Bartholdy	88	Chorale and Variations, Sixth Sonata.
11—Joseph W. Clokey	83	Pastorale.
12—Marcel Dupré	75	"Cortege and Litanie."
13—Joseph Bonnet	71	"Romance sans Paroles."
14—Henri Mulet	69	Toccata, "Thou Art the Rock."
15—Pietro Yon	68	"Christmas in Sicily."
16—Robert Schumann	66	Sketch in D flat major.
17—Garth Edmundson	64	"Imagery in Tableaux."
18—Max Reger	57	"Benedictus."
19—Franz Liszt	54	Prelude and Fugue on "B-A-C-H."
20—Dietrich Buxtehude	51	Chaconne.
21—Leon Boellmann	49	Toccata from "Suite Gothique."
22—Leo Sowerby	48	"Carillon."
23—Franz Schubert	47	"Ave Maria."
24—Theodore Dubois	40	"Hosannah."
25—Charles Camille Saint-Saens	40	"The Swan."
26—Marco Enrico Bossi	37	Scherzo in G minor.
27—Claude Debussy	33	Prelude to "The Blessed Damozel."
28—Seth Bingham	32	"Twilight at Fiesole."
29—Josef Rheinberger	32	Allegro from Sonata No. 7, F sharp minor.
30—Peter Ilyitch Tschai-kowsky	32	Andante Cantabile from String Quartet.
31—Arkhangelo Corelli	30	Sarabande in F.
32—Henry Purcell	30	Trumpet Tune.
33—Joseph Jongen	29	"Chant de Mai."
34—Alexander Russell	28	"The Bells of St. Anne de Beaupre."
35—Georges Jacob	27	"Sunrise."
36—Otto Malling	27	"Gethsemane."
37—Jan Sibelius	27	"Finlandia."
38—Eugene Gigout	25	"Grand Choeur Dialogue."
39—T. Tertius Noble	25	"An Elizabethan Idyll."
40—James H. Rogers	24	Toccata in G minor.
41—Nicolas Clerambault	23	Prelude in D minor.
42—Edwin H. Lemare	23	"Lead, Kindly Light."
43—Gordon Balch Nevin	23	"Will-o-the-Wisp."
44—Antonin Dvorak	21	Largo from "New World" Symphony.
45—Harvey B. Gaul	21	"Easter Morning on Mount Rubidoux."
46—William Faulkes	20	Prelude on "Ein Feste Burg."
47—Percy Whitlock	20	"Folk-tune."
48—Percy Fletcher	19	Fountain Reverie.
49—Alfred Hollins	19	Concert Overture in C.
50—Powell Weaver	19	"The Squirrel."

TABLE 3
LEADING ORGAN COMPOSITIONS ON 1936 RECITAL PROGRAMS

Composition	Composer	Times Played
1—Toccata and Fugue in D minor	Bach	64
2—Chorale in A minor	Franck	50
3—Fantasy and Fugue in G minor	Bach	46
4—"Piece Heroique"	Franck	35
5—Finale, Symphony No. 1	Vierne	33
6—"Jesu, Joy of Man's Desiring"	Bach	33
7—Preludes on "In dulci Jubilo"	Bach	32
8—Chorale Prelude, "A Rose Breaks Forth"	Brahms	31
9—Toccata, Symphony No. 5	Widor	31
10—Fugue in E flat major ("St. Anne")	Bach	31
11—Passacaglia	Bach	30
12—"Ave Maria"	Schubert	27
13—Toccata in F major	Bach	23
14—"Carillon de Westminster"	Vierne	23
15—Allegro (First Movement), Symphony No. 6	Widor	22
16—Prelude in D minor	Clerambault	22
17—Fugue in D major	Bach	21
18—Fugue in C minor (with Passacaglia)	Bach	21
19—Prelude and Fugue in E minor (Wedge)	Bach	21
20—Chorale Prelude, "O Man, Bewail"	Bach	20
21—Sonatina, "God's Time Is Best"	Bach	20
22—"Romance sans Paroles"	Bonnet	20
23—Allegro and Vivace, "Water Music"	Handel	20
24—Prelude and Fugue in A minor	Bach	19
25—Toccata, "Suite Gothique"	Boellmann	19
26—Toccata, "Thou Art the Rock"	Mulet	19
27—"Carillon"	Sowerby	19
28—"Finlandia"	Sibelius	19
29—Air from the D major Suite	Bach	18
30—Largo	Handel	18
31—Fugues in B minor	Bach	17
32—Chorale Preludes on "Nun komm, der Heiden Heiland"	Bach	17
33—Chorale Prelude on "Wachet auf"	Bach	17
34—Sarabande	Corelli	17
35—"Carillon-Sortie"	Mulet	17
36—Pastorale ("Prologue de Jesus")	Clokey	17
37—"Hornpipe" ("Water Music")	Handel	17
38—Scherzo, Symphony No. 2	Vierne	17
39—Chorale in E major	Franck	17
40—Chorale in B minor	Franck	17
41—Chorale and Variations, Sonata No. 6	Mendelssohn	17
42—Chorale Prelude, "In Dir ist Freude"	Bach	16
43—Dorian Toccata	Bach	16
44—Prelude in B minor	Bach	16
45—"The Bells of St. Anne de Beaupre"	Russell	15
46—Sketch in D flat major	Schumann	15
47—"Liebestod," "Tristan und Isolde"	Wagner	15
48—Chorale Preludes on "O Sacred Head"	Bach	15
49—Allegro Maestoso, "Water Music"	Handel	15
50—Allegro Vivace, Symphony No. 5	Widor	15

Modern Anthems for Ascension, Trinity and Whitsunday Services

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

The falling of Easter late in March makes it impossible this year to give a prompt account or survey of music used at the feast of triumph. It does give me an opportunity, however, to make suggestions for the great days following Easter. I have noted that in the so-called non-liturgical churches—so-called because their liturgies are simple—there is increasing observance of Ascension and Whitsunday. At the same time I have noticed that our choirmasters are slow to try the new numbers for those seasons. One of them who is a composer remarked recently that he thought he'd have to write a new anthem for Ascension because there were not any available. I hope he will not abandon his plan, but he is misinformed, though there are really few in comparison with Easter's wealth.

Ascension Day Anthems

The following numbers have appeared within the last ten years, most of them within five years, I believe:

Candlyn—"Rejoice, the Lord Is King." S. (Schmidt.) Chorus needed.

Dickey—"Let Not Your Heart Be Troubled." T. or Bar. For a quartet choir. Not specially intended for the season, but appropriate. (Gray.)

Mueller—"Lo, God Is Here." Eight parts. (G. Schirmer.) Unaccompanied.

Thompson, V. D.—"Thou Rul'st, Lord." (J. Fischer.)

Timnings—"O God of God." Fifteen pages. (Gray.)

Titcomb—"Sing Ye to the Lord." Short unaccompanied motet. (Carl Fischer.)

Whitehead—"When Up to Heaven God Goeth." Based on the melody of an old German chorale. Three stanzas; easy. (Gray.)

Whitehead—"Almighty God, Whose Glory." Unaccompanied chorus. (Schmidt.)

Willan—"O King of Glory." Unaccompanied motet. (Oxford.)

Of course, this list might be lengthened much by adding a number of anthems of praise that would be appropriate

Material for Whitsunday

The descent of the Holy Ghost is one of the most mystical subjects—one which is treated with much variety by our composers. We may think of the illumination of the Spirit, or of the unity of the Spirit, or of the indwelling of the Spirit, and so make a list much longer than the following:

Candlyn—"Beloved, Let Us Love One Another." Baritone solo. (Schmidt.)

Jones, David—"God Is a Spirit." Unaccompanied; eight parts. (Birchard.)

Jones—"O Holy Light." Unaccompanied; eight parts. (C. Fischer.)

Noble—"Breathe on Me, Breath of

God." Unaccompanied, chorus needed. (Schmidt.)

Sowerby—"Like the Beams That from the Sun." (Gray.)

Titcomb—"I Will Not Leave You Comfortless." Unaccompanied, short. (C. Fischer.)

Voris—"O God, Whose Presence Glows in All." A lovely little anthem in two parts. (Schmidt.)

Some of these are notably fine. Sowerby's anthem is one of his most gracious, and Candlyn's is very suave. "God Is a Spirit" has been widely used; it is Mr. Jones' first number that attracted attention.

Fine Numbers for Trinity

Trinitytide is a long season in the church's calendar, but the spirit of adoration to the Blessed Trinity is one which need not be tedious. Here are some recent compositions, including two magnificent ones by Willan:

Lang—"Hail, Gladdening Light." Adult choir in four parts with children's choir. (Novello.)

Mackinnon—"Of the Light of the Dawn." Unaccompanied; six parts. (Gray.)

Thiman—"Father, We Praise Thee." Short anthem, four pages, with S solo. (Novello.)

Titcomb—"Let Us Bless the God of Heaven." Unaccompanied, short. (C. Fischer.)

Willan—"O Trinity, Most Blessed Light." Unaccompanied. (Novello.) One of the great modern anthems.

Willan—"Hail, Gladdening Light." Unaccompanied. Almost as fine; perhaps a little easier. (Gray.)

If you selected from these numbers only those published by Gray (Novello) and Schmidt you would have an admirable repertory for the three seasons.

Reviews

Add to the list of anthems available for the coronation one called "A Prayer for the King," by Dyson (Novello), with words from the English Book of Common Prayer. You can get it as an anthem in four parts, or as a unison song for massed singing.

Dr. Willan has another setting of the "Benedictus Es" (Gray), this time a plainsong melody with fauxbourdon—very fine. It is a worthy companion to his other setting, in E flat (Gray).

Dr. Dickinson has brought out a new edition for unison singing of Bach's "O Saviour Sweet" (Gray). For children's voices it is specially lovely.

And Mr. Holler has a number of additions to his series for junior choirs (Gray), including:

Ippolitoff-Ivanoff—"Bless the Lord." Second part *ad lib.*

Fleming—"Lord of Our Life." For SAB. Well-known hymn-tune.

Bach—"Jesu, Joy of Man's Desiring." For SAB.

I regret very much that delay on the part of the publisher prevented my seeing in time the Easter anthem of Dr. Federlein entitled "On the Third Day" (G. Schirmer), a bright and admirable piece ten pages in length.

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W. Lawrence Curry, head of the music department at Beaver College, Jenkintown, Pa., and Miss Ruth Bampton, associate professor of music, are alternating in weekly broadcasts of half-hour organ recitals, with program notes furnished by each player. In the preparation of these programs Mr. Curry and Miss Bampton have included music from different nationalities in varied moods, numbers from the great church liturgies and compositions arranged historically, featuring various instrumental forms. These recitals have been given through the courtesy of station WIBC. They are broadcast

directly from Taylor Chapel, Beaver College, and are open for attendance by the student body.

Selections from the oratorios and cantatas of Johann Sebastian Bach were presented at St. Thomas' Reformed Church, Reading, Pa., Sunday evening, Feb. 28, at a ministry of music service directed by H. S. Schweitzer, F. A. G. O. The organ numbers included the Toccata in F, the Adagio from the Toccata and Fugue in C and the Fugue in E minor. The chorus choir sang selections from the "St. Matthew Passion," the Christmas Oratorio, etc.

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The question is constantly asked: What is the real work of the Hymn Society of America, and what are its objectives and its plans for the future? The purpose and scope of the society have grown with the years. From my personal knowledge of its program they may be stated thus:

To study what constitutes a good hymn, both as to its text and tune. The words must be in good lyric form and their message be wholesome and free from metaphysical implications. A tune should be sound musically, well adapted to the form and thought of the text and suitable for congregational use.

To seek to improve the taste of the public for enduring and worthy hymns rather than sentimental songs, and to make them acquainted with the great hymns of the church.

To see that the hymns represent the best thought and devotion and suit the needs of the present day.

To encourage the writing of hymns (and tunes) for the development of the spiritual life and for such special themes as brotherhood, social justice and world peace; to introduce these new hymns to the public and the editors of hymnals in every possible way.

To keep up to date a library on the history of hymns and hymn writers and to make careful studies of such material for general use by pastors and church musicians as well as by all who sing hymns in worship.

To inaugurate and promote hymn festivals among the churches and to promote better congregational singing of hymns, with emphasis on the various ways in which hymns may be sung and played, including the use of descants and free organ accompaniment.

To publish addresses and lectures for information and guidance on such subjects as the great hymns of the church, national and international hymns, what constitutes a good hymn, etc.

To stimulate the formation of chapters of the society in the principal cities of America in order to foster its ideals and purposes.

To offer prizes for new hymns and tunes, to offer special recognition of unusual work in the writing of hymns or musical settings for them.

For fifteen years the society has developed along these lines, serving as a clearing-house for those interested in hymnody. It has now arranged its work in a number of departments, each under expert leadership. They include new hymn material and tunes, hymn-anthem and organ material based on tunes, descants, hymn festivals, special orders of service for dedications, radio hymn services, authentic source material, special publications, etc.

The society has kept in close touch with the theological seminaries and schools of sacred music regarding their musical training for ministers and the place of hymnody in the work of church musicians.

Members of the society are active in the department of worship of the Federal Council of Churches of Christ in America, for it feels its obligation to share in the guidance of worship as a whole. The society enjoys the active cooperation of the American Guild of Organists and its many chapters, and has adopted THE DIAPASON as its official organ.

These are some of the many phases of the national work of the Hymn Society of America, which amply justifies the active and enthusiastic support of all who plan and direct public worship.
OLIVER HUCKEL, President.

Hymn Festival in New York April 18. There will be a hymn festival at the Riverside Church, New York, Sunday

afternoon, April 18, at 4:30, at which many choirs from churches in and near the city will sing a specially prepared selection of hymns, the adult singers all being placed among the congregation. Dr. Fosdick will deliver two short meditations and Dr. Harold V. Milligan will play the service, using the choir of the church for an offertory hymn-anthem. At a similar service planned to take part, including 250 junior choir members, under the direction of Miss Grace Leeds Darnell, who will direct a similar group in the gallery at this service. The juniors will sing alone and with the whole congregation, and there will be two descants used. New York organists are invited to bring their singers and they can obtain in advance the hymn pamphlets containing the hymns to be used, by notifying Miss Darnell at 521 West 126th street, New York.

CINCINNATI SUMMER COURSE

Parvin Titus to Have Master Class at Conservatory of Music.

Prominent in the curriculum of the seventy-first summer session of the Cincinnati Conservatory of Music will be the master class in organ playing to be conducted by Parvin Titus, F. A. G. O., one of the foremost organists and choral conductors in Cincinnati. Mr. Titus has been for thirteen years a member of the faculty of the conservatory. He holds certificates from the Institute of Musical Art and the Pius X. School of Liturgical Music in New York, and the degree of master of music from the conservatory.

Mr. Titus, who is barely 40 years old, began the study of music at the age of 7. Following the completion of high school work he entered the Institute of Musical Art in New York, where he studied piano under Harriet Scholder, organ under Gaston M. Dethier and harmony and composition under Dr. A. Madeley Richardson, Franklin Robinson and Percy Goetschius. During this period and the year of postgraduate work which followed, he was assistant to George Wedge at the Madison Avenue M. E. Church in New York. He was the first American pupil of Marcel Dupré in Paris and spent two periods abroad in study under Dupré and other masters.

For three years Mr. Titus held the position of organist and choirmaster of Christ Church Cathedral in New Orleans and taught at Newcomb College, Tulane University and the New Orleans Conservatory. In 1922 he returned to the East as organist and choirmaster of St. Luke's Church, Roselle, N. J., Trinity Church, Cranford, and later St. Paul's Church, Brooklyn, then one of the prominent Anglo-Catholic parishes of the country.

Cincinnati beckoned to Mr. Titus in 1924, and he went to that city as head of the organ department of the conservatory and organist and choirmaster of the Church of the Advent. Three years later he was appointed to his present position at Christ Church, the largest Episcopal Church in the city. While there Mr. Titus has added greatly to his prestige. Mr. Titus has three choirs. The major one, composed of thirty paid singers, provides music for the regular services from October to June. The second, of twenty-eight voices, is a volunteer group which sings through the summer and at extra services in the winter. A children's choir of thirty-five voices sings for church school services and occasionally with the adult choirs.

The master class will be devoted to the study of music of Bach and his predecessors and writers of the modern school, American and foreign. Opportunity will be given to class members to perform and hear performed on three organs works of all these periods of composition to show how these works can be made equally effective on a small new two-manual organ of classic design, on an older three-manual of moderate size and on a large four-manual concert hall organ.

Joseph W. Clokey's cantata "Adoramus Te" was presented on Easter evening for the first time in Detroit at the First Baptist Church. Cyril Barker, M. Mus., is the organist and director at this church.

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RECITALS A SPECIALTY

Stanford University Opens Rebuilt Organ; San Francisco News

By WILLIAM W. CARRUTH

San Francisco, Cal., March 20.—A two-day celebration marked the re-dedication of the Stanford University organ and the opening of the solo organ. Built originally in 1901 by the Murray M. Harris Company, this organ was rebuilt in 1925 by Felix F. Schoenstein & Sons with new first diapason and tromba on the great and a new four-manual console and action by the Skinner Organ Company. The solo organ includes at present a posaupe, tuba mirabilis and grande fourmiture of five to seven ranks. An English horn, orchestral flute, orchestral strings and harp and celesta are prepared for in the console. A contra posaupe, 32-ft. reed and posaupe (solo), 16 ft., were added to the pedal organ. The solo organ stops and additions to the pedal were made by the Aeolian-Skinner Company and were installed by John Swinford under the supervision of Stanley W. Williams. A seven-stop antiphonal organ is also prepared for in the console, and two stops for a chance pedal. A number of other stops will be added to the swell, great, choir, pedal and echo organs.

Warren D. Allen, the university organist, is to be congratulated on the splendid results obtained in the enlarged instrument, and the beautiful services he arranged for the re-dedication. The first service was held Sunday morning, Feb. 28, with special music. At the vesper recital Mr. Allen played the following: Prelude to "Lohengrin"; Trumpet Tune and Air, Purcell; Solemn Prelude, "Gloria Domini," Noble, and Andante and Finale from "Grande Piece Symphonique," Franck.

On March 2 the members of the Northern California, Sacramento and San Jose Chapters were invited to attend the final programs. Alexander Schreiner of the University of California at Los Angeles and of the Mormon Tabernacle at Salt Lake City was heard in a very interesting program. Mr. Schreiner's playing is always musically, vital and colorful and each succeeding visit adds to his popularity. He played Dupre's Prelude and Fugue in B major; Capriccio, Dandrieu-Godowsky; "Indian Flute Call," Fannie Dillon; Bach's Sinfonia, "We Thank Thee, Lord"; "Hunting Horn" Scherzo, Schreiner, and Toccata in D, Lanquett. After this program visiting organists were welcome in the organ gallery and at 6:30 dinner was served in the women's club-house.

At 8 o'clock the following program was given with members of the Guild as guests of honor: Prelude, Improvisation and Toccata in F, Bach, played by Alexander Schreiner; Bach's Chorale, "Now Let Every Tongue Adore Him"; "Grand Choeur Dialogue," Gigout; Fantasie in A, Franck, and Fugue from the Reubke Sonata in C minor, played by Harold Mueller, F. A. G. O., organist of St. Luke's Episcopal Church and dean of the Northern California Chapter of the Guild; "Achieved Is the Glorious Work," from Haydn's "Creation," sung by the Stanford men's glee club and women's glee club, Raymond Kendall, director, and the Stanford University choir, Warren D. Allen, director; Symphonic Poem, "Les Preludes," Liszt, played by Mr. Schreiner, and an anthem, "Immortal, Invisible, God Only Wise," by Eric Thiman, sung by the combined choirs.

St. Paul's Episcopal Church of Oakland is to be congratulated on having for its rector the Rev. Ronald Merrix, young, energetic, progressive and intensely interested in the musical ministry of his church. He first set to work to replace the ancient and inadequate tracker action organ with a modern instrument worthy of a beautiful and prominent church. The three-manual Austin, designed by J. B. Jamison, was opened in the fall of 1934 with a recital by Günther Ramin. In 1936 Mlle. Renee Nizan, the remarkable young French organist, was heard in a beautiful recital. There was also a series by Connell K. Carruth, organist

of the church, and William W. Carruth. Now if the rector can train his audiences to put halves and quarters in the collection plates instead of dimes and nickels, other recitals will be given from time to time by distinguished organists. The first of a possible series was given Feb. 19 by the young American virtuoso, Virgil Fox, with a well-filled church. April 26 Alexander McCurdy, head of the organ department of Curtis Institute and a former resident of the bay region, where he has a host of friends and admirers, will be the recitalist.

Virgil Fox was a happy choice for the first of the series, as those who heard him were enthusiastic in their praise of his well-chosen program, smooth and effective registration, and innate musicianship, which never allowed his nimble fingers and feet to run away with him at the expense of the musical interpretation of the composition. At the close of the recital many organists and others gathered around the console while the artist repeated some of the program by request. He showed how he played the "Perpetuum Mobile" by Middelschulte, as many couldn't believe that his hands hadn't assisted him in this brilliant and tremendously difficult pedal study. Although the Guild had announced a reception (with coffee and cake prepared by the ladies) in the parish hall in honor of Mr. Fox following the recital, the organists preferred to keep the guest of honor on the organ bench, and it was only when the lights were dimmed that the organist was permitted to relax and partake of some refreshment.

The second recital by younger members of the Guild was played Jan. 26 on the Hook & Hastings organ at Sacred Heart Church in San Francisco, the participants being Vivienne Westling, assistant organist of St. Dominic's Catholic Church; Arthur Breuer of First Church of Christ, Scientist, Burlingame, and Robert W. Hayburn of Mission Dolores Church, San Francisco. Mr. Breuer opened the program with the following numbers: Toccata and Fugue in D minor, Bach; Allegretto, Haydn; "Ariel" and Concert Variations, Bonnet. Miss Westling followed with the first movement from Bach's Fourth Sonata; "Jagged Peaks in the Moonlight," Clokey, and Toccata on "O Filii et Filiae," Farnam. Mr. Hayburn concluded the program with Bach's Prelude and Fugue in G minor; "Romance sans Paroles," Bonnet, and Fletcher's Festival Toccata. Following the recital an informal social hour was held at Dixie Dixon's Candy Shoppe.

At the last meeting of the executive board it was decided that regular Guild activities would be held on the fourth Tuesday evening of each month.

Wallace Sabin's thirtieth anniversary as director of the Loring Club of San Francisco was fittingly observed with a banquet March 9. John D. Barry, the well-known writer, was toastmaster and many musicians were in attendance. An elaborate musical program followed the banquet. On March 15 Mr. Sabin conducted two of his own compositions, Spring Madrigal and "The Long Road," for the Oakland Orpheus, another long-established male chorus. The present conductor of this club is Mynard Jones, an excellent musician and experienced organist.

Gives "Sermon" with Organ Music.

In the absence of the pastor, Dr. Thomas M. Pender, the Rev. LeRoy E. Wright, minister of music, had charge of the evening service March 7 in St. James' Methodist Church, Chicago. Mr. Wright made use of the occasion to present organ music by R. Deane Shure, playing the suite "Through Palestine" as a "sermon with music." Before playing each number he made remarks on Mr. Shure's effort to use music as a descriptive agency in presenting these pictures. Then the Scripture text was read before the playing of the number. The numbers included "By the Pool of Bethesda," "The Sea of Galilee," "The Transfiguration" and "The Garden of Gethsemane." Many in the congregation expressed a word of appreciation for the presentation and spoke of being delighted with the different works.



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Edited by
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CHICAGO, APRIL 1, 1937

GOING TO EXTREMES

In view of our American way of going to extremes one wonders where certain modern ideas as to church policy may lead. The question forced itself on some persons, no doubt, who heard the enlightening addresses made at the annual church music conference at Northwestern University in February, recorded in the March issue of THE DIAPASON. One Chicago minister, pastor of a church situated in one of the best apartment-house neighborhoods, told interestingly of his methods to bring into the church the youth and the young married people. A man of extensive experience in social welfare work, naturally he emphasized the "social mission" of the church, as he called it. He gave a description of what is done in his parish, including Sunday evening informal affairs in the church parlors, with amateur programs, and professed efforts by the church to serve as a match-making agency. In all this the music apparently merely served as one of the means for making his program successful. He himself raised the question of whether he did not really present a "floor show," and he admitted that he did.

We would not presume to pass judgment on all these praiseworthy and no doubt fruitful movements by which the church seeks to compete with the tavern, the dance hall and the night club. Nor would we presume to ask to what extent these methods may be encroaching on the primary function of the church—worship. But how does all this preserve or advance church music as an integral part of worship, and as an art? If we must compete with the night clubs, let us hope that we shall not do to music what these places have done to it.

Another speaker, who directs a very large choir whose prime object—and, we suspect, its only one—is to bring boys and girls into the church and keep them there—an object with which no one can quarrel—outlined his methods very thoroughly, without, however, making any reference to the musical values emphasized in his work. When asked in the discussion which followed his talk what he did to handle the problem of the boy's changing voice he admitted, in answer to a direct question, that he retained the boys in the choir while their voices were changing, but asked them to "go through the motions and not do much singing!"

There are too many alarming signs of the sacrifice of quality and ideals—of good organ playing, artistic singing and the general cultivation of the profession of religious music—in the practical effort to meet changing social conditions. If this tendency is not checked before too many go to extremes, St. Cecilia will indeed have cause to weep.

COURT DECIDES BIG ISSUE

The courts have decided it! A clergyman may henceforth speak his mind publicly as to the music in his church and an appeal to the law will avail the offending musicians naught. Circuit Judge Cornelius I. Harrington handed down this judicial opinion.

momentous in its import and far-reaching in its consequences, on Feb. 20 in his court in Chicago. It was in the case of a rector who had been sued for slander by a vestryman who felt that the rector had gone beyond his clerical privileges in a criticism he made from the pulpit. The case was that of Thomas Bouchier against the Rev. Walter Shoemaker Pond, rector of St. Barnabas' Episcopal Church.

To quote an account of the court's decision published in *The Daily News*, "Judge Harrington held that the Rev. Mr. Pond was well privileged to speak in criticism of affairs within the church unless he did so with malice. And, the judge added, the evidence showed that there was some justification for the criticism of the music at St. Barnabas."

Mr. Bouchier was a vestryman at St. Barnabas', and with his fifty years he was adjudged the most popular bachelor of the parish, the newspaper account states. But there developed a schism within the church over the playing of the organ and the singing of the choir, and the Rev. Mr. Pond took his parishioners to task in a sermon three years ago. Mr. Bouchier felt he was slandered and sued for \$50,000. He lost his case.

This decision would be a stunning blow to the rights of the profession which THE DIAPASON represents, were it not for the fact that the unwritten law seems always to have granted the clergy the privilege of saying anything good or bad about the music. At the same time it has been deemed highly improper for an organist or choir-master ever to criticize a sermon, even with a knowing glance. The formal court decision, however, leaves us more than ever at the mercy of the ministry—a mercy that is not always tender.

Well, what shall be done about it? Very simple is the answer, for have we not precedent in high places? We must see to it that this case is carried as high as the United States Supreme Court. And if that tribunal upholds the Chicago judge there is only one thing to do. For every judge over 40 years old who ever has served on a music committee, let us say, there should be appointed an additional judge who shall have served at some time in his career as an organist or choir-master. We must not be slandered from the pulpit, if we have to organize a sit-down strike of all singers and organists to obtain our rights. We have been old-fashioned and submissive and meek long enough.

"Please send me a copy of the solo entitled 'But the Lord Has a Mind of His Own,' by Mendelssohn," wrote a choir director from a distant state to his Chicago music dealer. Another was in a hurry to obtain a copy of "The Lord Is Exhausted." These were good stories which punctuated the interesting statistics recited by Don Malin, director of the educational department of Lyon & Healy, at the recent church music conference in Evanston.

HIS FORTIETH ANNIVERSARY

David G. Samuels' Long Service Marked by Singing of "Messiah."

Marking the fortieth anniversary of his director and organist, David Griffith Samuels, the choir of Christ Evangelical and Reformed Church at Bethlehem, Pa., united with that of St. Paul's Lutheran Church, Allentown, in its thirty-eighth presentation of Handel's "Messiah" on the evening of Feb. 14. Over 600 music-lovers filled the church as the two choirs, the Allentown visitors under the leadership of Dr. Warren F. Acker, who served as organist for the rendition, interpreted the oratorio with a spirit and power which eclipsed all former efforts of the two groups.

The choirs were assisted by Marvel Biddle, soprano, of New York City; Anne Simon, contralto, Philadelphia; James Montgomery, tenor, Philadelphia, and Henri Scott, bass-baritone, Philadelphia. Miss Gretchen Newhard acted as pianist and the director of instrumental music for the city schools, Joseph Ricapito, played the trumpet solo parts in the third part of the oratorio.

The chorus was assisted by a full

Letters from Our Readers

Mr. Bingham's Articles.

Baton Rouge, La., Feb. 27, 1937.—Dear Mr. Gruenstein: Now that the amazingly interesting articles by Seth Bingham have been completed, I feel that I must say how much I have enjoyed them and how great should be the debt of gratitude of readers of THE DIAPASON to the eminent author and to you.

Sincerely yours,
F. C. PAGE.

Diapasons at His Bedside.

Bloomfield, N. J., March 1, 1937.—My dear sir: Your DIAPASONS since about 1911 have been a source of great joy, pleasure and inspiration to me. I have many of them at my bedside and take them in annual order, reading of my friends past and present.

Yours sincerely,
S. FREDERICK SMITH.

Here Is a Good Suggestion!

Clifton, N. J., Feb. 12, 1937.—THE DIAPASON, Chicago, Ill. Gentlemen: There is one thing I have never seen advertised in your magazine. I am looking for a place for a vacation that won't be too expensive, and where there are facilities for some intensive organ study. Did you ever hear of such? There surely ought to be some such place for those of us who are employed during the week and have but little time left for practice in a frigid church.

Very truly yours,
JOHN P. ROSE.

orchestra, under the direction of H. David Randall.

Prior to the presentation of the oratorio an address of welcome was delivered by the Rev. A. A. Welsh, pastor of the church, and Henry J. Mack, a member of the consistory, presented Mr. Samuels with a basket of forty red roses. Mr. Mack praised the work of Mr. Samuels as a choir director, organist and citizen, and told of meeting with him in 1887 when he was director of the choir and organist at Fritz M. E. Church.

BOY WONDER IN CLEVELAND

Richard Ellsasser, Lad of 10, Pupil of Kraft, in Cathedral Recital.

Richard Ellsasser, only 10 years old, who will be one of the greatest organists of the United States, according to Edwin Arthur Kraft, stretched his legs and arms to reach the pedals and keys of the great organ of Trinity Cathedral in Cleveland Feb. 21 to play his first public recital at vespers. He played four Bach numbers from memory. Mr. Kraft sat near directing. When the young organist finished he slipped into his surplice and vanished from the choir room. Many in the congregation waited to congratulate him, but he did not show up after the service, so his father and mother accepted the verbal bouquets for him. He runs to his home from school at noon, grabs a quick lunch, then spends the rest of the hour practicing at the Brooklyn Methodist Church. He has absolute pitch and a fine memory, Mr. Kraft said. He has memorized all the Bach Trio-Sonatas and is making rapid progress under Mr. Kraft, whose pupil he has been for a year.

Tower Opens Austin at Grand Haven.

The new Austin organ, a two-manual, installed in the First Presbyterian Church of Grand Haven, Mich., was dedicated March 7 with a recital by Harold Tower of Trinity Methodist Church, Grand Rapids. The instrument, which has twenty sets of pipes and chimes, is a memorial to Ida Broomhead DeWitt. It was installed under the supervision of Calvin B. Brown, Austin representative in Chicago. Mr. Tower played a program that displayed the instrument to excellent advantage. His selections included: Corant and Minuet, Battishill; "A Tune for Flutes," Stanley; "A Little Tune," Felton; Three Lenten Preludes on Medieval Themes, Garth Edmundson; Suite for Organ, Op. 14, de Malein-greau; "Ave Maria," Schubert-Lemare; "Sunset and Evening Bells," Federlein; "Reve Angelique," Rubinstein; "Pomp and Circumstance," Elgar.

That Distant Past as It Is Recorded in The Diapason Files

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of April 1, 1912—

J. C. Deagan, manufacturer of chimes and other percussions for organs, moved into his new factory, a large five-story building on Berceau avenue, Chicago. The structure was erected at an expenditure of \$240,000 and was surmounted by a handsome tower, in which were installed Deagan tower chimes.

The Organ Players' Club of Philadelphia closed its season of seventeen recitals with a program by Dr. John McE. Ward, its president, at the First Presbyterian Church, Kensington.

Clarence Eddy had an enthusiastic reception at two "homecoming" recitals at the Auditorium, Chicago, Feb. 29 and March 3, when he appeared with the noted Warsaw cantor, Sirota. Mr. Eddy played the large organ which he designed.

THE DIAPASON established a department of news of the American Guild of Organists, to give that organization the benefit of special attention for its activities.

The University of Toronto commissioned Casavant Freres to build a large four-manual for its convocation hall.

TEN YEARS AGO, ACCORDING TO THE issue of April 1, 1927—

The contract to build a large four-manual organ for the new Riverside Church in New York was awarded to Hook & Hastings. The specifications of this instrument and of the following other four-manuals then under construction were published: Hillgreen-Lane for Second Church of Christ, Scientist, Rochester, N. Y.; Estey for Scottish Rite Cathedral of Oakland, Cal.; Hall for Presbyterian Church at Bryn Mawr, Pa., and an Austin for the First Methodist Church of Omaha, Neb. There were published also a number of specifications of large three-manuals that had been ordered by churches.

The four-manual built for the high school at Tulsa, Okla., was opened with a recital by Palmer Christian March 3.

William E. Ashmall, composer for the organ and publisher of collections of organ music, died March 2 at his home in Arlington, N. J. He was born in England and was 67 years old.

Henry B. Roney, veteran Chicago organist, who for ten years occupied the post at Grace Episcopal Church, died Feb. 26 in Los Angeles at the age of 76 years.

Charles E. Van Zandt, a prominent collar manufacturer of Troy, N. Y., who had been organist of the First Church of Christ, Disciples, for thirty-nine years, died Feb. 13.

Lynnwood Farnam was appointed director of the newly-organized organ department at the Curtis Institute of Music, Philadelphia.

The magnificent Roxy Theater in New York City was opened March 11 and the Kimball organ, with its three consoles, manned by as many organists, was a great feature of the opening.

The "Who's Who" page contained biographical sketches of James H. Rogers, Frank Wright and Henry S. Fry.

Arthur C. Becker Pupils Heard.

A group of talented pupils of Dr. Arthur C. Becker, dean of the school of music at De Paul University, Chicago, was heard at St. Vincent's Church Sunday afternoon, Feb. 28. The program included the following compositions and performers: "Grand Choeur Dialogue," Gigout (Sister Mary Theophane, O. S. F.); "Hosannah," Dubois (Herbert Horn); Allegro Maestoso from Fifth Symphony, Widor (Marie Lawson); Funeral March and Seraphic Hymn, Guilmant (Lucille Schorsch); "Variations de Concert," Bonnet (Joseph Gallo); Chorale in B minor, Franck (Sister Mary Clarissima, O. S. F.); Prelude and Fugue in A minor, Bach, and Finale from First Symphony, Maquaire (Sister Mary Theophane, O. S. F.).

The Free Lance

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

Anticipating the visit of the Metropolitan Opera Company to Boston I have been re-studying the "Ring" operas and have felt anew the enormous power and vital energy housed in them. What a man that Wagner chap was, and how astonishing was his inventive genius! Of all the amazing things that happen to us in this vale of tears, is there anything more staggering than that a musician, nearly a hundred years ago, should have written a gigantic work like the "Ring," steeping it, infusing it with an artistic energy and strength that are exactly as potent today as when the composer put pen to paper? The wonders of electricity do not surpass in brilliancy the great work of a supreme artist.

Further reflection suggests the question: Can man create? Superficially we answer at once, Yes. My old teacher E. H. Turpin used to say that man cannot create; God only is the Creator; all that man can do is to take material supplied him by God and rearrange it. There is food for thought in this. Perhaps Wagner's "Ring" is as eminent an example as we can find in the history of art of a work possible to cite as at once an illustration of man's ability to create and, on the other hand, of his supreme power to recognize and absorb into a work material already in existence and suitable for his purpose.

Like myself, you doubtless find occasional criticisms of performances or of music itself in which the word "sentimental" is used, implying censure. "Sentiment" is commonly used in a good sense, *sentimentality* often suggests exaggerated or affected sentiment. There are musicians—I have even heard that there are schools of them—who are opposed to feeling or emotion in music whether in composition or performance. I regret to say that some of the Bach devotees are of that description; I suffered from one of them in my 'teens. We are now passing through an eruption of this emotional dumbness. But do not be discouraged; it has happened before, and it will happen again! This too will pass away! Emotion that moves is an essential thing in all great art.

It would be highly profitable to study the preludes of the "Well-Tempered Clavichord," especially in their emotional side; the preludes are chosen rather than the fugues. The performance might well be at first purely objective, letting subjectivity develop as it will. Taking the first book as a start, it will not be long before the B flat minor Prelude will, through its poignant discords, suggest sadness; the E flat minor Prelude tells its story as a trio for violin and 'cello, with a constant accompaniment of arpeggiated chords on the piano—plaintive rather than sad; while the D major Prelude, if played presto with a finger staccato touch, becomes an entrancing arabesque, quite devoid of sentiment.

What is your favorite hymn? I mean hymn, not tune. A list of twenty hymns compiled from 240 lists supplied by church-goers names twenty favorites. Such a list ought to have been taken from the preferences of people who neither care for music nor are affected emotionally by it. My contention has some support from the fact that "Abide with Me" was voted to be most popular, followed at some distance by "Nearer, My God, to Thee." A somewhat long experience in playing hymns for congregations to sing has shown me that "Abide with Me," sung to Monk's tune, "Eventide," releases a body of tone and an emotional energy distinctly greater than that heard from any other hymn and tune. I have felt this again and again in the Wellesley College chapel at vespers, with a great congregation attending. It may be that through its popularity "Eventide" has induced some hymn-lovers to think they were admiring the words, over-

looking the co-operation of the tune in their enjoyment.

In this particular case I believe that Monk's tune has helped to popularize "Abide with Me." I quote from J. T. Lightwood's book, "The Music of the Methodist Hymn-Book," London, the Epworth Press, 1935, page 496. "Eventide" was written for the first (1861) edition of 'Hymns Ancient and Modern.' In response to a letter of inquiry about the tune, Dr. Monk's widow wrote: "The tune was written at a time of great sorrow, when together we watched, as we did daily, the glories of the setting sun. As the last golden ray faded he took up some paper and penciled that tune, which has gone all over the world."

May I offer a suggestion in regard to the workings of examination questions when published in THE DIAPASON? While these are highly valuable in showing what may be done by a good musician, they are probably quite as discouraging as helpful to a young, inexperienced musician, since they show a maturity of knowledge (and particularly of style) which the student of counterpoint can hardly expect to have. If you possess a copy (Novello Primers) of Saunders' "Examples of Strict Counterpoint" you will be highly amused to find some of Beethoven's exercises corrected by Haydn; for in the Beethoven work you will find him making the errors that have been made by counterpoint students since the time of Adam. What I would like to see in THE DIAPASON is a page of workings by a student complemented by the same workings corrected by a teacher. Neither set will need a writer's name, but each set must be absolutely what it purports to be.

It is with considerable diffidence that I offer these comments on the A. G. O. workings given us, but I hope the management of the Guild will take them into consideration.

Harold Samuel, whose recent death has been deeply regretted by all Bach enthusiasts (with whom I wish to associate myself) had recently published six contrapuntal sketches for young players; I was surprised to read of several songs by Samuel that had been popular with good singers. I was glad to find from an obituary notice in an English paper that Samuel deprecated the constant use of legato in performing Bach; what really surprised me was his decided preference for the piano over the harpsichord for the performance of the Bach clavier pieces.

When the April DIAPASON is out we shall know how much notice was taken of the Guilman anniversary by American and Canadian organists. (March 12, 1837-March 30, 1911.) The younger men, who play Guilman's music seldom in their programs, may very likely ask: "Why should any notice be taken of his centenary? Aren't there other things of importance that are deserving of notice?" The answer is: Guilman came at a time when his influence on organ playing in the United States could be felt, the time being propitious. We had fine organists of our own who played good music, but there was a glamor about the famous Frenchman that attracted the rank and file of our organists, and what a wholesome influence his was! I remember listening with surprise to his playing of Dubois' Toccata in G major because he played it clearly, without smudge; I had always been conscious in my own and in other organists' playing of a lack of clearness. Guilman's improvising was electrifying; perhaps no better technically than some that we hear from other and modern players, but he insisted that the theme should be one familiar to his hearers. It encouraged me to believe that, after all, an organist might be able to rid himself of what seemed to me a most serious defect in the instrument, even if it did not seem to bother anyone else. It was, therefore, a disappointment to me that I was unable to hear Daisy Swatkins, William E. Zeuch and John Hermann Loud (all pupils of the great French master) give a recital of his works in the Old South Church, Boston, March 9. I haven't the slightest doubt about the supreme excellence of their performance.

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HEARING ON HAMMOND IS HARD-FOUGHT BATTLE

LONG-DRAWN CASE IS OPENED

Federal Trade Commission Inquiry into Charges as to Claims for Electronic Instrument Develops into Exciting Trial.

(Continued from page 2.)

was probably the first experience under cross-examination. It was no doubt the first time in American organ history that such a group of organists was subjected to an examination of this nature as to every phase of their knowledge, their taste, their training and a variety of other topics, such as attorneys in hard-fought trials are wont to bring up, down to and including razor blades and the methods used in advertising them.

Arthur Dunham was the first one called to the stand. After a brief direct examination by Colonel Chantland as to what he had heard the preceding evening Mr. Dunham was asked as to the statements in Hammond advertising that led to the charges of misrepresentation. Mr. Williams inquired first whether in Mr. Dunham's opinion the Hammond was capable of the interpretation of the entire range of organ literature, etc.

"I cannot subscribe to that," replied Mr. Dunham.

Then followed various questions as to the ability of the Hammond to reproduce any sustained tone. Mr. Dunham said that the reproduction of the flute tones was very good, but that this was not true when it came to reeds or diapasons. Some combinations achieved were "very charming," he testified, but only up to a *mezzo forte*. "After that I lost interest in the tone," the witness added. In reply to further questions he said that the diapason was not adequate and that in the upper dynamic ranges the instrument lacked the richness of the organ.

The advertising under consideration he characterized as claiming too much, although he admitted that he found much to admire in what he heard and would be delighted to possess a Hammond as a musical instrument in his own home. In answer to a question as to whether the public was misled by the advertising placed in the record Mr. Dunham discussed the subject freely and said that the new instrument filled a want in the scheme of things musical but that the precise wording of the advertising copy was subject to objection. He also stated definitely that he could not go on record as saying that the Hammond fills the province of the pipe organ. He noted a lack of pedal tone. Attorney Williams took occasion to read Percy Buck's arraignment of the organ and of prevailing organ playing in England from "Grove's Dictionary."

William Lester Testifies

William Lester was the second witness and in answer to questions as to the advertising he characterized it as untrue, but possibly harmless. That the Hammond was capable of an infinite variety of tones he said was an overstatement and "an appeal to the uncritical amateur." He considered the instrument interesting for home or personal use and perhaps equal to an organ of corresponding price, but to claim it to be the equal of a pipe organ costing \$10,000 was "hyperbole." Its imitations of organ tone were not equal to the original and for it to compete with the organ he considered "misdirected activity."

At this point in the cross-examination the seventh harmonic came up again. Dr. Lester having pointed out the alleged lack of this important component in the Hammond. The witness declared that his trained ear tells him when he hears a good oboe and that he does not depend on laboratory tests. "My ear told me that I never heard a reed quality last night," he added. He admitted that he "recognized" Bach when played on the electronic. There ensued a long discussion of whether there was a "sacrifice" in the performance of classical organ works on the Hammond. Mr. Lester testified that

the new instrument covers, in his opinion, "a" range of tone color, but not the entire range. Reverting to the matter of "harmless exaggeration" he explained that he meant it was not "criminal exaggeration."

Q.—Is it fair to call the sounds produced by the Hammond organ music?
A.—It makes no difference at all to me.

Q.—Is there no better way to describe it?
A.—I wish I knew one.

The witness could not be led by any cajolery of counsel to admit that organ music could be "adequately played" on a Hammond. He, like Mr. Dunham, could see no sacrifice in the use of an electronic instrument in the church service.

Back's Shade Meets Blackstone's

Barrett Spach, known as a mild-mannered organist to all his friends, proved a tartar to the cross-examiner and at one point in the proceedings the latter evidently considered him so much of a "hot cake" that he attempted to drop him by moving that he be dismissed and all his testimony be stricken out. But the flurry, like many others at the hearing, soon subsided.

In answer to the formal questions as to the claims made for the Hammond Mr. Spach entered the laconic reply that they were "all false claims." This unequivocal answer started the fireworks.

Mr. Williams asked the witness whether he meant by this that all these claims were "lies" and Mr. Spach said that this was strong language, but he did not qualify his original words. Then the inquiry branched out to discuss different grades and varieties of lying. The witness admitted that organ music could be played on a Hammond, "but are we speaking of results or of the mechanical process of playing?" he asked.

Q.—You heard the noise made by that instrument last night at the university chapel. Was it music?
A.—There were moments when it was pleasant, but my ears were most unpleasantly assaulted in the performance of the works of Bach and Franck.

Q.—Is the Hammond in your opinion an organ?
A.—It is a musical instrument, but not an organ.

The witness went on to explain that the results "falsified the intentions of Bach."

"Did Bach tell you what his intentions were?" asked Mr. Williams.

"Did Blackstone tell you what his intentions were?" snapped back Mr. Spach, to the evident amusement of the entire court-room, including the examining lawyer.

Horace Whitehouse Gives Reactions

Horace Whitehouse, the last of the organists whom there was time to hear, came on in the late afternoon. Asked the first question, as to the ability of the Hammond to reproduce the entire range of organ music, he answered that without doubt a great variety of tone coloring was possible on the instrument, but that when it came to the performance of organ literature the instrument fell short of the requirements to produce the best results. He expressed the opinion that it "simulated" the tone colors of the organ. As to the statement that "organ music of unbelievably beautiful quality" could be produced he answered that it was "all true within a reasonable range" and "in a limited fashion."

As to the installation of a Hammond in a church being a sacrilege, he said that this was a big word and that he would rather consider its efficiency.

Professor Whitehouse plays a Hammond in the parish-house of Christ Church at Winnetka every Sunday for the church school. This gave his testimony additional interest. The statement was elicited from him that he feels helpless in playing the new instrument with a chorus. He criticized its alleged lack of ensemble, explaining that he was able to get an oboe, or a flute, but that he could not get two or more effects blended together, except on separate keyboards. Asked by Mr. Williams if, when he compared the set-up he heard at the University of Chicago with the university chapel organ, he felt that there would be anything wrong in buying a Hammond for

his home he replied that "you might have a lot of fun with it, depending on the individual."

Q.—Could they play real organ music on it?
A.—In a limited way. I doubt whether you could put it in certain churches and feel that it covered all demands.

Q.—How about playing classical music on it?
A.—You can play the notes, yes. Symphonic music can be played by a brass band.

By way of explanation he took the Finale from the Six Pieces of Cesar Franck as an example and said that it would not be possible to render the opening pedal passages adequately on a Hammond. As to playing Saint-Saens' "The Swan," he believed that it could be played successfully. "It all depends on what you call beautiful music," the witness added.

When Professor Whitehouse was excused the proceedings were adjourned for the day.

Physicist Presents His Findings

Dr. C. P. Boner, professor of physics at the University of Texas, on leave of absence from his post to conduct scientific tests in the case for the Federal Trade Commission, was on the stand all day March 12. He reported fully in the forenoon on the results of the tests he made at the home of Dr. William H. Barnes in Evanston the preceding week, using his composite tone analyzer. He submitted a large number of charts and graphs, all of which were placed in evidence. His testimony was of a technical nature and of pronounced interest. His machinery for measuring tone had been brought from Texas and taken to Cambridge, Mass., to be tested by the General Radio Company before being transported to the Barnes home, where organ tones were dissected alongside those from the Hammond.

Using first a *viole d'orchestre* on the organ in the Barnes home, to ascertain the relative amplitudes of the harmonics in the organ pipe and in the corresponding tones on the Hammond, Dr. Boner found harmonic No. 5 in the Hammond very small as compared with the harmonics of the pipe. The seventh and ninth harmonics also were very small and the following, which were present in the pipe, were not detectable in the Hammond: 11, 13, 15, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29 and 30. Using the low C sharp on the pedal trombone of the organ, and comparing it with the harmonics of the corresponding tone on the Hammond, harmonics 5 and 7 were very much smaller and 9 and 11 were missing. The following also, which were found in the test of the pipe, were missing from the Hammond: 14, 15, 17, 18, 19, 20 and 21. Using a diapason chorus of eight pipes and a corresponding tone on the Hammond, the fifth and seventh harmonics were very small, 9 was "not so large as on the organ," of 13 there was a trace, 19 was missing and the following were not detectable: 21, 22, 25, 27, 28, 30, 32, 33, 35, 36, 40 and 48. On a swell chorus the seventh harmonic showed .12 of 1 per cent. But in a test of a stopped flute the number of harmonics was found identical with the number on the organ.

Cross-examination was devoted apparently to an effort to prove that the tests made by Dr. Boner were not reliable. Interrogated as to how his tone analyzer works the witness said: "Just as any selective radio tunes to just one station at a time, so this analyzer tunes to one component of a complex pattern at a time and records it on the meter."

When Dr. Boner left the stand the hearing was adjourned until March 15.

Second Week of Testimony Opens

When the hearing was resumed Monday morning, March 15, Miss Emily Roberts, one of the jury of musicians who heard the demonstration at the University of Chicago, took the stand. The cross-examination again meandered through a multitude of questions, punctuated now and then by a scowl from Mr. Williams of Hammond counsel or by Colonel Chantland deftly cleaning his faithful pipe. The witness was asked to admit, as she did, that there were differences in pipe

organs. The Bach tradition and *sforzando* were made the subjects of extended interrogation—but nothing was said about *presto* or *accelerando* so far as the precedents were concerned. Miss Roberts was asked whether she could register a Bach composition better on a larger organ than on the one over which she presides at the Wilmette Congregational Church and she replied that she had all the stops necessary.

Q.—Would two organists playing the same compositions register it differently? A.—Yes.

Q.—You had no difficulty in recognizing the five selections played at the university on the Hammond? A.—No.

Q.—Would you regard it as a lie to say that real organ music was played on the Hammond organ? A.—No.

Miss Roberts then was compelled to tell at length of hearing Hammonds played by various organists. On re-direct examination Colonel Chantland for the commission obtained from the witness the admission that she would have "recognized" the organ works in question if Mr. Williams had whistled them.

Edgar A. Nelson on the Stand

Edgar A. Nelson, the next witness, after the routine direct examination, was bidden to lay aside his modesty and tell in great detail of all his varied positions and honors—as conductor of the Apollo Club, the Marshall Field Choral Society and the choir of the Sunday Evening Club, of his place at the Chicago Conservatory, and of his duties as organist and director at the First Presbyterian Church of Oak Park. He nodded assent blushing to Mr. Williams' queries indicating that all these organizations were of great prominence. He admitted that he did not mark down which instrument he heard at the university in some instances because in the test in which thirty excerpts from compositions were played he could not always tell the difference. It was revealed that he was right in his guess as to eighteen, undecided on five and wrong on seven.

Then came this poser: "Did anything you heard make you think the Hammond instrument did not speak truthfully?"

A negative answer was elicited. Mr. Nelson explained in answer to further interrogation that he noted the principal difference between the two instruments at the university trial to be a lack of pedal.

Q.—Aside from the pedal range, would you have recognized each selection? A.—Yes.

Q.—If the pedal organ were extended could you play organ music on the Hammond instrument? A.—I noticed a difference in the tone of the pedal.

Both instruments, he said, were capable of rendering beautiful organ music. A question as to whether a church with not to exceed \$3,000 for an organ is justified in buying a Hammond brought this reply: "If I were concerned I would express myself very freely as to the requirements of the particular auditorium. I do not, as a matter of taste, like the pedal in the Hammond used with any degree of power. I missed the depth and round fullness in pedal which I have come to believe to be a part of the organ."

Mr. Nelson said he did not hear the big things—heavy 16-ft. and 32-ft. tone—but that from *mezzo forte* down he could not distinguish a difference and that he had heard some fine soft pedal tones.

D. A. Clippinger Takes Stand

D. A. Clippinger, prominent choral conductor and musical educator, was the next witness. His testimony constituted an intelligent discussion of musical questions and the impressions he gained from the hearing of many organists on various organs, though he himself is not an organist. His judgment was that "the heavy part of the Hammond instrument does not impress me as compared with the organ." He would not characterize it as a "lie" to say that the Hammond produced "fine organ music."

Q.—Was it false to say that on the Hammond instrument you could render beautiful organ music? A.—The only thing to which I object is the full organ. Musical tone is something you hear—something one recognizes as

musical. The instrument sounds very well on the soft stops.

Mr. Clippinger went on to explain that if a dozen violinists were to go and hear a Stradivarius they would all say the same thing.

As to the advertising which is the issue in the case, Mr. Clippinger said: "The whole thing is that when you advertise you should stick closely to the facts."

Mr. Williams pointed out that the question whether the Hammond was equal to the finest pipe organ was not the question, the subject of the entire controversy, he stated, being whether the Hammond advertising quoted in the complaint is misleading. This, Mr. Clippinger, said, is a "question for you lawyers." He then took up the commission's complaint.

Q.—Should these statements be branded as misleading? A.—Some people are easily misled. It might mislead some. In my opinion the Hammond has too much at stake and can't take risks. My reaction now is that it is not the equal of a pipe organ.

He added that it was "not the province of one instrument to imitate another."

In answer to a question from Colonel Chantland as to whether the Hammond could produce "the entire range of tone necessary for the adequate rendition of classical organ music" Mr. Clippinger answered: "From my experience I could not subscribe to that absolutely." He testified also that if he heard "a big organist play the same work on both instruments" he would note the difference.

Miss Sundstrom Last of Jurors

Last of the "jury" which was selected to take part in the test at the University of Chicago was Miss Ebba Sundstrom, conductor of the Chicago Woman's Symphony Orchestra. Asked under cross-examination whether she could distinguish between the two instruments in the playing of the Bach D major Prelude Miss Sundstrom replied: "Yes, one organ sounded harsh to the ear at full strength." The chapel organ had a deeper tone at fortissimo, she added, which was quite evident in all the numbers.

Q.—Was it not a little hard to distinguish the difference? A.—Not when the organ was playing with full volume.

Q.—Can you describe that difference in words? A.—There was a quicker vibration in the ear when the Hammond was played and a feeling of more mechanical production of the tone. The sounds came more naturally from the organ.

When the question as to the advertised ability of the Hammond to provide the entire range of organ tone, etc., was propounded Miss Sundstrom answered: "That's a pretty broad statement. I would not say that it does as well as the best organ in the world."

As to the statement that the electronic instrument provided an "infinite" variety of organ tones, she considered the word "infinite" "rather broad." Asked whether she considered the statements in the advertising under consideration "false" the witness declared that she considered them "exaggerated."

Richards Has Another Day on Stand

After a respite of nearly a week Senator Emerson L. Richards underwent the ordeal of an entire day on the stand Tuesday, March 16. Mr. Williams took him through the entire realm of organ tones, construction and history, and then led him back again over the same ground. Much of the time it was a tiresome performance, but occasionally there were opportunities for the Atlantic City man to inject an eloquent speech in the best Ciceronian style attacking the claim that organ tone of a satisfactory nature can be produced electrically. One of the first points that came up was a declaration by the witness that the test at the university was made under conditions which he charged were a "trap." He objected to the placing of the jurors at a point which he said was about 150 feet from the Hammond loud-speakers and 125 feet from the chapel organ.

The ghosts of the telharmonium and the choralelo then were dragged into the examination room. Interrogated by the Hammond attorney as to how

many of these instruments ever were built the senator interjected that "stock selling goes along with all these things," also referring to the two instruments mentioned as "dead horses." The phrase about stock selling was stricken out.

An hour or more was devoted to asking the witness about articles he wrote in condemnation of the Hammond. When the phrase that "out of tune harmonics fairly scream their disapproval" was read he declared "and they do."

Q.—Describe in words the screaming of harmonics. A.—The theory in the Hammond instrument is that you can make tone colors electrically. It has been conceded by every authority that in any attempt to produce a synthetic tone it is necessary that all harmonics should be in tune with each other. You can get a tone, but cannot synthesize a true tone.

"Sounds Like Dog and Cat Fight"

Further describing what he heard at the university Mr. Richards said that at a certain place in the chapel the Hammond tones sounded to him "like a dog and cat fight."

Q.—Did you see the dogs and cats? A.—No, I just had a mental picture.

Q.—A fanciful use of words? A.—No, a quite accurate one.

When Mr. Williams told the witness that all the "jurors" had made some wrong guesses as to which instrument they heard Mr. Richards answered: "It was inevitable that they would from where they sat. As the thing was done, with an obvious attempt to deceive, it could not be more than a guess."

He condemned the placing of the jurors halfway back in the nave, which was done to prevent them from seeing the Hammond console, placed in the north transept. He also condemned the placing of the loud-speakers, which, he declared, caused confusing tone waves. "It was possible so to locate the tone amplifiers," he added, "as to trick the ear, especially if the organ was made to imitate the Hammond, as it was there."

The colloquies between counsel and the witness often rose above the *mezzo forte* which from previous testimony might be considered the dividing-line in tone.

Q.—By what state are you licensed as an organ architect? A.—They are not licensed. Organ architects do not rise to the dignity of a yellow dog.

Q.—When did you become an organ architect? A.—It has been a long time since I first began to advertise myself as such in THE DIAPASON.

Q.—When did you decide you were one? A.—I don't recall.

Mr. Richards explained that this profession was one that had grown up in the last twenty years. He had received fees for his work, but more often did not, and pursued it as an artistic avocation and because he felt that he owed something to the church.

Q.—Was it your idea that we picked the one spot in the chapel for our console so that the witnesses couldn't sit there? A.—That is exactly what I think.

He went on to say: "The jurors all told you the same thing—that when you play softly the instrument sounds nice and when you play loudly it sounds awful."

No Wonder Widor Died!

The performance of the Widor Toccata was cited as evidence of the lack of the ability to play classical organ music "without sacrifice" and this came in for long discussion.

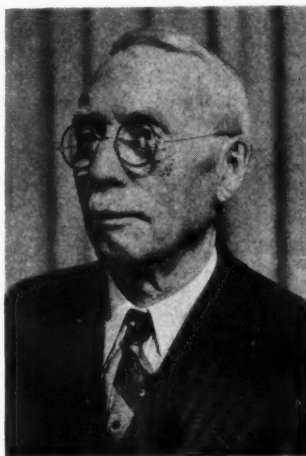
"No wonder poor old Widor died that night," the witness said.

Q.—Were not all the notes played? A.—And how! The performer had to drop the lefthand manual score to play the extended pedal part on the manual.

Q.—It all amounts to this, that the Hammond would be better if bigger? A.—The Hammond would be better if it were a Hammond and not an organ at all. I agree that it is a new and unique musical instrument. It can stand on its own; it need not depend on the piano or the organ.

Q.—Could we agree that the Hammond is so much like the organ that all these jurors in some instances were led to mistake it for the Skinner organ? A.—I can agree that Porter Heaps was able by his knowledge of the Skinner

WILLIAM B. FLEMING



WILLIAM B. FLEMING, the veteran organ builder, now a resident of California, is known principally through his long connection with John Wanamaker in Philadelphia. He had a prominent part in building the organ for the St. Louis Exposition. Later that organ was sold to Mr. Wanamaker and grew gradually until it became the world's largest organ. For many years Mr. Fleming was in charge of the organ shop of the Wanamaker store, which did all the work on the famous instrument. Mr. Fleming has developed a device for making wood pipe scales which he finds to be scientifically correct. He is now living in retirement, but has not lost his interest in organ construction.

organ at the university to imitate it on the Hammond.

The swell effects of the organ and their alleged absence from the Hammond were the subject of an extended explanation by the witness.

Reverting to the tone of electronic instruments, Mr. Richards explained that if not played too loud or too long they had an agreeable sound. If played too long, he said, "the ear tires of it and you become irritable and nervous and want to get away. It is the same on an organ if you should play the flute celeste too long. It recalls the story of the man who ate a quail a day. The first two or three days it was fine, but after that it became most unpleasant." The senator then spoke of Bach and Franck as very spiritual men, whose music was permeated by a lofty feeling. He dwelt on the exalted spirit that surrounds the Bach festival at Bethlehem, Pa., and added: "You couldn't turn a Hammond loose there without coming out with a feeling of disgust. When you go to church you go to worship. There are places where this instrument is all right, but when you take it to church and make it an integral part of the service it becomes a false prophet."

Q.—Would it be suitable for an undertaker's chapel? A.—I would say that the dead do not care what you play and the mourners are too preoccupied.

Following further reference to the dead the interrogator was moved to ask this question: "Do you think that something could be done to bring life into this corpse?" A.—Like the corpse at a wake, you can make him appear merry, but you can't bring him back to life.

Unit Organ as a Subject

A long dissertation followed, in response to a maze of queries, as to whether the tone of any organ built on the unit principle could be "truthful." The witness declared himself opposed to the use of units in churches but explained that to the extent of its actual pipes the unit would be "truthful." After some discussion as to the character of small unit organs the attorney asked: "In the same sense when a Hammond is installed in a church and not played too loudly you can and do have legitimate organ music and truthful effects?" A.—You could possibly, to a certain extent—as truthful as any electrical production could be.

Q.—Isn't that the whole point? It is electrical reproduction to which you object? A.—It is because you cannot get combination effects, chorus effects—nothing but monotone effect.

Next came questions as to hearing devices installed in churches and the witness was asked whether what the minister said would be considered untruthful if conveyed over a wire. The senator said the deaf parishioner might as well stay at home and listen over the radio. "Certainly he is not getting what other people are getting." Next came a series of questions as to the ability of the University of Chicago organ to do what Hammond advertisements claimed for their instrument and Senator Richards testified that the Skinner organ in the chapel was not capable of reproducing "any sustained tone," nor "infinite" variety, nor a "thunderous diapason." No organ, he explained, can produce the entire range of musical tone.

Bulletins sent out by officers of the National Association of Organ Builders in 1935 were read into the record, as was the preface of Gordon B. Nevin's "Primer of Organ Registration." Questions as to new pipe tones invented since the days of Bach elicited the reply that few such tones had been produced except a few fancy reeds and thin strings.

Senator Richards declared in answer to further questions that he did not directly or indirectly represent or have an interest in any organ firm or trade journal.

On redirect examination the witness analyzed the results of the tests made by Dr. Boner and the relative number of harmonics discovered in organ pipes and in tones duplicating the tone of these pipes. And after more than six hours on the stand counsel had not finished with the witness.

Last Day of Richards' Testimony

Wednesday was occupied almost entirely with further explanation by Senator Richards of the graphs made by Dr. Boner. The testimony was interspersed with additional statements in criticism of the tone of the Hammond. The witness stated that the combination of various tones and stops was the distinguishing feature of the organ. Not being in exactly the same position, different stops were heard as separate entities, whereas, he asserted, everything came out of loud-speakers as one tone. A chorus effect cannot be obtained over loud-speakers, he testified, and therefore he described the electronic as a monotone instrument, or a "radio with keys." The testimony as to the lack of harmonics, as set forth in the graphs, was interrupted now and then with objections from counsel which rose far above the conventional *mezzo forte* and the senator was described first as an "innocent bystander" and soon thereafter as an "interloper."

Colonel Chantland—To sum up, what relevancy have the results disclosed here by these tests to the charges in the complaint? A.—In simple words, they afford a complete, positive, incontrovertible, physical proof that the charges of the complaint are true. They show such substantial lacks in the instrument that there is no warrant for the broad claims made in the advertisements of the Hammond and that the instrument cannot and does not do what the advertisements claim.

Next the witness went in detail, on redirect examination, into the method of making the test at the University of Chicago Chapel, again asserting that the Hammond was so placed that only reverberations or echoes, and not the real sound, could be heard; that efforts were made to confuse the hearers in the thirty tests in which short excerpts of various compositions were played, and that Porter Heaps, who for the tests mentioned presided at the Skinner organ, "proceeded to play these pieces in a manner imitative of the Hammond." Any score by the jury could be only a "wild guess," the witness declared. Asked if the Hammond was of value for organ students, he denied this claim on the ground that the pedal is not standard and that "no one could learn anything about organ registration on a Hammond." As to the effect of the advertising claims on prospective purchasers, he said that not over

[Continued on next page.]

HEARING ON HAMMOND IS HARD-FOUGHT BATTLE

[Continued from preceding page.]

25 per cent of the Hammond sales could be made if purchasers did not believe that they would receive the equal of a pipe organ.

This closed the re-direct examination and Senator Richards was excused from the stand after as long and hard a cross-examination as anyone so far as known ever underwent on the witness stand on a question affecting organ matters.

William H. Barnes on the Stand

Dr. William H. Barnes, Chicago organist and organ architect, was the first government witness March 18 and spent four hours on the stand answering questions as to every phase of the case before the commission. Asked to identify himself as a competent witness he handed the court a circular containing his picture and biography and this was placed in the record in lieu of oral statements. Dr. Barnes added that he was "the only organ architect listed as such in 'Who's Who in America' in its latest four issues." There was a clash of lawyers over the question of admitting the circular, which was settled when the court granted Mr. Williams of Hammond counsel time to read it, amid awesome silence. After some more argument Judge Hornor overruled a motion to disqualify Mr. Barnes as a witness.

The examination began with an extended discussion of the value of harmonics and the effect of their presence or absence. As to Dr. Boner's test, Dr. Barnes made it clear that he did not presume to be a physicist, but testified only as a musician. The relative harmonic contents of the organ pipes and the electronic tones intended to duplicate them again were the subject for consideration and the witness stated that the absence of harmonics in the Hammond imitation of the viol d'orchestre produced a tone "not even vaguely reminiscent of that tone quality," while in the diapason chorus only an "embryonic development of a diapason chorus was shown" by the new instrument, as he interpreted the graphs.

Q.—There are some instances in which the instruments are quite alike? A.—Yes, in the charts on the flute tone the harmonics were found to be identical.

Further testimony led to the statement that a diapason chorus can be produced only by diapason pipes of various pitches. The original startoff of the tone, said the witness, was quite as important as what it sounds like after it is in its steady state. The normal buildup of the Hammond was described as "explosive" and "diametrically opposite to the way in which the speech of diapason pipes comes into being." He added: "In all fairness it must be stated that this is minimized in the soft tones and exaggerated when the instrument is played loudly."

Counsel Likewise Explosive

Colonel Chantland's request that the witness make a "general statement" on the entire exhibit led to tones from the legal representatives that also were explosive, but after the judge had stopped the argument and overruled the Hammond counsel's objection Mr. Barnes proceeded. Asked as to the assertion that the Hammond could "produce the entire range of tone colors necessary for the rendition without sacrifice of the great works of classical organ literature," the witness said for such rendition it was necessary that many voices be blended into an ensemble, and that the Hammond cannot produce this. Since hearing the tests at the University of Chicago, however, he would qualify some of the opinions he had expressed. As to the ability to reproduce "any sustained tone," he said that it was quite impossible to reproduce, for instance, the tone of the violin. As to the alleged "infinite variety of tones" the witness asserted that the variety was by no means infinite, but that fifty tones could be recognized by the trained musician—"far from infinity." As to the "unbelievably beautiful organ music," Dr. Barnes declared that "real organ music can be produced only by an organ"

and that a "loud-speaker and keyboard" produce only a "fairly good illusion." As to the ability to render organ music at one-tenth of its former cost, he said that "real organ music can now be had at the same price as a Hammond." Interrogated about "no sacrifice of quality" the reply was: "If a duo of kettle-drum and thrush can do it with a Beethoven symphony then it can be done on the Hammond."

Dr. Barnes admitted that with a few slight changes in measurements the instrument might readily be suitable for practice, "simply as a means of learning to play the notes."

Wins Honor; Not Money

Under cross-examination Dr Barnes stated that he did not make his living out of music; also that his title as an associate editor of *The American Organist* was "purely honorary." He told of his first meeting with Laurens Hammond and of his efforts to persuade the inventor to make his instrument conform to A. G. O. standards, relating that Mr. Hammond had noted the lack of evidences of tramping on the upper keys of pedalboards, which led to the theory that twenty-five notes were quite a liberal allowance; therefore he had not followed Mr. Barnes' advice.

Much questioning elicited the statement that the witness trusted his ear to distinguish differences in tone quality rather than figures or graphs.

The issue of the straight pedalboard came up next, and the Hammond attorney called the witness' attention to the fact that in France a criticism of the Hammond was that it had radial pedal keys. This led to the admission that standards are flexible and that these matters are details which make no difference to the audience. Mr. Barnes admitted that if Mr. Hammond should find sufficient market for a new model with a standard pedalboard, etc., his criticisms would be overcome.

Q.—Can you see any objection to calling the Hammond an organ? A.—As my answer I shall read from my letter to the editor of *THE DIAPASON*, published in the issue of December, 1935, as follows: "His invention has been named the 'Hammond organ.' Of course it is not a pipe organ. Mr. Hammond's answer to this is that if anyone has bought a 'Hammond organ' thinking he had bought a pipe organ, to let Mr. Hammond know and his money will be immediately refunded. This, I think, is sufficient answer to any quibbling about the name of the instrument. It is well known, and it can be easily verified by those who do not know, by reference to any good dictionary, that the term 'organ' is a general name, and can be applied to many things besides a pipe organ. Little can be accomplished by arguing about the name 'organ.'"

He also referred to his appraisal of the Hammond in *The American Organist* of June, 1935, "as an improvement on the harmonium."

Notes Improvements Made

Q.—Since you wrote those articles for *The American Organist* and *THE DIAPASON*, have you learned more about the Hammond by hearing it and could we agree on this: That since you heard the Hammond under more favorable circumstances you would rate it higher under those conditions? A.—I feel that improvements have been made. For instance, the chorus generator makes the instrument more adequate for certain things than it was before.

Dr. Barnes did not consider it unfair in any way for Hammond to locate its loud-speakers in such places as to make the music most pleasing. The *DIAPASON* article came up again and Dr. Barnes cited the following from that article:

What appears to me to be much more an issue is whether salesmen and sales representatives not only state verbally, but print in their "ads," that an electronic organ is the equivalent in musical possibilities of a pipe organ costing from five to ten times as much. Such statements may be somewhat difficult to disprove as a matter of so many facts. They are matters of opinion.

"I so wrote. It is still my belief for the most part. The measurements of tones as Dr. Boner made them puts it out of the field of doubt."

Q.—Can we agree on this: That, getting the judgment of the best ex-

perts, we come ultimately to the point where it is a question of ethics and taste that is involved? A.—I may quote Voltaire: "Beauty is in the eye of the beholder."

The testimony of Mr. Barnes thus came to a close as the sun began to set after it had silently witnessed the entrance into the proceedings of the spirit of Voltaire to join a famous company that already included Bach and Blackstone.

Records of Loss of Sales

C. J. Zimmermann, sales manager of the Wicks Organ Company, was called to the stand to tell of records he had kept of loss of sales of pipe organs as a result of Hammond competition. The census figures published in *THE DIAPASON* in March on organ construction also were entered in the record by the government.

After the sorting and placing in the record of a mass of exhibits, including various Hammond advertisements that appeared in national magazines, church papers, in *THE DIAPASON* and in *The American Organist*, bulletins, catalogues, instructions to salesmen, etc., etc., the case was adjourned until 1 p. m. on April 8.

Sound Analyzer Described

Dr. Barnes has written the following description of the sound-wave analyzer used by Dr. Boner in comparing scientifically the physical characteristics of the tone of organ pipes and the tones produced by the Hammond:

The scientific principles and theory of the wave analyzer are simple, though in their practical application there is a vast amount of detail, and special technique is required to obtain accurate measurements. Dr. Boner has made a specialty of just such measurements and is an authority on the subject.

If a microphone, which has been accurately calibrated (that is, if any peculiarities it may have in picking up sound waves have been determined and allowances have been made in determining the final results) be placed at any given distance from the source of a musical note (that is, organ pipe or loud-speaker) it will convert the sound waves

so received into faint electrical currents or impulses. These are carried by means of a wire through an amplifying apparatus, similar to a radio amplifier, and then by means of a wire into the tone-wave analyzing machine. The wave analyzing machine has a voltmeter, from which readings may be obtained with great accuracy over a wide range of voltages, from an almost infinitesimal voltage up.

There is a dial on the wave analyzer which may be tuned to the exact frequency of the fundamental pitch of the sound being analyzed. All other frequencies or pitches are eliminated. The same principle is involved as in tuning a radio to the wave length desired to be heard. Having done this, a reading of the voltmeter is made, and with all conditions remaining as before, the dial is turned so that the second harmonic of double the frequency of the fundamental pitch is brought in and readings are taken of the voltmeter. So on up the scale of the various harmonics. If no harmonic is present in the tone of a given frequency the voltmeter will show no reading. In this manner comparative or relative intensities of the various harmonics in any musical sound may be determined with astonishing accuracy.

The analyzer determines, first, what harmonics are present and, second, the relative intensities of all harmonics present. These readings for the purpose of better visualization are then drawn on a chart, or series of charts.

Dallas Organist in New Position.

The Episcopal Church of the Incarnation, Dallas, Tex., has engaged Edward A. Hanchett as organist. Mr. Hanchett has grown up in the church, having begun his career as a choir boy in St. Matthew's Cathedral. Here he studied organ, piano, theory and service playing under F. Hutson Wright, Samuel Jessop and Alfred Brinkler, former organists and choirmasters of the cathedral. At the age of 14 he became assistant at the cathedral. Later he was at St. Paul's Cathedral, Oklahoma City, Christ Church, Waterloo, Iowa, and the Gaston Avenue Baptist Church, Dallas. Mr. Hanchett has a Pilcher organ of twenty ranks. At the Incarnation there is an adult choir of approximately forty voices and a junior choir of twenty boys and girls.

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How Historic Church in New York Bought First Organ in 1887

[The following interesting article containing historical facts as to early church music in New York City was prepared by Mr. Salter by way of correcting a "legend" that has been often published and which found its way into *The Diapason*—to the effect that there was no organ in the Old First Presbyterian Church before the appointment of Dr. William C. Carl and that he was the first organist of that prominent parish.]

By SUMNER SALTER

The First Presbyterian Church of New York dates from 1719, when its first house of worship was erected in Wall street. From that time until 1887 it is an accepted fact that no instrument other than a tuning fork was used in connection with the music in its services. In many churches throughout the country such instruments as the flute and the double bass were quite common, though the 'cello, the clarinet, the "serpent"—a kind of big twisted bassoon—and others were used in various churches in various localities. I distinctly recall seeing, when a boy, a prominent dry goods merchant of my town on the Mississippi River playing the flute in the rear gallery of our small church, and another gentleman, who later became the city's mayor, playing the clarinet. At Amherst College I used to handle a "serpent," a relic of bygone days' use in the village church; there, preserved by Amherst's far-famed "Old Doc" Hitchcock; and my friend Frank Taft tells me that he has a 'cello that was played by one of his family in the old Franklin Street Church in New York.

The Presbyterians were probably the stoutest defenders of the "faith" against the insidious invasions of the devil in the form of organs. In many instances, probably, the melodeon served his Satanic purpose in the minds of some, but it is likely that the inability to meet the cost of an organ was the determining factor against it. It should not be forgotten, however, that even psalm singing itself was a matter of warfare among the earliest American churches, but that is a story by itself. The Presbyterians—at least those of the simon-pure, dyed-in-the-wool, old Scotch character—held out the longest in their opposition to organs, and of these the First Church in New York has become an historic example. Among the members who inherited the violent antipathies of Cromwell's time the most prominent and the strongest element in the administration of the church's affairs was the Lenox family, whose rigid adherence to their scruples and tradition forbade their joining in the growing sentiment in favor of organs that was marked by several large organs being put into prominent churches in New York and Brooklyn in the late seventies and early eighties.

At that time Frank Roosevelt, successor to his brother, Hilborne L. Roosevelt (1848-1885), who as builder of one of the great organs at the Centennial Exposition in Philadelphia in 1876 made the name of Roosevelt about as celebrated in the organ world as it has since become in world affairs generally, was reconstructing and much enlarging the organ in the South Dutch Reformed Church at Fifth avenue and Twenty-first street (southwest corner), which Gerrit Smith had been engaged to come down from St. Peter's Church in Albany to play. The original organ was the work of Thomas Robjohn in 1858. An interesting feature in it was a vox humana set that was said to be the first one ever heard in this country, having been imported in 1863 by U. C. Burnap.

The musical situation in 1882 at the church on the avenue nine blocks below is indicated in the following item from *Music and Drama*:

"The church * * * known as Dr. Phillips', now Dr. Patton's, never had an organ, as a protest was made years ago which prevented such an addition. So the choir sings without any instrument. The music is very plain, done by young men and boys, assisted by three young girls, the whole under the

direction of some member of the church."

At other times resort was had to a professional precentor. Mr. Taft says that an old friend of his, Edward F. Myers, was there in that capacity for several years, and a press item mentions Henry Camp as another; he was a well-known figure in Beecher's (Plymouth) Church in Brooklyn, if I am not mistaken.

In 1886 a young theologian just out of Princeton Seminary (1885) succeeded the Rev. Dr. Patton as minister of the church. This was the Rev. Richard D. Harlan, son of Justice Harlan of the Supreme Court, who was a genuine music-lover and a firm believer in the value and necessity of music in worship. The predominating influence of the Puritan prejudice against organs had for the most part passed with the demise of the last important member of the Lenox family. Through Mr. Harlan's efforts the church was soon brought to the point of securing a Roosevelt organ of three manuals, some forty speaking stops, mostly enclosed, a pedalboard extended to F, and equipped with the Roosevelt patent wind-chests (pneumatic), adjustable combination action, and tuned to French pitch, which was then an exceptional feature. Its cost was about \$12,000. Its completion in the fall of 1887 was celebrated with opening recitals given by Frank Taft and R. Huntington Woodman.

The main point of this writing, however, to which we have come, is as to the organists who preceded Dr. Carl as organists of the church. This point involves a distinction between one man who was a temporary incumbent and another who became permanently engaged.

It so happened that in this as in many other matters of commercial importance an intermediary, close to the financial interests of the two parties in the business transaction, was an important connecting link in a twofold sense. Henry Belden was such a man. He was one of the staff of correspondents of the National Park Bank of New York, then located on Broadway at Ann street, I believe, opposite St. Paul's Chapel. He was a fine-grained man of culture and musical taste, an amateur player and a strong friend of Frank Roosevelt as well as of Mr. Harlan.

At that time I was in Atlanta, where I had gone after lengthy correspondence with him (whom I had never seen) and negotiations resulting in my taking charge of a new Roosevelt organ at the First Methodist Church in Atlanta and the direction of a musical association, etc. At Syracuse, where I was as organist and choirmaster at St. Paul's Episcopal Church, the building site had been taken for a new post-office and I was somewhat on the fence. I first met Mr. Belden when in 1888 I came up on my vacation and took his place, which he was holding until a regular organist should be engaged, while he was off on his vacation. The result of this and my acquaintance with Mr. Harlan in the practical work of the church services led to an agreement that I should come to take charge of the music the following year, when I would be free in Atlanta. Mr. Belden continued in his position until the following summer, when the church was closed, and I began my regular engagement in September. In the spring of 1890 a series of four recitals was given in which Gerrit Smith and R. Huntington Woodman cooperated with me, each of them giving a program and all of us having the assistance of leading singers at the time.

In the course of time one of those not uncommon occurrences in church affairs took place—a change of ministers. Following Mr. Harlan's resignation the Rev. Howard Duffield, D. D., came into charge of the church, and in 1892 I resigned and began at the new Collegiate Dutch Reformed Church at Seventy-seventh street and West End avenue, Dr. Carl having been engaged as my successor.

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Works of Palestrina in 33 Volumes Now in Pittsburgh Library

By MARSHALL BIDWELL, Mus. D.
[Reprinted from the Carnegie Magazine.]

Harry G. Archer, distinguished Pittsburgh organist and musician, has lately presented to the Carnegie Library some 800 Palestrina compositions contained in thirty-three volumes edited in 1881 by Breitkopf & Härtel of Leipzig with the care and nicety for which that famous German house is justly noted.

The appearance of this set marked the first time that all Palestrina's scores had been assembled under one binding, and it will in all likelihood be the last. Printed as a limited edition, all orders were placed in advance, and it adds value to its importance to know that early on the subscription list was the name of Richard Wagner. The great European colleges, libraries and royal families acquired the set at once, and during later years some twenty-two copies are known to have found their way to American libraries. Many music students have known of Mr. Archer's prized possession and have made pilgrimages to his studio to consult this most authoritative of all editions. Now through Mr. Archer's generosity the public at large can share in its use at all times. When Richard G. Appel, music librarian of the Boston Public Library, was in Pittsburgh a few weeks ago he examined the volumes with me and envied me my good fortune in being able to refer to them in my work.

In acknowledging this gift it seems fitting to refer to Mr. Carnegie's abiding respect for Palestrina and his appreciation of his preeminence in the world of music. Illustrative of the sweep of the founder's mind is the record of an incident that occurred when the Carnegie Institute was under construction.

The names of the great authors, scientists, composers and artists were to appear in a series of epigraphs on the frieze of the new building, and the architects had chosen a tentative list for that purpose. Among the musicians Palestrina led all the rest. The suggested list was printed in the old *Pittsburgh Dispatch*, a copy of which came into Mr. Carnegie's hands in England. He instantly wrote back to Pittsburgh:

I cannot approve the list of names *** selected for the cornice decorations. Some of the names have no business to be on the list. Imagine Dickens in and Burns out. Among painters Perugino out and Rubens in, the latter only a painter of fat, vulgar women, while a study of the pictures of Raphael will show anyone that he was really only a copyist of Perugino, whose pupil he was. Imagine science and Franklin not there! The list for music seems satisfactory. Palestrina rightly comes first. Have been entranced by his works, which we have heard in Rome.

With the accession of these books, in which are found the scores—often written in as many as twelve parts—of all the motets, masses, offertories, magnificats, litanies, madrigals, responsories, lamentations, canticles, antiphons, hymns and psalms set down by the supreme master of polyphonic music, it might be well to review his life and to scrutinize the claim of many critics that as Bach stands to the music of the Protestant Church, so Palestrina stands to the music of Catholicism. In an age when the church, battering against the pagan influences of the Renaissance, yet dominated and inspired all the arts, a perfect union of music and liturgy was achieved.

Chiefly responsible for this ideal alliance was Giovanni Pierluigi, born in the little cathedral town of Palestrina, hard by the Papal City, in 1526—a man who became so famous that the name of his birthplace eventually became his own. Like most of his contemporaries, his early life is a blank to the historian. The first substantiated record finds him in Rome as a pupil of one of the noted Flemish teachers who controlled all things musical in that city. By his eighteenth year he had returned to his home to be organist and choirmaster in the Cathedral of St. Agapietro, and three years later he

married. When his local bishop was made Pope, the young musician was called to Rome as choirmaster of the boys of the Giulia Chapel in St. Peter's, who sing at all functions held by cardinals. Here he wrote a set of masses that so pleased his benefactor that three years later he was made a member of the Sistine Choir, which has the exclusive honor of singing whenever the Pope officiates. These early masses were historic, inasmuch as they were the first great musical works composed by an Italian. Heretofore the Netherland school had known no rival.

Palestrina arrived in Rome at a crucial moment. Old ideas were changing, a growing discontent was within the church. A position in the Sistine Choir was coveted by foreign musicians. Fortunately the enthroned Pope, Julius III., had an artistic sense that permitted him to ignore Palestrina's obvious ineligibility—the young composer was married, he had a rather indifferent voice, and he had not taken ecclesiastical orders, usually the rule for choir members. But the pope had refused to disqualify him, and naturally he thought himself secure for life.

In a short time, however, Palestrina's all-powerful protector died, to be succeeded by Marcellus II., who at once announced his intention of instituting reforms in religious worship. Three weeks later death cut his plans short. Palestrina's great "Mass of Pope Marcellus" is a tribute to his memory. Next to occupy the papal chair was Paul IV., who in his zeal for reforming discipline began by setting his own house in order. In dismissing three married singers from the choir of the Vatican, he translated Palestrina's security into humiliation.

Within two months he had been made choirmaster of St. John Lateran, and six years later was transferred to the Church of Santa Maria Maggiore, writing many of his finest works in his ten years there. Productive as he was, his thoughts turned continually to St. Peter's, the beloved basilica from which he had been expelled.

Meanwhile the Council of Trent assembled (1562) and, taking up the study of church music, found cause to use strong words of censure. In defense of the attacked, one must not forget at this point that music is the youngest of the arts. Between the eleventh and sixteenth centuries music had developed from the crudest two-part songs into highly complicated counterpoint. It is not hard to imagine the medieval monks experimenting bizarrely with their rounds, fugues and canons in the days when polyphony was a new form. Who could blame these pioneers if they lost their balance in handling these new devices, treating the means as the end and paying more attention to the scaffolding than to the building itself?

Some of them hit upon the idea of writing canons that could be sung equally well either backwards or forwards—if they could be sung upside down, so much the better. Music became ridiculously complex even in the presence of the simplest words. Since the text was in Latin, it often meant little to the congregation at best.

To make matters worse, composers next began to set sacred words to secular tunes, resulting in the irreverent practice of singing the unedifying verses of lay tunes in portions of the mass. The climax was capped when along the aisles of the cathedral the solemn phrases of the Kyrie, Gloria and Agnus Dei blended with the refrains of current profane street melodies. When Nicholas V. asked one of his cardinals how he relished the Sistine Choir, the reply in very concise Latin came: "Methought I heard a lot of pigs grunting and squealing, for I could not understand a single word!" Still another spoke of the same music as "howls, bellowings and garglings."

In answer to these complaints the Council of Trent recommended the expulsion from the house of worship of all music that was impure or inconsistent with reverence. Paul IV. chose eight cardinals to make corrections in the diocese of Rome, and two of the eight were further designated to discipline the Sistine Choir. History shows that the papal singers rendered some masses privately before the two judges in order to determine the distinctness

of the words, and it is quite probable that one or more of these may have been written by Palestrina.

Some chroniclers have accepted as fact a legend growing out of this incident—that he was commanded to write a mass as a pattern for sacred music and that the cardinals singled out the "Missa Marcelli," which was publicly performed before the Pope and was rapturously received. Thanks to this myth, Palestrina has repeatedly been called the saviour of church music. No credited evidence supports this fable; hence we prefer to assume that the fame of this mass rests on its intrinsic worth as music rather than on any official recognition. Nevertheless, it is not unreasonable to believe that his general excellence as a composer—he was by this time writing superlative music—led to his appointment in 1571 as chapel master at St. Peter's, where his own compositions were already sung constantly. Jealous associates tried to have him removed, but he was retained by the six successors of Pius IV.

With the realization of his heart's dearest desire there followed a tremendous outpouring of his genius. Given free rein, he cast off the mannerisms of the Flemish school and returned to a simpler style. In so doing he proved that church music could be both noble and devotional, and that harmonies could be created to reach the soul without distracting attention from the act of worship.

Next to the "Marcellus Mass" in greatness is "Missa Assumpta est Maria," dedicated to Pope Sixtus V. The Feast of the Assumption inspired this marvelous work, which contains a grace and beauty yet to be eclipsed. I agree with Proske when he says of it: "His genius soars to the highest regions of the purest ether, and there is in it a majesty, a grace and an inspiration for which our only fitting object of comparison is Raphael's Sistine Madonna."

While his own times did not acclaim Palestrina to the same transcendent degree that history has since accorded to him, we can know something of the estimate of his fellow artists from a dedicatory note to him appearing in 1592 in a collection of vesper psalms composed by the best musicians of northern Italy: "As rivers are naturally borne to the sea as their common parent and lord, and rest in its bosom as the attainment of their own perfection, so all who profess the art of music desire to approach thee as the ocean of musical knowledge to testify their homage and veneration."

Just two years after this statement was made he died of pleurisy. He went to his Maker, lying in the arms of the great Philip Neri, long his close companion and confessor. The friendship takes on a deeper significance when we recall that it was in St. Philip's own church in Rome that the oratorio had its birth. All the city attended Palestrina's funeral at St. Peter's. He was buried there to the accompaniment of his own impressive music. On the plate of his coffin was simply inscribed: "Joannes Petrus Aloysius Praenestinus, Musicae Princeps." Where his body lies no one now knows, for with the erection of a new St. Peter's his remains, along with many others, were transferred to another part of the building. He needs no marked tomb—his music will live as long as the church exists.

Unquestionably a world figure in music, he was not the first great composer, as many insist music had been in the process of development for some five centuries. He was the perfecter, not the creator. His fruitfulness coincided with the flowering of the contrapuntal chorus; his contribution was to impart to it ultimate emotional expression, purity and majesty. In all truth he added nothing particularly new. The strict polyphonic school died with him. Within ten years many musicians wanted to consign his works to museums as antiques.

Yet it is not surprising that this composer of the most ideal church music should have been out of step with the changing tendencies in secular music. Writing nothing for instruments or the solo voice, he could not anticipate that the opera, the solo song and the sonata were about to be born. Polyphony

could not withstand the introduction of simpler and more attractive forms. Palestrina had had no revolutionary impulse to cut new paths. Content to use then existing materials, he succeeded in bringing church music as close to perfection as we have ever known.

With the passing of Palestrina church music became too dramatic and had too much of the world about it to be ideal—too much gross materialism and too much emphasis on the physical side of Christ's passion. Palestrina's music is too impersonal, say the modern critics; it is absolutely free from any trace of struggle. It must be admitted that its fitness to the purposes of church ritual is attained at the expense of musical interest and vitality. Its very purity limits it to the cloister.

Lacking the strength and energy to stand up against the intrusion of secular music, the Palestrina style slipped out of existence. Let it be understood that this is not set down to detract from Palestrina's reputation. From the artistic point of view, however, it is necessary to point out that he had his limitations. His work does not belong in the concert hall. It is not intended to be an art in itself, but the handmaiden of the devotional acts it accompanies.

The fugues of Bach, written over a century and a half later, are based on the polyphonic texture perfected by Palestrina. Here we find the key to Mr. Archer's love of Palestrina, for he was one of the first musicians in Pittsburgh to play Bach chorales. "Polyphonic" means "many-voiced." In the fugue one voice begins alone, others enter in quick succession until they all wind in and out as intricately as the threads of a rich old tapestry. The fugue differs from the indefinite elements of the Palestrina motet in that the contrapuntal form used by Bach modulates from key to key in well-planned contrasts with a defined rhythm and the main theme is developed systematically. The music of the great German is more modern, possessing a greater freedom and wealth of harmonic devices. Palestrina's style is more reflective because it has its roots in the Gregorian chant, or plainsong, which up to the twelfth century had been given the official sanction. The antique form consists of single tones chanted by the priest or choir and is still used extensively in Catholic and high church services today. Without meter or rhythm, it is recitative rather than melodic in the modern sense.

Palestrina's music is derived from the chant, except that instead of unison singing we hear any number of parts simultaneously. In the words of Dickinson, "it is as difficult for modern listeners to comprehend medieval music as it is for the modern reader to comprehend the vocabulary of Chaucer or Shakespeare."

Within its narrow limits, however, Palestrina's command of expression was extraordinary. To understand his music, then, we must listen sympathetically, expelling from our minds, if we can, all comparison with modern styles. The historic background and singular appropriateness of its devotional character must be remembered at all times. Above all, it must be heard in its proper setting; only then can we find a real uplift and grasp its intense spirituality.

Daughter in W. E. Pilcher, Jr., Family.

The arrival is announced of Helen Camille Pilcher, daughter of Mr. and Mrs. William E. Pilcher, Jr., of Louisville. The young lady is the youngest in the distinguished Pilcher family, which has been building organs in America for well over a hundred years. Because of flood conditions Mrs. Pilcher had gone to the home of her sister, Mrs. J. C. Hardin, in Roanoke, Va., and she and her daughter returned to Louisville after the high waters had subsided.

Spring Recitals at West Point.

The dates for the spring series of organ recitals by Frederick C. Mayer, organist of the United States Military Academy, West Point, N. Y., are announced for the following Sunday afternoons in the cadet chapel: April 4, May 9 and June 6. Parking in the vicinity of the chapel is permitted. The programs are concluded before the beginning of dress parade by the corps of cadets.



By WILLIAM LESTER, D.F.A.

"The Citadel at Quebec," for organ, by Alexander Russell; published by J. Fischer & Bro., New York.

Some years ago this publisher issued an organ piece by this same composer, "The Bells of St. Anne de Beaupre," which said piece, immediately on release, became one of the most widely played and enjoyed numbers by a native composer. Another piece, which followed soon after, "Song of the Basket-Weaver," also won wide acclaim. Now comes a successor, incidentally also a movement from the suite for organ, "St. Lawrence Sketches." The compositions mentioned above were issued as numbers two and three, respectively, of the set. The latest to be released, the title now to be considered, is the opening movement of the collection—and it is worthy of equal place with its companions. Dr. Russell has a happy, enviable faculty for the creation of colorful, eloquent music, of appeal to layman and colleague alike. This number undoubtedly will achieve a popularity equal to that won by his other pieces and will be worthy of such high success.

"A Prayer of St. Chrysostom," for organ, by Powell Weaver; published by J. Fischer & Bro., New York.

This is a simple tune, making no great pretensions as to content or treatment. But it is a lovely bit for all that—or, perhaps, because of its handling. Two solo stops and a neutral background are all that is required by the registration scheme, with a bit more foundation added on two occasions. This is service music of beauty and religious fitness and should be ideal material for teaching purposes in the early grades.

"Negro Portraiture for Pipe Organ," adaptation by Horace Alden Miller; published by Cornell College, Mount Vernon, Iowa.

This interesting, somewhat unique fantasia on Negro spiritual themes should prove of definite service to the concert organist looking for attractive novelty material for his program. The treatment of the basic melodies is not complicated in style, but it is nevertheless extremely effective. The piece is dedicated to Marshall Bidwell of Carnegie Institute, Pittsburgh, Pa.

"Mother's Evening Prayer," for organ, by Roland Diggle; published by the White-Smith Music Publishing Company, Boston.

Our prolific Los Angeles friend here offers an attractive service number built on the well-loved hymn-tune "Morecambe." The music is simple in structure and the treatment largely homophonic. The church organist will find here a pleasant vehicle for the proper exhibition of his most prized soft solo stops—to the certain joy and pleasurable reactions of the congregation.

Four Versets on "Salve Festa Dies"; Carillon for organ; by Godfrey Seatts; published by J. B. Cramer & Co., Ltd., London.

This composer represents a new name to this reviewer—and a welcome one. Though the idiom is advanced and the style of these two pieces somewhat brusque, yet the writing reveals a master of his craft—no mere tyro trying to be original at the price of logic and coherency. Which is but a highbrow, somewhat indefinite way of saying that here we are face to face with a definite personality, not a reflection. This is music that one can like or dislike intensely, but cannot very well ignore. The composer obviously is a man well acquainted with the traditions and evolution of Anglican music, a craftsman of distinction, and a person of discriminations—of likes and otherwise. I shall play these two works with pleasure and profit, therein following in the footsteps of some of England's best recitalists.

Books for the Organist

"Modern Harmony, in Its Theory and Practice," Foote and Spalding; augmented and revised edition; published by the Arthur P. Schmidt Company, Boston.

Over a term of many years the original harmony text-book of these two erudite authors has been commonly and correctly accepted as among the best three or four books of its type available, equally valuable for classroom use or for individual study. It is definite without being inflexible, individualistic but never faddy, complete enough in coverage but avoiding the sin of over-complexity, and exhibiting that prerogative of true greatness—simplicity.

Since the original publication of this fine work, over thirty years ago, much water has passed under the bridge. Many new and puzzling factors have become influences in the field of music. The modernistic viewpoint and approach must be honestly considered if the theory of music as taught to the young aspirant is to be anything more than a dissection of the past, if it is to be a tangible aid for his future.

In answer to this vital need the authors have added several chapters to the book as it stood originally, in which careful scrutiny is given and appraisal made of such devices as atonality, polytonality, key relationships in thirds, exotic scales, linear counterpoint, chord building by fourths, etc. Consideration of this new material is fair and clear-cut. Its connection with and evolution from the long-accepted is made plain; examples of contemporary usage are many.

Such a book as this should be welcomed by all forward-looking musicians. It is meaty, comprehensive, definite—and, above all, interesting. Too many text-books contain valuable matter, of intrinsic worth, but presented in such poor style as to repel rather than attract. This lexicon is not of that kind. Each of the co-authors displays his ability to set down clear thinking in excellent English, and thereby adds greatly to the appeal and value of the volume. Incidentally, the present edition begins the fifty-ninth thousand of issuance—a praiseworthy record for a book of such specialized appeal. W. L.

"Composers of Yesterday," by David Ewen; published by the H. W. Wilson Company, New York.

"Composers of Yesterday," by David Ewen, published in February by the H. W. Wilson Company, New York, is a successor to "Composers of Today." Written in a friendly, intimate style, it is interesting and easy to read, yet it affords authentic, encyclopedic information about each composer included. It is made up of biographical sketches—most of them with portraits—of 241 famous composers of the past, from early times down to the twentieth century. Each sketch includes a list of the composer's most important works, a list of books and articles about him and a list of recordings of his music. The book contains, in addition, as appendices, a synthetic outline of musical history, a selected bibliography of important material on each composer's life, and a list of composers by nationality in its 488 pages.

Novel Design for Echo Organ.

John E. Byington of Rockford, Ill., has just completed the installation of an echo organ at the First Baptist Church of Muscatine, Iowa, which is somewhat different from the usual echo. It is a straight two-manual and pedal organ with the following sets of pipes in the solo organ played from the choir manual: Solo flute, 4 ft.; orchestral oboe, 8 ft.; vox humana, 8 ft., and chimes, and an accompaniment organ (played from the great manual) containing echo salicional, 8 ft.; stopped flute, 8 ft., and echo celeste and chimes, as well as a pedal echo bourdon. The full set of couplers of great and choir couple the solo and accompaniment in the same manner and the chimes are playable from either manual. The echo chamber is eighty-five feet from the main organ, at the extreme corner of the auditorium.

Keep Yourself Posted

ORGANISTS who do not wish to fall behind the procession must be informed as to their business.

This is true of the organist's profession just as much as it is of that of the physician or the lawyer. What would you think of a medical man who did not know of the latest advances in the field of surgery? Would you have faith in an attorney who failed to keep informed as to the latest court decisions? Why, then, should you expect him to respect you if you do not know the latest compositions for your instrument—if you are unfamiliar with the latest organs—if you have no idea what the leading organists are playing in their recitals—in short, if you live in the past?

There is a simple and effective way to avoid the rut.

Read The Diapason

Every month this paper informs you briefly and accurately as to the latest organs, the latest organ compositions, all the developments in your profession in the United States and abroad. It offers you a department containing the programs played in recitals by prominent organists of every school and taste in every part of the country. Think of the labor and expense incurred to give you this! Think of the value of having two to four-score programs of recitals laid on your desk on the first of every month!

Then there is the valuable and always interesting choir department of Dr. Harold W. Thompson. It is scholarly and practical at the same time. Hundreds of choirmasters testify to its value to them.

Besides the foregoing we have the interesting comments of Dr. Hamilton C. Macdougall and of Dr. Roland Diggle, the fine music reviews of William Lester, the comprehensive news pages, etc., etc.

Send us the name of any organist in your acquaintance who may not be a reader of The Diapason, so we may mail him a sample copy.

THE DIAPASON, Kimball Bldg., Chicago

American Organist Survives Typhoon; Sees Pacific Islands

By ADOLPH STEUTERMAN, F.A.G.O.
Fifth Installment.

Number 7 typhoon signal had been up over the ferry house at Kowloon for twelve hours before we weighed anchor and slipped out of the harbor of Hong Kong at midnight. Hours before the thousands of sampans had taken cover in the inlets and coves. Steamers made fast their bulkheads and on deck everything movable was lashed in place, for a number 7 typhoon signal meant a severe blow. We, in our sight-seeing jaunts here and there, paid little attention to the oncoming storm and, aside from noting the calm of the atmosphere, saw nothing to indicate the morrow.

The next morning I awoke in my stateroom and felt the ship rolling and pitching as never before. I arose and started to dress, but that sickly feeling came over me and I thought that perhaps it might be just as well if I had breakfast in bed. I rang for the steward, ordered my breakfast and learned that we were in the midst of one of those typhoons for which the China Sea is noted. The wind was blowing eighty miles an hour and, even though our steamer was one of the largest on the Pacific, waves were rolling completely over her prow and up to the bridge. The news did not make me feel any better and it was about 2 in the afternoon before I ventured on deck. The typhoon was just reaching its stride. The decks and lounges were almost deserted. Only twelve had eaten luncheon in the dining salon.

I wandered into the continental lounge and found it deserted save for one dear little old lady, the wife of a prominent surgeon in one of our large mid-Western cities. There she was, stretched out on a deep-cushioned settee, wan and pale as death. She had on a lounging robe over her pajamas and bedroom slippers, and in her hand held a large, bulging purse. On the floor leaning against the settee was a life preserver and—of all things—a jar of cold cream. Except for ringing for tea once or twice, she remained motionless all day and night. There she rode out the typhoon.

The next morning—a bright, clear, calm morning that seemed to belie the dark, stormy gale of the day before—she appeared on deck as bright and perk as ever. I could not resist asking her about the life preserver and the jar of cold cream she had kept so handy in the main lounge during the storm the day before. Soberly she explained that she expected the ship to go down at any moment and she wished to be near a lifeboat with her preserver.

"But why the cold cream?" I asked. "Oh," said she, seriously, "I brought that along so that I could put it on my face and arms when in the lifeboat, for the tropical sun is ruinous to one's skin!"

Arrives in the Philippines

Some 7,000 islands compose the Philippine Archipelago. They have an area of about 115,000 square miles and range in size from mere rocks jutting out of the sea to Luzon, the largest, with an area of some 40,000 square miles. There are about 14,000,000 people on the islands, some of whom are little removed from the wild state. It is interesting to recall that the islands were discovered by Magellan in March, 1521, on his expedition, the first to circumnavigate the earth. Magellan landed at what is now Cebu, a city on the island of Cebu. Making allies of the natives, he crossed to the little island of Mactan, where, on April 27, 1521, he was killed in a skirmish. A monument marks the spot where he fell. Of his five small vessels and 268 men who left Seville, Spain, in September, 1519, only one vessel and thirty-one men completed the voyage. The first permanent Spanish settlement was made by Legaspi in 1565, when he founded the town of Cebu.

The islands were ceded to the United States in 1898 after Dewey had destroyed the Spanish fleet in Manila Bay and General Merritt had captured

the city earlier the same year. On May 1, 1934, exactly thirty-six years after Admiral Dewey's victory, the Philippines were granted their independence.

Manila, the capital and principal port of the islands, is on the west coast of Luzon and on the east shore of Manila Bay, at the mouth of the Pasig River. The bay, one of the finest in the Far East, is almost entirely land-locked. It is twenty-five miles from Manila across the bay to the entrance, which is protected by Corregidor, the heaviest fortified island under the American flag, sometimes called the "Gibraltar of America." Manila is a very fascinating place, one of the few where by traversing a few blocks one can pass from a city of the middle ages into one of modern and bustling business. It has a population of about 400,000, a unique combination of Malay, Spanish and American influences. On the islands eight languages and eighty-seven dialects are spoken. The city boasts impressive modern buildings and broad paved streets.

On the south bank of the Pasig River and fronting the bay for nearly a mile is the old Spanish city, or, as it is better known, the Intramuros. It is enclosed by walls two and a half miles long and twenty-five feet high, built about 1590. Formerly a moat flanked the walled city on the land sides, with drawbridges at each of the six gates. Now, however, the moat is filled and converted into an eighteen-hole golf course. The old walls shelter old monasteries, Moorish type buildings and narrow flagged streets. In one corner stands Fort Santiago, with its beautiful carved stone gate. It is now used as headquarters of the United States Army in the Philippines. The fine old cathedral, built in 1599, churches, convents and schools are in picturesque Intramuros. The streets, with the overhanging balconies and iron gridded windows of the houses built flush with the sidewalks, reflect the architecture of Spain. The huge doors that close the passageway where formerly the family victoria was admitted also contain a door for pedestrians, a door within a door. They obscure from view the palm-shaded patios, the Spanish gardens in the Philippines. There are innumerable shrines set in the walls along the old streets, many with candles of the devout burning before them.

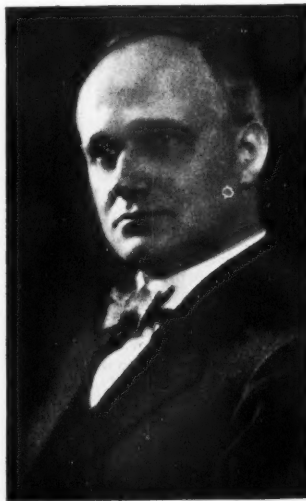
River Offers Striking Panorama

The modern city and the native sections are entirely outside the walls and include many districts on both sides of the Pasig River. The residence and business sections are connected by several large and modern bridges. The river presents an ever-changing scene, a striking panorama of native life, as here ships from all points of the northern and southern islands load and unload their many products. There are the strange and brilliantly colored "cascos," and the long and narrow "bancos," moving slowly up and down the many canals or esteros, emptying into the Pasig. Binondo is the principal shopping and financial district and the Escolta, Manila's "Broadway," is the busiest thoroughfare. South of the Luneta, a beautiful, elliptical stretch of lawn near the bay shore, where the constabulary band gives concerts several nights a week, and along Dewey boulevard, which skirts the bay for five miles, are the residence districts.

The tap-tap of the chinelas (native slippers), which are worn by both men and women; the clatter of iron-shod ponies and the clanging of the signal devices of the carromatas are of never-ending variety and interest to the visitor. The native women in their picturesque Filipino costume of "jusi" are so different and attractive with their big starched sleeves, large cape collars and skirts with their long trains tucked into the front of their belts. It seems incredible that these different varieties of designs and materials can be made from the fibre of the pineapple plant. The collarless, gay-flowered "camisa," or shirts, which the men wear outside of their trousers, are also made from this fibre. They look very much like pajama coats.

Manila is prosaic and workaday in the morning and lazy and sleepy under the blazing midday sun, but after the

PROFESSOR E. HAROLD GEER



E. HAROLD GEER, ORGANIST of Vassar College and director of the college choir, will present the choir in its first performance in Philadelphia on Saturday evening, April 10, in Irvine Auditorium. The choir of more than 100 young women will sing selections of sixteenth century unaccompanied choral music, a group of double choruses, including the "Ave Maria" of Holst, and an antiphonal chorus by Randall Thompson; also compositions by Vaughan Williams, Ernest Walker and Peter Warlock. The German group of Brahms, Schubert and Bach will include "O Jesulein süß." The choir will sing two modern French choruses by Caplet and by Roger-Ducasse. The One Hundred and Thirty-seventh Psalm, arranged by Liszt for harp, piano, violin and organ, will also be a feature of the evening.

reflection of the gorgeous colors of the sunset begins to fade as the sun sinks behind the mountains of Mariveles across the bay she awakens to a new life, a life of gayety and pleasure. The hotels and clubs light up their broad, cool porches, the dance orchestras tune up and the floors begin to fill with white-clad men and gayly dressed women. The lights that encircle the bay begin to wink and glow and one finds himself in the romantic setting of a tropical night. There are fine hotels in Manila, and many, many clubs. Among the more prominent are the Army and Navy Club, the University Club, the Elks' Club, the Manila Yacht Club and the Manila Polo Club.

The islands have an excellent public school system and the University of the Philippines has more than 5,000 students. Manila also boasts the oldest university under the American flag, the Dominican University of Santo Tomas, founded in 1605. It has 800 students and is older than Harvard. Among the many interesting sights are the new legislative building, the recently completed \$3,000,000 post-office building, San Sebastian Church, built entirely of steel imported in sections from Belgium; pier 7, one of the longest and finest steel and concrete piers, office of the high commissioner; the St. Domingo Church, the Rizal monument, the observatory, the historic ruins of Guadalupe up the Pasig River, and Bilibid prison, the last-named quite interesting. At 4 every afternoon the ceremony of retreat is performed. Prisoners are reviewed and put through their exercises to the accompaniment of a large band composed entirely of prisoners. Visitors view the ceremony from the central guard tower, from which all cell blocks radiate. Thus one guard has in sight every courtyard and every window and door. The whole is enclosed by a high stone wall. Connected with the prison is a highly-developed industrial department, in which prisoners are taught trades.

A ride in a native carromata is a novel experience. A carromata is a covered two-wheeled carriage drawn by small native ponies with nickel or brass-studded harness. We spent a

pleasant hour one evening riding through the boulevards and parkways, the youthful driver, a Filipino boy, sitting on the shafts with his feet dangling in the air, singing his repertoire of the latest Broadway love-songs in his not-too-easily-understood English.

Sees Bamboo Organ, But—

I cannot leave Manila without mentioning the "bamboo" organ in Las Pinas Church, built in 1818—"the only one of its kind in the world," we are told. After seeing and hearing it I can only say—"thank God!"

The automobile trip to Baguio, about 175 miles north of Manila, in the Benguet Mountains, was most enlightening. For several hours the road proceeds through lowlands of rice fields and native farms, through villages of stilted, thatch-roofed houses and towns with old Spanish stone houses set flush with the sidewalks and an ancient church on the square in the center of the town. Many huge carabao, or water buffalo, were seen. They are used as draft animals and beasts of burden. Later the cane country is reached and a few miles farther on Mount Arayat looms into sight on the right and remains in view for many miles. At Sison the mountain ranges begin and the gradual ascent to Baguio over the famous Benguet road is begun. The road twists and turns through the hills up the Bued River valley. At one point called the "zig-zag" five levels of the road can be seen, one above the other. Waterfalls appear occasionally and below, tumbling over huge rocks, flows the tiny river. It is a beautiful climb of 5,000 feet.

Baguio, the "summer capital," the "most beautiful natural summer resort in the world," is high above the tropical heat of the lowlands. It is a huge pine-covered mountain park, with winding asphalt boulevards. The average temperature is about 65 degrees and many Manila people spend their vacations here. Mansion House, the summer residence of the American high commissioner, facing Wright Park, and Camp John Hay, said to be the most beautiful post of the United States Army, are in Baguio. Here, too, is Camp H. T. Allen, the West Point of the Philippines.

Baguio is in the heart of the wild and remote Igorrote country, where, not many years ago, it was unsafe to venture. Now, thanks to Christian missionary workers and to Bishop Charles H. Brent of the Episcopal Church, this lovely country is accessible to everyone. The primitive Igorrotes, wearing only a gee-string and, occasionally, a coat and a hat, still roam the streets of Baguio, however. The women wear jackets and wrapped-around skirts. On Sunday mornings hundreds of them come to the market from the surrounding country, bringing various wares to sell—foodstuffs, unique wood carvings, handwoven cloths and baskets, spears and other odd native curios. They are said to have occupied this territory for the last 2,000 years. Easter School and St. Louis Convent, conducted by Belgian sisters, teach the Igorrote children native weaving and other useful occupations.

Baguio is famous, too, for its gold mines and is said to have the world's richest gold mine. Over \$15,000,000 worth of gold was taken out of the islands in 1935, mostly from this section. It is said that gold and copper workings antedate even the Spanish occupation of the islands. There are some American mining engineers on the ground. One at our hotel, from Colorado, argued at length over the folly of the United States giving up the islands, "the richest in mineral content in the entire Orient—the surface of which has not even been scratched."

Visit to Hawaiian Islands

There are eight volcanic islands in the Hawaiian group, with a population of about 375,000 people. First discovered in 1555 by the Spaniard Juan Gaetano, they were rediscovered in 1778 by Captain Cook. For over 100 years the government was a native monarchy. For six years prior to 1900 it was a republic and since that time it has been a territory of the U. S. A.

Soaring airplanes from Pearl Harbor, our great naval base in Hawaii, greeted us as we neared Honolulu on

the island of Oahu. Diamond Head, the huge mountain that majestically dominates the beach of Waikiki, loomed straight ahead as we turned left into the narrow channel of Honolulu harbor with its Aloha Tower, so prominent on the water front. As we approached the pier a band started playing the Hawaiian song "Aloha Oe" and continued until we were securely moored, with the prow of our great ship up to the sidewalk of Ala Moana (Street by the Sea), facing a pretty green park. The rendering of the plaintive "Farewell to Thee" brought to mind another occasion when I stood with 100,000 others, heads uncovered, in the great stadium in Los Angeles, a massive band and chorus singing the same wistful melody. It was the closing of the Olympic games. The great multitude was hushed and the sun was setting in a blaze of glory as the huge torch was extinguished and the flags of the participating nations were lowered. It was one of the most impressive moments I ever experienced.

In Honolulu, the capital of the territory, a city of 140,000 people, one finds all the comforts of the modern world, with the picturesqueness of the tropics. While we think of Hawaii as a romantic land of swaying palms, languorous music and scented leis, we must not forget that it has at least two industries of major importance, that of raising sugar cane and the raising and canning of pineapples. A visit through a pineapple cannery was both interesting and instructive.

Honolulu is a neat, clean city, with a profusion of brilliantly-hued tropical flowers of infinite variety. It has a lazy, restful atmosphere, with a delightful climate that has earned for it the name "Paradise of the Pacific." One must, of course, bathe in the sparkling Pacific at the famed beach of Waikiki and watch the surf riders come roaring in on the thundering combers or take a ride in an outrigger canoe. I was a bit disappointed in the beach, but not in our luxurious hotel and grounds. Dinner was served in the terrace dining-room overlooking the beach and the broad expanse of endless water. With a silvery moon shimmering over the water and the languid Hawaiian music in the air one could hardly wish for a more romantic setting.

Among the places visited was the world-famed Nuuanu Pali, a sheer cliff, from which it looks as though you were viewing half the world. It is a panorama of startling beauty. It was here that the native chief Kamehameha conquered the chief of Oahu and brought the island under his control. The wind here is so strong that one can hardly stand. It is sometimes called "Windy Pali." The sea drive around Diamond Head to Kapiolani Park and the Aquarium was lovely and the view of the city and sea from Punchbowl, the extinct crater of the last volcano on the island, was beautiful. Other places of interest were the campus of the University of Hawaii, the attractive Oahu Country Club, Queen Emma Museum, the Royal Mausoleum and the beautiful residence section called Manoa Valley.

Hundreds of friends and visitors were at the pier to bid us farewell. It was a jolly occasion, and a sad one, too. Everybody was loaded down with leis (pronounced "lays"), the wreaths of exquisitely delicate shades of lovely scented flowers worn about the neck. Our ship was literally bound to this land of romance by the numberless gayly-colored streamers tossed between friends on ship and shore, only to be broken as we slowly backed away from the pier and out into the channel to the strains of the same haunting "Aloha Oe." Legend has it that we must toss our floral leis into the sea as we depart, and if they drift toward shore we shall once again visit this island paradise. This we did, hopefully, as our ship was pointed toward San Francisco, home and friends.

Detroit Women Meet March 30.

The Woman Organists' Club of Detroit meets Tuesday evening, March 30, at the Jefferson Avenue Methodist Episcopal Church for dinner. At 8:15 Grace Halverson, A. A. G. O., presents her pupil, Pauline Seyler, in an organ recital to which the public was invited.

As Four Organists of Pittsburgh Might Write About Bach

By HARVEY GAUL

From the forthcoming book, "Portraits in Free-line."

CHARLES HEINROTH.

[Organist of the College of the City of New York. Long-time organist of Carnegie Institute, Pittsburgh, Pa.]

Charley claimed
When he was at Carnegie,
That Bach was more than a brook.*
His toccatas were torrentious,
His chorales silver, shining rivers,
His fugues phrenetic whirlpools;
And all leading to that ocean,
The B minor Mass.
And then Charley would add:
"After one has bathed in the ocean,
It is hard to enthuse over
The mud-puddles of Modernism."

*The word "Bach" in German means brook.

CASPAR PETRUS KOCH.

[Organist of Carnegie Music Hall, N. S., Pittsburgh.]

Caspar Koch always said:
Bach is a house not built on sands;
But in him one beholds
A house of many doors,
Through which all might enter;
A house of many windows,
From which there are many vistas.
In fact, he often lectured,
Bach is the house in which
There are many mansions!
Sometimes, however,
His pupils muttered,
As they floundered over pedals:
"To Caspar Petrus,
Bach may be 'Ein' feste Burg,'
But to those who stumble,
He is 'Ein' feste Bore!"

MARSHALL BIDWELL.

[Organist of Carnegie Institute.]

Marshall always wondered
Why the tiny sons of Jubal
Concerned themselves with bickering
About the use of transcripts,
When in his day was that colossus,
Johannes of Thomasschule,
Cantor of cantors.
Every chorale he touched
Became a masterpiece.
Little lads, oh, little lads,
Of Jubal's ancient line,
Why quibble about paraphrase?
Bach himself was father of all such.

W. K. STEINER.

[Organist-Teacher, of the Western Pennsylvania Institute for the Blind.]

Steiner used to sit and spin
Brave stories to blind children,
To lighten braille lessons on the organ.
Said he: "I like to think of Bach
Puttering away on Parnassus,
Talking, talking, talking to Max Reger:
Gemütlich, glücklich, happy and content:
"Gott, Max, Kontrapunkt is changed,
Nicht wahr?
Grand names they have invented,
Profound analyses . . . and many words.
Down Leipzig-way, when I was writing,

I only knew a *canto fermo*, passing notes
And how to drop a fifth into a fourth.
Now they have great improvements,
Nicht wahr?
"Lieber Meister," answers Max,
As he thinks of Atonality,
'Improvement? Improvement?
You wrote the last word!
Children are scribbling,
It is all Kinder-punkt!"
Then Will would shake a finger
At children who could not see,
And say: "Scribble, but mind you,
No Kinderpunkt. Nicht wahr?"

Death of Nora F. Wilson, Columbus.

Miss Nora F. Wilson, well known in Columbus, Ohio, as an organist and teacher of music for more than fifty years, died Feb. 23. Miss Wilson was a life member of the Women's Music Club and organist of some of the city's leading churches at various times. At one time she was at the First Presbyterian and later at the First Universalist Church. Miss Wilson was a teacher of a number of Columbus' prominent singers and for many years taught at the School for the Blind.

A word from Vierne, Organist of Notre Dame, Paris, France

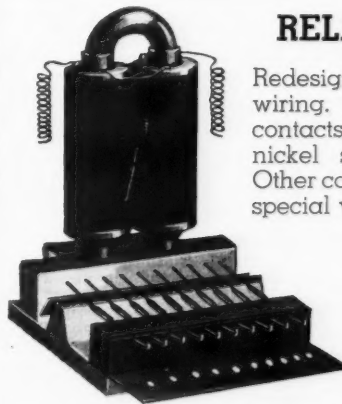
"When you shall see Mr. Skinner tell him that I should be delighted if my opinion of his organs could be of any use to him. It is already ten years since my American tour, and my recollection of it is as precise as though it were yesterday. I still have, in my ears, the memory of those magnificent timbres and in my fingers that of the marvelous touch of the instruments of this very great builder. I have retained an unforgettable joy in them, and he can proclaim this publicly in reproducing this passage of my letter."

On hearing an organ built by Mr. Skinner, Mr. Vierne said: "If I had had an organ like that when I was a young man, it would have changed the whole character of my compositions."

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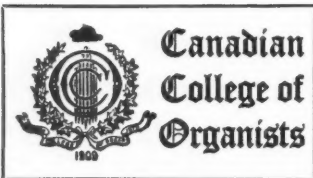
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Pass C. C. O. Examinations.
 The following candidates were successful in the examinations of the Canadian College of Organists held in February, 1937:

FELLOWSHIP.
 Campbell, Miss Edith M.
 France, William E.
ASSOCIATESHIP.
 Motley, Phillips C.
 Rosevear, Henry.
 H. G. LANGLOIS, Secretary.

Toronto Center.
 T. M. Sargent, Secretary.
 On March 4 the Toronto Center held a meeting at the Walmer Road Baptist Church. The choirs from the Church of the Messiah, the Howard Park United and Walmer Road Baptist joined in what was called a three-choir festival. These choirs are conducted by Frederick C. Silvester, H. H. Troop and Dr. Charles Peaker respectively. The attendance was good and all seemed to appreciate the effort involved in the undertaking.

Mr. Troop opened the program with the Prelude and Fugue in E minor by Bach, and this was followed by a full-toned chorale from "Blessing, Glory and Wisdom," sung by the entire body of singers. A Negro spiritual, "Jesus Is Risen," arranged by Harvey Gaul; the anthem "Blessed Are the Pure in Heart" of Walford Davies and "Blessed Are They That Mourn" from the Brahms Requiem were contributed by the Howard Park choir under Mr. Troop.

For the Church of the Messiah Mr. Silvester first played two organ solos—"The Nymph of the Lake," Karg-Elert, and the first movement of Elgar's Sonata in G. Then he conducted his choir in "The Spirit of the Lord," from "The Apostles," by Elgar, and the fifth and seventh choruses from the Brahms Requiem. The solo part in the chorus "Ye Who Now Sorrow" was sung very effectively by the choir boys.

Vaughan Williams' psalm "O Praise the Lord of Heaven" was sung by the three choirs and the choir of Walmer Road then closed the program with the Bach cantata "Sleepers, Awake." Dr. Peaker accompanied the Church of the Messiah choir in the Vaughan Williams number and his own choir in "Sleepers, Awake." Dr. H. A. Fricker, chairman of the center, conducted the Bach chorale, the Vaughan Williams number and "Sleepers, Awake."

Hamilton Center.
 Grace M. Johnson, Secretary.

The regular meeting of the Hamilton Center was held Saturday, Feb. 27, in the Erskine Presbyterian Church. About twenty sat down to supper, which was served by the ladies of the church. The center was welcomed by Leslie Somerville, organist of the church, and after supper a round-table discussion on choir work resulted in a useful exchange of ideas. The meeting then adjourned to the church, where the following program was given: Meditation, Valdes; Elevation, Erauzquin; "Salida," Urteaga (played by Leslie Somerville); transcription of "Swing Low, Sweet Chariot," Diton; Rocco, Palmgren; "Wind in the Pine Trees," Clokey; Fantasia on "Ein feste Burg," Faulkes (played by Miss Nellie Hamm, Mus. B.); "Harmonies du Soir," Karg-Elert; Chorale and Minuet from "Suite Gothique," Boellmann; Larghetto from Clarinet Quintet, Mo-

zart; Toccata and Fugue in D minor, Bach (played by Howard Wilson Jerome); Recitative and Air from "Mary Magdalen," Massenet; "How Beautiful upon the Mountain," Flaxington Harker (sung by Mrs. Robert Currie, soprano).

London Center.
 Ethel L. Matthews, Secretary.
 An organ and vocal recital was given March 11 at the Colborne Street United Church by the members of the London Center. A large gathering enjoyed the program. Edward Daly, A. T. C. M., played the following: "In Memoriam," Karg-Elert; "Meditation a Sainte Clotilde," Philip James; "Folk Tune," Whitlock, and Prelude in G minor, Bach. Mrs. Helen Orth sang "My Heart ever Faithful," Bach; "Thou Art Repose," Schubert, and the "Alleluia" of Mozart. Ivor S. Brake played: Serenade, Lemare; "In Springtime," Kinder; "Before the Image of a Saint," Karg-Elert, and "Piecce Heroique," Franck. Frederic T. Egner, Mus. D., played: Allegro and Adagio, Symphony No. 6, Widor; "Carillon," Wheelton; "Across the Prairies," Egner, and "Finlandia," Sibelius.

Ottawa Center.
 Hugh Huggins, Secretary.
 The Ottawa Center sponsored a festal choral vespers in St. Matthew's Anglican Church March 31. The general musical director of the service was Dr. John Bearder, F. R. C. O., with Leonard Foss, A. T. C. M., at the organ, and the precentor was the Rev. Wilfred Bradley, B. A. The service was as follows: Preludes, "Benedictus," Rowley; Chorale Prelude on "Stracathro," Noble, and "Praise the Lord, O My Soul," Karg-Elert; anthem, "Benedictus Es, Domine," Willan. An address was made by the Rev. Canon Robert Jefferson, B. D., rector of the church. The offertory anthem was "When Morning Gilds the Skies," Whitehead. The postlude was the Fugue on "B-A-C-H" by Schumann. The three choirs taking part in addition to that of St. Matthew's were Holy Trinity, under the direction of Miss Nathalie Frericks; All Saints', under George White, and St. Luke's, under Leonard Foss.

Kitchener Center.
 Eugene H. Fehrenbach, Secretary.
 One of the finest recitals sponsored by the Kitchener Center took place at Zion Evangelical Church March 8, when Hugh Bancroft, F. R. C. O., of Hamilton, was the guest artist. The program was designed to delight the man in the street as well as devotees of music. The graces of shading, color and registration were not sacrificed to speed. And it was not too long.

An especially pleasing number was the Larghetto from the Clarinet Quintet, Mozart, which Mr. Bancroft interpreted with exquisitely muted effect. In the John Stanley Concerto in D minor, which opened the program, Mr. Bancroft permitted an occasional burst of power and the same was true in the Fantasia and Fugue in G minor of Bach, which closed the first half of the program. His own composition, "On Sunset Point," delighted the listeners.

After the recital the members of the Kitchener Center who sponsored the event and guests from Hamilton, Guelph and Preston were entertained at a charmingly arranged supper party by Mrs. Albert Bindernagel at her home.

Van Dusen Organ Club Activities.
 The Van Dusen Organ Club, desirous of making of the new organ salon of the American Conservatory of Music a center of organ interests, has decided to open the salon on the second and fourth Mondays of every month to

members of the club and to all lovers of organ music who care to attend. At these meetings programs of organ music and discussions of organ problems will be offered. The meetings will continue through April and May. The program on March 22 was given by pupils of Frank Van Dusen and was as follows: Fantasia and Fugue in G minor, Bach (James Cunliff); Symphony No. 1 (first movement), Vierne (Miss Marion Gates); Berceuse, Guilman (Miss Mary Mayer); "Marche Religieuse," Guilman (Mrs. Vivian Martin); Sonata No. 1 (first and second movements), Borowski (Miss Marjorie Deakman); Bourree, Held (Wilbur Held); Toccata (Symphony 5), Widor (Mrs. Edward Leamon); Symphony 7 (first and third movements), Widor (Mario Salvador). The program Monday, April 12, will be given by pupils of Edward Eigenschek.

Guilmant Summer Course.
 The usual summer course of the Guilmant Organ School under the direction of Willard Irving Nevins will open July 6. It is designed for beginners or advanced students.

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NOTES FROM THE CAPITAL.

By **MABEL R. FROST**

Washington, D. C., March 22.—The choir of the Luther Place Memorial Church, directed by Cornelia Long Kinsella, the organist, has had a busy Lenten season. For the Lutheran Union Lenten service March 15 the choir and soloists presented the Gounod cantata "Gallia"; on Palm Sunday they sang the cantata "The Cross," by Flaxington Harker, and on Easter Sunday the morning service is broadcast on the Columbia system "Church of the Air." Before going to the Luther Place Church seven years ago, Mrs. Kinsella held a similar post at the old First Presbyterian Church until the time of its merger with the Church of the Covenant. Previously she had served the Douglas Memorial M. E. Church as organist and director for several years. She was a pupil of Mrs. Frank Akers Frost. Recently she was engaged as accompanist of the Potomac Electric Power Company Glee Club, one of the city's most popular new male choruses.

An interesting choir combination was made on Palm Sunday when the choirs of All Saints' and St. Paul's Episcopal Churches were heard in their rendition of Stainer's "Crucifixion" at St. Paul's Church. The two choirs had given the same cantata the preceding Sunday at All Saints' Church.

"The Crucifixion" was sung March 14 in observance of Passion Sunday by the Washington Cathedral choir of men and boys under the direction of Robert G. Barrow, organist and choirmaster.

Another Washington organist has made her bow as a vocal artist. Mary Gastrock Belt, for a number of years organist at the Douglas Memorial M. E. Church, was presented in a recital recently as a coloratura soprano by her teacher, Marie Dowd. Mrs. Belt was formerly a pupil of Mme. Luella Mellus of New York City. The assisting artist at the recital was Martin Dowd, pianist, a pupil of Josef Lhevinne. Mrs. Belt's organ teacher was Cornelia Long Kinsella.

The Lewis Atwater Sunday afternoon recital at All Souls' Unitarian Church March 7 featured music by Liszt, Mabel Flehr, contralto, assisted, March 14 excerpts from "The Pass-over," arranged by Mr. Atwater from Biblical opera music of Anton Rubinstein, were sung by the quartet of the Eighth Street Temple.

Muriel Day, organist and director at the Sixth Presbyterian Church, gave a recital at the church recently for the benefit of the women's organization of the church.

The Seminary Singers of the Boston University School of Theology gave two concerts in Washington recently, one at the Takoma Park Baptist Church and the other at the Foundry M. E. Church. The singers are now in their tenth year. This is the only divinity school choir in the country to make appearances away from school. The choir is composed of sixty men from the School of Theology of Boston University. From these forty are selected for each concert appearance. They are directed by Dr. James R. Houghton.

THE MONTH IN PITTSBURGH

By **CHARLES N. BOYD**

Pittsburgh, Pa., March 22.—Announcements of special Lenten and Easter musical services abound at this writing. Herbert C. Peabody at the Church of the Ascension, Alfred Hamer at Trinity Cathedral, William H. Oetting at Asbury M. E. Church, Harvey B. Gaul at Calvary Church, Walter Fawcett at Christ M. E. Church, Earl B. Collins at the Bellefield Presbyterian, Alan Floyd at the First Baptist, Edgar Bowman at Sacred Heart Catholic Church, John Austin Holland at the Second Presbyterian, Arthur B. Jennings at the Sixth U. P. Church, Russell Wichmann at Shadyside Presbyterian, Julian R. Williams at St. Stephen's Church, Sewickley, Alfred Johnson at the Sewickley Presbyterian Church, Max K. Seifert at the German Evan-

gelical Protestant Church, Logan McElvany at the First English Lutheran Church, Frank Kennedy at the Glenshaw Community Church, Mrs. Florence Kinley at St. Paul's Evangelical Church, Josiah Smith at the East End Christian Church, Eugene J. Baur at St. Peter's Evangelical Church, and Walter Renton at the Edgewood Presbyterian are among the many organists and directors who will have special music from Palm Sunday to Easter.

Bach's "St. John Passion" was announced for March 23 by the Bach Festival Choir, J. Julius Baird, conductor, and William E. Bretz, organist. On Good Friday afternoon the Mendelssohn Choir, directed by Ernest Lunt, sings the B minor Mass of Bach, complete, at the East Liberty Presbyterian Church. The organist is Homer Wickline.

Russell Wichmann was the winner in the Art Society contest, anthem division, and William Wentzell took the prize for a two-piano composition. Several years ago this contest was established by Martin B. Leisser, an ardent music-lover and Pittsburgh's oldest portrait painter and artist, who provided the fund for the awards. The classification of compositions changes from year to year, and this was the first year in which anthems were specified.

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St. Casimir's Catholic Church of Hammond, Ind., has placed an order with George Kilgen & Son, Inc., of St. Louis for a two-manual organ. The instrument will be installed in the choir loft at the rear of the church, screened by Gothic casework. Both swell and great will be under expression.

The Baker Avenue Baptist Church, Great Bend, Kan., has placed an order for a two-manual with George Kilgen & Son through the factory branch at Tulsa, Okla.

The First Presbyterian Church of Harrisburg, Ill., also has placed an order for a two-manual.

The First Baptist Church of Winfield, Kan., has placed an order for the rebuilding of its present organ, a two-manual. The instrument will be modern, with entirely new action.

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Professor of Organ, Rosary College, River Forest, Ill.
Professor of Organ, Cosmopolitan School of Music, Chicago.

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

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

FRANK ASPER

F. A. G. O.

Salt Lake Tabernacle

ADOLPH STEUTERMAN

F. A. G. O.

Recitals Calvary Church, Memphis Lessons

Programs of Organ Recitals of the Month

Harry B. Jepson, New Haven, Conn.—Professor Jepson played the last of a series of recitals on the Newberry organ in Woolsey Hall at Yale University Sunday afternoon, March 7. His program was made up of the following works: Prelude and Fugue in D major, Bach; Chorale and Finale from "Symphonie Romane," Widor; Prelude, Op. 99, No. 2, Saint-Saens; "The Jugglers," Jepson; Fugue, "Ad Nos, ad salutarem undam," Liszt.

At his recital Feb. 21 Professor Jepson played: Prelude from the Sonata in G minor, Jepson; "Grande Piece Symphonique," Franck; Fugue in E minor, Bach; Nocturne, Borodin; Finale from "Symphonie Gothique," Widor.

On Feb. 7 Professor Jepson played: Allegro from Third Sonata, Jepson; "Opus Sacrum," Op. 22, de Maleingreau; Chorale in B minor, Franck; Largo e Spiccate from Concerto in D minor, W. F. Bach; Finale from Fifth Symphony, Vierne.

Healey Willan, Mus. D., F.R.C.O., Toronto, Ont.—Dr. Willan played this Bach program in his recital at the University of Toronto on the afternoon of March 2: Prelude and Fugue in C minor; Chorale Preludes, "Now Come, Saviour of the Gentiles," "Sleepers, Wake" and "Come, Holy Ghost"; Prelude and Fugue in E minor; "My Inmost Heart Doth Yearn"; Adagio from Church Cantata No. 146; "Be Thou but Near"; Chorale Prelude, "Jesu, Joy of Man's Desiring"; Toccata and Fugue in D minor.

The Gyro Club of Regina, Sask., presented Dr. Willan in a recital at the Metropolitan United Church Feb. 17 and he played: Prelude and Fugue in C major and Three Chorale Preludes, Bach; Introduction, Passacaglia and Fugue in E flat minor, Willan; Adagio in E, Merkel; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Fugue on the Name "Bach," Schumann; "Trois Impressions," Karg-Elert; Chorale Prelude on "Fuer Nobis Nascitur," Scherzo and "Epilogue," Willan; Allegro Cantabile and Toccata from Fifth Symphony, Widor.

DeWitt C. Garretson, A.A.G.O., Buffalo, N. Y.—Mr. Garretson played the following numbers in a recital for the Niagara Falls Guild branch chapter at the First Presbyterian Church of Niagara Falls Feb. 16: Concerto No. 5, Handel; Chorale Prelude, "Alle Menschen müssen sterben," Bach; Fugue in E flat ("St. Anne's"), Bach; Sonata No. 6, Guilman; Chorale in A minor, Franck; "Legend," Karg-Elert; "Fanfare," Shelley.

Lilian Carpenter, F.A.G.O., New York City—Miss Carpenter of the faculty of the Juilliard School was guest organist at the Clinton Avenue Baptist Church of Newark, N. J., Sunday evening, Feb. 21, and played these compositions: "Rhosymedre," Vaughan Williams; Allegro from Concerto in F, Handel; "Ich ruf zu Dir," Bach; Allegretto Giocoso from "Water Music," Handel; "Distant Chimes," Snow; Allegro, Symphony 2, Vierne; Finale from Second Symphony, Widor.

H. Velma Turner, Wayne, Pa.—In a vespers program at her studio March 29 Miss Turner had the assistance of Eleanor Eaton Corvee, soprano. The organ selections were the following: "Priere," Jongen; Concerto in F (Adagio and Allegro), Handel; Nocturnette, d'Evry; Chorale, Kimberger; "Lamentation," Guilman; Chorale Preludes, "My Heart is Filled with Longing" and "Our Father, Who Art in Heaven," Bach; Prelude to "Lohengrin," Wagner.

Alexander Schreiner, Los Angeles, Cal.—For his Sunday afternoon program at the University of California, Los Angeles, March 21 Mr. Schreiner selected these compositions: "Piece Heroique," Franck; Pastoral and Finale from First Sonata, Guilman; Chorale, "Adorn Thyself, O My Soul," Brahms; "Will-o'-the-Wisp," Jensen-Schreiner; "Finlandia," Sibelius.

On March 28 he played: "Jubilate Deo," Silver; Second Sonata for Organ in C minor, Mendelssohn; "Ave Maria," Arkadelt-Liszt; "Panis Angelicus," from "Messe Solemelle," Franck; Good Friday Music from "Parsifal," Wagner; "Tannhauser" Overture, Wagner.

Elizabeth McPherson Kister, Philadelphia, Pa.—Mrs. Kister has arranged three twilight recitals, with assisting soloists taking part in the program, on Saturday afternoons at the Princeton Presbyterian Church. Her offerings March 29 were as

follows: Reverie, Macfarlane; Fourth Organ Symphony (Andante Cantabile), Widor; Chorale Prelude, "Forty Days and Forty Nights," Bach; "To the Setting Sun," Edmundson; "Priere," Jongen; Intermezzo, Callaerts; "The Bells of St. Anne de Beupre," Russell.

The second recital took place March 27. On April 3 at 4 o'clock Mrs. Kister will play: "Monologue," No. 3, Rheinberger; "Rococo," Palmgren; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; "Folk-tune" and Scherzo, Whitlock; "Angelus du Soir," Bonnet; Berceuse, Dickinson; "Easter with the Pennsylvania Moravians," Gaul.

Alexander McCurdy, Philadelphia, Pa.—In his Sunday vespers recital at Swarthmore College Feb. 28 Dr. McCurdy played this program: "Lift Up Your Heads," Handel-Guilman; "Noel," Bedell; "Primavera," Bingham; "In dulci Jubilo," Dupre; "Harmonies du Soir," Karg-Elert; Chorale Improvisation on "Veni Emmanuel," Egerton; "Marche Funebre et Chant Seraphique," Guilman.

Dr. McCurdy's program March 7 was as follows: "Variations de Concert," Bonnet; Canon in B minor, Schumann; Chorale Prelude, "O Sacred Head," Bach; Ricercare, Palestrina; Finale from Symphony 2, Vierne.

Dr. Francis W. Snow, Boston, Mass.—In a recital on the new Aeolian-Skinner organ at the Groton School, Groton, Mass., Feb. 22 Dr. Snow of Trinity Church, Boston, played: "Electa ut Sol" ("Bright as the Sun"), Dallier; "Soeur Monique," Couperin; Scherzo, Gigout; Fugue in G minor ("The Great"), Bach; "Winter Sunset," Edmundson; Scherzo, from Fourth Symphony, Widor; Chorale Improvisation, "Lord Jesus, Turn Thou to Us," Karg-Elert.

Dr. Snow played the following compositions in a recital at the Church of the Epiphany Feb. 2: Toccata on "O Filii," Farnam; "Stella Matutina," Dallier; Scherzo in E, Gigout; "Soeur Monique," Couperin; Toccata in D minor, Bach; "Christmas Dance," Milford; "By the Waters of Babylon," Karg-Elert; "Winter Sunset," Edmundson; Intermezzo in G minor, Widor; Toccata in F, Widor.

Ruth E. Bailey, Chambersburg, Pa.—In a faculty program at Penn Hall Sunday afternoon, Feb. 14, Miss Bailey played a program made up as follows: Chorale Preludes, "In Dir ist Freude" and "Liebster Jesu, wir sind hier," Bach; Prelude, Clerambault; Allegro from Sixth Symphony, Widor; "Swing Low, Sweet Chariot," arranged by Lemare; "Sketches of the City," Nevin; "Ariel," Bonnet; An Old Irish Air ("The Little Red Lark"), Clokey; Scherzo from Fifth Symphony, Guilman; "Colloquy with the Swallows," Bossi; "Anitra's Dance," "Peer Gynt" Suite), Grieg; "Carillon de Westminster," Vierne.

Warner M. Hawkins, F.A.G.O., New York City—Mr. Hawkins presented the following program in a vespers recital at Christ Methodist Church, Park avenue and Sixtieth street, Feb. 21: Symphony 2 (first movement), Vierne; "Rondeau des Songes," Rameau; "Le Coucou," d'Aquin; Prelude, Debussy; "En Bateau," Debussy; "Cortège," Debussy; Magnificat, Dupre; Toccata and Fugue in D minor, Bach.

Louise B. K. Winsor, Providence, R. I.—Miss Winsor played a recital at Pembroke College, Brown University, March 2 and presented this program: Toccata on "Lord Jesus, Turn to Us," Karg-Elert; "Stella Matutina," Dallier; Scherzo in E, Gigout; Doric Toccata, Bach; Prelude, Fugue and Variation, Franck; "Winter Sunset," Edmundson; Prelude on "Virgili et Sancti," Francis Snow; Intermezzo, First Symphony, and Toccata, Fifth Symphony, Widor.

Marie Briel, Wilmette, Ill.—In a recital Sunday afternoon, Feb. 21, at the Wilmette Parish Methodist Church, of which she is organist and director of music, Miss Briel played: "Water Music," Handel; Gavotte, Martini; Doric Toccata, Bach; "Sonata Romantica," Yon; "The Bow Moon," Marsh; "The Concertina," Yon; "By the Sea," Schubert, arranged by Clarence Eddy; "Ave Maria," Schubert.

Gretta E. Wilson, Detroit, Mich.—The Woman's Association of the Boulevard Temple Methodist Church presented Mrs. Wilson and Dwight Wilson, baritone, in a recital March 1 in which Mrs. Wilson played this program: Fourth Sonata, Guil-

man; Chorale Preludes, "I Call to Thee, Lord Jesus Christ," "Dearest Jesus, We Are Here" and "The Day Which Is So Full of Joy," Bach; "Poeme," Westbrook; "Eurydice" (a Fantasy), Chaffin; "Meditation a Sainte Clotilde," James; Second Toccata in C minor, Rogers.

Frederic B. Stiven, A.A.G.O., Urbana, Ill.—Director Stiven of the music school played the following selections at the University of Illinois Sunday afternoon recital Feb. 21: Chorale Preludes, "Farewell Will I Give Thee" and "Sleepers, Wake," Bach; First Sonata, Philip James; Allegretto in B minor, Guilman; "Bohemesque," Wolstenholme; "Chant de Bonheur," Lemare.

Harold Tower, Grand Rapids, Mich.—In a recital in the series during Lent at Grace Episcopal Church Mr. Tower played this program on March 10: Courant and Minuet, Battishill; "A Tune for Flutes," John Stanley; "A Little Tune," William Felton; Three Lenten Preludes on Medieval Themes, Garth Edmundson; Siciliano and Scherzo, Bossi; Suite for Organ, de Maleingreau.

Alonzo Meek, Selma, Ala.—In a recital at St. Paul's Episcopal Church Feb. 8 Mr. Meek, organist and minister of music, was assisted by the Philharmonic Choir. The organ selections were: Sinfonia to the Cantata "We Thank Thee, God," Bach; Aria for the G String, Bach; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; Chorale Prelude, "Now Thank We All Our God," Bach; Fantasia and Fugue on "B-A-C-H," Liszt; Fantasia on Themes from "Tannhäuser," Wagner-Morgan; "By the Brook," de Boisdeffre; Ancient Hebrew Prayer of Thanksgiving, Harvey Gaul; "Dreams," Stoughton; "Carillon-Sortie," Mulet.

Irene Robertson, Los Angeles, Cal.—Miss Robertson, organist of the First Methodist Church, played these selections in a recital at St. Paul's Cathedral Feb. 22: Concerto in C major, Bach; Adagio, Franck; Andante, Stamitz; "Starlight," Karg-Elert; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; "Cathedrals," Vierne; "Pantomime," Jepson; "Consolation," Krause; "East Wind," Rowley; Carol, Whitlock; Finale (Symphony), Poister.

C. Albert Scholin, St. Louis, Mo.—The following recitals are to be played in April on the Kilgen organ at station KMOX, St. Louis, by Mr. Scholin:

April 4—Arioso, Handel; Little Fugue in G minor, Bach; Meditation from "Thais," Massenet; Musette, Handel, Poister.

April 11—Toccata, Stanley; "Grand Choeur Dialogue," Gigout; "Ave Maria," Arkadelt.

April 18—"Walther's Preislied," from "Die Meistersinger," Wagner; Prelude in E minor, Dethier; "Abendlied," Schumann.

April 25—Adagio Cantabile, Tartini; Fugue in F major, Guilman; Preludio from Third Sonata, Guilman; "Ronde Francaise," Boellmann.

The recital hour is 10:15 p. m. central time.

Bernard Williamson, A.A.G.O., Chapel Hill, N. C.—In a recital at the University Methodist Church Sunday afternoon, Feb. 28, Mr. Williamson played this program: Toccata and Fugue in D minor, Bach; "Jesu, Joy of Man's Desiring," Bach; Andante from Trio-Sonata No. 3, Bach; Largo from "Xerxes," Handel; Chorale No. 3, in A minor, Franck; "In Moonlight," Kinder; Sonata No. 1, Borowski; "Will-o'-the-Wisp," Nevin; "Romance sans Paroles," Bonnet; "Variations de Concert," Bonnet.

Kenneth Osborne, Mus. B., M. A., Holland, Mich.—A program of Lenten music was played by Mr. Osborne for his fifth vespers recital at Hope College March 7. His selections included: Andante, Stamitz; Sonatina from the Cantata "God's Time is Best," Bach; Fantasy and Fugue in C minor, Bach; "Plaint" and "Exultemus," Whitlock; "Carillon," DeLamarter; "The Death and Resurrection of Christ" ("Gethsemane," "Golgotha" and "Easter Morning"), Malling.

Frank Crawford Page, Mus. B., F.A.G.O., Covington, La.—In a recital at St. Joseph's Abbey Church on the afternoon of Feb. 21 Professor Page played this program: Chorale Improvisation on "In dulci Jubilo," Karg-Elert; Air for the G String, Bach-Nevin; Prelude and Fugue in G major, Bach; Chorale Prelude, "Erbarm Dich,"

Bach; Chorale No. 3, Franck; "The Squirrel," Weaver; Prelude on the Gregorian theme "In Paradisum," Daniel-Lesur; "Carillon de Westminster," Vierne; Adagio from Sixth Symphony, Widor; "Marche Pontificale," from First Organ Symphony, Widor.

Josiah Smith, Pittsburgh, Pa.—Mr. Smith, organist and director at the East End Christian Church, played the following program in a recital Sunday evening, March 28: Toccata on "O Filii et Filiae," Farnam; Sinfonia in F, Bach; Chorale Prelude, "Sleepers, Wake"; Bach; Symphonic Poem, "Les Preludes," Liszt; Meditation from "Thais," Massenet; "In Paradise," Dubois; "Benediction," Karg-Elert.

Wilbur F. Swanson, Rock Island, Ill.—In his second vespers recital at Augustana College, Feb. 28, Mr. Swanson was assisted by Walter Pfeiffer, violinist, and the Augustana String Quartet. The organ numbers were: "Be Thou Welcome, Gentle Jesus" (Partita 3, Variation 11), Bach; "Ave Maris Stella," Titelouze; Fantasia and Fugue in C minor, Bach; Canzona, Guilman; "Valse Triste," Sibelius; Chorale Improvisation on "Wie Schön Leuchtet der Morgenstern," Wilbur F. Swanson.

Nesta Williams, F.A.G.O., Columbia, Mo.—Pro Musica presented Miss Williams of the faculty of Stephens College in a recital March 2 at the college auditorium and she played the following program: Chorale Preludes, "Sleepers, Wake" and "Come, Gentle Death," Bach; Toccata in D minor (Dorian), Bach; Toccata on "O Sons and Daughters," Farnam; Scherzo in Canon Form, Jadassohn; Meditation from First Symphony, Widor; Capriccio, Lemaigre; "Westminster Chimes," Vierne.

Emory L. Gallup, Grand Rapids, Mich.—Mr. Gallup, who presides over the large Aeolian-Skinner organ in the Fountain Street Baptist Church, has not neglected his recitals despite many activities that have brought his choral forces to the fore. On the evening of Feb. 28 he played this program: Grand Chorus in the Style of Handel, Guilman; Chorale Preludes, "Liebster Jesu, wir sind hier," "In Dir ist Freude" and "Alle Menschen müssen sterben," Bach; Second Sonata, in C minor, Mendelssohn; Cantabile (G major), Jongen; Chorale (E major), Jongen; Andante Cantabile from Fifth Symphony, Tschaiakowsky; "Romance," Bonnet; "Song of India," Rimsky-Korsakoff; "Piece Heroique," Franck.

In a recital at Grace Episcopal Church Feb. 24 Mr. Gallup was the guest performer and played these selections: Andante Maestoso (Fourth Concerto), Handel; Pastoral, Foote; Gavotte in F major, Martini; Fugue in G minor (the lesser), Bach; Chorale Prelude, "All Men Must Die," Bach.

Mr. Gallup gave a recital Feb. 7 in the Sunday afternoon concert series at Kalamazoo College.

Adolph Steuterman, Memphis, Tenn.—For his recital Feb. 28 at Calvary Episcopal Church Mr. Steuterman prepared this program: Allegro Maestoso, Sonata in D minor, West; Chorale Prelude, "Es ist ein' Ros' entsprungen," Brahms; "Rococo," Palmgren; Melody, Dawes; Prelude and Fugue in D minor, Bach; "Souvenir," Kinder; "Pilgrims' Chorus," Wagner; Andante Cantabile, String Quartet, Tschaiakowsky; "Sportive Fauns," d'Antalfy; Cradle Song, Gretchaninoff; Coronation March, Meyerbeer.

Harold G. Fink, New York City—Mr. Fink will give a Bach recital at the Fordham Lutheran Church April 11 at 4 p. m. His program will include: Fantasia in G minor; Chorale Prelude, "Come, Redeemer of Our Race"; Prelude in B minor; Trio-Sonata No. 5, in C major; Chorale Prelude, "We All Believe in One God, Father"; Allegro, Second Concerto in A minor; Chorale Prelude, "God the Creator of All Things"; Passacaglia and Fugue in C minor.

Lois Wilkinson, Mount Vernon, Iowa—Miss Wilkinson, a pupil of Professor Horace Alden Miller at Cornell College, played the following program on the large Kimball organ at the college March 9: "Jesu, Joy of Man's Desiring," Bach-Grace; "In Thee Is Gladness," Bach; Prelude and Fugue in G minor, Bach; "Concerto Gregoriano," Yon; "Magic Fire," from "Die Walküre," Wagner-Rogers; Scherzo in G minor, Bossi.

Programs of Organ Recitals of the Month

Verne R. Stilwell, Grand Rapids, Mich.—Mr. Stilwell played the following program in a recital at Grace Episcopal Church on the afternoon of Feb. 19: "Ich ruf zu Dir," Bach; "Come, Sweet Death," Bach; "Anna Magdalena's March," Bach; "Carillon," Sowerby; Intermezzo, Caliaerts; "Memories," Dickinson; Finale (First Symphony), Vierne.

This was the first of a series of Lenten recitals given at Grace Church at 5:30 on Wednesday afternoons.

Andrew J. Baird, A.A.G.O., Poughkeepsie, N. Y.—Mr. Baird was heard in recitals Feb. 18 and March 4 at the Reformed Church, being assisted in the first by the Lyric Club and in the second by the Orpheus Club. His program March 4 was as follows: "Variations de Concert," Bonnet; "Prayer and Cradle Song," Guilmant; "In Memoriam" and "Will-o'-the-Wisp," Nevin; Toccata in D minor (Doric), Bach; Caprice, Wolstenholme; Grand Fantasia in E minor ("The Storm"), Lemmens; Meditation and Toccata, d'Evry.

Alfred W. Chard, L.R.S.M., L.T.C.L., A.T.C.M., Vancouver, B. C.—Mr. Chard played two Lenten organ recitals at Holy Trinity Church. The assisting artists were Thora Thorsteinsson Smith, soprano, and J. E. Pacey, baritone. The programs follow:

Feb. 28—Fantasia in G minor, Bach; Meditation, Grace; Canzone and Chorale Prelude, Karg-Elert; Andante (Symphony 4), Mendelssohn; Toccata (Symphony 5), Widor; "Ave Maria," Schubert; "Gesu Bambino" and "Hymn of Glory," Yon.

March 14—Toccata and Fugue in D minor, Bach; "Benedictus," Reger; "Folk-tune," Whitlock; Fantasia in E minor, Lemmens; Spring Song, Hollins; Largo ("New World" Symphony), Dvorak; "Welsh Melody," arranged by Lemare; "War March of the Priests," Mendelssohn.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—For his recital in the memorial series at Grace Church on the afternoon of Feb. 25 Mr. Boothroyd selected the following program: Chorale Prelude, "O Mensch, bewein' Dein' Sünde gross," Bach; Variations on an Old English Song, "Fortuna, My Foe," Scheidt; Gigue from the Harpsichord Suite in G minor, Handel; Arabesque, Vierne; Transformation Scene from "Parsifal," Wagner.

In a recital at Shove Memorial Chapel, Colorado College, March 2, Dr. Boothroyd played this program with the assistance of Cecil Effinger, oboist: Chorale Prelude, "Schmücke Dich, O liebe Seele," Bach; Concerto in G minor for Oboe and Orchestra, Handel; Finale from Pathetic Symphony, Tschaiakowsky; "Pioneer America," Second Suite for Organ, Seth Bingham.

George H. Fairclough, F.A.G.O., St. Paul, Minn.—Among Mr. Fairclough's programs in Northrop Auditorium at the University of Minnesota in March were these:

March 12—First Movement from Symphony 6, Widor; "Romanze" from "Eine kleine Nachtmusik," Mozart; Chorale Prelude, "Vater unser im Himmelreich" (two versions), Bach; Fugue in E minor (the "Wedge"), Bach; "Morning Mood" ("Peer Gynt" Suite), Grieg; Chorale in E, Franck; "When Evening Shadows Gather," Stoughton; "Du bist die Ruh," Schubert; Toccata, Fletcher.

March 19—Theme with Variations, Hesse; Sonata in C sharp minor (first movement), Beethoven; Fantasia and Fugue in G minor, Bach; "The Last Hope," Gottschalk; Gavotte in A, Gluck-Brahms; "Wind in the Pine Trees," Clokey; "Spinning Song," Mendelssohn; Adagio and Toccata (Fifth Symphony), Widor.

Robert L. Bedell, New York City—Mr. Bedell's Sunday afternoon recitals at the Brooklyn Museum of Art will include the following offerings in April:

April 11—Chorale Improvisation, "O Ewigkeit, Du Donnerwort," Karg-Elert; Pastorale, Dubois; Fugue a la Gigue, Bach; "Clair de Lune," MacDowell; "War Cry of the Valkyries," Wagner; Prelude to Act I, "Parsifal," Wagner; Minuet, Hasse; Intermezzo, Mascagni; "Aida" March and Chorus, Verdi.

April 18—"Marche Pontificale," de la Tombelle; Chorale Improvisation, "Gott des Himmels und der Erden," Karg-Elert; Prelude in D minor, Clerambault; Prelude, "Love Death," "Tristan und Isolde,"

Wagner; "Gigue et Sarabande," Dubourg; Air for the G string, Bach; Minuet in E flat, Beethoven; "Gondellied," Mendelssohn; "Blue Danube" Waltzes, Strauss.

April 25—Prelude and Fugue in C, Krebs; Allegretto in B minor, Guilmant; Bourree in D, Sabin; Sextet (Adagio), Beethoven; "Marche Heroique," Goltermann; "Waiting Motive" from "Madame Butterfly," Puccini; "Kermesse" from "Faust," Gounod; "Ave Maria," Bach-Gounod; "Mignon" Overture, Thomas.

George R. Hunsche, Jamaica Plain, Mass.—At a musical service in the Central Congregational Church on the evening of Feb. 14 Mr. Hunsche played these compositions: Aria (Tenth Concerto), Handel; Variations on the Chorale "Our Father Which Art in Heaven," Mendelssohn; Pastorale, Bonnet; "Song of Sorrow," Nevin; Allegretto Grazioso, Bridge; Fantasy on "Amsterdam," McKinley; Fantasy on "St. Clement," McKinley.

Arthur C. Becker, Mus. D., Chicago—In his Lenten recitals at St. Vincent's Catholic Church in March Dr. Becker played:

March 3—Fantasia and Fugue in G minor, Bach; Chorale Preludes, "We Believe in One God" and "Rejoice, All Good Christians," Bach.

March 10—Allegretto, Katharine Lucke; "Ave Maria," Bossi; Premier Chorale, Andriessen.

March 17—Andante and Scherzo from B minor Sonata, Arthur Becker; "Piece Heroique," Franck.

These recitals preceded the regular Wednesday evening services. In a recital March 7 at St. Teresa's College, Kansas City, Mo., Mr. Becker played a program made up of the following works: "Grand Choeur Dialogue," Gigue, Canon in B minor, Schumann; "La Nuit," Karg-Elert; Fantasia and Fugue in G minor, Bach; "The Nave" (Byzantine Sketches), Mulet; "A Carpenter is Born" (Apostolic Symphony), Garth Edmundson; chorale in A minor, Franck; "Will-o'-the-Wisp," Nevin; "Liebestraum," Liszt; Prelude to "Lohengrin," Wagner; Caprice ("The Brook"), Dethier.

Charles E. Gauss, A.A.G.O., Washington, D. C.—In a half-hour of organ music preceding the Easter evening service at Grace Reformed Church Mr. Gauss played the following numbers: Fugue in C minor, Bach; "Kyrle Eleison," Reger; "Piece Heroique," Franck; "Eklog," Kramer; Toccata on "O Filii et Filiae," Farnam.

Ekil Randolph, Freeport, Ill.—Mr. Randolph had the assistance of his choir at the vesper hour of music in the First Presbyterian Church March 14. His organ selections were: Allegro from Secular Cantata "Amor Traditore," Bach-Graec; Cantabile, Franck; "Dreams," McAmis; "The Squirrel," Weaver; Toccata on a Melody from the "Geistliche Kirchengesang," James.

The Sunday-school orchestra played March 7 and Mr. Randolph's organ numbers included: Prelude, Fugue and Variation, Franck; Gavotte and Musette, Bach; "Join Home" (from Largo of "New World" Symphony), Dvorak; "Vermeland" (from Scandinavian Suite), Hanson; Third Movement from Sonata in C minor, Salome.

Ernestine M. Leitheuser, Baltimore, Md.—In a recital under the auspices of the Chesapeake Chapter, A.G.O., Sunday afternoon, March 14, at the Lutheran Church of Our Saviour Miss Leitheuser played: Fantasia and Fugue in G minor and Chorale Preludes, "O Haupt voll Blut und Wunden" and "Christ lag in Todesbanden," Bach; Toccata on "O Filii et Filiae," Farnam; "Vitrail" and "In Paradisum," Mulet; Scherzo from Fifth Sonata, Guilmant; Allegretto, Lucke; Prelude on "Ein feste Burg," Faulkes.

Paul Callaway, Grand Rapids, Mich.—Mr. Callaway, organist and choirmaster of St. Mark's Episcopal Church, played the following program in a recital of the Lenten series at Grace Church March 3: Prelude on the Benediction "Ita Missa Est," Sowerby; Chorale Prelude on "O Lord, Have Mercy" and "Sing Praise to God," Bach; Prelude and Fugue in B minor, Bach; Sonata, "The Ninety-fourth Psalm," Reubke.

John M. Klein, A. A. G. O., Rahns, Pa.—Mr. Klein played these compositions at Immanuel Evangelical Church, Reading, Pa., for Albright College, Feb. 28: "From

Heaven High I Come" and "A Rose Breaks into Bloom," Langstroth (MS); Prelude in E minor (Wedge), and "Ein feste Burg," Bach; "Carillon de Westminster" and "Evening Star," Vierne.

In a Lenten recital Feb. 24 at Jerusalem Lutheran Church, Schwenksville, Pa., Mr. Klein played: "A Rose Breaks into Bloom," Ivan Shed Langstroth; Melody in F, Rubinstein; "Chimes of Westminster," Vierne; "Evening Star," Vierne.

Eugene M. Nye, Seattle, Wash.—In short recitals at the Fremont Baptist Church Mr. Nye has played:

Feb. 7—Largo, Handel; "Dreams," McAmis; "Fanfare," Lemmens; "Caprice Viennois," Kreisler; Fugue in G, Bach.

Feb. 14—Prelude and Fugue in D minor, Bach; "Ave Maria," Arkadelt; Postludium, Merkel.

Feb. 21—"In Thee Is Gladness," Bach; "Moonlight," Fryshuger; Grand Chorus, Dubois; "Adoration," Baldwin.

Feb. 28—Andante Cantabile, Tschaiakowsky; "To the Rising Sun," Torjussen; "Harmonies du Soir," Karg-Elert; "Pilgrim's Song of Hope," Batiste; Toccata and Fugue in D minor, Bach.

Frank W. Asper, Salt Lake City, Utah—In his broadcasts from the Mormon Tabernacle in April over the Columbia system, going from more than seventy-five stations, from 12:30 to 1 o'clock Eastern time, Mr. Asper will play:

April 4—"Though Deepening Trials," Careless-Asper; "Finlandia," Sibelius; "Dawn," Nevin.

April 11—Passacaglia, Bach; "A Cheerful Fire," Clokey; Berceuse, Jarnefelt.

April 18—Musette and Minuet, Handel; "In Paradisum," Dubois; "Autumn Memories," Nevin.

April 25—Gavotte, Arne; "Marche Solennelle," Lemaigre; "Chorus of Angels," Clark.

Clarence E. Heckler, Mus. B., Harrisburg, Pa.—Mr. Heckler, minister of music at Christ Lutheran Church, Harrisburg, gave a recital March 11 at Bridgewater College, Bridgewater, Va. His selections

included the following: Allegro Vivace from Fifth Symphony, Widor; Caprice from "Alceste," Gluck; Toccata and Fugue in D minor, Bach; "Bells through the Trees," Edmundson; "Elves," Bonnet; Paraphrase on "I Need Thee Every Hour," Miller; "Carillon de Westminster," Vierne; "Will-o'-the-Wisp," Nevin; Prelude for Easter, Vause; "The French Clock," Bornschein-Fry; American Rhapsody, Yon; "La Tabatiere a Musique," Liadoff-Helvroth; "Grand Choeur" in D, Guilmant.

F. Rayner Brown, Los Angeles, Cal.—Mr. Brown has played the following programs at St. Paul's Cathedral:

Feb. 12—Pastoral Sonata, Rheinberger; Chorale Prelude, "Schmücke Dich, O Liebe Seele," Brahms; Sonata No. 1, in A minor, Borowski; Adagio from Third Sonata, Guilmant.

Feb. 19—Fantasy on the Hymn-tune "Amsterdam," McKinley; Symbolic Sketch, "The Broken Laurel Tree," Royal A. Brown; Prelude and Fugue in B flat major, Bach; "Legend of the Mountain," Karg-Elert; "Entrata" in C major, Holler. Feb. 26—Symphony for Organ, Weitz; "Romance," Bonnet; Prelude and Fugue in G minor, Bach.

Elmer Tidmarsh, Schenectady, N. Y.—The following programs were given by Dr. Tidmarsh at the Union College Chapel:

Feb. 7—Chorale in A minor, Franck; "Liebe Angelique," Rubinstein; "Carillon de Westminster," Vierne; Trio in E flat for Horn, Violin and Piano, Brahms.

Feb. 14—Chorale in B minor, Franck; "Friere," Jongen; "Fireside Fancies," Clokey; "Prayer" from "Hänsel and Gretel," Humperdinck; Finale, Dupré.

Ruth Alma Sloan, Urbana, Ohio—Miss Sloan gave a recital March 4 at the Church of the Epiphany and her program consisted of the following compositions: "Piece Heroique," Franck; Adagio from Sonata 1, Mendelssohn; "The Squirrel," Weaver; "Chant de May," Jongen; "Little Red Lark," Clokey.

[Continued on next page.]

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Recital Programs

[Continued from preceding page.]

Charles Heinroth, New York City — Dr. Heinroth's Sunday 4 o'clock and Thursday 1 o'clock recitals at the College of the City of New York were marked by the following programs among others in March:

March 14 and 18—Overture to "The Marriage of Figaro," Mozart; Chorale Preludes, "My Inmost Heart Doth Yearn" and "O World, I E'en Must Leave Thee," Brahms; Minuet, Lully; "Saul" (Symphonic Tone Painting), Gustav Eduard Stehle; Toccata in C minor, Fleuret.

March 21 and 25—Overture, "In Nature," Dvorak; "Good Friday Spell," from "Parsifal," Wagner; "The Tumult in the Praetorium," de Maleingreau; Chorale Prelude, "O Sacred Head Now Wounded," Reger; "Christus Resurrexit," Ravanello; Hallelujah Chorus from "The Messiah," Handel.

A Bach program was played by Dr. Heinroth March 7 and 11.

Paul A. Humiston, A.A.G.O., Grand Rapids, Mich.—Mr. Humiston played the following program at Grace Church Feb. 17 for one of the recitals of the series given in that church in Lent: Toccata and Fugue in D minor, Bach; Aria (Twelfth Concerto for Strings), Handel; Pastorale from "Le Prologue de Jesus," Traditional, Clokey; "Jesus Calls Us," J. Sebastian Matthews; Evenson, Johnston; Chorale in A minor Franck.

Herman F. Siewert, Winter Park, Fla.—Recent programs by Mr. Siewert in his organ vespers at Rollins College have included the following:

Jan. 27—Festal Prelude on "A Mighty Fortress Is Our God," Faulkes; Chorale in B minor (No. 2), Franck; Andantino in Modo di Canzona from Symphony No. 4, Tschaiakowsky; Serenata, Tarenghi; "In a Monastery Garden," Kettelbey; Selections from "Cavalleria Rusticana," Mascagni.

Feb. 10—"Fantaisie Symphonique," Cole; "Jesu, Joy of Man's Desiring," Bach-Grace; Andante Cantabile from Fifth Symphony, Tschaiakowsky; "Ave Maria," Arkadelt-Liszt; "Up the Saguena," Russell.

Raymond C. Robinson, F.A.G.O., Boston, Mass.—Mr. Robinson's recent Monday noon recitals at King's Chapel have been marked by the following offerings:

Feb. 15—Fantaisie (Sonata in D flat), Rheinberger; "Ariel," Bonnet; "The Little Red Lark," Clokey; Fantaisie in E flat, Saint-Saens; "Verset," Dupré; Andante Espressivo (Sonata in G), Elgar; "Matthaeus Finales," Bach-Widor.

March 1—Allegro (Symphony 1), Maquaire; Nocturne, Baintow; "Divertissement," Vierne; Andante Sostenuto (Symphony 1), Brahms; Toccata, "Thou Art the Rock," Mulet; Evenson, Johnston; Sinfonia, Bach.

Edward G. Mead, F.A.G.O., Oxford, Ohio—Professor Mead was heard in a recital at Earlham College, Richmond, Ind., March 12, playing these numbers: Prelude in G major, Adagio from Third Sonata and Toccata and Fugue in D minor, Bach; Chorale Prelude on the Hymn-tune "Duke Street," Edward G. Mead; "Carillon," De Lamarter; "Humoresque Fantastique," Edmundson; Nocturne, Foote; March from Suite in G minor, Rogers; First Sonata, Guilmant.

Marguerite House, Erie, Pa.—In a Lenten vesper organ program at the First Methodist Church March 14 Mrs. House played: "Suite Gothique," Boellmann; "O Sacred Head Now Wounded," Bach; "Kamennol Ostrow," Rubinstein; "Little Bells of Our Lady of Lourdes," Harvey Gaul; "Fountain Reverie," Fletcher; "Piece Heroique," Franck; "Softly Now the Light of Day," Walter G. Reynolds; Toccata from Fifth Symphony, Widor.

Herbert Ralph Ward, New York City—Mr. Ward will play the following selections at his Tuesday 1 o'clock recitals in April at St. Paul's Chapel:

April 13—"My Soul, Direct Thy Thoughts," Bach-Jackson; "Benedictus," Reger; "Romance" (Symphony "La Reine de France"), Haydn; Fugue in G major; Bach.

April 20—Allegretto Grazioso, Gigout; "To a Pond Lily," H. R. Ward; Arioso in C minor, Bach-Bedell; Prelude on an Old Flemish Song, Paul Gilson; Chorale Prelude, "We All Believe in One God," Bach.

April 27—Chorale Prelude, "Jesu, Priceless Treasure," Bach; Minuetto, with Variations (Concerto in E), Thomas Au-

gustine Arne; Adagio, Symphony 6, Widor; "Grand Choeur Dialogue," Gigout.

Walter Reynolds, A.A.G.O., Seattle, Wash.—In an "hour of organ music" at Bethel Temple March 9 Mr. Reynolds, of the First Methodist Church, played a program consisting of the following compositions: "Invocation," Capocci; Variations on "Bethany," Walter Reynolds; Variations on "Mercy," Reynolds; "Hymn of the Seraphs," Guilmant; Prelude in C minor (Greater), "The Day So Rich in Joy" and "Christ, God's Only Begotten Son," Bach; "Echoes," Carl Mueller; Cradle Song, Humoreske and Triumphant March from "Sigurd Jorsalfar," Grieg.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe's March programs at the South Church included the following:

March 2—"Marche Religieuse," Faulkes; Prelude and Fugue in A major, Bach; Finale (Sixth Symphony), Widor; Adagio, Bizet.

March 9—Allegro (Concerto in F), Handel; Toccata for Flutes, Stanley; Introduction and Finale, Reubke; "Romance" in D flat, Lemare.

March 16—Passacaglia, Buxtehude; Rondo, Couperin; Largo, Handel; Lento and Grand Chorus (Sixth Sonata), Guilmant.

Howard L. Ralston, Washington, Pa.—For the vesper recital at the Second Presbyterian Church March 14 Mr. Ralston selected these compositions: Three Pieces from "Water Music," Handel; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "Cathedral Prelude and Fugue," Bach; Chorale Prelude, "O Sacred Head," Bach; "Christmas in Sicily," Yon; "The Palms," Faure; "Pountain Reverie," Fletcher; "The Little Red Lark," Clokey; "Canyon Walls," Clokey; "Benedictus," Edmundson.

Russell H. Miles, Urbana, Ill.—Professor Miles played these compositions at the University of Illinois Sunday recital March 7: Fugue in E flat, Bach; Nocturne, Borodin; "Sonata Cromatica," R. H. Miles; "Souvenir Lointain," Berwald; "Cortege Oriental," Dunn; Andante from "Symphonie Pathetique," Tschaiakowsky.

Clark Fiers, Pittsburgh, Pa.—The following are programs played by Mr. Fiers in March on the new Kimball organ in the Heinz Employees' Auditorium:

March 1—Andante from "Orfeo," Gluck; Gavotte, Gossec; "Summer Time," Gershwin; Spring Song, Mendelssohn; Minuet from "Divertimento" No. 17, Mozart.

March 8—Serenade, Schubert; "Moment Musical," Schubert; Cradle Song, Pjinsky; "The Swan," Saint-Saens; Hungarian Dance No. 5, Brahms.

March 15—"Simple Aveu," Thome; Andantino, Franck; "Dance of the Hours," from "La Gioconda," Ponchielli; "Traümerel," R. Strauss; "Aragonaise," from "Le Cid," Massenet.

Maurice Blackard, Urbana, Ill.—Mr. Blackard gave his senior recital at the University of Illinois School of Music Feb. 24 with the assistance of the university orchestra, conducted by Professor Fred-eric B. Stiven. Mr. Blackard played these compositions: Fantasia and Fugue in G minor, Bach; "Clair de Lune," Karg-Elert; Prelude and Toccata, Berwald; "Concerto Gregoriano," for organ and orchestra, Yon.

Gladys Owen, Lake Forest, Ill.—Miss Owen played the following selections at the Easter sunrise service in the Church of the Holy Spirit: Paraphrase on the Easter Hymn "St. Kevin," R. H. Miles; "At Dawn," J. C. Meale; "Jubilate Deo," Alfred J. Silver.

G. Criss Simpson, Lawrence, Kan.—In his vesper recital at the University of Kansas Feb. 21 Mr. Simpson played a program made up as follows: Prelude and Fugue in D minor, Mendelssohn; "Jagged Peaks in the Starlight," Clokey; Trio-Sonata in C minor (First Movement), Bach; Prelude and Fugue in E major, Saint-Saens; First Organ Symphony, Maquaire.

Lanson F. Demming, Urbana, Ill.—Mr. Demming, who played the University of Illinois recital Feb. 28, presented this program: Toccata in G minor, Matthews; "Aria in the Manner of Bach," Mauro-Cotone; Prelude and Allegro Vivace from First Symphony, Vierne; Andante from Sonata, Op. 108, for violin and piano, Fauré; Finale, Frederick Stanley Smith.

Ray Hastings, Los Angeles, Cal.—Dr. Hastings played these selections in his most recent popular programs at the Philharmonic Auditorium: Commemoration March, Petrall; Serenade, Toselli; Prelude to "La Traviata," Verdi; Sara-bande, Handel; "Swan Song" and Chorus from "Lohengrin," Wagner; Andantino,

Franck; Elevation, E major, Saint-Saens; Festival March, Smart.

David Pew, Cincinnati, Ohio—In an hour of music at the Church of the Advent Sunday afternoon, March 7, Mr. Pew played: Concerto in F (Allegro), Handel; Evenson, Martin; Gavotte, Wesley; "Legend," Karg-Elert; "Traümerel," Schumann; Impromptu, Vierne; Cantabile, Franck; "Pilgrims' Chorus," Wagner; "Moment Musical," Op. 94, No. 3, Schubert; Toccata on the "Ave Maris Stella," Dupré.

Gordon Farnell, A.A.G.O., Le Mars, Iowa—In his Easter program at Hildreth Memorial Church Mr. Farnell played: Prelude for Easter, Vause; "Easter Morn," Lemare; Paraphrase on "St. Kevin," Miles; Easter Prelude, Egerton; "Easter with the Pennsylvania Moravians," Gaul; "Rise, My Soul and Stretch Thy Wings," McKinley.

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Organ-Piano Program at Grinnell.

Elias Blum, organist, and Elsie Haggard Ryan, pianist, gave a piano and organ recital at Grinnell College, Grinnell, Iowa, Jan. 15 at which these numbers were played by the combination of instruments: "Morgengebet" ("Morning Prayer"), Haydn; Gavotte from "Orfeo," Gluck; Largo from Trio, Op. 1, No. 2, Beethoven; Passacaglia in G minor, Handel; Andante and Allegretto Grazioso from Concerto in B flat major, Brahms; Allegro Cantabile, Widor; Serenade, R. Strauss; Finale ("Magic Fire") from "Die Walküre," Wagner. Mr. Blum also played Boellmann's Gothic Suite on the organ.

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Who's Who Among the Organists of America

ARTHUR H. EGERTON.

Arthur H. Egerton, Mus. D., F. R. C. O., is a distinguished Canadian organist and musical educator, who last year returned to church and university activities in Montreal and Ottawa after a period of ten years during which he was at Wells College, Aurora, N. Y.

Mr. Egerton was born in Montreal in 1891. He received his early musical education under Dr. Percival J. Illsley at the McGill University Conservatorium of Music and under Dr. C. S. Fosbery while a scholar at St. John the Evangelist Church School, Montreal. At the age of 18, on the retirement of Dr. Fosberg, he became organist and choir-master of St. John the Evangelist Church, with a choir of forty men and boys.

At the age of 19 Mr. Egerton was awarded the Strathcona scholarship and went to London to begin a four-year term of study at the Royal College of Music. His instructors here were Parratt, Alcock, Walford Davies, Bridge and Charles Wood. During this period he was organist and choir-master at Emmanuel Church, West Hampstead, London.

Returning to Montreal in 1913, Mr. Egerton succeeded Lynnwood Farnam as organist and choirmaster at Christ Church Cathedral. During the succeeding eight years he maintained the high traditions of choral music and organ playing which have been uniquely associated with this famous and beautiful Canadian cathedral for a long time. The achievements of the present incumbent of the position, Dr. Alfred Whitehead, bear eloquent testimony to the character and vitality of these traditions today. While connected with Christ Church Cathedral Mr. Egerton was also a member of the teaching staff of the Conservatorium of Music at McGill University.

In 1921 Mr. Egerton accepted a call to Winnipeg, where he became organist and choirmaster at All Saints' Church and conductor of the Winnipeg Choral-Orchestral Society. In Winnipeg he was an active leader of Canadian College of Organists enterprises, examiner for the provincial department of education and a promoter of the Manitoba musical competition festival, especially as an adviser as to the choice of test pieces. In Winnipeg Mr. Egerton was active also as organ recitalist, lecturer and teacher.

In 1927 Mr. Egerton assumed the duties of head of the department of music at Wells College, Aurora, N. Y., remaining there until June of last year. A brochure issued by Wells College in 1935 reviewed the organ and choral music presented during five years. This review revealed that a high standard of excellence had been reached by the chapel choir, that a discriminating choice of music from the great periods of choral composition had been made, that Wells had been one of the first among American colleges to take a definite stand for good hymns and tunes by the adoption of the "Oxford American Hymnal," and that the organ music had been of the same high standards. Much of the music sung at Wells College was arranged for women's voices by Mr. Egerton and edited for use there. Such research into choral repertory was made possible by the admirable library of musical scores and books at the college.

Mr. Egerton has appeared as soloist with the Bach Cantata Club and as recitalist representing the Canadian College of Organists at the convention of the National Association of Organists. In 1932 he contributed a series of articles to THE DIAPASON on "Church Music in England" following an extended visit to English cathedrals and colleges.

Mr. Egerton holds the diploma of fellowship of the Royal College of

ARTHUR H. EGERTON, MUS. D.



Organists and is an honorary associate of the Royal College of Music. He received the degree of bachelor of music from McGill University in 1922. In 1936 he won by examination the degree of doctor of music from the University of Toronto. For this degree he offered a setting for baritone solo, eight-part chorus and full orchestra of a ballad of Bliss Carman's, "A Sailor's Wedding."

Arthur Egerton's published pieces include preludes for organ on "Veni Emmanuel" and "O Fili et Filiae" (Oxford University Press) and arrangements for women's voices of compositions by Tallis, Gibbons, Wesley, Purcell and Bach. A Prelude and Fugue on "Iste Confessor" has recently been accepted by Gray.

At the present time Dr. Egerton is dividing his activities between Montreal and Ottawa. At Ottawa he is organist and choirmaster at St. Andrew's Presbyterian Church, where he has a fine four-manual Casavant, a large appropriation for music and a congregation of conservative tastes. St. Andrew's is a handsome structure adjacent to the fine parliamentary buildings of the capital, and is attended regularly by the governor-general, Lord Tweedsmuir, and the present prime minister, Hon. MacKenzie King. A large addition to the choir library at St. Andrew's has already been made on Dr. Egerton's recommendation and improvements to the organ are under consideration.

At Montreal he has resumed his connection with the McGill University Conservatorium of Music, giving two

popular courses of lectures on the study of musical masterpieces from Bach to the present day. During the current season he has appeared in organ recitals in both Montreal and Ottawa and twice in lecture-recitals on the "Music of Bach and His Forerunners" for members of the Canadian College of Organists.

University of Illinois Recital Record.

The University of Illinois has issued a volume containing in bound form the programs of the vesper organ recitals from Sept. 15, 1935, to May 17, 1936. These recitals take place Sunday afternoons at 4:30 in the recital hall of Smith Memorial Hall. The university possesses two concert organs. The one in the recital hall was built by the Skinner Organ Company and has three manuals and forty-two speaking stops. The organ in the university auditorium was built by Casavant Brothers and has four manuals and fifty-eight speaking stops. The vesper recitals have been given by Director Frederic B. Stiven, Professor Russell Hancock Miles and Lanson F. Demming of the faculty of the School of Music. Eldon Hasse, John Glenn Metcalf, Miss Louise Taylor and Lester Van Tress were guest soloists. The following data concerning the programs may be of interest: Compositions for organ, 98; transcriptions, 14; solos and ensembles, 16. The composers whose works have appeared most frequently are: Bach, 16; Franck, 7; Guilman, 4; Karg-Elert, 6.

Memorial Program in Cleveland.

A program commemorating the anniversary of P. J. McMyler, in whose memory the McMyler organ was dedicated in March, 1922, was the feature of the Sunday afternoon recital March 7 at the Cleveland Museum of Art. Arthur W. Quimby, curator of musical arts, played selections from the dedication program of the organ, given March 4 and 5, 1922, by Dr. Archibald T. Davison of Harvard University. The selections chosen by Mr. Quimby were: Toccata and Fugue in D minor, Bach; Sinfonietta from the cantata "God's Time Is Best," Bach; Sketch in F minor, Schumann; Chorale Prelude, "O World, I e'en Must Leave Thee," Brahms; Finale in B flat, Franck.

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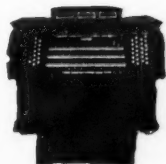
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The seventh festival service of the choirs of the Church of the Holy Trinity, the First Presbyterian Church and the Church of the Saviour in Brooklyn was one of those occasions that make a deep impression on those interested in church music. It was held at the Church of the Saviour Sunday evening, Feb. 7, and was arranged by the organists and choirmasters of the three churches—Morris Watkins, M. S. M., A. A. G. O., of the Church of the Saviour, R. Huntington Woodman, F. A. G. O., of the First Presbyterian and Louis Robert, Mus. D., of Holy Trinity. Mark Andrews, organist and choirmaster of the First Congregational Church of Montclair, N. J., and Philip James, chairman of the faculty of music in New York University, directed the singing of their own compositions.

The processional hymn was David McK. Williams' setting of "Our Glowing Praise to Thee." The anthems of the evening were the following: "Turn Back, O Man," arranged by Holst; "By the Waters of Babylon," James; Nunc Dimittis in D, Sowerby; "Thine Are the Heavens," Byrd; "Hide Me under the Shadow," Andrews; "The King of Love," arranged by Birstow, and the Hallelujah Chorus from "The Messiah."

The Rev. John Howard Lathrop, D. D., pastor of the Church of the Saviour, made a brief address in which he paid tribute to church music in these words:

You are in an edifice devoted to religion. You have been listening to music designated as sacred. Have the emotions which you have experienced sitting here revealed to you something of the meaning of such an occasion? Religion is more than morals. It is more than our Christian dream of an ordered, just and happy world. Religion is an effort of the creatures of life to praise life, to rejoice in it, to say that to live means something we cannot say, to utter the unutterable! We know, we feel what we cannot express. As Matthew Arnold put it, "nameless feelings course through the breast, forever unexpressed." The babe struggles and babbles, the awe-inspired beholder of beauty cries a meaningful "Ah," the lover hesitates and falters, and all of us, in the presence of overwhelming tragedy, find utterance only in welling tears. We are more than dumb animals—yet we, too, are dumb. Life is too much for the life that we are. We are captives, bound and in prison until the religious moment of release arrives.

The painter serves us as we recognize on his canvas what we saw but could not express. The sculptor helps as he fixes in stone the glimmer we almost caught. The poet reveals us to ourselves as the depth within responds to his call. But, above and beyond them all, the maker of music sets us free, for with him supremely is the power to unlock the heart. For this reason music is the chief handmaiden of religion.

As you have listened to these strains you have been hushed, quieted, made glad. You have praised, you have prayed. Memories, desires, all the multitude of the wished-for, thoughts clear and vivid, have been stirred within you. The world of things fair, as they ought to be, as

they are in the heart of God, has been brought near. You have delighted in true religion! The masters of music are emancipators.

They are also servants of God, the great unifying force, as they bind the company not only of one such hour as this, but of all hours, of all races, of all lands. Theirs is the language that every living man can understand, the universal, the universalizing tongue, and if our thoughts could go on the wings of the strains, we would see that it is our fellowship that is of our deepest nature—not our divisions, our enmities, our hostilities. There are other unifying forces, but in the power of music lies a part of the answer to the master's prayer, "that they may be one even as we." The miracle is wrought before our eyes. Divisions that cannot be overcome in the realm of the intellect are overcome here tonight through music's ministry. Whoever you are, whatever your profession of faith, you are all one body in common prayer. Is that not very significant? Something that presages the day for which we long, the healing of the torn body of humanity by the magic of music?

May the ministry of such an hour live on in after days, translating itself into deeds! Above the baptism of water is the baptism of the spirit.

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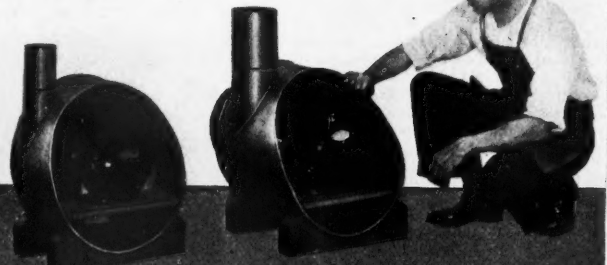
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**Seth Bingham's Work,
"Wilderness Stone,"
Heard Over the Air**

"Wilderness Stone," by Seth Bingham, which has attracted a great deal of favorable attention, had its initial radio performance Feb. 12, when it was given by the Schola Cantorum of New York and the NBC orchestra under the direction of Hugh Ross. Soon after the performance many persons who listened to it wrote letters to NBC Studios and to the composer expressing their admiration of his work.

"Wilderness Stone" had its first public performance May 24, 1936, by the WPA Chorus and the New York Civic Orchestra under the direction of Hugh Ross at the Manhattan Theater. Critics assert that Mr. Bingham has caught the spirit of the text and has produced a work which will take its place with Parker's "Hora Novissima" as one of the most worth-while compositions by an American. The introduction of a narrator with an orchestral background is unique and effective.

The libretto of "Wilderness Stone" is an episode taken from Stephen Vincent Benet's Civil War epic, "John Brown's Body," a poem published in 1930. The story deals with the idyl of Jack and Melora, told with exquisite imagery in Mr. Benet's verse and captured musically by Mr. Bingham's score.

Seth Bingham was born in Bloomfield, N. J., April 16, 1882. He studied music with Harry B. Jepson and Horatio Parker at Yale, and later with Widor and d'Indy in Paris. Mr. Bingham is assistant professor at Columbia University, where he teaches composition and theory, and organist and director at the Madison Avenue Presbyterian Church in New York. His music—chamber, choral and orchestral—has been performed by such organizations as the New York Philharmonic, the Boston Symphony, the Chicago Symphony, the Barrere Little Symphony Orchestra, the Letz Quartet, and other ensembles.

Busy April for Weinrich.

Carl Weinrich has a busy spring before him, judging from the dates already made for April. On March 26 Mr. Weinrich played at Symphony Hall in Boston with the Boston Symphony Orchestra when the Harvard and Radcliffe choirs sang the "St. Matthew Passion." His April engagements include the following:

- April 2—Brooklyn Academy of Music, Liszt's "Faust" Symphony, with Boston Symphony.
- April 3—Carnegie Hall, New York, repetition of Liszt Symphony.
- April 7—Church of the Incarnation, New York, program of early music with Desoff Choirs.
- April 8—Broadcast of Bach chorale preludes with Westminster Choir.
- April 18—Bach "Magnificat" with Wellesley and Harvard choirs at Wellesley.
- April 15, 22 and 29—Broadcast of "St. Matthew Passion" and B minor Mass with Westminster Choir School.

WILLIAM H. ALFRING KILLED

Prominent Piano Man Was a Vice-President of Aeolian-Skinner.

William H. Alfring, president of the Aeolian American Corporation, largest piano manufacturing concern in the world, an officer or director of many other companies in the musical instrument field, and a vice-president and director of the Aeolian-Skinner Company, was killed when he jumped in front of a New York Central passenger train at Hartsdale, N. Y., March 12. Mr. Alfring was 52 years old.

Three months ago, because of failing health and the desire, as he expressed it, to have "a business man's vacation," Mr. Alfring retired as president of the Aeolian Company, a sales organization for the Aeolian American Corporation and the joint owner of the latter with the American Piano Corporation. He was elected chairman of the board of the Aeolian Company and retained the presidency of the Aeolian American Corporation. His Aeolian-Skinner connection dated from the time the Skinner Organ Company took over the Aeolian organ business.

KELLER'S WORK ON THE AIR

Chicago Organist's Synchronous Prelude and Fugue on NBC April 1.

Dr. Walter Keller's Synchronous Prelude and Fugue, for piano and organ, is scheduled to be broadcast by NBC from its New York studios April 1 at 2 o'clock Eastern standard time. George Crooks will be at the Hammond electronic organ. The performance is over the red network and is a part of the Music Guild program. Dr. Keller, the well-known Chicago organist, composed this work about twelve years ago. It appeared on an orchestra-organ program of the Illinois Council of the National Association of Organists soon after it had been written. Dr. Keller's work was believed to be the first composition of its kind, in which the prelude and the fugue, after separate performance, are played together. Originally it was intended for two pianos, but the eight parts are more easily discernible if the prelude is played on the piano and the fugue on the organ. Dr. Keller was invited to address the radio audience before the performance.

Robert Wilson, Voicer, Dies.

Robert Wilson, one of the best-known voicers in the United States, passed away at his home in St. Louis Feb. 9. Born in England and serving his apprenticeship in that country, he soon became a voicer in the larger English factories. Thirty-five years ago he came to the United States and was in the service of different organ companies. Twenty years ago he joined the staff of George Kilgen & Son, Inc., and was with that firm at the time of his death. Mr. Wilson was particularly well known for his work on diapasons and reeds and these sections of some of the most prominent organs in the country were voiced by him.

Classified Advertisements

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FOR SALE—THREE-MANUAL electric action, twenty ranks. Two-manual electric action, ten ranks and chimes. Estey two-manual and pedal reed organ. Single and double primary valves, pouch primary leathers, wood pipe feet, new and used wood and metal pipes, and several blowers. Also used action parts, etc. Holbrook Organ Company, 64 Revere Road, Quincy, Mass.

FOR SALE—ORGOBLO, THREE horse-power, three-phase, 220 volts, 1,720 R.P.M. First-class condition, \$100.00. Also one two horse-power high speed suction and blow, \$50.00 F.O.B. New and used organ parts, also new and rebuilt organs. C. H. Brick, pipe organ builder, 5502 Vickery boulevard, Dallas, Tex.

FOR SALE—CHAMPION ELECTRIC Suctorians, \$35.00 F.O.B. Ample, quiet, power plant for any two-manual reed organ. One-manual outfits \$25.00. New and used organ parts or entire instruments. Pipe Organ Service Company, 3318 Sprague street, Omaha, Neb. Established 1923.

FOR SALE—I STILL HAVE A FEW slightly used pipe organs at about one-third the original cost. Mortons, Kilgins, Möllers and Wurlitzers, from \$1,000 to \$3,500. Three-manual Skinner console. All these organs are electro-pneumatic action. J. E. Myers, Woodlawn, Md.

FOR SALE—WE HAVE A 940-PIPE, 14-rank straight organ now installed in a church, which we will recondition and install with a ten-year guaranty at about half of its real value. Specifications and price on request. Address D-6, THE DIAPASON.

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FOR SALE—THREE UNIFIED PIPE organs, twenty-four stop, twenty-stop and fifteen-stop, ready for installation. Specifications and prices on request. Address D-5, THE DIAPASON.

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FOR SALE—MIDMER CHURCH Organ, electro-pneumatic action, in excellent condition, fine volume. Oak case work. Will sell as is or install. Address A-5, THE DIAPASON.

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