

# THE DIAPASON

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DEVOTED TO THE ORGAN

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## MANUSCRIPT FESTIVAL STANDS AS REVELATION

### FINE WORK IS BROUGHT OUT.

Excellent Compositions of Guild Members Heard at Home of Mr. and Mrs. Francis Neilson—Notable Chicago Event.

In the annals of the Illinois chapter of the American Guild of Organists the manuscript festival held on the evening of Feb. 28 will go down as one of the most notable events since the organization of the chapter. It was notable not only for the excellent collection of new works for the organ which it evoked from composers in all parts of the country, but for the variety of talent in composition which it revealed in its array of compositions of many moods and varied styles. And it will stand out also as a brilliant social event. To those not familiar with the creative ability among American writers for the organ of the present day who are members of the guild it was a pleasant surprise.

Mr. and Mrs. Francis Neilson were the hosts of the occasion and not only placed at the disposal of the chapter their beautiful home on Grand boulevard, with its three-manual Aeolian organ, one of the finest of residence organs in this country, as well as one of the largest, but they crowned their hospitality with a delightful luncheon, which followed the feast of new music.

Of the program it is not necessary to write at length—the list of composers and performers represented speaks for itself. It would be difficult to select the numbers which made the strongest appeal because of the great variance in the character of the works. Frank E. Ward's dignified sonata, played in part, and Mrs. Lily Wadhams Moline's new sonata are of one type, and illustrate well the serious trend of American writing for the organ. Gerhard T. Alexis' "Supplication" was distinctly different and made a deep impression as one of the finest light numbers recently produced—of the class of Lemare's well-known Andantino in D flat and fully up to it in merit. Walter P. Zimmerman offered a gem in the Minuet in his Suite in E minor, two movements of which were played, and if this is not published soon the publishers are overlooking something most interesting, and something that we are confident will sell well. William Lester presented what one critic aptly called a "delicious" bit in his "Indian Summer."

The program of the evening was as follows:

Sonata in D flat, No. 3 (Introduction and Adagio), Frank E. Ward, A. A. G. O. (New York City). Played by Lester W. Groom.

"Scena Pastorale," Dr. Roland Diggle (Los Angeles, Cal.).

"Souvenir" (dedicated to Albert Cotsworth), Sumner Salter, A. G. O. (Williamstown, Mass.). Played by Miss Tina Mae Haines.

Sonata in B flat minor (Fantasia and "Chant Seraphic"), Lily Wadhams Moline (Chicago). Played by Edwin Stanley Seder, F. A. G. O.

"Supplication," Gerhard T. Alexis, A. A. G. O. (St. Paul, Minn.). Played by Mr. Alexis.

Suite in E minor (Allegro maestoso and Minuet), Walter P. Zimmerman (Chicago). Played by Robert R. Birch.

"Twilight," Catherine Morgan, A. A. G. O. (Norristown, Pa.).

Prelude, Katherine E. Lucke, F. A. G. O. (Baltimore, Md.). Played by Herbert E. Hyde.

"In Indian Summer" and "Alla Toccata," William Lester (Chicago). Played by Mr. Lester.

The organ profession owes a debt to Dean John W. Norton, who originated the idea of this manuscript festival, and to the committee which was in charge of the arrangements, consisting of Rossetter G. Cole, Dr. J. Lewis Browne, E. Stanley Seder and Eric

## DR. FRANK WILBUR CHACE.



De Lamarter. The only regret of the evening is over the fact that some of our best composers were not represented, either because of their connection with the arrangements, which disqualified them, or from other causes.

### LEFEBVRE TO TRINITY POST.

#### Prominent Young Organist Elected to Succeed Dr. Victor Baier.

Channing Lefebvre, organist and choirmaster of St. Luke's Episcopal Church, Montclair, N. J., has been elected organist of Trinity Church, New York City. He will begin his service there May 1. Mr. Lefebvre will succeed Dr. Victor Baier, who died last summer. Dr. Baier was at Trinity about thirty-five years.

Mr. Lefebvre is not yet 30 years old. Until he went to the Montclair church last May he was assistant organist under Dr. Miles Farrow at the Cathedral of St. John the Divine.

Mr. Lefebvre began his musical training as a choir boy in Baltimore under Dr. Farrow, then organist of one of the largest Episcopal churches in that city. At Dr. Farrow's invitation Mr. Lefebvre went to New York.

#### Goldsworthy Finishes Series.

W. A. Goldsworthy, head of the Modern Scientific Organ School in New York, announces that all organ classes are filled and that no more pupils can be taken for the present. There is room, however, for a few theory pupils. On April 2 Mr. Goldsworthy will finish a series of recitals for the board of education in the Washington Irving high school, at which he has been heard by an aggregate of more than 10,000 people. In his series he has played ten Bach fugues, two Widor symphonies, ten Tchaikowsky numbers, ten overtures, twenty-five Wagner selections and numerous suites and smaller compositions. Mr. Goldsworthy has also given a number of recitals out of town.

### COMPLETES A SERIES OF 17

#### Farnam's Recital Season in New York—171 Compositions Played.

On March 27 Lynnwood Farnam completed at the Church of the Holy Communion, New York, his series of seventeen Monday evening recitals. Of 171 compositions played during the series, seventy-nine were French, thirty German, twenty-eight American, fourteen English and ten Belgian. Composers whose works appeared an unusual number of times were: Vierne, 15; Bach, 12; Jacob, 12; Widor, 11; Dupre, 11. American composers represented included the following: Mark Andrews, Edward Shippen Barnes, Baumgartner, Burdett, DeLamarter, Clement R. Gale, Grasse, James, Jepson, Kroeger, Shelley, Sowerby, C. A. Stebbins, Stoughton, Van Denman Thompson and Frank E. Ward.

Mr. Farnam having this season made a custom of repeating on the same program certain new and interesting works, Dupre's Preludes and Fugues in B major and G minor and Eric DeLamarter's chorale prelude on a theme in Gregorian style were played at both the beginning and end of the program on which they appeared. On Feb. 27 Mr. Farnam had the assistance of his choir of thirty-four voices, the works sung being: Barnes' "Angel Voices," Palestrina's "Come, Holy Ghost" and Widor's "Eighty-fourth Psalm."

Mr. Farnam's coming recitals are as follows:

March 30—St. John's Lutheran Church, Reading, Pa.

April 4—Church of the Epiphany, Washington, D. C.

April 10—St. Luke's, Montclair, N. J.

April 17—First Presbyterian Church, Newark, N. J.

April 25—Emmanuel Church, Boston.

## COLORADO UNIVERSITY TO HAVE LARGE AUSTIN

### SCHEME BY FRANK W. CHACE.

Instrument of More Than 100 Stops in Addition to Floating String Organ for Beautiful Auditorium at Boulder.

The University of Colorado at Boulder is to have one of the largest organs in the West, the contract for which was closed in March with the Austin Organ Company. Frank W. Chace, head of the music work at the university and an organist and teacher known throughout the United States, drew up the specifications and will preside over the instrument when it is completed. The organ will have well over 100 stops, in addition to a floating string organ. The latter feature will consist of six ranks of strings, playable from any manual. There will be a number of other special features planned by the builders and by Mr. Chace. One of these on the mechanical side is a second sforzando pedal, making it possible to have a sforzando which will not draw all the couplers. The wind pressure will be from five to twenty-five inches. There is no duplexing or borrowing, except for the string organ and the powerful great and solo reed.

Following is the specification of the organ:

GREAT (73 pipes to each stop).  
 Double Open Diapason, 16 ft.  
 First Open Diapason, 8 ft.  
 Second Open Diapason, 8 ft.  
 Third Open Diapason, 8 ft.  
 Gamba, 8 ft.  
 Tibia Clausa, 8 ft.  
 Harmonic Flute, 8 ft.  
 Octave, 4 ft.  
 Horn Flöte, 4 ft.  
 Twelfth, 2 2/3 ft.  
 Fifteenth, 2 ft.  
 Mixture, 4 rks.  
 Mixture, 3 rks.  
 Double Trumpet, 16 ft.  
 Tuba, 8 ft.  
 Clarion, 4 ft.  
 Chimes (from Solo).  
 Harp (from Choir).  
 String Organ.

SWELL (73 notes).  
 Bourdon, 16 ft.  
 Quintaton, 16 ft.  
 Diapason Phonor, 8 ft.  
 English Diapason, 8 ft.  
 Horn Diapason, 8 ft.  
 Stopped Diapason, 8 ft.  
 Flauto Dolce, 8 ft.  
 Viola, 8 ft.  
 Spitz Flöte, 8 ft.  
 Spitz Flöte Celeste, 8 ft.  
 Salicional, 8 ft.  
 Vox Angelica, 8 ft.  
 Principal, 4 ft.  
 Harmonic Flute, 4 ft.  
 Unda Maris, 2 rks., 4 ft.  
 Violina, 4 ft.  
 Flautina, 2 ft.  
 Mixture, 3 rks.  
 Contra Fagotto, 16 ft.  
 French Trumpet, 8 ft.  
 Posaune, 8 ft.  
 Oboe, 8 ft.  
 Clarion, 4 ft.  
 Vox Humana, 8 ft.  
 String Organ.  
 Tremulant.

CHOIR ORGAN (73 notes).  
 Contra Gamba, 16 ft.  
 Open Diapason, 8 ft.  
 Geigen Principal, 8 ft.  
 Concert Flute, 8 ft.  
 Flute Celeste, 8 ft.  
 Orchestral Strings, 2 rks., 8 ft.  
 Dulciana, 8 ft.  
 Unda Maris, 8 ft.  
 Quintadena, 8 ft.  
 Flute d'Amour, 4 ft.  
 Fugara, 4 ft.  
 Harmonic Piccolo, 2 ft.  
 Dolce Cornet, 3 rks.  
 Double Oboe Horn, 16 ft.  
 Cor Anglais, 8 ft.  
 Clarinet, 8 ft.  
 Harp.  
 String Organ.  
 Tuba Magna (from Solo), 8 ft.

SOLO (73 notes).  
 Violone, 16 ft.  
 Stentorphone, 8 ft.  
 Major Flute, 8 ft.  
 Gross Gamba, 8 ft.  
 Gross Gamba Celeste, 8 ft.  
 Flute Overt, 4 ft.  
 French Horn, 8 ft.  
 Orchestral Oboe, 8 ft.  
 Tuba Profunda, 16 ft.  
 Tuba Mirabilis, 8 ft.  
 Clarion, 4 ft.  
 Chimes, 25 tubes.  
 Flügel Horn, 8 ft.  
 Vox Humana, 8 ft.  
 Corno di Bassetto, 8 ft.  
 String Organ.  
 Tremulant.  
 Tuba Magna, 8 ft.  
 ECHO ORGAN (61 notes).  
 Chimney Flute, 8 ft.

Viole Aetheria, 8 ft.  
Vox Angelica, 8 ft.  
Fern Flöte, 4 ft.  
Vox Humana, 8 ft.  
Tremulant.  
PEDAL ORGAN (32 notes).  
Gravissima, 64 ft.  
Double Open Diapason, 32 ft.  
Metal Diapason, 32 ft.  
First Open Diapason, 16 ft.  
Second Open Diapason, 16 ft.  
Third Open Diapason, 16 ft.  
Violone, 16 ft.  
Bourdon, 16 ft.  
Second Bourdon, 16 ft.  
Quintaton, 16 ft.  
Contra Gamba, 16 ft.  
Quint, 16 ft.  
Major Flute, 8 ft.  
Flauto Dolce, 8 ft.  
Violoncello, 8 ft.  
Octave, 4 ft.  
Principal, 4 ft.  
Octave Quint, 5 1/2 ft.  
Bombarde, 32 ft.  
Trombone, 16 ft.  
Ophicleide, 16 ft.  
Double Trumpet, 16 ft.  
Contra Fagotto, 16 ft.  
Tuba, 8 ft.  
Clarion, 4 ft.  
Echo Bourdon, 16 ft.  
String Organ.

The new organ, which will be a show organ in every sense for the university and the state, will stand in the Macky Auditorium at Boulder, a very large and architecturally noteworthy edifice which ranks with the finest university buildings in the United States.

Frank Wilbur Chace, Mus. D., A. G. O., director of the college of music at the University of Colorado, is a native of Providence, R. I. He was educated in Providence, Boston, New York City and England. He began the study of piano at the age of 4, played in public at the age of 7, and held his first organ position at 15. In the period from 15 to 21 he studied singing and alternately held positions as organist and baritone soloist in Providence churches. During the last twenty-five years he has held the following posts: Organist and choir-master, Christ Church, Mobile, Ala.; organist and choirmaster Christ Church, Nashville, Tenn.; director of music, Albion College, Albion, Mich.; director of music, Willamette University, Salem, Ore.; organist and choirmaster, St. Stephen's Church, Sewickley, Pa.; organist and choirmaster, First Presbyterian Church, Seattle, Wash.

Dr. Chace went to the University of Colorado from New York City, where he was organist and choirmaster of the Old Dutch Reformed Church, Jamaica, Queens borough. At present he is with the First M. E. Church of Boulder.

While in Seattle, in collaboration with Frank Wright, Dr. Chace organized the third chapter of the guild, the Washington-Oregon chapter, and was appointed by Warden Wright the first dean of that chapter. The following year he was elected for a second term by his colleagues. During the years of 1916-1917 he was vice-president of the National Association of Organists for Oregon.

Dr. Chace has given recitals in all parts of the United States and Canada, among the important engagements being those at the St. Louis World's Fair in 1904, the Panama-California Exposition, San Diego, the San Francisco Panama-Pacific Exposition, and before the National Association of Organists at Ocean Grove in 1913.

Calvin Brown of Chicago, who negotiated the Colorado deal, has also obtained orders in March for organs as follows: Christ Episcopal Church, Owosso, Mich., two manuals; North Shore Baptist Church, Chicago, three manuals; Masonic Temple, Battle Creek, Mich., three manuals, and First Presbyterian Church, Arlington Heights, Ill., two manuals.

**Middelschulte in Recitals.**

Wilhelm Middelschulte is slated for several important organ recitals in April, giving Chicago organists and his many friends the coveted opportunity of hearing him. On the evening of April 9 he will play at St. Paul's Church, Orchard and Kemper streets. April 20 he is to give a long-awaited recital under the auspices of the Illinois chapter of the A. G. O. at St. James' Episcopal Church. April 23 he will be heard on the large organ in Medinah Temple.

**SKINNER FOUR-MANUAL FOR OAK PARK CHURCH ORDER GIVEN BY BAPTISTS**

Forty-three Sets of Pipes Are Provided in Specification Prepared in Consultation with William H. Shuey.

Another large four-manual organ is to be added to the equipment of the churches of Chicago and suburbs. The Skinner Organ Company has won the contract for an instrument of forty-three full sets of speaking stops to be installed in the new edifice of the First Baptist Church of Oak Park as soon as the building is ready for it. The specifications were prepared in consultation with William H. Shuey of Oak Park, a confirmed organ "fan" and student of specifications, who has been helpful to various churches in designing their organs.

There will be seven borrowed stops, in addition to the forty-three complete sets of pipes, and the total of pipes, bars and tubes in the instrument will be 2,562. In addition there are to be thirty couplers and thirty-nine combination pistons. The console will be prepared for the addition later of fifteen stops. Among the toe pistons provided is one to lock all the other expression pedals to the swell pedal. There will also be toe pistons to bring on all reeds, all strings and all diapasons and flutes, and a cancel piston for all stops.

The scheme of stops is as follows:

- GREAT (Six-Inch Wind).**  
1. Bourdon (Pedal Extension), 16 ft., 5 pipes.  
2. First Diapason, 8 ft., 61 pipes.  
3. Second Diapason, 8 ft., 61 pipes.  
4. Claribel Flute, 8 ft., 61 pipes.  
5. Erzähler, 8 ft., 61 pipes.  
6. Octave, 4 ft., 61 pipes.  
7. Flute, 4 ft., 61 pipes.  
8. Twelfth, 2 2/3 ft., 61 pipes.  
9. Fifteenth, 2 ft., 61 pipes.  
Chimes (from Echo).  
Harp.  
Celesta (from Choir).

- SWELL (Seven and One-half-Inch Wind)**  
10. Bourdon, 16 ft., 73 pipes.  
11. Diapason, 8 ft., 73 pipes.  
12. Gedeckt, 8 ft., 73 pipes.  
13. Sallcional, 8 ft., 73 pipes.  
14. Voix Celeste, 8 ft., 73 pipes.  
15. Spitz Flöte, 8 ft., 73 pipes.  
16. Flute Celeste, 8 ft., 61 pipes.  
17. Flute, 4 ft., 61 pipes.  
18. Flautoino, 2 ft., 61 pipes.  
19. Dolce Cornet, 3 rnk., 183 pipes.  
20. Cornopean, 8 ft., 73 pipes.  
21. Flügel Horn, 8 ft., 73 pipes.  
22. Vox Humana, 8 ft., 61 pipes.  
Tremolo.

- CHOIR (Six-Inch Wind).**  
23. Diapason, 8 ft., 73 pipes.  
24. Concert Flute, 8 ft., 73 pipes.  
25. Dulciana, 8 ft., 73 pipes.  
26. Flute, 4 ft., 73 pipes.  
27. Clarinet, 8 ft., 61 pipes.  
28. Orchestral Oboe, 8 ft., 61 pipes.  
29. Harp, 8 ft., 61 bars.  
Celesta, 4 ft.  
Tremolo.

- SOLO (Expressive—Nos. 30, 31, 32. Ten-inch Wind, No. 33, Fifteen-inch Wind).**  
30. Gamba, 8 ft., 73 pipes.  
31. Gamba Celeste, 8 ft., 73 pipes.  
32. French Horn, 8 ft., 73 pipes.  
33. Tuba Mirabilis, 8 ft., 73 pipes.  
Tremolo.

- ECHO (Playable on Solo Manual. Six-inch Wind).**  
34. Cor de Nuit, 8 ft., 61 pipes.  
35. Vox Humana, 8 ft., 61 pipes.  
36. Chimes, 25 tubes.  
Tremolo.

- PEDAL (Five-inch Wind). Diapason (lower 12 notes resultant), 32 ft., 32 notes.**  
37. Diapason, 16 ft., 32 notes.  
38. Octave, 8 ft., 44 pipes.  
39. Bourdon, 16 ft., 73 pipes.  
40. Gedeckt, 8 ft.  
41. Flute, 4 ft., 56 pipes.  
42. Echo Bourdon (from Swell), 16 ft.  
43. Still Gedeckt (from Swell), 8 ft.  
44. Trombone, 16 ft.  
45. Tromba, 8 ft., 44 pipes.

The new Wicks organ in St. John's Episcopal Church at St. Louis was used for a recital in which Paul Friess, pianist, Miss Mary Gibbs, organist, and Charlotte Burton Stockton, violinist took part Feb. 26. Ernest Kroeger's "Scene Persane" was played on piano and organ, as was Clifford Demarest's Fantasia for the two instruments. The Cantabile by Loret was played on all three instruments, with fine effect.

Six exceptional musical programs are being given on Sunday evenings at the Second Presbyterian Church of Philadelphia under the direction of N. Lindsay Norden, organist and director. The first, March 12, was a Schubert program. March 19 a very interesting service of music generally unknown was presented. March 26 the offerings consisted of church music from the great symphonies. A request program is slated for April 2 and the life of Christ will be portrayed in sacred song April 9.

**CLASSIFIED ADVERTISEMENTS**

**FOR SALE—ORGANS, ETC.**

**FOR SALE—ONE-MANUAL UNIFIED** pipe organs fully equipped with our Patented Direct Electric Action and blower. Ideal instruments for smaller churches. Prices very reasonable. Quotations upon application. WICKS PIPE ORGAN COMPANY, Highland, Ill.

**FOR SALE—TWO-MANUAL TRACKER** action organ. Has twenty-five stops and extended console. Now in use in vicinity of Albany, N. Y. JOSEPH J. SMITH, Albany, N. Y.

**FOR SALE—ONE AEOLIAN ORCHESTRAL.** Fine mahogany case and bench. Excellent condition. Large collection of records. Value \$1,800. Will sell at \$600. Address Summit School of Music, Summit, N. J.

**FOR SALE—TWO-MANUAL TWENTY-three-stop organ,** rebuilt, with electric pneumatic action. All new except the pipes. Address FRANK EAST, P. O. Box 4300, Jacksonville, Fla.

**FOR SALE—A new two-manual pipe organ,** tubular action, pneumatic wind chest, fifteen stops, eight pneumatic couplers, four reversible combinations, grand crescendo and swell pedal, and all modern accessories. Best voicing and action. Price and specifications on request. Joseph Slawik, 213 South Delhi street, Philadelphia, Pa.

**FOR SALE—THREE-MANUAL HOOK & Hastings tracker action organ,** now in use in church, vicinity of Chicago. Send for particulars. Instrument can be seen by appointment. Address C-28, The Diapason.

**FOR SALE—THREE-MANUAL ORGAN** with blower. Organ contains twenty-seven speaking stops. For particulars apply to D-25, The Diapason.

**FOR SALE—ONE-MANUAL ORGAN,** seven speaking stops. Write to D-26, The Diapason.

**WANTED—ORGANS, MUSIC, ETC.**

**WANTED—SEVERAL SMALL SECOND-hand two-manual pipe organs.** Must be in first-class condition. Send photograph and complete specifications, stating where organs can be seen. Quote price and terms. Address: Charles F. Chadwick, organ builder, 28 Dorchester street, Springfield, Mass.

**WANTED—LARGE THREE-MANUAL** second-hand pipe organ for college auditorium. Must be in good condition. Address Professor M. N. Lundquist, Gustavus Adolphus College, St. Peter, Minn. (5)

**Bonnet to Open Eastman Organ.**

The great Eastman School of Music at Rochester, N. Y., was formally opened March 3 and 4 with concerts at Kilbourn Hall. Opening of the organ will take place April 16 and 17 with two recitals by Joseph Bonnet. The entire proceeds of these recitals are to be used to found a Bonnet organ scholarship in the Eastman school. Work is being rushed on the organ and it is expected that it will be completed in ample time for the opening.

**Dickinson's Noon Hour of Music.**

A Chopin program was given at the Friday noon hour of music at the Brick Presbyterian Church, New York, March 24, by Clarence Dickinson, with Alice Louise Mertens, contralto, and Maurice Kaufman, violinist. The program included: Polonaise in A flat; song, "The Maiden's Wish"; violin, Nocturne in A flat; Etude in G flat; song, "A Lithuanian Song"; Prelude in D flat; violin, Nocturne in E flat; "Polonaise Militaire"; song, "Contrition." A Rachmaninoff program was given March 17 by Mr. Dickinson, with Ida Geer Weller, contralto, and Max Olanoff, violinist, which included: Prelude in G minor; song, "O Thou Billowy Harvest Field"; violin, Romance; "Polchinellet"; song, "The Lord Is Risen"; Melody in E; song, "Night"; violin, Serenade; Prelude in C sharp minor.

George Leland Nichols, formerly organist of Grace Church, Hinsdale, and of St. Bartholomew's, Chicago, has begun his duties as organist of the Wellington Avenue Congregational Church. Mr. Nichols is a pupil of Edwin Stanley Seder and studied formerly under John Doane at Northwestern University.

**WANTED—HELP.**

**WANTED—AMBITIOUS THEATER** Organists to learn RIGHT—develop style and acquire ideal system for playing real music to pictures. Finest three-manual Unit Orchestra in City. Apply T. J. A. Mapp, Manager, Smith Unit Orchestra Auditorium, 339 South Wabash avenue, Chicago.

**WANTED—FIRST-CLASS TUNER** and all-around repair man. State experience and give references. Steady position and good wages. United States Pipe Organ Company, 8105-07-09 Tincum avenue, Philadelphia, Pa. [5]

**WANTED—First-class men wanted** in all branches of organ building. Also a bright young man who wants to learn voicing to assist voicer. Nine-hour day, good pay, steady work. BENNETT ORGAN CO., Rock Island, Ill. (tf)

**WANTED—First-class salesman** to sell high grade organs to churches and theaters, on salary, commission, or both. Correspondence strictly confidential. An old reliable manufacturing company. Address O 5, The Diapason. (tf)

**WANTED—COMPETENT AND THOROUGHLY** trained organ repair and service man. Answer in full, giving experience and salary expected. Address C25, The Diapason.

**WANTED—ORGANISTS FOR THEATER** work. Organists coached on style and repertoire for theater playing by specialist. Lucrative positions. Over two hundred pupils of Sidney Steinheimer now playing in theaters. Address SIDNEY STEINHEIMER, manager and instructor, organ department, Frank Miller Lyceum, 145 West Forty-fifth street, New York City.

**WANTED—ORGAN FACTORY DESIRES** first-class church organ salesman. State experience, commission arrangement, references. Communications treated confidential. Address D 23, The Diapason.

**WANTED—MAN TO TAKE CHARGE** of erecting room in factory located in the East. State experience and salary expected. Address D-22, The Diapason.

**WANTED—FIRST-CLASS OUTSIDE** man for erecting and finishing; also several general organ mechanics and Console makers. Address C24, The Diapason.

**WANTED—EXPERIENCED ORGAN** builders for outside erecting and finishing. THE AMERICAN PHOTO PLAYER COMPANY, San Francisco, Calif. (tf)

**WANTED—REED AND STRING PIPEMAKERS,** by Eastern concern. Day or piecework. Overtime. Worth while investigating. Address B 4, The Diapason.

**WANTED—SKILLED WORKMEN** in every department, highest wages, steady work. GEORGE KILGEN & SON, 3226 Laclde avenue, St. Louis, Mo.

**WANTED—EXPERIENCED METAL** pipemakers. Address John A. Hanley, Skinner Organ Company, Dorchester, Mass.

**WANTED—EXPERIENCED REED** and flue voicers. Steady work with good pay. Address D. 1, The Diapason.

**WANTED—ONE OR TWO ALL-around** repair men. Steady position, with good wages. Address C22, The Diapason.

**WANTED—FIRST-CLASS ORGAN** builders. A. E. Fazakas, Orange, N. J.

**WANTED—POSITIONS.**

**ORGANIST, EIGHTEEN YEARS' EXPERIENCE,** now teaching in university, desires to give up teaching in order to give more time to composition. Will consider good church position (Protestant). Address D-21, The Diapason. (5)

**WANTED—POSITION IN ERECTING** room of western builder, by technical and musically trained man. Experienced. Address D 27, The Diapason.

**AT LIBERTY—EXPERIENCED** theater organist, large library, wants to locate in the East—Pennsylvania or New York. Reliable and mean business. Address D-24, The Diapason.

Frank Steere of the Austin staff has been spending some time in the West, installing organs in St. Sylvester's Catholic Church, Chicago; First Church of Christ, Scientist, Aurora, Ill., and Trinity Episcopal, Michigan City, Ind.

**THE DIAPASON.**

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under act of March 3, 1879. Issued monthly. Office of publication, 1507 Kimball Building, Wabash avenue and Jackson boulevard, Chicago.



**NEW WORKS OFFERED  
BY YON IN HIS RECITAL  
IS HEARD AT AEOLIAN HALL.**

**Gives Brilliant Performance in New York When Recovering from Illness — "Hymn of Glory" Makes Impression.**

Pietro Yon, organist of the Church of St. Francis Xavier, gave his annual recital at Aeolian Hall in New York on March 11. This was his first recital since he has been appointed honorary organist of St. Peter's Basilica in Rome and since his concert tour of Italy last summer. Mr. Yon, in spite of the fact that he was recovering from a severe at-

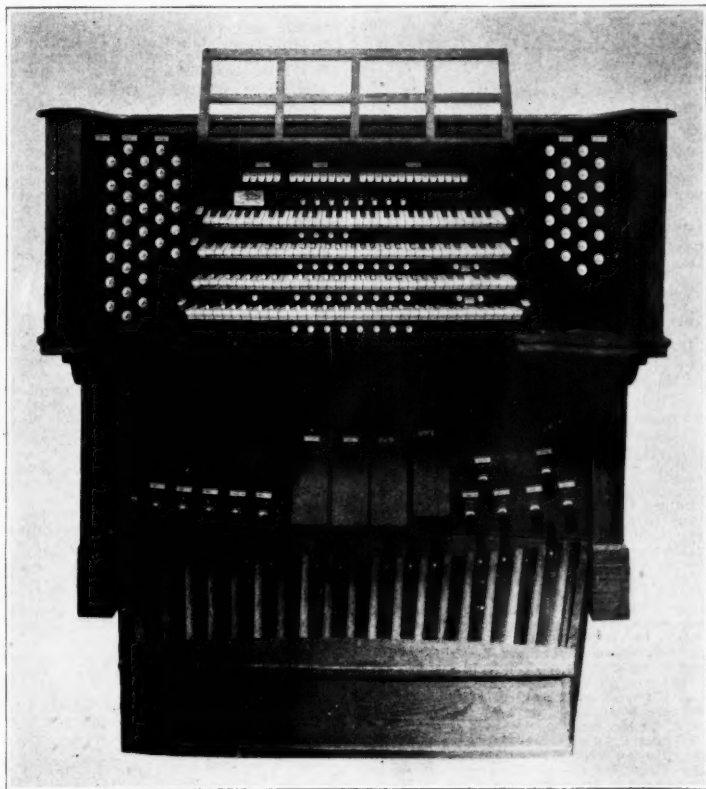
on the audience and they were most enthusiastic in their approval. The ever-popular "Gesu Bambino" and the First Study with its "1,467 pedal notes in a little over three minutes," brought the program to a close, but the audience demanded encores before they would let the player depart.

The whole recital was one of well balanced artistic work of true Yon characteristics and undoubtedly the audience would have been much larger under more favorable weather conditions.

**OFFERS LENTEN PROGRAMS.**

**Three Afternoons At Asbury Park, Directed by Mrs. Keator.**

Three Lenten recitals were arranged this season for the First Methodist Church of Asbury Park, N. J., under the direction of Mrs. Bruce S. Keator,



CONSOLE OF AUSTIN ORGAN AT ASBURY PARK, N. J.

tack of sciatic rheumatism, played in his usual brilliant manner; and the first group, made up of the extremely difficult Prelude and Fugue on the name B-A-C-H, by Liszt, an Elevation in E major by Saint-Saens, and the beautiful A minor Prelude and Fugue of Bach, showed his clear-cut technique and feeling for rhythm in a most convincing manner. The tonal color tints of the Saint-Saens number were delightful, coming, as they did, between the two massive fugues.

For his second group, Mr. Yon chose a most interesting set of moderns. "Redemption," by his fellow-countryman, M. E. Bossi, painted in a masterful way the glory of the Redemption, and this was followed by four numbers distinctly secular. Of these the "Eklog" by A. Walter Kramer and the "Squirrel," a scherzino by Powell Weaver, aroused unusual interest, given as they were with deftness and dexterity. Mr. Kramer has infused his pastoral poem with modern harmonies which are rare in organ music. Mr. Yon made the most of these and in the Weaver Scherzino he gave the organ graceful delicacy which must have won many friends for this new composition.

For his last group Mr. Yon played three of his own compositions—a new "Hymn of Glory," dedicated to the American Legion, "Gesu Bambino" and the First Concert Study. The "Hymn of Glory" has sterling themes, one of a march-like character and another of a religious motif, and they are developed in Mr. Yon's finest way. The composer wishes to depict victory through "Faith in God," "Heroism" and "Sacrifice." The Hymn made a profound impression

on Friday afternoons, March 31, April 7 and 14 at 4 o'clock. Among the visiting solo artists scheduled were Miss Mildred Dilling, the harpist; Benjamin E. Berry, tenor soloist of the First Presbyterian Church, Brooklyn; Master William Glean, the noted boy soprano of All Angels' Church, New York City; Norman Landis, organist,



MRS. BRUCE S. KEATOR.

of Flemington, N. J.; and from Asbury Park, Mrs. Forman Bailey, soprano; Mrs. Ella Markell, contralto, and Arthur Parker, violinist. There will also be heard the Ladies' Glee Club of Asbury Park, conducted by Mrs. H. G. Shreve, the Morning Choral Society of Brooklyn and the Apollo Club of Asbury Park, conducted by Herbert S. Sammond. The accompanists assisting Mrs. Keator on the new Austin organ are Harry Woodstock, organist of All Angels' Church, New York, and W. Leroy Raisch, assistant organist of St. John the Divine Cathedral, New York.

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## RECITAL PROGRAMS

**Edwin Stanley Seder, F. A. G. O., Chicago**—Mr. Seder gave a recital at the First Congregational Church of Oak Park March 22 which was noteworthy not only for the always excellent and always interesting organ playing of Mr. Seder, but for the capable aid he received from Mrs. Seder (Elise Harthan Arendt), soprano in the church quartet and one of the leading church and oratorio singers of the city. Mr. Seder offered the audience which always flocks to hear him on the fine Oak Park organ, the largest church instrument in the Chicago vicinity, the following selections: Overture to "Der Freischütz," Weber; Aria from "Samson," "Let the Bright Seraphim," Handel (Aime. Arendt); Toccata and Fugue in D minor, Bach; Minuet from Suite in E minor, Zimmerman; songs: "Pale Moon," Logan; Hindu Cradle Song, Ware; Japanese Love Song, May Brahe; Tu (You) Habanera (Spanish), Fuentes (Aime. Arendt); "The Bells of St. Ann de Beaupre," Russell; "The Brook," Dethier; songs: "Care Selve," Handel; "Snowflakes," Mallinson; "A Memory," Rudolph Ganz; "To a Messenger," La Forge (Aime. Arendt).

**Russell H. Miles, Chicago, Ind.**—Mr. Miles, organist and supervisor of music in the Angola schools, played a recital which received the most favorable comment from his discerning audience before the music supervisors' national conference at Nashville, Tenn., in the First Presbyterian Church, March 19. His program, played entirely from memory, was as follows: Fugue in E minor, Bach; Gavotte, Martini; Allegretto (From Quartet in D minor), Haydn; Sixth Symphony (Allegro), Widor; First Sonata in A minor (Andante), Borowski; Venetian Serenade, Bervald; "At Evening," Kinder.

**Frederic B. Stiven, Mus. B., A. G. O., Urbana, Ill.**—In his recital at the University of Illinois Auditorium, Sunday, March 5, Professor Stiven played: Chromatic Fantasia, Thiele; Minuet in G, Beethoven; Sonata No. 1, in D minor, Guilman; Romance in D flat, Lemare; "Chanson Triste," Tchaikowsky; Berceuse, Dickinson; Allegro Giubilante, Federlein.

In his recital at the University of Illinois Auditorium on Sunday afternoon, Feb. 19, Professor Stiven played this program: "Piece Heroique," Cesar Franck; Adagio, Georges Enesco; Sonata No. 1 in D minor (Introduction and Allegro), Guilman; "En Bateau" and "Le Petit Berger," Debussy; "Bon Jour," Stanley T. Reiff; Negro Spiritual "Nobody knows de trouble I've seen"; Clarence Cameron White; March from "Aida," Verdi.

**Firmin Swinnen, Philadelphia, Pa.**—Mr. Swinnen played a recital at the Alidine Theater, Lancaster, Pa., March 7, as a guest of the Lancaster chapter of the National Association of Organists. His program included the following: Sixth Sonata, Mendelssohn; Prelude and Fugue in B, Saint-Saens; Humoresque ("L'Organo Primitivo"), Yon; "Chinoiserie," Swinnen; "Marche Slav," Tchaikowsky; "Chant Seraphique," Swinnen; "The Swan," Saint-Saens; Serenade, Rachmaninoff; Fifth Symphony (First movement, with pedal cadenza by F. Swinnen), Widor.

**Samuel A. Baldwin, New York City**—Among Professor Baldwin's most recent programs late in March at the College of the City of New York were these: March 22—Theme (Varied) in E flat, Faulkes; Meditation, Chaffin; Prelude and Fugue in A minor, Bach; "Romance sans Paroles" and "Elves," Bonnet; Slavic Dance, Dvorak; "Ave Maria," Schubert; Symphony No. 5, Widor.

March 26—Wagner program: "Elsa's Bridal Procession," "Lohengrin"; "Elizabeth's Prayer," "Tannhauser"; Prelude and "Isolde's Death Song," "Tristan and Isolde"; Introduction to Third Act, "Die Meistersinger"; Magic Fire Scene, "Die Walkure"; Good Friday Music, "Parsifal"; Dreams; Waldhalla Scene, "Das Rheingold."

March 29—Epic Ode (Tone Poem), Ralph H. Bellairs; Cantilene Pastorale, Guilman; Toccata and Fugue in D minor, Bach; Old Melodies—Drink to Me Only With Thine Eyes—English; "Robin Adair," Scotch, and Song of the Boatman on the Volga, Russian; Concert Study for Pedals (No. 1), Yon; Meditation from "Thais," Massenet; Sonata, "The Ninety-fourth Psalm," Reubke.

**Alexander Russell, Mus. D., Princeton, N. J.**—Dr. Russell gave a recital with the assistance of the Princeton Chorister Glee Club at the First Presbyterian Church of Newark, N. J., Feb. 20. His organ selections included: "Marche Religieuse," Guilman; Air from Suite in D, Bach; Plainsong, "A Saving Grace to Us Is Brought" (organ and choristers), Bach; "Angelus," Corelli; Grand Chorus Magnus, Dubois; "The Bells of St. Ann de Beaupre," Russell; "Piece Heroique," Franck; Largo from "New World" Symphony, Dvorak.

At his recital in Procter Hall at Princeton University Feb. 11 Mr. Russell played: Chorale in A major, Boellmann; "Songs without Words" in F major and F sharp minor, Mendelssohn; Prelude and Fugue in C minor, Bach; Evening Song, Schumann; Suite in E minor, Borowski; "Kammenoi Ostrow," Rubinstein; "Flat Lux," Dubois.

**Charles Galloway, St. Louis, Mo.**—At his recital at Washington University March 19 Mr. Galloway played: Toccata in F major, Bach; Andante Cantabile (From Ninth Symphony), Widor; Sonata No. 6, Merkel; Fantasietta, Dubois; Ele-

vation, Rousseau; "Marche Solennelle," Maily.

**Frank Wrigley, Detroit, Mich.**—Mr. Wrigley is giving his fourth series of recitals at the First Presbyterian Church. The three programs are as follows:

March 23—Fugue in G, Bach; "Sursum Corda," Elgar; Andante from Italian Symphony, Mendelssohn; Overture to "Der Freischütz," Weber; "La Fandole," Dubois; "Chant de Bonheur," Lemare; Nocturne, Borodin; Triumphant March, Hollins.

March 29—Third Sonata, Guilman; "Arabesque" (second), Debussy; "Prize Song" ("Die Meistersinger"), Wagner; "Still wie die nacht," Bohm; "Sunset," Frysinger; Selections from "Faust," Lemare-Gounod.

April 5—Fugue in G minor, Bach; Andante Cantabile, Widor; "In Paradisum," Dubois; Madrigal, Lemare; Overture in E minor, Morandi; "In the Morning," Gungl; "Cantique d'Amour," La Wendt; Humoresque, Dvorak; "Fanfare d'Orgue," Shelley.

**Peter Le Sueur, Mus. B., F. R. C. O., Erie, Pa.**—In his Sunday afternoon recital at the Cathedral of St. Paul March 5 Mr. Le Sueur gave this program: Egyptian Suite, Stoughton; Minster March from "Lohengrin," Wagner; Elegy, Massenet.

March 12 he played: Indian legends: "An Indian Lullaby," Lieurance; "By Weeping Waters," Lieurance, and "From the Land of the Sky Blue Water," Cadman; Offertoire in E minor, Sheppard; "Choeur d'anges," Scotson Clark.

The program on March 19 was as follows: "The Rippling Brook," Gillette; Fantasia on the Sicilian Mariner's Hymn, Lux; "Canto Exsultatio," J. Hermann Loud.

**Henry F. Anderson, F. A. G. O., Cleveland, Ohio**—In a recital at Emmanuel Church Feb. 27 under the auspices of the Northern Ohio chapter of the American Guild of Organists Mr. Anderson presented the following program: Sonata in the Style of Handel, Wolstenholme; "The Londonderry Air," arranged by Herbert Sanders; "Elegy," Henry F. Anderson; Fugue in G minor (Jesser), Bach; "Le Bonheur," Herbert E. Hyde; Andante (Symphony Pathetique), Tchaikowsky; "Hindoo Chant" (Opera "Saddo"), Rimsky-Korsakoff; "By the Pool of Pirene," R. S. Stoughton; "The Curfew," Horman; "Marche Solennelle," de la Tombe.

**Edward C. Austin, F. R. C. O., Houghton, Mich.**—A Lake Superior blizzard caused the postponement until March 5 of Mr. Austin's recital scheduled for Feb. 19 at Trinity Church, but it could not detract from the interest of his audience. The program: Sonata No. 12, in D flat (First movement), Rheinberger; Prayer and Cradle Song, Guilman; Grand Choeur in A, Salome; Prelude and Fugue in G major, Bach; Andante from Violin Concerto, Mendelssohn; Caprice, Kinder; Slow Movement from String Quartet, Debussy; Cantilene and Finale, Wolstenholme.

**T. Tertius Noble, New York City**—In his "hour of organ music" at St. Thomas' Church on the afternoon of March 5 Mr. Noble played the following: Prelude to "Lohengrin," Wagner; "Procession to the Minster" ("Lohengrin"), Wagner; "Lamentation," Guilman; Two Chorale Preludes, Karg-Elert; "Two Wood Idylls," MacDowell; "Oriental," Rebikov; Gavotte, Nemerowsky; Fantasia, "The Clock" (by request), Mozart.

**Miss Bertha M. Foster, Miami, Fla.**—Miss Foster's weekly recitals, given every Thursday noon at Trinity Episcopal Church, with the assistance of vocal and instrumental talent, have proved very popular and are attended by many local people as well as by winter tourists. Among Miss Foster's offerings have been the following:

March 9—Introduction to the Third Act of "Lohengrin," Wagner; "Before the Altar," Lund; Autumn Sketch, Brewer; "Song of Consolation" and "Song of Gratitude," Cole; "Traumerel," Schumann; Finale, Wolstenholme.

March 9—A Largo Symphony, Faulkes; Morning Serenade, Lemare; Funeral March, Chopin; Pilgrim Suite, Dunn.

Feb. 16—Overture in C minor, Hollins; Cantabile in A flat, Wolstenholme; "Funeral March and Seraphs' Song," Guilman; Gavotte (dedicated to Miss Foster), Campbell; Evensong (by request), Johnston; "Pilgrims' Chorus," Wagner.

**F. A. Moore, Toronto, Ont.**—Programs at the University of Toronto by the university organist have included the following:

Feb. 28—Prelude and Fugue in G major, Bach; Pavane, Byrd; Gavotte, Martini; Variations on a Theme by Beethoven, Merkel; Finale in B flat, Franck; Berceuse, Ilyinsky; "Marche Militaire," Schubert.

March 14—Fantasy Overture, Garrett; Largo, Handel; Passacaglia and Fugue, Bach; "Legende Symphonique," Bonnet; "Aubade," Strelezky; "Kieff Processional," Moussorgsky.

**Allen Bacon, A. A. G. O., Fairfield, Iowa**—Programs at Parsons College have included these:

Jan. 29—Prelude and Fugue in C minor, Bach; Scherzo in D, Rousseau; Suite, "In Fairyland," Stoughton; Chorale, Jongen; Barcarolle in E minor, Faulkes; "Hymn to the Sun," Rimsky-Korsakoff; Toccata from Fifth Symphony, Widor.

March 5—Contemporary American composers: "Meditation Serieuse," Russell Broughton; "An Elizabethan Idyl," T. T. Noble; "Pastel," Van Denman Thompson; Toccata on a Gregorian Theme (from

First Organ Symphony), Edward Shippen Barnes; Meditation, J. Frank Frysinger; "Scene Orientale," E. R. Kroeger; Intermezzo, from "Spring King" Symphony, Dickinson; "In Springtime," Kinder; Sonata, No. 3, in E major, Rene L. Becker.

March 12—Chorale Prelude, "O World, 'e'en must leave thee," Brahms; Sunset Meditation, Richard Keys Biggs; "Con Grazia," George W. Andrews; Scenes from the Life of Christ ("Christ stilleth the tempest on the sea" and "Christ's Entry into Jerusalem"), Otto Malling; "Marche Nocturne," MacMaster-Biggs; "A Cyprian Idyl," Stoughton; "O'er Flowery Meads," M. Austin Dunn; Festival Toccata, Fletcher.

**Guy C. Filkins, Detroit, Mich.**—The last recital of the monthly series this season at the Central Methodist Church, given on March 20, was especially noteworthy because on the program appeared a tone poem, "By Jacob's Well," composed by R. S. Stoughton especially for this recital and inscribed to Mr. Filkins. This was the first public performance of the composition. The complete program of organ numbers was as follows: Prelude in C sharp minor, Rachmaninoff; Barcarolle, Arensky; Largo, Handel; "Marche Pittoresque," Kroeger; Andante (First Sonata), Kurowski; Tone Poem, "By Jacob's Well," Stoughton; "Cortege Oriental," Dunn; "Pilgrims' Chorus" ("Tannhauser"), Wagner.

The recitals by Mr. Filkins have aroused growing interest from month to month and the attendance has averaged between 450 and 500.

**Carl K. McKinley, Hartford, Conn.**—Mr. McKinley gave a recital under the auspices of the department of music at Wellesley College Feb. 23, playing this program: "Marche Solennelle," de la Tombe; Arabesque, Vierne; Minuet, Debussy; Toccata and Fugue in D minor, Bach; Nocturne, Ferrata; "In Elysium," Gluck; Cantilena (by request), McKinley; Bell Melody and "Valse Triste," Sibelius; Evensong, Schumann; Scherzo, Dethier.

**Edmund Sereno Ender, Baltimore, Md.**—Mr. Ender gave recitals on the first three Mondays of March at St. Paul's Church. The programs were:

March 6—Concert Overture, Maitland; Andante Cantabile, Tchaikowsky; "Piece Heroique," Franck; Serenade, Widor; Fugue in E flat, "St. Ann's," Bach; "In Springtime," Kinder; "Epithalamium," Matthews; "Ave Maria," Arkadelt; Intermezzo, Callaerts; March and Chorus ("Tannhauser"), Wagner.

March 13—"A Joyous March," Lawrence; Prelude to "Lohengrin," Wagner; "Sunshine Song," Grieg; "Will o' the Wisp," Nevin; Rhapsody, Cole; Prelude and Fugue in E minor, Bach; "The Swan," Saint-Saens; Roulade, Bingham; Adagio (Sixth Symphony), Widor; Toccata (Fifth Symphony), Widor.

March 20—Toccata and Fugue in D minor, Bach; Largo ("New World" Symphony), Dvorak; "Fantasia Symphonique," Cole; Serenade, Rachmaninoff; "The Primitive Organ," Yon; "Christus Resurrexit," Ravanello; "The Magic Harp," Meale; "Love's Death" ("Tristan"), Wagner; Festival Toccata, Fletcher.

Mr. Ender gave the second of a series of Lenten recitals arranged by the Maryland chapter, A. G. O., at the First Unitarian Church of Baltimore the afternoon of March 8, playing: Concert Overture, Maitland; Andante (Symphony Pathetique), Tchaikowsky; Prelude and Fugue in E minor, Bach; Serenade, Widor; "In Springtime," Kinder; "The Swan," Saint-Saens; "Piece Heroique," Franck.

**A. Cyril Graham, Rock Island, Ill.**—Mr. Graham, head of the organ and theory departments at the Augustana College Conservatory, assisted by David Polakoff, violinist, gave the fourth artists' concert of the conservatory series in the college chapel March 16. The organ selections included: Festival Prelude, Faulkes; Fugue in F minor, Bach; Two Chorale Preludes ("Blessed Jesus, Here We Stand" and "Wake, Awake, for Night is Flying"), Bach; "Ave Maria," Bossi; Gavotte in B flat, Handel; "Piece Heroique," Franck; "Told by the Campfire," Goodwin; "Dreams," Stoughton; "The Londonderry Air," Arr. by Sanders; Scherzo from Fifth Sonata, Guilman; "Meistersinger" March, Wagner-Pearce.

**William Robinson Boone, Portland, Ore.**—Mr. Boone gave a recital the afternoon of March 5 at the First Christian Church of Salem, Ore., playing the following program: Sonata, No. 1, in F minor, Mendelssohn; Prelude in C sharp minor, Rachmaninoff; "Song of the Basket Weaver," Russell; "Finlandia," Sibelius; "Cortege Orientale," Dunn; "Schön Rosmarin," Kreisler; "Hymn of Glory," Yon.

**Anna Blanche Foster, Redlands, Cal.**—Miss Foster was presented in recital by the Spinet, an organization which brings to Redlands the best musical artists and strives also to encourage home talent. The recital was given Feb. 28 at the Congregational Church, of which Miss Foster is the organist, and her selections included: "Fragment Symphonique," Le-maigre; "In Springtime," Hollins; Nocturne, Ferrata; Toccata and Fugue in D minor, Bach; Sonata Cromatica, Yon; Serenade, Rachmaninoff; Berceuse, Dickinson; "Finlandia," Sibelius.

**William W. Carruth, Oakland, Cal.**—The vesper service at Mills College was marked on March 5 by a recital by Mr. Carruth at which he played: Fugue in B minor, Bach; Adagio from Prelude and Fugue in C major, Bach; Chorale Preludes, "Nun freut Euch" and "Heut triumphiret Gottes Sohn," Bach; Nocturne from "A Midsummer Night's

Dream," Mendelssohn; "Far Off India," Rimsky-Korsakoff; Oriental Sketch, Arthur Bird; Orientale," Clough-Leigher; Sonata 5 (Adagio and Scherzo), Guilman; "Piece Heroique," Cesar Franck.

**Gottfried H. Federlein, New York City**—Mr. Federlein played the following program at the Church of the Epiphany, Washington, D. C., March 21, at St. Paul's Cathedral, Baltimore, March 27, and at St. Paul's Church, Richmond, Va., March 28: Concerto in F major, Handel; Aria in D, Bach; "Scena Campagnola," Federlein; Allegretto in B minor, Guilman; "Bergerade Melancolique," Jacob; Allegretto and Allegro Moderato, from "Three Short Pieces," Lenormand; Scherzo in G minor, Bossi; "Kol Nidre," Bruch; "Isolde's Death Song," Wagner.

**Chandler Goldthwaite, St. Paul, Minn.**—The program at the municipal recital on one of the Sunday afternoons of March was as follows: Allegro, Handel; Melody in F, Rubinstein; Ave Maria, Schubert; Prelude and Fugue, Bach; "Solitude in the Mountain," Ole Bull; "Afternoon of a Faun," Debussy; Lullaby, Brahms; Turkish March, Beethoven.

**Homer P. Whitford, Utica, N. Y.**—Mr. Whitford has been giving a series of Sunday evening recitals at the Tabernacle Baptist Church, the programs of which were calculated to illustrate the best characteristics of modern organ composition of today in various nations. There were programs devoted respectively to modern English, Russian, French and Italian composers in January. In February the offerings were:

Feb. 5—Modern Finnish Composers: Romance (with violin and violoncello), Sibelius; "Praeludium," Jarnfelt; "Finlandia," Sibelius.

Feb. 12—Modern Norwegian Composers: "In the Morning" from "Peer Gynt" Suite (with violin and violoncello), Grieg; "To Spring," Grieg; "Marche Grottesque," Sinding.

Feb. 19—Modern American Composers: "In the Meadow" (with violin), Burligh; "Will o' the Wisp," Gordon Balch Nevin; "Sea Song" (with violin), MacDowell; Concert Piece in B major, Parker.

**Miss Edna A. Treat, Mus. B., Urbana, Ill.**—Miss Treat gave the following program at the University of Illinois Auditorium March 12: Fourth Organ Concerto, Handel; "From the Land of the East," Widor; "Cadman," "In Fairyland," Stoughton; Romance, Sibelius; Fanfare in D major, Lemmens; "Chant de Bonheur," Lemare; "Gloria in Excelsis," Harrison.

At the recital Feb. 26 Miss Treat played: Fantasia, Sjögren; "Shepherds in the Field," Malling; "Anitra's Dance," Grieg; Melody in G, Sinding; Romanze, Svendsen; Swedish Wedding March, Södermann.

**Lynnwood Farnam, New York City**—Mr. Farnam's Monday evening recitals in March at the Church of the Holy Communion brought out these programs: March 6—Sixth Symphony, Op. 42 (G minor), Widor; Four Pieces from "Les Heures Bourguignonnes," Georges Jacob; Rondo from Sonata in G, Clementi; Fugue in G major, Bach.

March 13—Chorale Prelude on a Theme in Gregorian Style, Eric De Lamarter; Woodland Reverie, Frank E. Ward; "Sunshine and Shadow," Clement R. Gale; Psalm-Prelude, Op. 32, No. 2, Herbert Howells; Finale in B flat, Cesar Franck; "Ave Maria," No. 2 (E major), Bossi; "Souvenir Nuptial" on the letters A-H-E, E-G-H (MSS), George A. Burdett; Scherzo from Second Sonata, Mark Andrews.

March 20—Solemn Procession, Hope Leroy Baumgartner; Antiphon, "Prudentes Virgines," Ernest Chausson; "Meditation a Ste. Clotilde," Philip James; "Matin Provencal," Joseph Bonnet; Chorale Preludes, "Thou Comest now, Jesu, Down from Heaven," "Now Rejoice Ye" and "Hark! A Voice Says All is Mortal," Bach; Prayer, Saint-Saens; "Solo," J. Clarinetto," Bossi; Imperial March, Elgar.

March 27—Finale and Scherzo from Second Symphony, Vierne; "Carillon," Sowerby; Prelude and Fugue in C major, Bach; "Adorn Thyself, Fond Soul," Karg-Elert; "In Summer," Stebbins; March from Third Symphony, Widor; "Riposo," Rheinberger; Scherzo in G minor, Bossi.

**Arthur B. Jennings, Jr., Sewickley, Pa.**—In the first of a series of Tuesday evening recitals in Lent at St. Stephen's Church Mr. Jennings on March 7 played this program: Prelude in F minor, Bach; "Echo" and "The Primitive Organ," Yon; "Marche Russe," Schminke; Andante Cantabile (From Fourth Symphony), Widor; Sixth Sonata (Chorale and Variations), Mendelssohn; "Melody for the Bells of Berghall Church," Sibelius; Finale in B flat, Cesar Franck.

On March 21 he presented this program: Prelude in E flat, Bach; Chorale Prelude, "Be Glad Now," Bach; Siciliano, Fry; "Grande Piece—Symphonique," Franck; "Ballet of the Spirits" (from "Orpheus"), Gluck; Grand Chorus in D, Guilman.

**Isabel Pearson Fuller, Scranton, Pa.**—Mrs. Fuller gave a recital under the auspices of the Northeastern Pennsylvania chapter of the A. G. O. at Immanuel Baptist Church Feb. 19. Marion Parsons, contralto, of the Brick Presbyterian Church, New York City, assisted her. Mrs. Fuller's selections included: "Praeludium Festivum" (from the First Sonata), Rene L. Becker; Idyll, Harold Vincent Milligan; Scherzo (from Fifth Sonata), Guilman; Russian Boatman's Song on the River Volga, arranged by Clarence Eddy; Prelude and Fugue in C minor, Bach; "Will-o'-the-Wisp," Nevin;



"The Lost Chord," Sullivan; "Evening Bells and Cradle Song," Macfarlane; "Rameses II" (Allegro Marziale from "Egyptian Suite"), Stoughton.

Helen J. Schaefer, A. A. G. O., Detroit, Mich.—In a recital at St. Paul's Cathedral on the afternoon of March 3 Miss Schaefer presented this program: Scherzo Symphonique, Faulkes; Andante (from "Grande Piece Symphonique"), Franck; Toccata and Fugue in D minor, Bach; "Chanson du Soir," Rene L. Becker; Scherzo, Macfarlane; Evensong, Hollins; Finale (from Sonata 1), Guilmant.

Dean Armstrong, Terre Haute, Ind.—The music section of the Woman's Department Club listed to a recital by Mr. Armstrong Feb. 21 at which he played these compositions: Occasional Oratorio, Handel; "Prelude de l'Enfant Prodiges," Debussy; "Chant Pastoral," Dubois; "Clair de Lune," Karg-Elert; "Caprice Heroique," Bonnet; "Swing Low, Sweet Chariot," Ditton; Caprice, Kinder; "The Bells of St. Ann de Beaupre," Russell; Concert Overture, Maitland.

Forrest R. Newmeyer, Pottsville, Pa.—Mr. Newmeyer gave a recital on Sunday afternoon, Feb. 12, at which his offerings were as follows: Toccata and Fugue in D minor, Bach; Romanza, Parker; Spring Song, Macfarlane; Evensong, Martin; "Will o' the Wisp," Nevin; "To a Wild Rose," MacDowell; Concert Overture in C minor, Hollins.

Warren R. Hedden, Mus. B., F. A. G. O., Brooklyn, N. Y.—Mr. Hedden, organist of the Old First Dutch Reformed Church in Brooklyn, was heard in a recital at the Methodist Episcopal Church of Huntington, N. Y., March 18, presenting the following program: Toccata, Dubois; Reverie, Richard Strauss; "Funeral March of a Marionette," Gounod; "May Night," Palmgren; "Siesta," Laurens; Menuet and Toccata from "Suite Gothique," Boellmann; "Chanson," "Lagoon," "Echoes of Spring" and "Moonlight on the Lagoon," Friml; March for a Church Festival, Best.

S. Lewis Elmer, Brooklyn, N. Y.—Mr. Elmer gave this program in the Sunday afternoon recital at the Brooklyn Institute of Arts and Sciences, March 5: "Entraite," Karg-Elert; Caprice, Matthews; Fugue in E flat (St. Ann's), Bach; "The Nightingale and the Rose," Saint-Saens; "Evenside," Frysinger; Finale, Lemmens.

F. Flaxington Harker, Richmond, Va.—Mr. Harker gave a recital in St. Paul's Episcopal Church March 5 at which he played: March on a Theme of Handel and Pastorale in A, Guilmant; Adagio in C, Bach; Dead March in "Saul," Handel; Adagio (Symphony, Op. 12), Plegel; Allegretto in A minor, Foote; "Song of Sorrow," Nevin; "Finlandia," Sibelius.

James Phillip Johnston, Pittsburgh, Pa.—The following programs have been given recently in the East Liberty Presbyterian Church: March 5—Concert Overture, Russell King Miller; Pastorale, H. A. Matthews; Toccata in D minor, Federlein; "Night Song," Johnston.

March 12—Reverie in G, Whiting; "Marche Russe," Schminke; Caprice, H. A. Matthews; Evensong, St. Clotilde.

March 19—"Meditation a Ste. Clotilde," Philip James; Toccata in G, Dubois; Rhapsodie No. 1, Saint-Saens; "Priere" in F, Guilmant.

Tuesday evening, March 14, Mr. Johnston played as follows in St. Stephen's Church, Sewickley, Pa., in A. B. Jennings' series of Lenten recitals: Suite in F, Corelli; Aria in D, Bach; Prelude and Fugue in A minor, Bach; "Soeur Monique," Couperin; Nocturne, Ferrata; "Piece Heroique," Franck.

Sumner Salter, Williamstown, Mass.—In his Wednesday afternoon recitals at Williams College Mr. Salter recently has offered these programs:

Feb. 15—Suite, Gothique, Boellmann; Andantino in modo di Canzona, from the Fourth Symphony, Tschalkowsky; "The Lost Chord," Sullivan; Music to "A Midsummer Night's Dream" (Overture, Nocturne and Wedding March), Mendelssohn.

March 1—Toccata and Adagio in C, Bach; Sonata No. 1, in A, Borowski; Rhapsodie in E, Saint-Saens; "By the Pool of Pirene," Stoughton; "To the Evening Star" and Chorus of Pilgrims ("Tannhauser"), Wagner.

Frederic Groton, Huntington Park, Cal.—Mr. Groton, organist of First Church of Christ, Scientist, played the following numbers in half-hour recitals preceding two recent lectures: "Remembrance," Groton; "From the South," Gillette; "In the Twilight," Harker; Meditation, Bubeck; Evensong, Johnston; Andantino in D flat, Lemare; Hymn Improvisations.

Carl F. Mueller, Milwaukee, Wis.—Mr. Mueller at his thirty-ninth recital in the Grand Avenue Congregational Church, on March 12, played a Guilmant program, using these numbers: First Sonata in D minor, Op. 42; "Lamentation"; Scherzo from Fifth Sonata; "Prayer and Cradle Song"; "Marche Funebre et Chant Seraphique"; "Chant de Rene." In a recital Feb. 26 at the Scottish Rite Cathedral Mr. Mueller played: First Sonata (Allegro ma non troppo and Andante), Borowski; "Christmas in Sicily," Yon; Midsummer Caprice, Johnston; "Angelus," from "Scenes Pittoresques," Massenet; Fountain Reverie, Fletcher; Festival, Toccata, Fletcher; "Liebestraum," Liszt; "Cathedral Shadows," Mason; "Retrospection," Marshall-Lucas; Grand March from "Aida," Verdi.

Fred Faassen, Zion, Ill.—Programs at Shiloh Tabernacle have included these: Feb. 5—"Marche Religieuse," Gounod; "A Song of Consolation," Cole; Offertoire, Grey; "Question and Answer," Wolstenholme; Melodie, Friml; Romanza, Brewer. March 5—Andante from Fifth Symphony, Beethoven; Processional March in C, Hosmer; Serenade, Schubert; Prelude, Dubois; "Memories," Demarest.

Ernest L. Mehaffey, Iron Mountain, Mich.—In his recital at Holy Trinity

Church the afternoon of March 19 Mr. Mehaffey's offerings were: Allegro from Fifth Organ Concerto, Handel; Meditation-Elegie, Borowski; Pastorale from First Sonata, Guilmant; "Marche Pontificale," Lemmens; Reverie, Bonnet; "The Answer," Wolstenholme; "Laus Deo" from "The Marriage Mass," Du Bois; Gounod's "Gallia" was sung by the choir.

Harry Edward Mueller, Washington, D. C.—In the first of a series of Lenten recitals at the Church of the Epiphany March 8 Mr. Mueller, organist of the First Congregational Church, played this program: "Variations de Concert," Bonnet; "Legerde," Cadman; "Sunset and Evening Bells," Federlein; "Lamentation," Guilmant; "Dreamsong," Frysinger; Scherzo-Pastorale, Federlein; Adagio (Fifth Sonata), Guilmant; "Finlandia," Sibelius.

A. Beck, River Forest, Ill.—On Feb. 26 Mr. Beck played the following program in the Lutheran Holy Ghost Church, Milwaukee: Toccata and Fugue in D minor, Bach; Scherzo, Jadasohn; Andante Cantabile, Widor; Concerto in G, Handel; "Shepherds' Song," Merkel; Gavotte, Martini; Cantilene Pastoral and Sonata No. 1 (with cadenza by Middelschulte), Guilmant.

Paul A. Beymer, Wheeling, W. Va.—In his fifteenth recital at St. Matthew's Episcopal Church, the evening of March 21 Mr. Beymer played: First Symphony (Allegro), Maquaire; Evensong, Johnston; "Tanglewood Tales" ("By the Pool of Pirene" and "The Pygmies"), Stoughton; Gavotte, Martini; Meditation from "Thais," Massenet; "Ride of the Valkyries," Wagner.

Lucien E. Becker, F. A. G. O., Portland, Oregon.—At his lecture-recital in the Reed College chapel March 14 Mr. Becker played the following selections: Polonaise (Military), Chopin; "Chant de Bonheur," Lemare; Fantasia in F minor, Mozart; Canonetta, d'Ambrosio; Fanfare, Lemmens; "The Bells of St. Ann de Beaupre," Russell.

W. Andrew McNeillis, Chillicothe, Ohio.—In a recital at Trinity Methodist Church March 6 Mr. McNeillis played: Festival Prelude on "Ein Feste Burg," Faulkes; "Angelus," from "Scenes Pittoresques," Massenet-Andrews; "Ave Maria," Schubert-Barrett; Festive March, Rogers; Minuet, Beethoven-Rogers; Two Familiar Melodies, "Annie Laurie" and "Home, Sweet Home," transcribed and paraphrased by E. H. Lemare; Fountain Reverie, Fletcher; Festival Toccata, Fletcher.

Ray Hastings, Los Angeles, Cal.—In a recital at the First Congregational Church at Santa Barbara Feb. 20 Dr. Hastings played: "Torchlight" March, Clark; Christmas Berceuse, Bach; Largo from "Korax," Handel; "O Star of Eve," from "Tannhauser," Wagner; "Exaltation," "Just for Fun," Melody and Caprice Heroic, Hastings; Prelude No. 20, Chopin; Serenade, Macbeth; Concert Fantasia (dedicated to Dr. Hastings), Conde.

Robert Leroy Haslup, Baltimore, Md.—A two-manual organ built by M. P. Moeller was opened in Christ Methodist Protestant Church March 3 with a recital by Mr. Haslup, who played as follows: Grand Offertory, Batiste; "Evening Rest," Loeschhorn; Impromptu, Hofmann; "Lorelei," Silcher-Nesvada; Rustic March, Fumagalli; Serenade, Moszkowski; Meditation, Sturges; "May Jubilee," "Pensee" and "Spring," Haslup; Cradle Song, Botting; "La Garde," March, Sellars.

Warren H. Gehrken, A. A. G. O., Brooklyn, N. Y.—Mr. Gehrken's program at St. Luke's Episcopal Church March 8 included the following: Fantasia and Fugue in G minor, Bach; Andante con Moto, Schubert; "Chapelle de Guillaume Tell," "Au Lac de Wallenstadt" and "Vallee d'Obermann," Liszt; "Abendlied" and Sketch in F minor, Schumann; "Evening Bells and Cradle Song," Macfarlane; "An Eastern Idyl," Stoughton; "Deep River," Burleigh; Concert Overture in C minor, Hollins.

Dr. Roland Diggle, Los Angeles, Cal.—During the last month the following numbers have been used in Dr. Diggle's recitals: Second Sonata, Fleuret; Impromptu in A, Wishart; "Songe d'Amour," Sanderson; Improvisation, Ribollet; Cantilene, Halling; "Legende," Hastings; Cavatina, Bohm-Lemare; "A Fantasy," Douglas; Sonata No. 2, Grasse; Psalm Prelude, Howells; Andante Religioso, Thome; Reverie, Macfarlane; Intermezzo in D flat, Hollins; Berceuse, Faulkes; "Opus Sacrum," de Maleingreau.

Frank M. Cram, Potsdam, N. Y.—In his recital at the Normal Auditorium, Feb. 26, Mr. Cram played: Egyptian Suite, Stoughton; Humoresque, Dvorak; "Swing Low, Sweet Chariot," Ditton; "Souvenir," Drda; Andante Cantabile, Tschalkowsky.

Frank H. Warner, Bronxville, N. Y.—In his Sunday afternoon recitals at Christ Church Mr. Warner has given among others the following programs: Feb. 5—March from "Aida," Verdi-Shelley; "Idyl," Lemare; Allegretto Pastorale, West; "Invocation," Guilmant.

Feb. 12—Scherzo, Rogers; Offertory in D flat, Salome; "In Moonlight," Kinder; "Contemplation," Friml.

Adolph Steuterman, F. A. G. O., Memphis, Tenn.—Mr. Steuterman gave this program at Calvary Episcopal Church on the afternoon of March 5: Toccata and Fugue in D minor, Bach; "A Rose Breaks Into Bloom" and "My Inmost Heart Doth Yearn," Brahms; "The Tragedy of a Tin Soldier," Nevin; Vorspiel to "Tristan and Isolde," Wagner; Etude Symphonique, Op. 78, Bossi; Minuet in G, Beethoven; "Liebestraum," Liszt; Alla Marcia, Molto Risoluto, Stoughton.

Arthur J. Smith, Phoenix, Ariz.—Mr. Smith gave the following program in a recital at Trinity Cathedral Feb. 27: Chorale Prelude, Bach; First Sonata, Mendelssohn; Prelude to "Tristan and Isolde," Wagner; Pastorale, Chaminade; Largo from "New World" Symphony, Dvorak; Cantilene, Salome; Finale from

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Miss Lauretta M. Rossiter, Evanston, Ill.—Miss Rossiter, a pupil of Edwin Stanley Seder, head of the organ department at the Northwestern University School of Music, played the following numbers at an organ recital in Fisk Hall, Evanston, Tuesday evening, March 28: Prelude in G major, Bach; Pastorale, Franck; Canon in F, Salome; Suite (in Miniature), De Lamarier; "Within a Chinese Garden," Stoughton; Scherzo (from Sonata in E minor), Rogers; Concert Overture, Rogers.

Glady's N. Gale, A. A. G. O., Barre, Vt.—Miss Gale gave the following program before the Barre Woman's Club at the Universalist Church Feb. 23: Allegro (Sonata 1), Borowski; "Dialogue," Clerambault; Minuet in G, Beethoven; Fugue in E flat ("St. Ann's"), Bach; Meditation from "Thais," Massenet; Berceuse from "Jocelyn," Godard; "Romance sans Paroles" and "Variations de Concert," Bonnet.

Mrs. Lillian Arkell Rixford, Cincinnati, Ohio.—Mrs. Rixford was presented in recital by the College of Music at the Odeon March 13 and played this program: Fantasia Sonata, Rheinberger; Prelude in D minor, Clerambault; Evensong, Martin; Rustic Dance (from Pastoral Suite), Demarest; Allegro Vivace, Morandi; Communion in E, Dicks; "At Twilight," Stebbins; Fugue in G major (a la Gigue), Bach; Suite in E minor, Borowski.

G. Howard Freed, Lansdale, Pa.—Mr. Freed invariably has good audiences for his Lansdale recitals. At St. John's Reformed Church Feb. 2 his program included the following: "Marche Religieuse," Guilmant; Andante Cantabile, Widor (from Fourth Symphony); "Lamentation," Guilmant; "Amaryllis," Ghys; "Grand Choeur," Rogers; "Cathedral Shadows," Mason; for piano and organ, "In the Morning," Grieg; "Burlasca e Melodia," Baldwin; "At Twilight," Frysinger.

In the last of a series of Sunday programs at the Moose Home Mr. Freed on Jan. 29 played: Rhapsody, Silver; Humoresque, Dvorak; "Lamentation," Guilmant; "Saki," from the "Persian Suite," Stoughton; "Gethsemane," Frysinger; "The Bee," Lemare; Farandole from "L'Arlesienne Suite," Bizet.

Miss Marguerite A. Scheifele, Reading, Pa.—In a recital at St. Mary's Episcopal Church March 6 Miss Scheifele played as follows: Second Sonata, Mendelssohn; Evensong, Johnston; "Rimembranza," Yon; Prelude and Fugue in C major, Bach; Fantasia, Stainer; "Will o' the Wisp," Nevin; Berceuse, Kinder; Toccata, Yon.

# National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR.

## NATIONAL ASSOCIATION OF ORGANISTS.

President—Henry S. Fry, St. Clement's Church, Twentieth and Cherry streets, Philadelphia.

Chairman of Executive Committee—Reginald L. McAll, 2268 Sedgwick avenue, New York.

Treasurer—A. Campbell Weston, 27 South Oxford street, Brooklyn, N. Y.  
Secretary and Associate Editor—W. I. Nevins, 668 Putnam avenue, Brooklyn, N. Y.

Although there has been an unusually early and fine response to the bills for the dues of 1922, we must bring this matter to the attention of those who have as yet failed to send in their checks. Soon it will be necessary to discontinue The Diapason for those who are in arrears. We trust that this reminder may be a sufficient warning. The program for the Chicago convention is taking form rapidly and you will desire to keep in touch with the various events even though you may not be free to attend. In any event you cannot afford to be without The Diapason and membership in the N. A. O. Please send your check as early as possible.

Plans are under way which will enable our members to secure trunk line rates for the Chicago convention. It will be necessary to have at least 300 members who will use one railroad or another in reaching Chicago. We must obtain their signatures at the convention and then it will be possible to apply for the rate of a fare and a half for the round trip. We feel we can reach the required number and hope that all will keep this in mind, as it will mean a great saving for those who are coming a long distance.

New York's music week will come early in May and all the members of the headquarters council are urged to co-operate in every way possible to show that the N. A. O. wishes to have a share in that celebration. There will be large choruses for the first day and a program will be given in one of our large concert halls. Try to swell the number of this chorus by having your choir assist.

The Lancaster council of Pennsylvania, with sixteen new members, makes a fine showing for this month. Much of the success of this council is due to the enthusiasm which Dr. Wolf puts into everything he does. He tells us that more names will follow soon. Here is a fine incentive and an opportunity for friendly competition among our various state organizations and councils. Sixteen new members is a good mark for which to aim.

### A Letter From the Rev. Henry Chapman Swearingen, Moderator of the General Assembly of the Presbyterian Church.

In regard to music in our churches I have a clear opinion that the standard is being raised constantly. Clergymen, in their capacity as leaders of devotion, are coming to appreciate more nearly at its true worth the ministry of music and are demanding and using a better type of musical expression in worship.

One limitation under which we in America labor is the want of any type of our own. We are dependent on the forms developed in other countries, some of them under conditions far different from those under which we now are living. The result is a measure of artificiality, not to say of insincerity, in the musical features of our worship. Different peoples express the same moods in different ways, and national characteristics often give predominance to special moods. Until American life becomes fixed and conforms more closely to a standard all its own we shall be required, no doubt, to bear with a degree of unavoidable imitation and of effort toward adjustment to foreign

expression, musically, of religious emotion.

However, these elements borrowed from our older neighbors will enter into any creation of our own. As American life is certain to be a composite, probably our musical forms also will be of the same sort. All the greater reason, therefore, that we should adhere to the purest standards set us by other people.

Those who are interested in developing a musical utterance of the religious life of America are rendering a service of untold value—a service that will require patience, spiritual insight, a broad knowledge of history, of ethnic types, of art and of the religious aspirations of man, together with a sympathetic understanding of the impulses of our own people and of the institutions which they are trying to set up in this western world. It will be a result, however, worthy of all the effort bestowed upon it and one which will lay under tribute the abiding gratitude of future generations.

HENRY CHAPMAN SWEARINGEN, Moderator of the General Assembly of the Presbyterian Church.

### To Hear Dr. Damrosch.

Dr. Walter Damrosch is to speak to the headquarters council April 3. Through the courtesy of the Rev. Ernest M. Stires and T. Tertius Noble, the public meeting of the headquarters council will be held in the guild room of St. Thomas' Church, 1 West Fifty-third street. Mr. Damrosch, conductor of the New York Symphony Orchestra, will give an informal talk on the "Orchestras and Orchestral Music of Europe and America." Dr. Damrosch has just returned from England, where he has acted as guest conductor. The N. A. O. will welcome all organists and others who desire to hear this address.

### Committee Meeting April 17.

The next executive committee meeting will be held on Monday, April 17, at 11 a. m. State presidents and corresponding secretaries will please note the date and send in any reports which they wish to have come before the committee at that time.

REGINALD L. McALL, Chairman.

### Sunday School Festival May 1.

At the request of the headquarters council the spring festival of the Sunday school of the Church of the Covenant, 310 East Forty-second street, New York City, will be given on Monday evening, May 1. This will come during music week and all organists and those interested in Sunday school work are asked to reserve this date, as these festivals are a revelation in Sunday school music. It is through the indefatigable work of the Rev. Graham C. Hunter, pastor of the church, and Reginald L. McAll, organist and choirmaster, that these noteworthy events are made possible.

### Move for Lancaster City Organ.

Lancaster, Pa., is in line for a municipal organ. The following resolution was passed at the last meeting of the Lancaster chapter, led by Dr. William A. Wolf:

"Believing that the city of Lancaster feels the ultimate need of a municipal organ, be it resolved that the Lancaster Association of Organists pledge itself to the extent of \$500 for the purpose of the installation of a municipal organ, costing not less than \$25,000, provided the sum of \$5,000 be raised by subscription on or before June 1, 1922. The place of installation to be determined after the required funds have been raised."

### Display of New Organ Music

It will be of special interest to the nearby organists of Philadelphia to know that arrangements have been made whereby all of the new organ music, as it appears from the presses of the various publishers, may be seen at one time by calling at Pres-

ser's and asking for the N. A. O. folio of new publications. The Presser house has consented to establish this service and will keep it strictly up to date. This should be a great time-saver for the busy organist and it is one way in which the N. A. O. is trying to be of service to its members. It is hoped that a similar plan may soon be possible for New York City.

### N. A. O. Pins Ready.

There is available a limited supply of the N. A. O. pins and you may obtain them by applying to President Fry. The cost, including postage and insurance, is about \$2.50. The design for the pin, which we were shown at the convention last summer, proved so effective that the first supply was exhausted early and in response to many requests we have placed a second order.

### EXECUTIVE COMMITTEE MEETING.

The following were present at the executive committee meeting of March 13: President Fry, Chairman McAll, Miss Whittemore, Mrs. Fox, Messrs. Noble, Farnam, Keese, Sammond, Macrum, Adams and Nevins. The treasurer's report showed that there had been a fine return from the 1922 bills for dues and that there was a splendid balance at the close of 1921.

Mr. Farnam told of the plans of the music week committee and urged all to co-operate. Messrs. Adams, Doane and Waters were appointed with Mr. Farnam to act as the committee for the public meeting to be held at St. Thomas' April 3.

Mr. McAll read a report from the reference committee which dealt with synthetic stops and the swell pedal action. Arrangements are being made for a public meeting to be held at the Wanamaker auditorium, at which time John Doane will play a recital. This will probably come during music week.

A committee to be known as a state organization committee has been appointed by Mr. McAll—Mrs. Bruce S. Keator, Hermon Keese, chairman, and one other to be selected later. This committee will co-operate with those who contemplate heading a new state organization or those who desire suggestions along that line.

### DELAWARE COUNCIL.

The second round table dinner of the Delaware council was held Thursday evening, March 2, in the banquet hall of Lambro's restaurant, Wilmington. This one, like the first, proved to be a great success and all enjoyed an evening of fine social spirit.

At the short business meeting, T. Leslie Carpenter, organist and choirmaster of Trinity Church, was unanimously elected vice-president of the council and four new members were admitted to the association: George S. Babcock, organist at the Church of Christ, Scientist; Miss Margery Hamilton Hill, organist of the Delaware Avenue Baptist Church; John B. Whitney, choirmaster at St. Andrew's Church, and Miss Lillian Stark, organist at the Brandywine M. E. Church.

Plans for future public meetings were discussed and the rest of the evening was devoted to informal talks.

The third public concert of the council was given in the Union M. E. Church Thursday evening, March 9, by Miss Elizabeth Burling Johnson, assisted by Edward K. Muhlhausem, Miss Elizabeth W. Wilson, George S. Babcock, Mrs. Frances DeWitt Babcock, soprano, and George McHugh, tenor.

The organ of the Union M. E. Church is one of the best in the city and the whole program was a pleasing and successful one. Following the recital the Rev. Harvey Winfield Ewing, pastor of the church, spoke on the importance of music in the church and especially of good congregational singing. A reception followed the recital.

The program follows: Organ prelude, "Minuet Antique," Lee, (Edward J. Muhlhausem, organist St. Andrew's Church); Festival Te Deum in E flat, Buck (Christ Church Choir, Horace B. Harrison, director); Miss Elizabeth W. Wilson, organist; Andantino in D flat, Lemare; "Reverie," MacDowell; Maestoso, MacDowell (George S. Babcock, organist, Church of Christ, Scientist); tenor solo, "Angel's Serenade," Braga, (George McHugh; violin obligato, Harry E. Stauebach); Offertory, Meditation, Kinder (Miss Elizabeth Burling Johnson); soprano solo, "Hear Me," Mendelssohn (Mrs. Frances DeWitt Babcock); "Prize Song," Wagner; Romance, Sheppard (Miss Elizabeth Burling Johnson); Anthem, "Lead, Kindly Light," Buck (Christ Church Choir); Postlude, Prayer From "Lohengrin," Wagner (Miss Elizabeth Burling Johnson).

### UNION-ESSEX COUNCIL.

The February meeting was held at Trinity Episcopal Church, Elizabeth, N. J. At the business meeting encouraging reports were read by the officers and interesting plans for the future were discussed. Announcement was made that in the last month two of the local mem-

bers had been placed in church positions and a substitute was furnished through the registry of available organists kept by the chapter.

A delightful musical program followed the business meeting. Mrs. Gene Savage Trimble gave much pleasure by her artistic interpretation and rich contralto voice. She was accompanied by Miss Jane Whittemore. Miss Madeline Jasper played a number of piano selections with true musical feeling.

After refreshments had been served by Miss Katherine Chetwood, S. Frederick Smith of Bloomfield gave an excellent organ recital. His program was as follows: Fantasia, Allan Grey; "Borghild's Dream," Grieg; Scherzo, Macfarlane; Prelude, Pierné; "Chanson de Joie," Hailung; Cantilena, Matthews; "Grand Choeur," Kinder.

### CENTRAL NEW JERSEY COUNCIL.

The March meeting of the Central New Jersey council was held in the Third Presbyterian Church of Trenton on Tuesday evening, March 14. The musical portion of the evening, under the direction of the organist of the church, Mrs. Elliot D. Cook, was devoted to compositions of Mendelssohn. Mrs. Cook played two organ numbers and the choir sang selections from the "Hymn of Praise," "Hear My Prayer" and the "Elijah."

The feature of the social hour, which followed the musical program, was the address by our national president, Henry S. Fry, and an informal but most interesting talk by Dr. John McE. Ward, president of the Philadelphia Organ Players' Club. Mr. Fry cited many instances of the great benefit membership in the N. A. O. brings to the organist, and also spoke of the coming convention in Chicago. Dr. Ward urged the organists present to make a unified effort for the installation of better organs in many of the churches and told how through the efforts of the Organ Players' Club churches in that city had installed new and adequate instruments.

Edward A. Mueler, president of the council, also spoke and read a letter from Reginald L. McAll containing greetings from national headquarters.

The annual business meeting of the council will be held in May.

PAUL AMBROSE, Secretary.

### NEW JERSEY NEWS NOTES.

Henry Gallaudet has removed from Elizabeth to Mountain Lakes, N. J. His former position as organist of the East Baptist Church is now held by Mrs. J. Judson.

Miss Roxana Love of Plainfield is now organist and choir director of the Episcopal Church at Fanwood.

Miss Clara Stevens, organist of St. James M. E. Church, Elizabeth, has been granted a year's leave of absence and Allen Gordon has been engaged to fill her position during this time.

Mauder's "Penitence, Pardon and Peace" was sung at Trinity Cathedral, Newark, Sunday evening, March 5.

R. A. L. Smith of Newark is training the Oratorio Society of New York, New Jersey branch, during the absence of its conductor, Bauman Lowe, who has been seriously ill with pneumonia. The society will soon present Bach's "St. Matthew Passion."

### NEW MEMBERS.

- ILLINOIS.  
Grace L. Orcutt, Hubbard Woods.  
Frank W. Van Dusen, Chicago.  
Katherine R. Ridgeway, Chicago.
- KENTUCKY.  
Arthur Masera, Louisville.  
Lucile A. Heget, Louisville.  
Mrs. C. H. Blackman, Louisville.
- RHODE ISLAND.  
Miss Medora F. Laderize, Providence.  
Mrs. Emma L. Greene, Providence.
- NEW JERSEY.  
Harold W. Rowland, Jersey City.  
Elmer Yates, Newark.
- TEXAS.  
John A. Talcott, Marshall.
- NEW YORK.  
Mrs. Alice Gillise, Brooklyn.
- PENNSYLVANIA.  
Elizabeth Adams, Lancaster.  
Walter Babn, Lancaster.  
Lucretia Benner, Lancaster.  
John Brubaker, Lancaster.  
Sidney Cooper, Lancaster.  
Mrs. W. L. Culkins, Lancaster.  
Cecelia Drachbar, Lancaster.  
Bessie Gingrich, Lititz.  
Ray Hall, Lancaster.  
Mary Hammond, Lancaster.  
Josephine Kirkland, Lancaster.  
Florence Lebzelter, Lancaster.  
Emma Myer, Lancaster.  
Elmer Schied, Lancaster.  
Walter Westphal, Lancaster.  
Mary Waitz, Lancaster.  
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The Kimball-Frazee Organ Company of Boston is building a large two-manual organ for the First Baptist Church of Lawrence, Mass., and also has been awarded contracts for a two-manual for St. Luke's Catholic Church of Westboro, Mass., having twenty-four stops, and a two-manual for the Jamaica Baptist Church of Queens, L. I., N. Y., having seventeen stops.

The Lawrence organ will have twenty-six speaking stops and 1,357 pipes, and the specification is as follows:

- GREAT ORGAN.**  
 Bourdon, 16 ft., 73 pipes.  
 Open Diapason, 8 ft., 61 pipes.  
 Clarabella (from No. 1), 8 ft., 61 pipes.  
 Dulciana, 8 ft., 61 pipes.  
 Gamba, 8 ft., 61 pipes.  
 Flute d'Amour, 4 ft., 61 pipes.  
 Octave, 4 ft., 61 pipes.  
 English Horn, 8 ft., 61 pipes.
- SWELL ORGAN.**  
 Lieblich Gedeckt, 18 ft., 73 pipes.  
 Open Diapason, 8 ft., 73 pipes.  
 Sallicional, 8 ft., 73 pipes.  
 Vox Celeste, 8 ft., 49 pipes.  
 Aeoline, 8 ft., 73 pipes.  
 Stopped Diapason (from Lieblich Gedeckt), 8 ft., 61 pipes.  
 Viol d'Orchestre, 8 ft., 73 pipes.  
 Flauto Traverso, 4 ft., 61 pipes.  
 Violina, 4 ft., 61 pipes.  
 Vox Humana, 8 ft., 61 pipes.  
 Dolce Cornet, 3 ranks, 183 pipes.  
 Oboe, 8 ft., 73 pipes.  
 Tremolo.  
 Cathedral Chimes (prepared for), 20 notes.
- PEDAL ORGAN.**  
 Open Diapason, 16 ft., 44 pipes.  
 Bourdon (from Great), 16 ft., 32 pipes.  
 Flute (from Open Diapason), 8 ft., 32 notes.  
 Lieblich Gedeckt (from Swell), 16 ft., 32 notes.  
 Stopped Diapason (from Swell), 8 ft., 32 notes.  
 Dulciana (from Great) 8 ft., 32 notes.

**Washington Concerts Draw.**

Miss Edith B. Athey of Washington is meeting with constantly increasing interest and a growing attendance at the concerts arranged by her at the Central High School. This is the third season of these musical events, called "community music evenings." They are the outgrowth of the municipal organ recitals given by Miss Athey. At each one vocal or

instrumental talent assists in the program. The concerts are given on the first and third Saturday evenings of each month. In addition to other soloists, those who have taken part in the programs have included the Orpheus Quartet, Sylvia Altman, child pianist; Robert Lawrence and Helen Burkart, and the Girls' Glee Club of George Washington University. Groups of children in costume, representing southwest Washington, sang and danced, Feb. 4, under the direction of Mrs. Aldrich. Miss Athey plays organ groups, which represent the classical and the better grade of popular music.

**Dissension in Chicago Club.**

Dissension has rent the Chicago Organists' Club, the organization of theater organists, which has been thriving in this city for several years. The difficulty arose over the election of Mrs. George E. Von Hoffman as the new president, a faction opposed to her making various charges as to the manner in which the election was conducted. The controversy has received considerable attention in the daily press. The opposition, led by Miss Mildred Fitzpatrick, and supported, it is said, by Edward Fitch, Jesse Crawford, and others, has prepared charges that Mrs. Von Hoffman used coercion in compelling some members to vote for her and that ballots were tampered with. The malcontents have refused to recognize the authority of Mrs. Von Hoffman as president and threatened to withdraw from the organization if she remains at its head, and to form a club of their own. The charge also has been made that Mrs. Von Hoffman has endeavored to use the club, which is affiliated with the Federation of Musicians, to strengthen the position of Joseph Winkler as president of the musicians.

A two-manual Möller organ of twenty-two speaking stops, built for the Boulevard United Presbyterian Church of Philadelphia, and presented to the church by James Hulton, Sr., was dedicated in the beautiful new edifice Feb. 12.

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**Special Service Marks Thirtieth Anniversary of C. W. Dodge.**

Charles W. Dodge, senior organist of Milwaukee, was honored Feb. 12 at special services in Calvary Presbyterian Church, in recognition of his thirtieth anniversary as organist of the church. A concert was given by nearly 200 members of the Arion Club, with which Mr. Dodge has served a quarter of a century as accompanist. The octet of the MacDowell Club also sang. Mrs. Winogene Hewitt-Kircher played the Andante and Scherzo from Guilman's Fifth Sonata. Dr. Daniel Protheroe directed the Arion chorus, and led the congregation in a number of old hymns. The subject of addresses by the Rev. James Oastler, pastor, and Dr. Protheroe was "Music in the Sanctuary."

Mr. Dodge was 75 years old on March 17. He is president of the Civic Music Association and is influential in a number of musical organizations of the city and state.

**Has Served Eight Years.**

Clarence F. Read, organist and choirmaster of the Christian Temple, Wellsville, N. Y., completed eight years' continuous service at this church on March 12. Mr. Read came from the New England Conservatory, Boston, to play the dedication service of the Temple, and was immediately engaged as organist. During these years, besides his work as organist and teacher of music, he has been conductor of the Choral Musical Society, director of the Liberty Chorus and director of music at the Immaculate Conception Church, and was instrumental in founding the Musical Club, which has sponsored an artist concert course. Wellsville is advertised as "the smallest town with a big course," which is true as no town of its size has had such big artists. Mr. Read believes in creating a musical atmosphere where there has been none, and he has succeeded admirably at Wellsville.

The Browning Society of Philadelphia at its meeting Thursday, Feb. 16, listened to music contributed by members of the Manuscript Music Society. The first group consisted of songs by Samuel J. Riegel, Mus. Bac., a well-known organist, as follows: "Bonnie Doon," Burns; "Stars of the Summer Night," Longfellow; "October's Party," Cooper; "There Was a Moon," French, sung by Miss Dorothy Fox, soprano. The second group consisted of violin solos composed by Philip H. Goepf, Mus. D., and played by Miss Anna F. Cope, with the composer at the piano.

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Mar. 23 Syracuse

Mar. 30 Endicott  
April 17 Louisville  
April 19 Birmingham  
April 21 Charlotte  
March 7, 14, 21, 28—April 1,  
4, 8, 11, 15 New York

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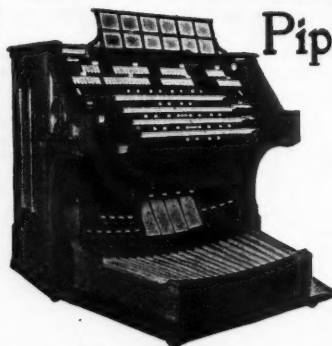
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**OPENS OFFICES IN CHICAGO.**

**Smith Unit Organ Company Has Demonstration Organ in the Loop.**

The recently-formed Smith Unit Organ Company, which promises to occupy an important place in the western field and which is headed by an old associate of Robert Hope-Jones, has established headquarters in the loop musical district of Chicago. A well-equipped showroom was opened in March on Wabash avenue at Van Buren street and a large three-manual demonstrating organ has been installed in it.

The organ is equipped with a number of Liberty chime products, made at the Chicago factory of the Kohler-Liebich Company, Inc., and these have attracted very favorable attention. These accessories included the following: Forty-nine-note Liberty marimba harp, forty-nine-note celeste, thirty-seven-note Liberty xylophone, thirty-seven-note orchestra bells and twenty style No. 1 Liberty cathedral chimes.

**Death of Earl Morga.**

News has been received of the death of Earl Morga, the organist, at his home in Cleveland, Feb. 24, after an illness of three days, with pneumonia. Only six weeks previously Mr. Morga had been appointed organist of the Lorain Fulton, Cleveland's newest theater, which seats 1,500 people and has a three-manual Hillgreen-Lane organ. Mr. Morga was born at New Albany, Ind., April 14, 1890, and studied the organ at an early age with Ernest A. Simon of Christ Church Cathedral, Louisville. Later he studied with Dr. J. Lewis Browne of Chicago and with Dr. Charles E. Clemens of Cleveland. He also took theory with James H. Rogers. Mr. Morga had been organist of various theaters in Indianapolis, Chicago, Terre Haute, Cleveland and other cities. His last church position was at the Euclid Avenue Methodist in Cleveland. He was a member of the American Guild of Organists and of the National Association of Organists. Mr. Morga left a widow and two

children. Burial was in his home city, New Albany.

Mrs. D. B. Wright, organist of the English Lutheran Church of the Redeemer in Milwaukee, was the organ soloist at a splendid service under the direction of Mrs. K. F. Miller at Grace Baptist Church Sunday evening, March 12. As the prelude, Mrs. Wright played "Cathedral Shadows", by Mason. Her other numbers included: Pastoral Sonata, Rheinberger; "The Little Shepherd", Debussy; Second Arabesque, Debussy; and "Scherzo Symphonique", Russell King Miller.

J. K. Fagan, head of the B-F Blower Company of Fond du Lac, Wis., and well-known for many years among organ builders, is recovering from a severe illness, which caused him to be confined to the hospital for seven weeks. It is gratifying to know that Mr. Fagan is gaining gradually and

expects to be at his work again in a fortnight.

At a meeting of the Chicago Artists' Association, Clarence Eddy was unanimously elected an honorary member of that distinguished body.

At Christ Church Cathedral, Louisville, during Lent the male choir has given in addition to the regular service music the following: Gounod's "Gallia," Gounod's "By Babylon's Wave," Mendelssohn's "Hear My Prayer," Stainer's "Crucifixion" and Gault's "Passion Music" under the direction of Ernest A. Simon, organist and choirmaster.

J. E. W. Lord, formerly of Meridian, Miss., and recently of Wilmington, N. C., has moved to Montgomery, Ala., where he is now organist at the Strand Theater and organist and director at the Court Street Methodist Church.

Miss Edith Potter Smith of Kankakee, Ill., a pupil of Wilhelm Middelschulte, played the Bach Fantasia in G minor and Franck's Chorale in A minor at a recital under the auspices of the American Conservatory of Music in Kimball Hall, Chicago, Saturday afternoon, March 18.

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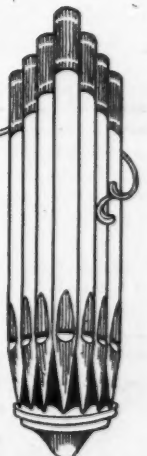
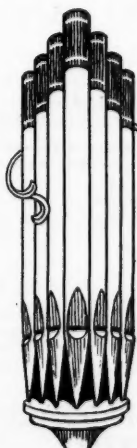
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**COURBOIN TOURS IN MARCH**

Gives Recitals in West and New England—South After Easter.

The month of March has been a busy time for Charles M. Courboin. The first week was taken up with a Western tour, which included recitals in the First Christian Church, St. Joseph, Mo., Feb. 28; in the First Congregational Church of Peoria, Ill., March 2; and two recitals on Sunday, March 5, in the First Methodist Episcopal Church of Grand Rapids. Mr. Courboin was forced to hasten back from Grand Rapids to New York, following this recital, to give a recital in the Wanamaker Auditorium on March 7. Other New York recitals in March were given on March 14, 21 and 28. In addition to these engagements, Mr. Courboin played a recital on the municipal organ in Springfield, Mass., on March 15, and in the First Presbyterian Church of Newark, N. J., March 20. March 23 he appeared in the First Baptist Church of Syracuse, and on the 30th he dedicated a new Moller organ in the First Methodist Church of Endicott.

Immediately following Easter, a Southern tour has been arranged by Mr. Courboin's managers, and recitals have been booked for Louisville, Ky., April 17; Birmingham, Ala., April 19; and Charlotte, N. C., April 21. Numerous inquiries have been received from Southern cities, and limited time remaining open will soon be filled. A number of inquiries have also been received from points in New England, and it is probable that a short tour in that section will be arranged for the late spring.

**F. C. Forester Arranges Services.**

F. Charles Forester, organist of Plymouth Congregational Church, Milwaukee, Wis., has arranged a series of three monthly vesper services. The first was given Feb. 26 and the second on March 26. The third, scheduled for April 30, will be the annual service of the Wisconsin chapter of the A. G. O. Mr. Forester, organist and director of music at Plymouth Church, is assisted in the programs by prominent Milwaukee soloists. At the first of the services vocal numbers were presented by Miss Verena Lean, contralto, and H. N. Cheetam, bass. Mr. Forester's organ selections included: "Ave Maria," Arkadelt; First Sonata, in A minor, Borowski; "Hymn to the Sun," Rimsky-Korsakoff, and "Hosanna," Wachs.

On each Wednesday evening beginning March 22 and concluding Good Friday night the choir of St. John's M. E. Church of Brooklyn presents a cantata under the direction of Mrs. Edith Ewell Lewis, organist and director. March 22 Matthews' "Life Everlasting" was sung and March 29 Gaul's "Holy City." April 5 Sullivan's "Prodigal Son" will be given, April 12 Nevin's "The Crown of Life" and Good Friday night Rogers' "Man of Nazareth." The musical program entitled "Celebrated Love Songs," sixth of the series on a "Quest of the Beautiful," was pronounced by the official members of the church as the most impressive musical service ever rendered in St. John's. The evening was a tribute to family life. Following the program there was a reception in the parlors of the church.

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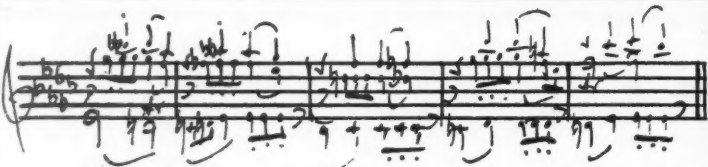
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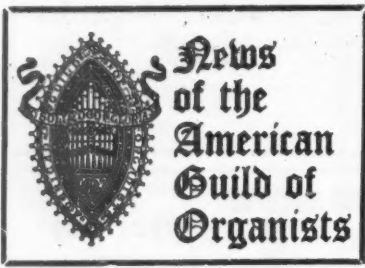
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**News of the American Guild of Organists**

**Examination Provisions.**

All colleagues and associates who intend to enter the examination this year must notify their local chapter authorities at once.

The deans of all of the chapters have been requested to send complete lists to New York headquarters not later than May 10, and applications received later cannot be accepted. The examination date is June 1.

**MEMORIAL SERVICE TO DR. BAIER.**

In historic Trinity Church, New York, was held a beautiful and impressive memorial service on Tuesday evening, March 7. The service was under the auspices of the American Guild of Organists and Trinity Church, which had been served so long and so well by Dr. Victor Baier. The occasion was a fitting tribute not only to the memory of an exceptional man but also to the importance of the position in the church of organist and choir-master.

The service opened with a silent professional of the choir, followed by members of the guild. The first musical contribution was "Lamentation," by Guilmant, played on the gallery organ by Robert J. Winterbottom. This was followed by Dykes' hymn, "Ten Thousand Times Ten Thousand." The rector of Trinity Church, the Rev. Caleb Rockford Stetson, then delivered the address, in which he spoke of the long service and inspiration of Dr. Baier. Coming to the church as a boy of 10, Dr. Baier entered the choir and advanced until he became not only the leader of music at Old Trinity, but in a sense a mighty influence for good church music throughout the land, insofar that Trinity became the center of interest for others who were seeking better standards. For thirty-seven years Dr. Baier was organist of Trinity. In addition to his labors at Trinity he was active in many other musical enterprises. He taught in the public schools of Bergen, N. J., was conductor of the Schubert Glee Club, organized the Melopia Club for Women and was one of the founders of the American Guild of Organists. The last two years of his life were occupied with the many duties connected with the wardenship of the guild.

Trinity choir, under the splendid direction of Moritz E. Schwarz, who was Dr. Baier's assistant and close companion for seventeen years, sang two anthems that were dedicated to Dr. Baier—"The Day is Gently Sinking," by H. Brooks Day, and "Nunc Dimittis," by Homer N. Bartlett. The present warden, Gottfried H. Federlein, played the Aria from the Suite in D by Bach.

The service was brought to a fitting close with the reading of the collect for the American Guild of Organists.

**HEADQUARTERS.**

At a meeting of the council on March 6 Mr. Doersam of the public meetings committee reported that three chapters—New England, Illinois and Missouri—were holding services on March 7, similar to those of headquarters, in memory of the late warden, Dr. Victor Baier. It was moved and seconded that the members of the council act as ushers at the headquarters memorial service.

Mr. Bleeker of the publicity committee made a report and it was moved and seconded that the publicity committee be empowered to add to its members for special purposes.

Mr. Hedden of the examination committee reported that the committee's memorandum on Strict Counterpoint had been published in the New Music Review. The Diapason and the American Organist. One hundred and fifty requests for the examination requirements have been received and the committee reports that the work has been prepared for the coming examination.

A petition from the San Diego branch of the Southern California chapter for the establishment of a separate chapter was placed before the council and it was moved and seconded that this branch be made a full-fledged chapter and its present officers be vested with the rights of full-fledged officers of the chapter.

It was moved and seconded that the warden be empowered to take a trip in the interests of the guild to North Carolina, covering the Baltimore, District of Columbia and Virginia chapters, and that the council pay the deficit in expenses not covered by the chapters and warden. It was moved and seconded that the warden be empowered to proceed in person or to send a deputy to Oklahoma for the purpose of forming the Western Oklahoma chapter.

Thirty-six colleagues were elected.

**INDIANA CHAPTER.**

The Indiana Chapter of the American Guild of Organists is meeting this season on the second Sunday afternoon in the month at the various churches. March 13, James R. Gillette of Evansville gave a recital for the chapter at Roberts Park M. E. Church, where there is a fine Skinner organ.

On March 26 Horace Whitehouse, a

member of the chapter, will give a recital at Christ Church.

Mr. Gillette's program was one of works of American composers, including the following: Sonata in F minor, Joseph McGrath; Caprice, George E. Turner; "Meditation Serieuse," Homer N. Bartlett; "In Springtime," Ralph Kinder; Concert Piece No. 2, in B major, Horatio Parker; "Song of the Basket Weaver," Alexander Russell; Scherzo, Albert L. Barnes; "Pastel" ("Mignonette"), Van Denman Thompson; "Epilogue," Russell King Miller.

**NEW ENGLAND CHAPTER.**

The social meetings of the New England chapter of the American Guild of Organists have long been a treasured function in the professional life of the organization, and the occasion on Monday evening, Feb. 27, was by no means an exception to the rule, beyond the matter of attendance. For the first time the women outnumbered the men.

An address upon our new international Harvard Glee Club by Dr. Archibald Davison of Harvard University, which was greatly enhanced in charm by the speaker's gracious manner and unaffected delivery, was the feature of the evening.

The evolution of the glee club is a romantic incident in the history of the university. In general it has popularly been surmised that something unusual must have taken place among the students to occasion such a marked change from the older type of college glee club and the birth of an entirely new type of chorus. In reality, nothing unusual happened.

The University Choir, which has sung the older forms of a cappella music for many years, brought about a wholly natural change in this wise: As the same men sang in both organizations and the students felt that it was too great a burden upon the individual to prepare two different types of music, the request was made that the best a cappella secular music be studied in connection with the sacred music. And so it happened that the ordinary college glee club music was abandoned for good. And a second cause is to be found in the fact that the glee club had appeared publicly in connection with Radcliffe College in choral works of high order and also with the Boston Symphony Orchestra.

The present glee club is a community chorus numbering about 120 voices. Candidates for the club are selected from the whole university. A scale, when possible, and the range of the voice, form the preliminary test. Much leniency is exercised in making selection of voices. Prospective singers are kept under instruction two months. They are then grouped into quartets. Each candidate sings as best he can. Rhythm is very poor at this stage of the game. Reading is accomplished almost wholly through association. Enunciation, correct tone production and the overcoming of natural defects are stressed. Then follow unity of production and, in a negative way, homogeneity of tone. Solo voices are rarely met. This is the club in the rough. When the transition was made from the old type of club to the new public disfavor was feared, but Mendelssohn's "Farewell to the Forest" (in German), marking the change to the new order, was a real success. The club, which is a self-governing body (Dr. Davison has no vote) is now heart and soul in favor of the best music. The expenses of the club consist chiefly of a salaried secretary and the music purchased for study under Dr. Davison's direction.

A French undergraduate returning to France talked up the club, and in time there came an invitation from the French government to spend the summer abroad. Soon an invitation came also from the Italian government. These invitations were accepted. A fund to cover all expenses was obtained in this country. The men to compose the club for the concerts in Europe were selected for their musical intelligence rather than for their voices. On June 11, 1921, the club sailed from New York. Collegiate examinations were conducted during the voyage. A concert was given on board. At 10 o'clock at night the Touraine reached Havre. Half an hour later the mayor and city council came out to bid welcome to France. The first concert and reception was at the town hall the following afternoon.

The foremost critics of Paris attended the first concert in that city and were unanimous in their praise. Luncheons, receptions and great celebrations marked the public welcome not alone in Paris but everywhere in France and Italy. Before the first concert the men showed that they were exhausted. They were ordered to bed at 4 o'clock in the afternoon in order to be fit for the concert. The president of the republic and the cardinal of Paris graced the performance. Another concert was given before 5,000 people in the Trocadero. Again the "De Profundis" was sung under the Arc de Triomphe at the tomb of the "unknown" soldier. All the receipts went for war charities. The club sang at mass at St. Eustache and Bonnet selected music suitable for the occasion with disregard for the "propers." Throughout France invitations came to sing in church, but at Ravenna and in the Italian cities this was forbidden by the pope. The club visited Dijon, Nantes and Verdun. At Strassburg Ropartz was genuinely interested in the club. On Bastille Day it sang in the cathedral. At the close of mass the cardinal stopped the procession in order fittingly to honor the Americans. Schweitzer, equally great as musician and theologian, also as missionary, played a wonderful Bach program on the organ originally designed by Bach.

At Venice the heat registered 121 degrees. Even the natives suffered sunstroke. At Pesaro Dr. Davison was sick with Italian fever and missed a concert. At Ravenna the concerts were given with forty men, sickness having incapacitated the remaining twenty. At Geneva the club was the guest of the League of Nations. Here came the farewell banquet

and the members of the club went their own ways. Extraordinary laudatory notices appeared in newspapers all the way from Egypt to South America.

The eighty-eighth public service of the New England chapter was held at King's Chapel on the evening of Tuesday, March 7. It was a memorial service in honor of the late warden, Dr. Victor Baier. The special feature was the singing of a choir of men under the direction of A. Vincent Bennett, organist and choir-master at King's Chapel. This choir, numbering about thirty voices, is composed of non-professional singers.

The hymns used for professional and recreational were, respectively, "A Mighty Fortress Is Our God" (Luther), and "A Cloud of Witnesses" (Barnby). These were accompanied on the organ by Harry R. Austin, until recently organist and choir-master at the Congregational Church, Arlington. He also played the prelude ("Pastel" No. 1, Karg-Elert). The postlude ("Benediction," Karg-Elert) was played by John P. Marshall, director of music at Boston University and organist and choir-master at First Church (Unitarian). The choral selections included "De Profundis" (Ancient chant), "Let God Arise" (Bingham), "Beati Mortui" (Mendelssohn) and "Miserere" (Allegretto).

The service, following a special form composed of readings and verses with proper responses, was conducted by the Rev. H. E. B. Speight, who delivered a brief address on the consecration of musical talent and gifts to the church in order that there may be a ministry of music hardly second to the Word.

The New England chapter invited Everett E. Truette to give its ninety-second recital. The program, as follows, was presented at Elliot Church, Newton, on the evening of Monday, March 27: Toccata in F major, Bach; Adagio (Symphony No. 6), Widor; Recitative and Allegro (Concerto No. 2), Handel; Nuptial Suite (First time), Truette; Cantilene in A flat, Hollins; "Scene Orientale," Kroeger; Toccata in E major, Bartlett.

**ILLINOIS CHAPTER.**

Complying with the request of the council, a memorial service to the late warden of the guild, Victor Baier, was held at the New England Congregational Church, Chicago, March 6. There was a notable gathering. Irene Belding Zaring is the organist and director at this historic church, and has an organ of good qualities, and a quartet of excellent attributes. Her zeal and enterprise are unlimited, she plays with spirit and competency and infuses a vigor wholly admirable into all she attacks. Victor F. Lawson is the patron saint of the choir. A great stand of lilies from him was a fitting adjunct to this particular service. They seemed like the other Victor. The memorial music was Rousseau's "Elevation," done with exquisite flavor by Tina Mae Haines. Walter Keller used the fitting Guilmant "Marche Funebre et Chant Seraphique" as well as his own recent "Elevation," a bit of delicate weave which is enhanced for those who know by the interest his father found in its creation as his own evening time drew nearer the night. Other numbers used by Miss Haines were the Salter "Souvenir" and Rogers' Concert Overture in B minor.

A short address by the Rev. Mr. Mills supplemented the longer one of Albert Cotsworth. The latter found in the wholehearted simplicity and "plain devotedness to duty" of Victor Baier a standard by which all those who serve may learn also to stand and wait.

An especially fine service was held on the afternoon of March 19 at the First Presbyterian Church of Evanston, with the Sunday Afternoon Club, supported by the leading churches of the suburb, as sponsor for the service. In addition to the vocal numbers by the quartet, under the direction of Mrs. Wilhelm Middel-schulte, organist and director at this church, the famous A Cappella Club, directed by Dr. P. C. Lutkin, took part. The organ soloists were Mr. Middel-schulte, Miss Florence Hodge and E. Stanley Seder. Mr. Middel-schulte played as the opening number the first movement of Handel's Fourth Concerto, with his own cadenza. Mr. Seder played the Finale from Mark Andrews' Second Sonata and the Minuet from Walter P. Zimmerman's new Suite. Miss Hodge's selections were the Adagio from the Sixth and the Finale from the Fifth Symphony of Widor. Despite most unfavorable weather a large audience turned out.

**WESTERN PENNSYLVANIA.**

A program given by the Cecilia Choir, directed by Charles N. Boyd, at the Shadyside Presbyterian Church, Monday evening, March 20, was the fourth in Pittsburgh this season under the auspices of the Western Pennsylvania chapter of the American Guild of Organists. The music was all from the service of the Russian church, and was sung without accompaniment. The program was: Cherubim Song, Bortnianski; "How Blest Are They," Tschalkowsky; "Hear, Lord, Our God," Tschalkowsky; "The Beatitudes," Tschesnokov; "By the Rivers of Babylon," Pantschenko; "Give Rest, O Christ," Kiev Melody; "Praise Ye the Name of the Lord," Nikolsky; "A Legend," Tschalkowsky; "Of the Mystical Supper," Lvov; "The Song of the Archangel," Tolstakov; "As the Waves of the Sea," Gretschaninoff; "Glory be to God," Rachmaninoff; "Blessed is the Man," Rachmaninoff; "Gladsome Radiance," Gretschaninoff; Cherubim Song, Tschalkowsky.

**EASTERN NEW YORK.**

In connection with the monthly meeting of the Eastern New York chapter, held in St. John's Church, Troy, on the evening of March 6, a recital was given

to which the public was invited. A large audience listened to the following program: Overture, "Athalia," Handel, and Elegy, Noble (Richard P. Law, St. John's Church, Troy); Sonata in D minor, Mailly, and Meditation, Sturges (Margaret Treanor, St. Bridget's Church, Watervliet); Allegro, Fourth Sonata, Mendelssohn, and Solemn Prelude, Noble (Willard E. Retallick, St. Luke's Church, South Troy); "March de Fete," Claussmann, and "Benediction Nuptiale," Hollins (Florence Jubb, Second Reformed Church, Albany); Serenade, "Arcadian Idyll," Lemare, and "March Cortège," Groudon (Harry A. Russell, All Saints' Cathedral, Albany); "Arioso," Bonnet, and Festival Toccata, Fletcher (T. E. H. Candlyn, St. Paul's Church, Albany).

**DISTRICT OF COLUMBIA.**

"Practical Lessons in Improvisation," the excellent course conducted by that master of the subject, Frederick Schlieder, F. A. G. O., and presented under the auspices of the District of Columbia chapter, was completed March 23 for the second consecutive season. More than forty musicians have undertaken this serious subject with surprising results.

The chapter has also arranged a series of four artist recitals, given by the following organists:

March 7—Harry B. Jepson, Yale University.

March 28—Gottfried H. Federlein, New York City.

April 4—Lynnwood Farnam, Church of the Holy Communion, New York City.

May 9—Frederick W. Schlieder, F. A. G. O., Collegiate Church of St. Nicholas, New York City.

Mr. Schlieder will be assisted by the following mixed quartet, also from the Collegiate Church of St. Nicholas: Mildred G. Reardon, soprano; Frieda Klink, contralto; John Barnes Wells, tenor, and Edmund Jahn, bass.

Mr. Jepson's recital was played in memory of Dr. Baier and the numbers presented were: Prelude and Fugue in D major, Bach; "Les Jongleurs," from Second Sonata, Jensen; "Carillon," De Lamarier; Allegro from Tenth Concerto, Handel; Intermezzo from Symphony, Op. 5, Barie; Scherzo, Bossi; Fifth Organ Symphony, Widor.

**LUTHERAN LITURGY HEARD.**

The Lutheran Witness of Feb. 14 contains an account of a guild service in Baltimore, over the signature of O. F. P. Weinbach, which contains some interesting statements. In part the writer says:

"We hear it again and again from those not affiliated with our Lutheran Church: 'What excellent singing in the Lutheran churches! Thus the American Guild of Organists, which has for its purpose the advancement of worthy church music, sent out the request to St. Paul's Lutheran Congregation, Baltimore, for a public service, the liturgy and the congregational singing to be in the original, in the German. Jan. 12, in the evening, St. Paul's Church, Baltimore, had the exceptional privilege of having as its guest the American Guild of Organists. Four hundred invitations had gone out to members of the guild and its friends. We also counted it an exceptional privilege to have with us a German in liturgies, the Rev. Dr. H. H. Walker of Erie, Pa., who came fully qualified to conduct the service. Pastor J. George Spilman of Baltimore delivered a splendid address in English on church music. Assisted by some members of our sister congregations we sang in regular order of service the Kyrie, 'Allein Gott in der Hoeh' sel Ehr.' Luther's battle-hymn, 'Ein feste Burg,' the creed, 'Wir glauben all' an einen Gott, Schaeffer Himmels und der Erden,' 'Lobe den Herren, den maechtigen Koenig der Ehren,' and the Doxologie, 'Ehr' sei dem Vater und dem Sohn.' At the close of our service our guests spoke in high praise of our Lutheran hymns and liturgy. They said it was hard to believe that Lutherans sang that way every Sunday. In its last meeting the guild again sent out the request for another public service next year."

**BALTIMORE CHAPTER.**

The last of a series of recitals was given on Feb. 27, at the Seventh Baptist Church, by Archer Gibson of New York. Mr. Gibson is a Baltimorean by birth, so that his visit to his home town, where he won fame before going to New York, was awaited with great expectations. A large and enthusiastic house greeted him. His program was: Fantasia, G minor, Prelude and Fugue, B flat major, and Chorale Prelude ("Good Friday"), Bach; From Organ Concertos (Larghetto, Allegro, Allegro ma non troppo, Bourree), Handel; Largo appassionato and Minuet, Beethoven; Adagio, Sixth Symphony, Widor; "Liebestraum," Kreisler; "Indian Lament," Dvorak; Elegiac Melody and "Poeme Erotique," Grieg; Nocturne, G minor, and Prelude, C minor, Chopin; Spring Song, Gavotte and "Liebestraum," Gibson; "Souvenir," Drda; Processional, "Lohengrin," and Liebestod, "Tristan and Isolde," Wagner.

On March 27 Gottfried H. Federlein, warden of the guild, gave a recital under the auspices of the Baltimore chapter at St. Paul's Church. He was assisted by Mrs. Edgar T. Paul, soprano soloist of the Seventh Baptist Church, with Edmund S. Ender at the organ.

In February, on the invitation of Miss Ingal, dean of the chapter, Frank Wright came to Baltimore and lectured on the aims of the guild and urged all the members to prepare for the examinations.

**WESTERN NEW YORK.**

The Western New York chapter, Harold Gleason, dean, gave a dinner for Joseph Bonnet March 6 at the Genesee Valley Club, Rochester. Speeches were made by Dr. Rush Rhees, president of the University of Rochester; Dr. Trotter, George Eastman, Mr. Gleason and Mr. Bonnet.



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**THE EXHIBITOR AND MANAGER.**

The problems of the manager, who in many cases is also the exhibitor, are many and varied. He must continue to procure the best pictures, not only features, but the many smaller reels which go to make up a well-balanced entertainment. In cities which have no film branch exchange the added worry over failure of films to arrive, because of late trains, which prevent screening of the picture in advance so that the orchestra leader and organist may view the film and make their cues, is one of the constant anxieties. Progressive managers realize that these screenings for the musicians tend to make for better music, even though there happens to be a prepared score, for errors are to be found in most of the music scores and the screening of the picture and the playing of the score will reveal the defects before these mistakes are brought out before an audience.

It is our endeavor to point out wherein managers may work in close harmony with their musicians. If proof is given, on hearing a musician play for a picture in private, that he or she is thoroughly competent, a general outline of the policy of the theater, with its rules and regulations, together with any special musical features that are required, should be given, and thereafter the musician should be left unhampered to select his music and develop his ideas in synchronizing the music to the picture, and his environment should be made as pleasant as possible. No musician can do his best work unless events move smoothly.

Secondly, attention should be given to the arrangement of lights on the organ console. A subdued light should be placed so as to illuminate the stop tablets and any pedal pistons and other accessories. It is a matter of wonder that more consoles are not placed to the right of the stage near the first lower box, concealed from the view of the audience and giving the organist a more direct view of the screen, thus doing away with the light reflected on the music. We know of one theater where the console was placed in the upper rear right box, with a system of electric signals to the orchestra leader, and it worked exceedingly well.

In the third place, there should be no argument over necessary tunings for the organ. Being used ten to twelve hours daily, it can readily be seen that much more care and tuning is required than in the case of a church organ, where the principal use comes on Sunday and on rehearsal nights.

The fourth item occurs where the allocation of the part of the program is made up. A hard and fast rule giving the organ the second and third reels, or the first and last two of the feature is not as good as where the organist's part is determined by screening the picture and giving him the part (while the orchestra has an intermission) best suited to the organ. It is better in our opinion to allot part of the feature, the news reel, and certain educational and review subjects to the organ, and let the orchestra have the comedy, where it is of the "slapstick" variety, and the remainder of the feature. Certain interesting subjects in the Pathe review of oriental atmosphere the organist can play much better than the orchestra. Where the organ has an orchestral oboe or kinura, it is characteristic on oriental scenes, whereas the usual ten or twelve-piece orchestra has only the clarinet, and this stop is generally included in theater organ specifications now-a-days.

The fifth subject, that of intermissions or rest periods, is sometimes a cause of contention. The correct viewpoint is that, after forty-five minutes to an hour of constant playing, a reasonable rest period of twenty minutes refreshes the musician, and enables him to do much better work. One is reminded of the incident of the manager asking a member of an orchestra who had a number of tacet measures what he was doing, and when he replied: "I have thirty-two measures rest, sir," the manager emitted this gem of intelligence: "You get busy and play something, we don't pay to have anyone rest around here."

Appros of the first item enumerated above (sounds like an income tax report doesn't it?) we quote from an article entitled "The House Manager," by Joseph Fox, in Jacob's Orchestra Monthly for January.

Mr. Fox says: "Such house managers as the one herein depicted hold undisputed sway in hundreds of theaters, and yet the average theater-goer wonders just why he is forced to listen to so many mediocre musical organizations. It could not be otherwise under existing conditions. Music is an art, and the moment the artist is forced to cater to the whims and false notions of the layman, creative genius dies within him, and he becomes a mere automaton, playing what he is bid in the manner ordered. I am of the opinion that the H. M. should have nothing to say about the choosing or the playing of the music. When this comes to pass, theatergoers will listen to a much

better class of music as they give their eyes a treat."

A noted theater organist, who is well known for his splendid work (after having been driven from his native town in Europe by the exponents of Kultur) tells this anecdote in a delightful mixture of French English: "Ma foi! A nightmare ze most frightful! I play an Arla of Bach—tres charmant. Ze Manage run to me and say: 'Can that church stuff, play "Kees Me Again,"—Mon Dieu! Que voulez vous?' But here the manager was right. Many fine players have already passed through these transitional stages of acquiring a new "touch" ideally useful and absolutely necessary for the theater. In a word, it is far better to be interesting than scholarly. But this is leading us into the part that the audience plays, and with this we will deal later.

**ANSWER TO CORRESPONDENT.**

A correspondent (L. J. F.) sends us a series of questions that we think will prove interesting to all theater organists.

Q. 1 and 2.—Do you use extracts from overtures or published hurries? Registration of them? In cases of prolonged hurries how avoid monotony?

A.—In the case of short or medium-length agitato scenes we use the published works, reserving the allegro movements from the overtures for scenes of excitement and turmoil that last a sufficiently long time, say ten or fifteen minutes, that will enable us to play them. As to registration, we begin with a combination of strings and flutes and sometimes the open diapason, usually with the swell-box closed, and gradually increase to fortissimo. In cases of prolonged agitato we favor beginning with an overture movement, then an agitato, and again another overture. If the scenes are of a great battle between armies or two other well-defined forces the interpolation of such numbers as Suppe's "Light Cavalry" Overture, Hurry No. 3 (for battle scenes) by Lake, Hurry No. 24 by Lake, Hurry No. 4 by Minot, Military Scene No. 10 by O'Hare and Military Hurry by Levy slightly vary the style of the music, and afford a measure of relief from monotony. Some of these numbers we used recently on a four-reel educational film, "The Battle of Jutland."

Q. 3.—Do you use themes in operatic style, love theme, villain theme, etc.?

A.—Yes, love themes are desirable on many pictures. (See article on love themes in the January Diapason.) However, we do not agree with many that a love theme should be used on every picture. As to themes portraying plotting and villainy, such numbers as "The Heavy Villain" by Brockton, "The Crafty Spy" by Borch, "Sinister Theme" by Vely and "The Conspirators" by Santos will be just the thing. In the cue sheet you enclose we think that the use of them is tiresome, and there are altogether too many changes of music. For instance, we cannot imagine MacDowell's "To a Wild Rose" being played in an agitato style.

Q. 4.—In ordinary work does string tone predominate? In playing of fox-trots what is your foundation color?

A.—String tone should compose, either singly or in conjunction with other stops, about one-third to one-half in usual feature work, although we cannot give any hard-and-fast rule. Many times in taking up the picture from the orchestra, in a quiet, light dramatic picture, the use of the strings is ideal, because the change is so little felt by the audience, the music being at all times a musical frame for the picture. We have three favorite registrations for fox-trots—strings and foundation tone, xylophone solo with string and flute accompaniment, and flutes and harp. Again the tuba in the bass register is effective with well-balanced accompaniment of diapasons and flutes to build it up.

Q. 5.—What do you think of using song slides with solos?

A.—Very good if the appropriate slides can be procured. We have used colored slides and have found that the audience will listen more attentively if there is something on the screen for them to watch.

Q. 6.—Would you favor playing something better than popular songs as solos?

A.—Here is a phase of the theater organist's work that is a problem with everyone. Many managers will not listen to having anything played that is not a popular air, but assuming that the organ is given the entire "light-up," a clever legitimate organ solo, transcription or orchestral work played as a solo to be followed, if necessary, by a popular air offers a good solution to this problem. Numbers like Lake's "Evolution of Dixie," Tobani's "The Opera Mirror" and Hosmer's "Southern Rhapsody" are examples of the orchestral class; Buck's variations on "Annie Laurie," Haydn's "Clock Movement" and Macfarlane's "Scotch Fantasia" are types of the organ numbers most useful while after these some up-to-date popular song will afford a decided contrast and, sad to say, it seems to be what a large part of the audience wants. We have played splendid overtures singly and with orchestra, and at the best few scattering hand-claps were the only signs of approval, whereas after a popular song was played storms of applause greeted the conclusion of the piece.

In the larger cities movements like Widor's Toccata from the Fifth Symphony, Guilmant's Scherzo and others of a similar nature are part of the regular program, and many a theater organist will hail the day when it will be possible to play these pieces and have them appreciated. This time will come only when managers can be converted (through the personal remarks of approval of patrons) from the notion that only popular airs are what their clientele demands. It seems to us that this is part of the musical disease "jazzitis" with which the public is badly affected, but there are encouraging signs that the worst is over, and

there is hope that the patient is on the road to recovery and sanity.

Q. 7 asks where Mr. Swinnen is now located. He is in Philadelphia.

**New Photo-Play Music.**

Our space is limited this month for reviews, but it seems as if there was never so much new and interesting music for the theater organist to peruse as at present. Our desk is piled high with new issues. We will present briefly two remarkable new numbers.

"Melody," Charles G. Dawes. This new piece is the talk of the musicians of the day. Written by a musical layman, with a national reputation, and being played in concerts extensively throughout the country, it will also find a prominent place in the organist's repertoire. It is in A major, and is a tender, haunting air in six-eight measure. "Melody" well describes it, for it is a harmonious andante air, pure and simple. After the first strain there is a passage of eight measures in thirds and sixths in duo form for clarinet and flute; then comes a five-measure episode where delightful anti-phonous effects can be secured. The air lends itself as an effective solo on any good solo stop, or dainty combination of them. It is published for organ and piano solos and for orchestra as well as other smaller combinations by the Gamble Company of Chicago.

"Pierrot and Pierrette" and "Six Silhouettes," Henry Hadley. It is a pleasure to peruse a new work by Henry Hadley, whether it be a pretentious symphonic movement or, as here, in a lighter vein. The first double number is strikingly original. The masculine section is an allegretto in A, best described as a sparkling bright piece. The feminine section is contrasted nicely by a two-four G major theme which typifies daintiness. Staccato and legato effects and clever registrations are necessary.

The Silhouettes are six in number: (1) Spanish, with a rather slow Habanera,

(2) French, in gavotte form, (3) Italian, in C minor, (4) American, which is full of the usual American "pep," (5) Egyptian, a curious five-four oriental dance in G minor, and (6) Irish, a rollicking six-eight jig.

**New Post for Burroughs.**

Wesley Ray Burroughs, who is well-known to organists throughout the United States because of his department for moving-picture organists in The Diapason, has returned to the position of organist of the Regent Theater at Rochester, N. Y., after two and a half years at the Piccadilly in the same city. The two houses are under the same management.

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Official Journal of the National Association of Organists.

Official Organ of the Organ Builders' Association of America.

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CHICAGO, APRIL 1, 1922.

## AS TO DR. AUDSLEY.

Through the indulgence of the American Organist, which has opened its columns wide to the latest jeremiad from the pen of the self-constituted supreme judge of organ building, the readers of that paper are being treated to a new thesis—or, rather, the old thesis in new form—that organ building in this country is in a bad way. We have always felt, and so have the majority of organists with whom we have spoken, that organ building, making the progress which it has made, is not in need of apologists. But lest some may be unduly influenced by the essays of Dr. George Ashdown Audsley, it might be well to say a few words on this subject.

Reduced to a few sentences, Dr. Audsley's argument, which covers many pages and has not reached its conclusion, is:

That the organ situation is hopeless, because the builders care only for profits and the organists are too ignorant, as evidenced by the fact that neither the builders nor the organists have adopted Dr. Audsley's theories.

That organ specifications are of no legal or other value, as they do not assure the purchaser of "scientific and artistic perfection of tone."

To quote Dr. Audsley:

Under the present prevailing slipshod methods of specification writing, organ builders are having it all their own way, with careless organists on the one hand and ignorant and unbusinesslike purchasers on the other.

As a prevailing rule (to which there have been very rare exceptions) the organ specification, as prepared by an organ builder or an organist, is a document of a highly superficial character and of very little, if any, legal value; in the all-important matter of tone it is of no value whatever, simply because it does not touch on that essential element of organ design at all. In our long experience—now of more than half a century—we have never seen a specification, prepared by an organ builder or an organist, in which matters relating to tone have been touched upon; yet, upon such matters depend the beauty and artistic value of the finished instrument. \* \* \*

To the organ builder, a church organ is simply the largest instrument that money is forthcoming to pay for; and which can, by the exercise of his ingenuity, be crammed into the place or space in the church the architect has thought proper to provide for it. Other matters are of comparatively little importance. To the organist, if he is intrusted with the designing of the instrument, the desirable organ is that which most fully embodies his own ideas of tonal appointment and control, and upon which he can best display his special powers of execution and his knowledge of musical effects.

After calling attention to the cause of his animus by declaring of his stop apportionment plan that "we alone have formulated and advocated this advanced and logical system of departmental stop apportionment under the principles of contrasting classification and compound flexibility and expression," the writer pays his compliments to the organists and organ-builders in these words:

Our appeal for the due and unprejudiced consideration of the system has fallen, as might be expected so far as trade-bound organ builders are concerned, on deaf ears; and organists do not seem to have taken sufficient interest in the tonal development of the organ to induce them to give our system serious

thought. They do not wish to be bothered with new ideas, which, in all probability, would call for a higher grade of musicianship and executive refinement.

Dr. Audsley makes much of the fact that before a building is erected an architect is engaged and the latter specifies in detail the methods of construction and the materials to be used. He pleads for the same thing in organ construction. But there is one point which he overlooks. The architect in that case draws up every detail and the contractor is a mere automaton who follows the drawings and lives up to the specifications handed to him and made a part of his contract. He is in no sense responsible for the appearance, the convenience or even the stability of the structure he erects beyond the obligation to live up to the plans and specifications. Fortunately we have not reduced our organ builders to that plane. The men who have created and still are creating our best instruments are not mere mechanics—artisans. Even the majority of their workmen are more than this. For instance, do you rank a skilled voicer with a bricklayer, and can you lay down rules for him the same as for a man laying sewer pipe? Our builders, those who have won reputations for their work—most of them apparently nonexistent to Dr. Audsley—are artists. We could name quite a number offhand, but hesitate to wave any more red rags before Dr. Audsley's eyes. These men have not confined themselves to following out measurements laid down by organ architects. They have studied and they have invented, and to them we are indebted for the tonal improvements and the revolution in the organ action which has taken place. They have earned reputations which form their principal capital. When we ask a house painter to cover exterior walls we specify the exact brand and mixture of paint he shall use and we place in his hands a color sample. But when Dr. Audsley has his portrait painted we do not believe that he will stipulate for the artist commissioned to do the work the thickness of his canvas, the size of his brushes and the amount of color he shall use.

The editor of this paper has been closely associated with organ builders in all parts of the United States for the last thirteen years, and has had access to information concerning their work and their profits which Dr. Audsley has not been privileged to obtain. He has seen the best work of the most famous builders, and he has seen the creditable output of smaller builders who are creating splendid instruments of moderate size. For the information of those who may be misled by the constant slights cast upon the profession by Dr. Audsley we may say that there is no article any man may purchase in this country today in which his chances of being cheated are smaller than they are in the selection of an organ.

We are not convinced that Dr. Audsley has been provided with credentials that authorize him to sit as a judge over the organists and organ builders. That he has made a life-long study of organ tone we realize, and that his literary contributions to the organ have been of distinct value everyone grants unhesitatingly. And all this has been a labor of love. Dr. Audsley for all his writings has not accepted a cent of remuneration. His heart has been in the organ for sixty years. And all who know him are charmed by his personality. Organists and organ builders have frequently bestowed on him the recognition due him for his work. But this does not justify his casting aspersions in all that he writes upon every idea and every act that is not in accordance with his own conceptions of what an organ should be. Dr. Audsley is neither an organist nor an organ builder, as he himself has often stated. It would be gratifying to his real friends if he would crown his life of literary work with a greater broadness and the reasonableness usually born of long experience.

## ORGANIST ATTACKS "JAZZ."

Charles A. Sheldon, the city organist of Atlanta, Ga., has been a musical guide to the people of the southern

city for a long time by means of his recitals, and, as one of the Atlanta papers recently said, "no musical program in Atlanta is quite complete without Charles A. Sheldon, Jr., at the organ." But Mr. Sheldon has other gifts. He is a speaker who can drive home what he believes—a talent denied most organists. The other day he lifted his voice against "jazz" and stirred the Rotary Club with his remarks.

"There are species of jazz, just as there are species of everything else," he said. "Perhaps all jazz is not bad. There are times and places for all things. Take a minstrel show, for instance. There a negro joke is perhaps the correct thing, but it must be confined to that time and place. 'The savages gave us jazz. They used to play a 'tum-tum-tum' on drums and then they had fifes, and we got the clarinet and then they began to whoop and we made a saxophone."

"Some of those who play jazz music, or rather jazz, are not responsible. They have to do it for a living. I feel sorry for them and they hate it themselves."

"The time to stop has come. Instead of the joke, we should turn our attention to something worth while. I have long wanted to see a symphony orchestra here, just as they have in other cities. That hope was intensified Monday night when I heard that combined music at the Auditorium in the Caruso memorial. I hope that the Rotary Club will stand behind the movement for such an orchestra and that before long we may have what Cincinnati and other cities have."

Bravo for Brother Sheldon! Organists who can preach like that are rare—and they are valuable. We hope his talk will be taken to heart as much as are his Auditorium programs.

A valuable report on "Music Departments of Libraries" in the United States has been issued by the United States Bureau of Education. This book of fifty-five pages may be had for 5 cents upon application to the superintendent of documents, Government Printing Office, Washington. The committee on history and libraries of the Music Teachers' National Association in 1918 appealed to this bureau for its assistance in studying the condition of the music libraries. O. G. Sonneck, then chief of the music division of the Library of Congress and a member of the committee, prepared a questionnaire which was sent by the bureau to 2,849 libraries. Charles N. Boyd of Pittsburgh made a careful analysis and summary of the results of the responses. The condition in each state is reviewed.

"That minister who suggested the replacing of church choirs by phonographs has incurred the displeasure of the professional humorists, who see in the change the loss of one of their best sellers, the undying joke about the church choir quarrel," says the editor of the Musical Courier.

## NICHOLSON AT THE ORGAN.

Stapleton, Bristol, England, Feb. 14, 1922. Dear Mr. Gruenstein: With regard to the paragraph on page 14 of the February issue concerning the organist at the wedding of Princess Mary and Lord Lascelles, someone must have been pulling your leg. I know nothing of the fee, but, such as 'tis, it will go to Mr. Sydney Nicholson, who succeeded Sir Frederick Bridge as organist of Westminster Abbey, where the wedding is to be solemnized.

Dr. Terry is organist at the Roman Catholic Cathedral at Westminster.

Probably someone on your side of the water will send the correction. This I send in case of others' failure. With kind regards, I remain, yours very sincerely, ARTHUR GEORGE COLBORN.

Quite so; our leg was pulled, as they say on the other side. The fact is that a prominent news and picture syndicate made the original error and sent the photograph of Dr. Terry broadcast, to be printed in various papers in the United States.—Editor The Diapason.

A concert of sacred music was given at the University of Illinois Auditorium the afternoon of March 19 by the University Choral Society under the direction of Professor Frederic B. Stiven. Professor Stiven and Miss Edna A. Treat presided at the organ. Professor Stiven played the prelude to Elgar's "Dream of Gerontius" and Cesar Franck's Chorale No. 3 in A minor. Excerpts from "The Dream of Gerontius" and from Franck's "Beattitudes" were sung.

## The Free Lance

By HAMILTON C. MACDOUGALL

A poet friend sends me the following:

When seated at the organ  
One Sunday afternoon  
The blower let the wind out  
And thus curtailed the tune.

Last month I had occasion to refer to a Sapient One who discouraged a talented young person from composing on the ground that only a third-rate composer would issue from the effort.

There is an immense amount of nonsense spoken and written about musical composition. There is a great deal of music required by the musical and the unmusical inhabitants of this planet; some person(s) must supply this music. The music, like the people who sing or play it, is of all grades—jazz with faint indications of tune, jazz with no indications of tune, jazz with fascinating tune, revival songs, church anthems, piano pieces for beginners, easy pieces for would-be fiddlers, art songs, concert pieces for orchestra, voluntaries for organists, etc., etc. In other words, there are pot-boilers, and since (even if they were living) you can't expect Bach or Brahms or Debussy or even Arthur Sullivan to produce pot-boilers, there's just where my young friend comes in: He can produce the pot-boilers and perhaps gradually rise from the third class to the highest class of all. Who knows! Certainly not the Sapient One.

I believe the Sapient One would better look a little deeper into the matter.

Having had the pleasure of listening recently to two well-known theater organists give recitals of "legitimate" organ music, I am moved to say that I thought I detected in their playing an unusual sensitiveness and vividness of expression, as shown in picturesque and flexible registration. It has seemed to me, as I have listened for several years to organ music as heard at the "movies," that sooner or later the concert recitalist would have to meet the competition of the enlarged repertoire and generally attractive playing—sometimes perhaps too flamboyant—of the theater organist. The latter ransacks every source of supply—operas of every grade and school, oratorios, sacred ballads, hymn-tunes, popular songs, piano music, orchestral music in all its divisions and varieties all pay tribute to his unceasing search.

The theater organist has to interest his audience and the audience, in subtle but unmistakable ways, is quick to convey to the player its appreciation of his performance. We must also note that the audience is pleased with the picture player's music, not because it accords with some preconceived standards of classical, non-classical, popular, jazz or rag, but because of some verbal suggestiveness, some dazzling contrasts of registration, some ravishing tone-combinations, some piquant rhythms, some quick adaptations to the mood or situation on the screen. This develops in the screen player a marvelous susceptibility to the fleeting changes of emotion, and trains him to adapt rhythm, harmony, melody and color instantly to the end desired.

It comes about then that the theater player has developed a sensitiveness to the emotional shadings in the drama that may be transferred to the interpretation of any music that is more than a technical problem or an arabesque. Since it is true that he has gone over pretty carefully the whole range of music in search of things that may be arranged, modified or adapted to screen illustration, his programs are highly diversified when he comes to a formal recital in a church or concert hall.

I can't see how we can escape the inference that other things being equal a picture organist is bound to be a better recitalist than an equally well trained player who has not been successful as a screen player.



**Proper Placing of Organs  
In Public Buildings**

By ERNEST M. SKINNER

Editor The Diapason, Chicago, Ill.  
Dear sir: This is written with a hope that it will result in an improvement in the positions allotted to the organ in such public buildings as are now coming to find the organ a valuable and necessary part of their equipment; namely, the moving picture theater and the civic auditorium.

In a moving picture theater in my neighborhood the organ is placed in what would be, in an ordinary theater, an upper box directly adjacent to the end of the balcony. This organ has a wretched, blatant tone, so that people sitting anywhere near the organ in the balcony are put under great discomfort. This is the case almost without exception in moving picture organ installations.

The auditorium installation is usually confronted by an equally awkward problem. The organ is ordinarily put behind the proscenium and curtain on one side of the stage.

The drawings herewith shown offer a solution to the vexed question of the location of the organ in both the auditorium and the moving picture theater. It is placed within the proscenium itself on either side behind grilles which form the play of the proscenium. The proscenium grille is placed at an angle of about forty-five degrees, which makes the wall of the organ chamber next to the curtain considerably longer than the wall next to the balcony. This extra length of wall tends to prevent the tone of the organ from going back into the stage when the curtain is up. The organ chambers go straight to the top of the building and across the center portion of the proscenium, thereby forming a very useful acoustic chamber which serves to tie the two chambers together acoustically. The effect of the tone from an organ so placed is never of-

fensive to those seated in the balcony. The general effect of the tone as to location is about the same as that of a speaker in the center front of the stage. The acoustic chamber assists in making the tone general to the entire building. It is perfectly agreeable to anyone sitting near the grille on one side of the house. The effect of the organ is precisely the same whether the curtain is up or down. The stage appurtenances in no way concern or interfere with the organ. The organ chamber should be no less than eleven feet in depth reckoned on a line parallel with the side of the building.

The organ can be used with orchestra or opera whether the orchestra is on the stage or in the orchestra pit.

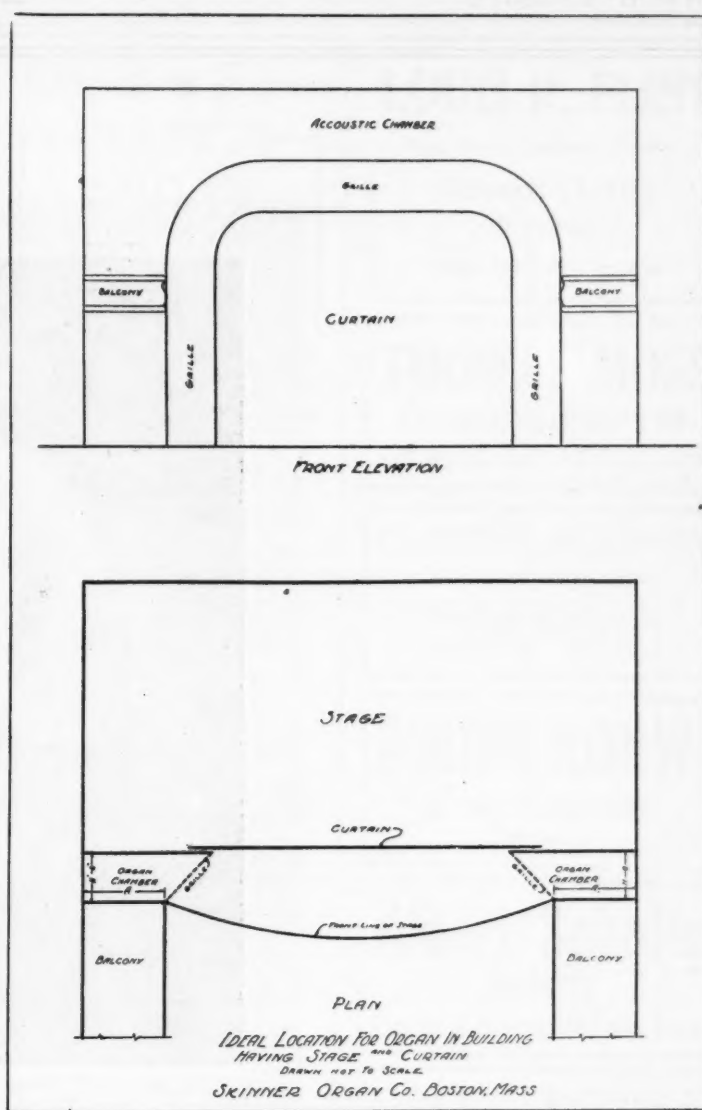
This position is the one existing in the case of the Portland, Ore., Auditorium and is a solution of the problem which has been met in so many theater installations and which has remained in most cases a permanent cause of dissatisfaction.

I would appreciate the publication of these drawings in order that architects of public buildings may have the benefit of them. Very truly yours,

ERNEST M. SKINNER.

**Festival Opens Chicago Organ.**

The Berean Baptist Church of Chicago, Dearborn and Fifty-second streets, dedicated its new organ late in February with a genuine festival of music. The exercises were under the direction of Isaac T. Yarbrough, director of music, and Miss Estella C. Bond, the organist. The organ was built by M. P. Möller and replaces the one destroyed by fire last June. It is a fine two-manual of eighteen speaking stops. It stands in a special chamber above the choir gallery and the console is detached. Monday evening, Feb. 27, the Berean choir of sixty voices sang and Walter E. Gossette gave groups of organ selections. Gounod's "Gallia" and Gaul's "Holy City" were presented by the choir. On Feb. 28 the program was given by the Providence Philharmonic Society, Albert H. Jones, director, and Mrs. Juliet K. Cameron at the organ.



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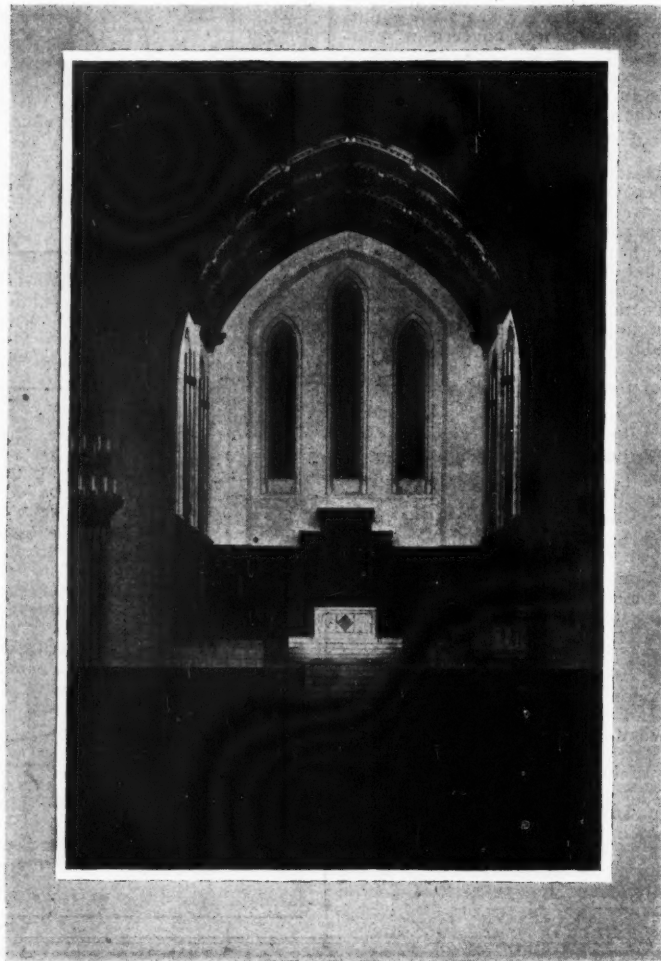
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BY HAROLD V. MILLIGAN.

SECOND SONATA FOR THE ORGAN, by Harry B. Jepson; published by the H. W. Gray Company.

Without doubt this sonata is one of the most important compositions for the organ of recent years. It was awarded the prize given by Eric DeLamar of Chicago in 1919 for the best sonata in orchestral style, but entirely aside from that fact it would immediately challenge attention on its own account. Mr. Jepson is well known as one of the most brilliant organ virtuosos and anything from his pen will be examined with more than usual interest. He has in the past shown in his writing a decided predilection for the modern French idiom, as, indeed, do most of our younger composers. His compositions are the works of a concert virtuoso and are not to be lightly recommended to the busy piano teacher who plays the organ on Sunday after a few minutes' practice after choir rehearsal Saturday night. Perhaps this fact stands in the way of their receiving the attention their intrinsic merit deserves, not only from musicians but from the public. Instead of spending all their genius on the scores of Widor and Vierne, why don't some of our concert organists pay a little more attention to such a composer as Jepson, whose music will bear comparison with that of any modern Frenchman? There is a certain snobbishness in using "big" names on a program, but the American composer who sticks to his ideals, as Jepson does, can afford to bide his time.

This second sonata is in four movements and bears the sub-title "A Pageant." That word is very descriptive. There is a spirit of pageantry to be felt throughout the work. The first and last movements are entitled "Entree de la Procession" and "Cortege," and their style may be inferred accordingly. The second movement is "Les Jingleurs" and the third "La Zingara." The listener is not given any more specific directions than such as may be suggested by these titles. He is left to tell his own story and to paint his own picture. The third movement, "La Zingara," probably has the most elements of popularity. It is a plaintive melody sung over a soft, harmonic background provided by the choir dulciana, punctuated by the harp. The prevailing tonality is E flat minor. Both the "Cortege" and "Entree de la Procession" are very brilliant and vigorous, pulsating with energy.

The whole sonata is full of color and rhythmic vitality, the work of a skillful craftsman, one who knows the organ thoroughly and loves it. We can imagine nothing more inspiring than to hear Mr. Jepson himself play it on the magnificent instrument which is his playground at Yale.

IDYLL, by Eugene Bonn; published by Eugene Bonn.

In this melodious piece the composer has stuck to his themes with commendable pertinacity and has embellished and varied them with considerable skill. There is a middle section which may be omitted when the piece is played on a two-manual organ. It is followed by an agitato passage, working up to full organ, leading back to the recapitulation of the main theme, embellished by rapid arpeggios by the flutes.

PRELUDE, by Friml.  
EXTASE, Ganne.  
PAN, Godard.  
CANTILENE, Goltermann.  
ANDANTE CANTABILE, Gounod.  
Published by G. Schirmer.

The Schirmer "Recital Series" of transcriptions is developing into a most interesting and valuable collection. It has reached the twenty-second number and the alphabetical arrangement of composers has been brought down to the letter G. In preparing the series the publishers have wisely confined their selections of music to a certain definite and recognizable style, thus providing a commendable continuity. When one is looking for something in this style he will naturally turn to this series. These five new numbers are all worthy additions to the list and all belong to the melodious, colorful and romantic style of salon music. There is nothing profound in this series. The music does not dip far beneath the surface, but is suave and graceful, polished in manner and amiable in spirit.

The Friml "Prelude" is a short number from the "Bohemian Suite." In the space of a few measures it makes some extreme dynamic contrasts and the transcriber, James H. Rogers, tactfully recommends a judicious use of the crescendo pedal. Indeed, without this useful adjunct of the modern organ the "Prelude" would be difficult to manage. But isn't the crescendo pedal always to be used "judiciously?" The Ganne "Extase" was written originally for small orchestra and is familiar to many organists in an arrangement for organ, violin and harp. It is typical and characteristic of this composer, one of the most successful writers of light music. The transcription is by Edwin Arthur Kraft.

Gottfried H. Federlein is the transcriber of Godard's "Pan," a simple but very effective little pastorale. There is a harmonic background of sustained harmonies against which the flutes and reeds embroider pastoral designs. The Goltermann "Cantilena" is from the First Violoncello Concerto by this composer. The

transcriber (Frederick York) suggests the oboe for the 'cello melody, which is of the romantic and slightly melancholic character usually associated with that instrument. A more 'cello-like effect could be produced on many organs by the use of something like a gamba celeste, possibly with a sub-octave coupler. Orlando A. Mansfield has made the transcription of the andante cantabile movement from Gounod's "Petite Symphonie." It is longer than most of the numbers in this series and is typically Gounod.

MEDITATION, by Frank T. Harratt; published by the H. W. Gray Company.

The use of other instruments than the organ in the church service is growing slowly throughout the country and the literature available for such ensembles is also growing slowly. Mr. Harratt's addition to it is a worthy one. In spite of the number of instruments involved, it is essentially simple, with a well-marked melody. Parts are provided for string quartet and also quintet, including the bass viol, as well as 'cello, and the harp. If all of these instruments are not practicable, the parts are so written that a proper presentation of the music can be made by violin, 'cello, harp and organ.

FOUR PIECES FOR ORGAN, by Dezzo D'Antalfy; published by G. Schirmer.

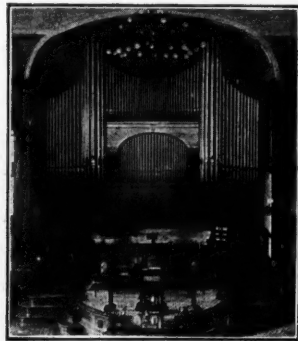
These new compositions by a new composer arouse our interest immediately. They are decidedly modern in style and distinctly individual in phraseology. The composer obviously has leanings toward the modern French manner, but it is the orchestral style of Debussy and Ravel rather than the organ style of Widor and Vierne. The music is poetic and imaginative rather than formal. It is at times rather involved and certain pages will be found difficult to play, but the result will be found to justify the effort. We do not know anything about Mr. D'Antalfy, but he immediately challenges comparison with the leaders. His music is to be judged by the highest possible standards and needs no allowances made for it. The four pieces in this set are: "Madrigal," "Sportive Fauns," "Drifting Clouds" and "Christmas Chimes." The registration, as well as the music itself, is quite modern and the composer presupposes an up-to-date instrument, as well as an up-to-date player. The "Madrigal" is a delightfully graceful piece, the themes developed with great freedom, but unfeeling charm. The "Sportive Fauns" is scherzo-like, although not in the conventional scherzo rhythm or form. It was presumably inspired by Bocklin's famous picture, "Spielende Faunen." "Drifting Clouds" is a beautiful bit of impressionistic writing. Mr. D'Antalfy follows Debussy in finding "atmosphere" in passages of consecutive fourths. We can imagine this composition being used to accompany a "scenic" picture with ravishing effect. "Christmas Chimes" is the simplest of the set, but not less beautiful on that account. There is nothing particularly Christmasy about it, and it can be used for any season. It makes most adroit use of the chimes, and the celesta may be brought in effectively, too.

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**THIRD EDDY TOUR TO SOUTH**

**Will-Start Early in May on Another Recital Trip.**

Clarence Eddy will start early in May on his third recital tour of the present season\*to the South. The trip will take him as far as Alexandria, La.

Lutheran Church at Carthage, Ill., his old home town, a set of beautiful Deagan chimes for its organ, and these were dedicated with services on Feb. 12. The Rev. Jacob Diehl, pastor of Trinity Church, recalled in his address that Mr. Easterday was the organist at Trinity in 1875 when the



MR. AND MRS. CLARENCE EDDY AT PALM BEACH.

At Memphis he will open a four-manual Austin organ. More than ten tentative engagements for recitals have already been made. Mr. and Mrs. Eddy had a most successful tour in February and early March, appearing in Jacksonville, West Palm Beach and Birmingham, among other places. The recital at the First Presbyterian Church of Atlanta under the auspices of the Georgia chapter, A. G. O., March 2 was made the occasion for an ovation to Mr. and Mrs. Eddy.

D. F. Easterday of Lincoln, Neb., the organist, has presented to Trinity

present edifice was dedicated and that several members of the Easterday family sang in the choir.

A family of musicians was represented in the program given Feb. 16 by the Lyric Club at the Independence Boulevard Christian Church, Kansas City. "The Seasons," a cantata by C. A. Weiss of Chicago, was presented by the chorus, with Miss Anna Weiss and Carl J. S. Weiss, daughter and son of the composer, in vocal and organ solos. The "Piece Heroique" of Franck, the "Festival Prelude," with orchestral accompaniment by C. A. Weiss, "Rimembranza" by Yon, and "Buona Notte," by Ethelbert Nevin, were the organ numbers of Carl J. S. Weiss. The cantata was very effective in its shading and contrast.

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**WILLIAMS JOINS KIMBALL**

**Farewell to Superintendent of Robert Morton Company.**

The entire force of the Robert Morton organ factory at Van Nuys, Cal., met on Saturday noon, March 11, to present to Stanley W. Williams a parting gift. The occasion was the retirement of Mr. Williams from the position of factory superintendent and vice-president of the American Photo Player Company to accept the agency of the W. W. Kimball Company of Chicago for southern California.

Mr. Williams had been associated with the Robert Morton Organ Company and its predecessors for eleven years, and it is with regret that the company and employes had to say good-by to him, but he goes with their best wishes for his future success.

**Medal for Organ Composition.**

A medal is offered to members of the American Organ Players' Club of Philadelphia for an unpublished, original organ composition, under the following conditions: Compositions must be in one of the larger forms, such as a suite, sonata or concert overture; competition is open to present active members in good standing. Compositions must be sent to Henry S. Fry at St. Clement's Church on or before Oct. 15, 6 p. m. All compositions must be unsigned and marked with a nom de plume. The same nom de plume with the composer's name and address is to be sent in a sealed envelope to the president, Dr. John McE. Ward, and marked "Prize Medal Competition." The examiners will be three—one to be elected by the directors and a non-resident of Philadelphia, selected by the president; these two to select a third.

**Brigham in Chicago Position.**

Ralph H. Brigham, formerly of New York and recently organist at the Capitol Theater in St. Paul, has been appointed organist at the Senate Theater in Chicago and has taken up his duties there.

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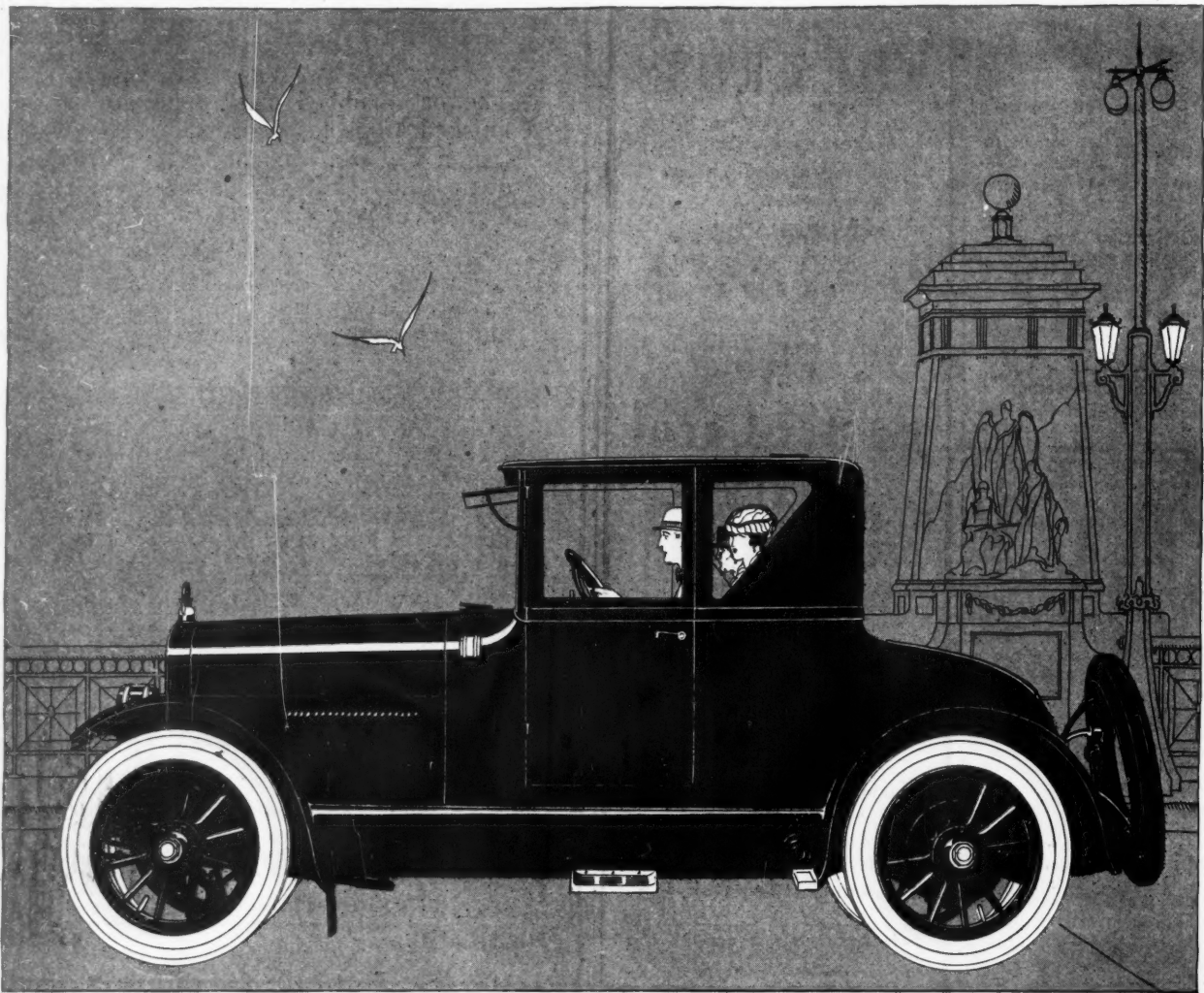
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**Program for Children Repeated.**

Before an audience that overflowed the First Universalist Church at Wausau, Wis., Joseph Ekman presented on Feb. 26, at the vesper service, a program consisting of most of the compositions used in the music memory contest. Many children were present, some coming an hour and a half before the recital began. The program was repeated three weeks later. Mr. Ekman played as follows: "Pilgrims' Chorus" from "Tannhäuser", Wagner; Minuet, Beethoven; Triumphant March from "Aida", Verdi; Sextet from "Lucia", Donizetti; "To a Wild Rose", MacDowell; Polonaise Militaire, Chopin; Melody, Rubinstein; Largo from the Symphony "In the New World", Dvorak; "Morning Mood" and "In the Hall of the Mountain King", Grieg, and Hallelujah Chorus from "The Messiah", Handel.

**Clokey's Work Sung at Wheeling.**

"The Vision," a symphonic tone poem by Joseph W. Clokey, was presented by the full choir of St. Matthew's Church, Wheeling, W. Va., assisted by David Crawford, bass, and John O'Connor, tenor, and directed by Paul Allen Beymer, choirmaster and organist, Sunday afternoon, March 12. This work, which is divided into two distinct parts, consists of selected portions of the prophecies of Isaiah. The first tells of the downfall of the old dispensation and the second tells of the coming of the Messiah and the era of peace.

**C. A. Stebbins Has Busy Month.**

Charles Albert Stebbins, the Chicago organist and composer, made several business trips through Wisconsin, Indiana and Kentucky in March, and was obliged to postpone the resumption of his popular Sunday afternoon organ recitals at the Aeolian studios in the Fine Arts building until April. Mr. Stebbins played for the American Guild of Organists Saturday afternoon, March 25, at the home of Mr. and Mrs. Herman Uihlein, Whitefish Bay, Milwaukee.

**New Officers of M. T. N. A.**

At the recent annual meeting of the Music Teachers' National Association, held at Detroit, the following were elected as officers of the organization for the ensuing year: J. Lawrence Erb, president; Charles H. Farnsworth, vice-president; Robert G. McCutchan, secretary; Waldo S. Pratt, treasurer, and Karl W. Gehrrens, editor. The executive committee consists of H. H. Bellamann, William Benbow, Philip G. Clapp, Rossetter G. Cole, George C. Gow, Mariette N. Fitch, Osbourne McConathy, M. L. Swarthout and Francis L. York. The counsellors are J. Lawrence Erb, Charles H. Farnsworth, Karl W. Gehrrens, Leon R. Maxwell, Robert G. McCutchan and Waldo S. Pratt.

**Stamm's Pupils in Recital.**

A public recital was given by Miss Lois Greene, Miss Colette M. Day, Miss Martha R. Goodale, Mrs. Ira T. Parker, Miss Jennie G. Carpenter, and Miss Elberta Randall, pupils of Ernest Prang Stamm, at the First Christian Church, Tulsa, Okla., Sun-

day, March 5, at 3:30. The program included: Slavonic Cradle Song, Neruda; "Marche Romaine", Gounod, and "Träumerei", Schumann (Miss E. Randall); "Twilight Devotion", Pease; Humoresque, Dvorak, and Temple March, Vincent (Miss Goodale); Gavotte, Silas; Serenade, Schubert, and Wedding March, Lefebure-Wely (Miss Carpenter); "Peer Gynt" Suite, Grieg (Miss Day); Largo, Handel; "Moonlight", Kinder; "Will o' the Wisp", Nevin, and Barcarolle (dedicated to Mr. Stamm), Diggle (Mrs. Parker); Gavotte, from "Mignon", Thomas; "Mammy", Dett-Nevin, and Toccata, Dubois (Miss Greene).

**"Idyll"**

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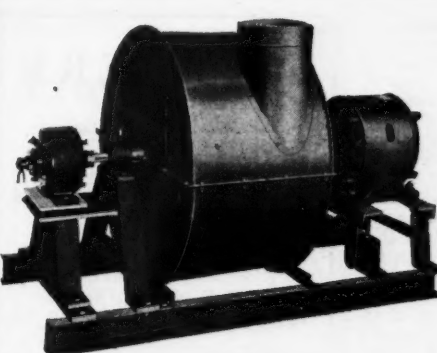
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**Stamm Takes St. Louis Post.**

Ernest Prang Stamm left the First Christian Church at Tulsa, Okla., March 15 to return to St. Louis to resume his musical activities, having accepted the position of organist and choir director at the Second Presbyterian Church, one of the largest churches in that city, which has a very wealthy membership. He is to have a paid chorus choir there. Mr. Stamm expects to resume his weekly organ recitals next fall. He is planning to open an organ school and do teaching more extensively than ever before.

Instead of the usual recital program March 4, Dr. Charles Heinroth delivered the first of the established series of six lectures, which are given during Lent, in Carnegie Music Hall at Pittsburgh. The subject was "Beethoven, the Man and the Artist." The following compositions were played to illustrate the lecture: Overture to "Coriolanus"; Allegro con Brio from "Eroica Symphony"; Adagio Molto e Cantabile from Ninth Symphony, "Marcia a la Turca."

At the Church of Our Saviour, Longwood, Boston, of which E. Rupert Sircorn is organist and choirmaster, choruses and chorales from the "St. Mathew Passion" of Bach are to be sung on Wednesday evening of Holy Week with an augmented choir.

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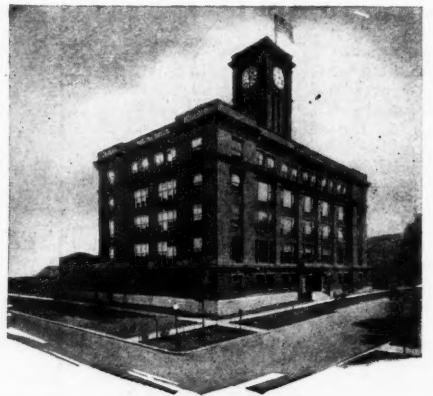
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**News from Philadelphia**

BY DR. JOHN M'E. WARD.

Lewis A. Wadlow, organist of St. Mark's Episcopal Church, is happy over the possession of a new console which has just been attached to the Austin organ there.

Two Philadelphia organists have been honored by being elected to the board of directors of the Music League—Fry and Ward. This organization is destined to be the musical headquarters for Philadelphia and vicinity, and to direct the musical and allied interests on every important public occasion. To be thus represented means that the organic part of any program will be duly and carefully considered. Mayor Moore, who will be pleasantly remembered by the N. A. O. for his speech at the opening of the convention in Philadelphia last year, is president of the league.

Clarence Bawden inaugurated his new organ in the Summit Presbyterian Church, Germantown, on Feb. 26. It is a three-manual by Midmer.

We knew Dupre as a composer for the organ and piano, but a recent concert by the Manuscript Society was the occasion for a hearing of a violin sonata by this genial gentleman of versatile accomplishments.

William P. Bentz, organist of the Mediator, gave a splendid and artistic performance of Mendelssohn's "Elijah" March 12, with his choir of forty and special soloists.

**NEWS NOTES FROM BOSTON.**

BY S. HARRISON LOVEWELL.

In the Lenten series of organ recitals at King's Chapel two programs may be noted. The following, assisted by Miss Louise B. Serra, violinist, was given by Arthur M. Phelps, organist and choir-master at St. Paul's Cathedral: Toccata and Fugue in D minor, Bach; Andantino, Franck; Sonata (organ and violin) in A minor, Veracini; "Priere," Ropartz; "Grand Choeur" in C minor, Guilman; Richard G. Appel, organist and choir-master of the Episcopal Theological Seminary, Cambridge, played a program as follows: "Marche Religieuse," Saint-Saens; "Chant de la Creuse," Franck; Spring Song, Jores; Allegro maestoso, Vierne; Toccata, Bossi; "A l'Eglise," d'Indy; Prelude and Fugue in A minor, Bach; Scherzo, Gigout; Fountain Revery, Fletcher; "Warriors' Song," Heller.

At St. Paul's Cathedral, on Saturday, Feb. 25, Miss Elsa Ruthven Shackley, daughter of Mr. and Mrs. Frederick N. Shackley, was united in marriage to Kenneth F. Carpenter. Mr. Shackley, organist and choir-master at the First Baptist Church, Melrose, is well known as a composer of church music.

A recent program of organ music played at South Congregational Church by William E. Zeuch, organist and choir-master, is of more than passing interest and is given here: Finale, Franck; Largo ("New World" Symphony), Dvorak; Minuet, Haydn; Toccata, Boellmann; "Sunset and Evening Bells," Federlein; Russian March, Schminke.

On the evening of Monday, March 13, before a large audience at the Eliot Congregational Church (Everett E. Truette, organist and choir-master), Newton, William C. Hammond, professor of music at Mount Holyoke and organist and choir-master at the Second Congregational Church, Holyoke, Mass., gave a program that not only was enjoyable but distinctively fine and beautiful. The program was composed of music in various styles and moods, and transcriptions and arrangements were liberally drawn upon. Among more modern selections the work by Merkel, in favor with organists a generation ago, found an honorable place. The program: Sonata (on two chorale melodies), Op. 137, in E minor, Merkel;

Pastorale, Ravel; "Rigaudon," Lulli; Gavotte, Gluck; Tone Poem, "At the Convent," Borodin; Chorale Preludes, "God's Way is Best," "Now Thank We All Our God," Karg-Elert; Theme and Variations, Mozart; Meditation, d'Evry; "The Primitive Organ," Yon; Fantasia, Saint-Saens; "The Bells of St. Ann de Beaupre" (by request), Russell; Allegro Vivace (arranged by N. H. Allen), Grieg.

J. Albert Wilson, organist and choir-master at the Church of the Epiphany, Winchester, Mass., one of the most accomplished of Boston's younger musicians, assisted by Miss Hazel N. L'African, cellist, presented the following program for his sixty-second recital at the Church of the Epiphany: Prelude and Fugue in D minor, Bach; Andante, Widor; Romance (cello and organ), Schumann; Festival Overture, Parker; Pastorale, J. A. Wilson; Melodie, Faure; "A Song of India" (cello and organ), Rimsky-Korsakoff; Festival March, Foote. At the close of the recital the choir of boys and men sang the Magnificat and Nunc Dimittis in E flat (King Hall), "O Gladsome Light" (Sullivan), and "O God, Our Help" (Grieg).

At Appleton Chapel, Harvard University, Mr. Wilson played as his program: Fantasia in G minor, Bach; Melody ("Hope"), Yon; Andante (Sixth Symphony), Widor; Theme, Variations and Finale, Sonata No. 10, Rheinberger; Cantabile, Franck; Pastorale, J. A. Wilson; Festival Overture in A, Parker.

Francis W. Snow, organist and choir-master at the Church of the Advent, is giving a series of recitals during Lent on Fridays at 4 p. m. A recent program follows: Prelude and Fugue in B minor, Bach; Chaconne, "Elfen," "Romance sans Paroles," "Caprice Heroique," Bonnet; Andantino Cantabile, Ribollet; "Priere pour les trespassees," Ropartz; Toccata, de Maleingreau.

As "guest" organist, Mr. Snow played the following interesting program on March 16 at Emmanuel Church (Albert W. Snow, organist and choir-master): Concerto, No. 4, Bach; Prelude and Fugue in G minor, Verset, No. 3, Cantilene, Mysterioso, Finale, Dupre; "Fantaisie Dialogue," Boellmann; Cantilene, Piene; Improvisation, Bossi; Toccata, de Maleingreau.

James Reynolds, organ builder, of Atlanta, has installed in the beautiful Masonic Temple of Augusta, Ga., a resourceful lodge-room organ. The entire instrument is under expression, being installed in masonry expression chambers, and speaks through a grille in keeping with the lines of the lodge room; the grille being surmounted with Masonic emblems. Both cabinet work and grille are finished in old ivory enamel, while the console and bench are finished in mahogany.

The first of a series of three special vesper services under the direction of Henry F. Seibert at Trinity Lutheran Church, Reading, Pa. was marked on Feb. 5 by a Mendelssohn program. The cantata "Hear My Prayer" was a feature. As the prelude Mr. Seibert played the Adagio from the First Sonata and as the postlude the Allegro Moderato from the same sonata.

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By HAROLD W. THOMPSON, Ph. D.

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**New Music.**

The editor of The Diapason is advertising this department of his journal as an anthem laboratory. I feel that the title is not inappropriate—and that I need a great many laboratory assistants and colleagues. A Schirmer manager tells me that the total output of new compositions in this country recently reached the prodigious number of 800 in a single month. If you bear in mind that I try to see all the sacred music published in this country and some of that published abroad, you will understand why every so often I have to turn aside from the writing of special articles to clean up a huge stack of new music. It will be of great assistance to me in directing this work if the thousands of readers of The Diapason will drop me a card at the State College in Albany, N. Y., when they come upon a fine new work or when they find by actual performance that numbers I recommended do or do not "come off" well.

The Easter music was late in appearing this year, and in consequence many will probably be denied the pleasure which I promise myself of performing an "Easter Ode" (S) by Edward Shippen Barnes. Here are fourteen pages of tone-painting, a lovely and touching interpretation of a beautiful text. The music is modern and requires careful preparation; it will be worthy of the finest choirs. At the same time it can be presented by a good quartet, and the clever organ part goes well even on an old tracker organ. This seems to me the most beautiful Easter number of the year, though there are two or three other things of fine quality; and it is one of the best things Mr. Barnes has signed.

Last month I mentioned "Three Women Went Forth" (C), the excellent new Easter anthem by H. A. Matthews; it is for a cappella chorus and is in eight parts—a suave and effective number that deserves great popularity. More difficult is Lukin's "Awake the Day is Dawning" (G), also for eight-part unaccompanied chorus. Of the two I prefer the Matthews number, but both are excellent. Easier than either of these is Cuthbert Harris' "I am the Resurrection" (St), a melodious new anthem with contralto solo, the best of its type published this year; it is within the abilities of a quartet or volunteer chorus. Those who admire his writing will welcome two new compositions by John Prindle Scott for Easter: "The Trumpet Shall Sound," two keys (Flammer), and "Christ is Risen" (Flammer), duet for S-A. I don't care for them very much, though I admire the same composer's well-known solo for Palm Sunday, "Ride on in Majesty" (Flammer). Schirmer publishes this year a new Easter cantata by Stoughton, "The Resurrection and the Life," an easy work for chorus; much of it has melodic appeal, though it is not a very original work.

Cecil Forsyth has published several compositions of high merit, the most striking of which is a really great chorus-anthem entitled "The New Dawn" (G), appropriate for peace celebrations. It is to be sung unaccompanied and will rank very high among compositions of that class. The part-leading is not difficult, but the work is decidedly modern and original in depicting the moods of an unusual poem. The work closes with a question, "Will the dawn come?" A thrilling effect is obtained by singing this question pianissimo on a chord of the secondary seventh on the supertonic, first inversion. Here is a stunning number for a choir concert or for a big choral club.

While I am about it, I should like to mention here two or three other Forsyth numbers suitable for a choir concert. One is the jolly cantata for women's voices with soprano and alto solos, "Tinker, Tailor" (G), with delicious words and clever parody of modern dramatic music. Another number for women's voices is the mystical "Idyll" (G), a short chorus (three-part) with alto solo; the text is unusually dramatic and poetical, not inappropriate to church; the music is rather difficult, though very luscious; altogether it is an extraordinary little composition.

The newest of the Dickinson Sacred Chorus is "When O'er the Hills" (G), arranged from an old Flemish folksong of the fourteenth century, with solo obligato for bass or alto. The shifting time makes this number a little difficult, but it will not terrify any good choir; the melody is graceful and the accompaniment is charming. Of course the text by Mrs. Dickinson is beautiful; it is appropriate for any general service, morning or evening; it is a song of faith. Recently Dr. Dickinson arranged the Gervase "A Joyous Christmas Song" (G) for SSAA a cappella, making available in this form one of the most popular carols in the series. The series, it need not be added, is the finest published in this country.

Mr. Gray recently published several Russian anthems not familiar to me. Among the best of them are the following numbers for women's voices, none of them difficult:

Traditional Kieff Melody—"Blessed Is the Man," 4 part.

Turchaninoff—"Let My Prayer," 3 part. Evening.  
Turchaninoff—"Meet and Right," 3 part. Trinity.  
Tschalkowsky—"A Legend," 4 part, ed. by Geor. Christmas.

An evening anthem with attractive accompaniment is Lawrence's "Nightfall" (G); it is melodious and easy. J. S. Matthews has arranged for TTBB his "American Legion" (G) with a good accompaniment; it fills a want. Dr. Mansfield's "God's Goodness Hath Been Great" (St) is a pretty introit of four pages, easy and melodious, with words from Shakespeare's "Henry VI."—if it is Shakespeare's. Ditson are publishing several arrangements of well-known anthems for women's voices, among them the favorite "Holy Art Thou" of Handel in three parts. Calver's "God Said, Behold I Have Given" (Summy) is a melodious harvest anthem with solos for bass and tenor. Two new anthems by Dr. Woodman have been published by Schirmer: the better of the pair is "Great is the Lord," an easy and cheerful work for Thanksgiving and Harvest.

There are a few fine new settings of canticles. Miles Martin's "Benedictus Es, Domine" (G) is an original and sonorous setting of the new canticle that has proved so awkward to most of our composers. Here is a really fine setting, original and colorful; I hope that the composer will give us more such things. Candlyn's "Te Deum in D flat" (G) shows how far that brilliant young composer has gone since 1913 when he published his evening service in the same key. The present is a really attractive setting of the great hymn; particularly original is the bass solo in five-four time on the words "When Thou Tookest." The work is in the style of Stanford and Noble, more or less, but with distinctive touches that prove personal distinction of manner. I should not call this an easy setting. Schirmer recently published a Service in A by Bernard Johnson. The best part of it is the Magnificat and Nunc Dimittis, published together, attractive vocally and with an accompaniment written by a recital organist—free and interesting. And I am reminded that in a recent article on settings of the evening canticles I did not mention one of the best of all, Willan in A minor (G), a rather difficult setting with a noble Gloria, fine throughout. Its omission was due to sheer ignorance.

The only good new sacred songs I have to suggest are two published by the A. P. Schmidt Company. Walter Kramer's "O Wondrous Light," in two keys, appropriate for Transfiguration and perhaps for Ascension, does not make large demands on the voice and is melodious; but Cuthbert Harris' "Enthroned in Light," three keys, for Ascension or general praise, needs a big voice for its sonorities.

I have never reviewed Clokey's "The Vision" (G), a cantata for Advent or general use that was published last year. It was given at the Brick Church in New York with excellent effect. Dr. Dickinson tells me. The time of performance is about forty-five minutes. The very fine text is taken from the prophecy of Isaiah. An alto soloist has important work. I like best part 2, particularly numbers 5 and 6, which should be reprinted as a separate anthem. They would be appropriate for Trinity. The whole work is modern in its attempt to depict moods through impressionistic methods; I find it impossible to judge such a work without hearing it. But the fact that Dr. Dickinson ranks it very high among American cantatas is a guaranty of its quality. The text makes the work appropriate for peace celebrations. It is not an easy work.

If you are making out your program for a choir concert, you may like to have a few suggestions of secular music that is new:

Dett—"There's a Meeting Here Tonight," three-part women's chorus accompanied. (Church)

Lutkin—"Cargoes," five-part mixed chorus a cappella. (G) Text by Masefield.

Murchison—"A Hundred Pipers," Scotch folksong. TTBB chorus a cappella. (S)

Saar—"A Roundelay," mixed eight-part chorus and S obligato. (S)

Deems Taylor—"May Day Carol," English folksong, different editions for SSA, SSAA, TTBB, SATB, SAB, SA. (F)

H. A. Matthews—"A Morning in Spring," SSA. (D)

And don't forget the Forsyth numbers listed above. Candlyn has in press three bits for women's voices, "A Hottentot Child," Blake's "Lullaby" and Stevenson's "Shadow March" (St). The Dett spiritual is rollicking and exciting. The Taylor number is enjoying enormous popularity; I gave it myself this year with a chorus of seventy-five women's voices.

While I am about it I may as well tell you of new organ numbers that I have enjoyed, though for real reviews you will go to Mr. Milligan.

One of the most delightful organ pieces published in a long time is a Fantasia by Gordon Nevin on Rimsky-Korsakoff's brilliant "Scheherazade" (G). Taking the most salient of those amazingly colored and romantic themes, Mr. Nevin has woven a lovely tapestry of sound that gives a fair idea of the beauty of one of the great modern works. The composition goes splendidly on a modern organ; judicious cutting of one or two bits makes it easy as well as effective. Mr. Clough-Leighter has just published with Ditson a transcription of the same composer's "Song of India," fancifully called in this arrangement "Far-off India."

Mr. Milligan has been arranging the Russians. Two of his transcriptions that I am using are a Pastoral by Bartomeo and an Elegie by Moussorgsky (St)—

both colorful and effective. Mr. Heinroth recently published two excellent transcriptions with Gray: Lotti's lovely aria "Pur Dicesti" and the rollicking overture to "The Barber of Seville." And speaking of operatic numbers, Mr. Lemare has put together various bits from Gounod's "Faust" (G), making an effective fantasia for recital purposes. The same great master of the organ is publishing an Encore Series with Gray, including things like "Dixie," "Loch Lomond" and "Tenting Tonight," all done with exquisite taste. His "Inspiration" (G) arranged for piano and violin makes an excellent little number for church use; there is also an edition for organ alone.

Schirmer are publishing "Four Pieces" by D'Antalfy, a composer with whose work I am not otherwise familiar. They are all rather difficult and are evidently meant for French organs—he has the great below the choir when he wants you to thumb in. One of the pieces, called "Drifting Clouds," should be effective on a modern organ. An original composition of a more conservative type is Sanders' "Glorificamus" (G), a sturdy prelude.

The leading publishers continue to pour out transcriptions. Some that I have found useful are a delightful little "Sieste" by Laurens, edited by Barnes (S); Rebikoff's sturdy March in D (D); Grieg's "Festival," from "Sigurd" (D); Pierne's Serenade, edited by Dickinson (G); Godard's "Pan" (S).

It must be a matter of deep regret for all organists that Mr. Barnes resigned the editorship of the American Organ Monthly, for if ever a man was fitted for such a position it was Mr. Barnes. In a little over a year of strenuous labor he had won the organ world to admiration for a really notable publication. Several interesting numbers have appeared in the Monthly recently, notably Webbe's "Ecstasy," Clokey's "Legende" and a jolly little piece by Zimmerman called "A Spring Morning"; but on the whole there has been apparent a lowering of the standard of composition. Perhaps the better composers are temporarily resting—though that explanation does not seem plausible.

I have just been looking over my own service lists for the last few months and realizing what I myself owe to the contemporary composers whose work is listed in these columns. Of course there are a few of the older things—two by Palestrina, one by Bach, and so on. But most of them are by contemporaries: James' "By the Waters of Babylon" (G) and "The Day is Gently Sinking" (S), Noble's "Go to Dark Gethsemane" (G) and "Save, Lord" (C), Barnes' "I Know No Life Divided" (C) and "The Fatherland" (S), Candlyn's "Like as a Father" (G) and "God That Madest" (G), J. S. Matthews' "Remain with Us" (G), Dickinson's "Beneath the Shadow" and "Penitential

Prayer" and "Hushed and Still" (G), H. A. Matthews' "The Conversion" (S), George Nevin's "Now the God of Hope" (B), and Vibbard's "Ho, Everyone" (S). Not all of my favorite composers are represented there, either, but enough to show how rich is the treasure of contemporary church music. We have the composers; the obligation is heavy upon those of us who do not compose to buy and perform these psalms of a golden day.

**Swift Prize for Composers.**

The second annual competition in music composition has just been announced by the Male Chorus of Swift & Co., Chicago. A prize of \$100 will be given for the best musical setting for Sir Walter Scott's "Hunting Song." Conditions attached to the contest require that the composer be a resident of the United States and that the setting be for a chorus of men's voices, with piano accompaniment. It is requested that the compositions be kept within a reasonable vocal compass. Parts may be doubled at pleasure. Entries should be sent to the conductor of the chorus, D. A. Clippinger, Kimball building, Chicago, and must be in his hands on or before July 1. The award will be made Aug. 1. Each composition must bear a fictitious name and the composer must enclose with it a sealed envelope bearing upon the outside the fictitious name and having inside his real name and address. The composition receiving the prize becomes the property of the Swift & Co. Male Chorus and will be produced by that organization during the season of 1922-23. All others will be returned to their authors within thirty days.

**Photoplayer Annual Meeting.**

At the annual meeting of stockholders of the American Photo Player Company, held at the executive offices in San Francisco, the officers were re-elected and the usual 7 per cent preferred quarterly dividend was declared for 1922. The president, H. J. Werner, in a general review of the organ situation, predicted that 1922 would be a prosperous year for the company, as evidenced by the orders received.

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3. I Know No Life Divided.....Edward Shippen Barnes .12  
(Anthem with baritone solo.)
4. O Love Invisible.....H. Alexander Matthews .12  
(For quartet or chorus)
5. God That Madest Earth and Heaven.H. Alexander Matthews .12  
(For evening service. Quartet or chorus.)
6. I Am the Bread of Life.....J. Sebastian Matthews .12  
(Communion or general use.)
7. On Christmas Morning.....T. Frederick H. Candlyn .15  
(Carol anthem)
8. Alleluia! The Strife Is O'er.....T. Frederick H. Candlyn .15  
(Easter anthem.)
9. An Apostrophe to the Heavenly Hosts.....Healey Willan 1.00  
(Double chorus, a cappella.)  
(Written for the Toronto Mendelssohn Choir Festival, 1922.)
10. But Now, Thus Saith the Lord.....T. Tertius Noble .12  
(For Missionary Services, or general use.)
12. Three Women Went Forth.....H. Alexander Matthews .15  
(Easter Anthem a cappella.)

Kindly address all communications to the Secretary,

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**FOUR-MANUAL IS PROVIDED.**

**Wesley Memorial Methodist, of Which Mrs. A. C. Boatman is Organist, to Have Instrument with Both Echo and Solo.**

Wesley Memorial Methodist Church of Atlanta, Ga., has given to the Austin Organ Company, represented by J. E. Varnum, the order for a large four-manual organ, the scheme of which was prepared by Charles A. Sheldon, Jr., the Atlanta City organist. Wesley Church is one of the most prominent in the South and is a great convention center. Mrs. A. C. Boatman is the organist and Mr. Boatman is director of the choir.

The specification of the instrument is as follows:

**GREAT ORGAN.**

Double Open Diapason, 16 ft., 61 pipes.  
Principal Diapason, 8 ft., 61 pipes.  
Small Diapason, 8 ft., 61 pipes.  
Gross Flöte, 8 ft., 61 pipes.  
Violoncello, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Harmonic Tuba, 8 ft., 61 pipes.  
Tremulant.

**SWELL ORGAN.**

Lieblich Gedeckt, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Viola d'Orchestre, 8 ft., 73 pipes.  
Viola Celeste, 8 ft., 73 pipes.  
Echo Salicional, 8 ft., 73 pipes.  
Harmonic Flute, 4 ft., 73 pipes.  
Harmonic Piccolo (from Harmonic Flute), 2 ft., 61 notes.  
Violetta, (from Viol d'Orchestre), 4 ft., 61 notes.  
So'o Mixture (3 rks., twelfth, fifteenth, seventeenth), 183 pipes.  
Contra Posaune, 16 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Horn Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Tremulant.

**CHOIR ORGAN.**

English Diapason, 8 ft., 73 pipes.  
Dolce, 8 ft., 73 pipes.  
Concert Flute (Harmonic), 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Gross Gamba, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
High Flute (from Flute d'Amour), 2 ft., 61 notes.  
Clarinet, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
Orchestral Oboe, 8 ft., 73 pipes.  
Harp Celeste, 62 notes.  
Tremulant.

**SOLO ORGAN.**

Stentorphone, 8 ft., 73 pipes.  
Doppel Flöte, 8 ft., 73 pipes.  
Octave Flute (from Swell), 4 ft., 61 notes.  
Ophicleide, 16 ft., 85 pipes.  
Tuba, 8 ft., 61 notes.  
Clarion, 4 ft., 61 notes.  
Piccolo, 2 ft., 61 pipes.  
Tremulant.

**ECHO ORGAN.**

Echo Flute, 8 ft., 73 pipes.  
Viol Aetheria, 8 ft., 73 pipes.  
Vox Angelica, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Chimes (Deagan Class A), 25 tubes.  
Tremulant.

**PEDAL ORGAN (Augmented).**

Open Diapason, 16 ft., 32 notes.  
Bourdon, 16 ft., 32 notes.  
Violone, 16 ft., 32 notes.  
Contra Vio'le, 16 ft., 32 notes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Quint, 5 ft., 32 notes.  
Gross Flöte, 8 ft., 32 notes.  
Flauto Dolce, 8 ft., 32 notes.  
Contra Posaune, 16 ft., 32 notes.  
Cello, 8 ft., 32 notes.  
Tuba Profunda, 16 ft., 32 notes.  
Echo Bass, 16 ft., 32 notes.

Mr. Varnum recently closed a contract with the Memorial M. E. Church of Norfolk, Va., for a three-manual organ and has just finished installation of a fine three-manual in the Second Baptist Church of Atlanta, of which George L. Hamrick is the organist.

**Recital by Van Dusen Pupils.**

Following is the program of a recital given by organ pupils of Frank Van Dusen at Kimball Hall on Saturday afternoon, March 4: March (piano and organ), Widor (Katherine Dockstader and Edward Eigenschenk); Andante Canabile from Fourth Symphony, Widor, and "Fiat Lux," Dubois (Joseph Taylor, organist Oakland M. E. Church); Adagio (Sonata No. 3) and Toccata, Bach (Edward Eigenschenk, organist Metropolitan Theater); Sonata No. 6, Mendelssohn (Inez Parker, organist First Presbyterian Church, Valparaiso, Ind.); Fantasia (piano and organ), Demarest (Mae Freund and Edward Eigenschenk). Mr. Van Dusen gave the third of his series of historical organ lectures at Carpenter Chapel on Wednesday morning, March 1. The lecture was followed by an organ recital in which Mr. Van Dusen presented twelve of his pupils in solo numbers.

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**RECENT NEWSPAPER CRITICISMS:**

Florida Times-Union, Jacksonville, Florida, Feb. 20, 1922: "Clarence Eddy, master organist, composer, idealist, was in the city yesterday and in the afternoon delighted a great throng at the Church of the Immaculate Conception playing a beautiful program, with the new and the old of organ music alternated—and always delightful. In addition to this feast, for which his many admirers in this city were prepared, a new and most enjoyable feature of the afternoon recital was the introduction of Mrs. Grace Morel Eddy, an artist well known elsewhere although for the first time heard here. Mr. Eddy is a national institution; he has played in every town of importance in the United States, not once but many times, and each year seems to add to the brilliance of his touch, the thoughtful interpretation of the great composers, the understanding of every phase of grand organ possibilities. \* \* \* Mrs. Eddy appeared twice during the afternoon and on each occasion won the assemblage with her very beautiful contralto and her perfect artistry. \* \* \* The coming of Mrs. Eddy with Clarence Eddy this season added much to the recital yesterday—we hope they both will come again and soon."

Daily Metropolis, Miami, Florida, Feb. 27, 1922: "A beautiful and spacious home fronting on Biscayne bay, enjoying the quiet of the Sabbath afternoon. A perfect Miami winter day, truly a "June" one. A wonderful organ, played by a great artist. Superb singing by his noted wife. \* \* \* Mrs. Eddy was heard for the first time in this community, and her rich and colorful contralto gave much pleasure. She sings with much feeling and her interpretations were highly praised."

The Herald, Miami, Florida, Feb. 27, 1922: "Mr. Eddy ranks among the greatest organists of this country, and his reputation rests not only on his knowledge of music and of his chosen instrument but on the rare individuality of his interpretations of organ literature. \* \* \* Mr. Eddy's wealth of imagination makes his programs a series of tone pictures, vivid and compelling. Mrs. Eddy has a rich, deep voice and sang two delightful groups of songs which were enthusiastically received."

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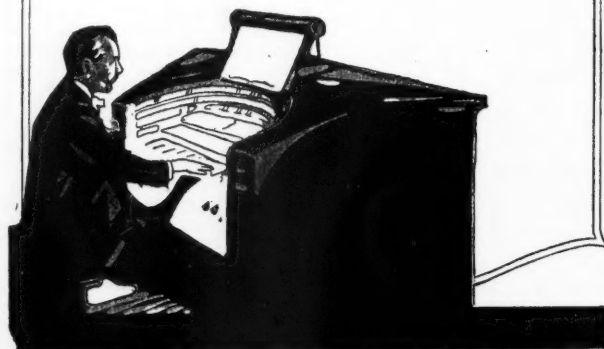
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