

# THE DIAPASON

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DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

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## SPOKANE HIGH SCHOOL OPENS ITS FOUR-MANUAL

### J. W. MATHER AT CONSOLE

Large Austin in Lewis and Clark Edifice Latest High School Organ—Three Recitals Played—Climax of Long Campaign.

Spokane, Wash., is the latest municipality to open a large school organ and the great northwest now challenges every city in the rest of the country which has not provided school pupils with the advantages of a concert instrument to follow its example. The four-manual organ built by the Austin Company and installed in the fine edifice of the Lewis and Clark high school was formally dedicated with three recitals on March 7 and 8. At the console was Judson Waldo Mather, who recently was selected by the Spokane authorities to take charge of the new instrument. Mr. Mather is well-known through the west and for a number of years before going to Spokane played in Seattle. The dedication witnessed the fruition of a campaign by Principal Henry M. Hart, begun in 1921. His efforts have been vigorously supported by the pupils of the high school and by the people of Spokane, and all worked hard in raising the \$26,000 required for the purchase of the instrument.

Mr. Mather's three programs were designed to bring out all the possibilities of the instrument and to appeal to young and old alike. He was assisted by Jane Burns Albert, soprano, of Portland, Ore. On Friday afternoon, March 7, Mr. Mather played this program: Sonata in D minor, No. 1 (Largo Maestoso; Allegro), Guilman; Improvisation (Suite in D), Foote; Variations on an American Air, Flagler; "Evening Bells and Cradle Song," Macfarlane; Serenade, Schubert; "Nena" (Spanish Fantasie), Yon; "Mount Rainier" Suite, Judson W. Mather; Fantasie in E minor (The Storm), Lemmens; Overture to "William Tell," Rossini.

Following were the Friday evening offerings: Toccata and Fugue in D minor, Bach; Pastorale in F major, Barmotine; Toccata in F major, Crawford; Andante (Symphony Pathétique), Tchaikowsky; "Christmas in Sicily," Yon; Fountain Reverie, Fletcher; "Burlasca e Melodia," Baldwin; "Marche Funebre et Chant Seraphique," Guilman; "Magic Fire Scene" ("Die Walküre"), Wagner; Overture to "Rienzi" (Transcription by Mr. Mather), Wagner.

On Saturday evening Mr. Mather played: Overture to "Egmont," Beethoven; "Adoratio et Vox Angelica," Dubois; Finale (First Sonata), Mendelssohn; "The Atonement of Pan," Henry Hadley; "The Land of the Sky-Blue Water," Cadman; "The Magic Harp," Meale; "La Caravan" (Egyptian Impressions), Bernard Crist; "Suite Gothique" ("Priere a Notre Dame," Toccata), Boellmann; "Marche Slav" (Transcription by Mr. Mather), Tchaikowsky.

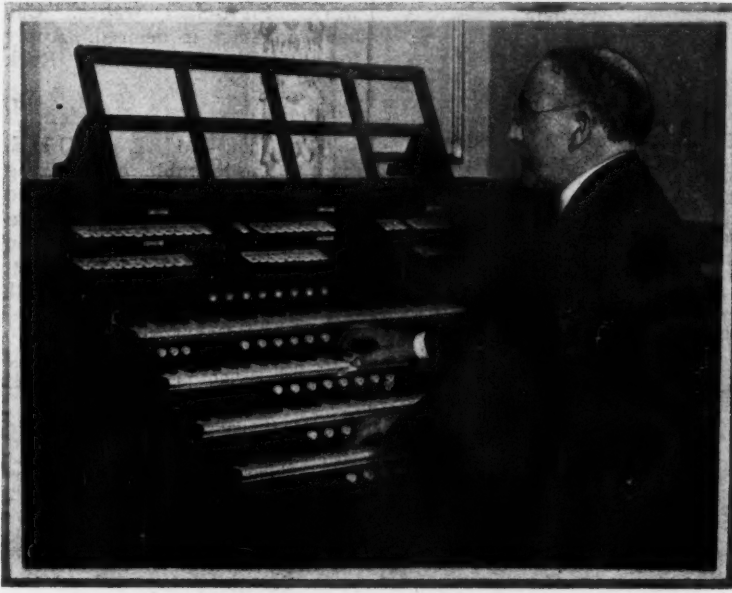
The Spokane organ has nine stops on the great, thirteen on the swell, nine on the choir, five on the solo and eleven on the pedal. There are no borrows except in the case of eight of the pedal stops.

Following is the specification of stops:

**GREAT ORGAN.**  
Double Open Diapason, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Major Flute, 8 ft., 73 pipes.  
Violoncello, 8 ft., 73 pipes.  
Clabella, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Wald Flöte, 4 ft., 73 pipes.  
Super Octave, 2 ft., 61 pipes.  
Trumpet, 8 ft., 73 pipes.

**SWELL ORGAN.**  
Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Rohr Flöte, 8 ft., 73 pipes.  
Viol d'Orchestre, 8 ft., 73 pipes.  
Viol Celeste, 8 ft., 61 pipes.  
Sallcional, 8 ft., 73 pipes.  
Harmonic Flute, 4 ft., 73 pipes.  
Flageolet, 2 ft., 61 pipes.  
Contra Fagotto, 16 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.

## JUDSON W. MATHER AT SPOKANE HIGH SCHOOL ORGAN.



Oboe, 8 ft., 73 pipes.  
Vox Humana (Special Tremulant), 8 ft., 61 pipes.  
Tremulant.  
Chimes (Tubular, Cathedral), 20 notes.

**CHOIR ORGAN.**  
Contra Viole, 16 ft., 73 pipes.  
Gelgen Principal, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Dulciana, 8 ft., 73 pipes.  
Flute d'Amour, 8 ft., 73 pipes.  
Piccolo, 2 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Tremulant.  
Celestial Harp (54 notes).  
Chimes (from Swell).

**SOLO AND ECHO ORGAN.**  
Gross Flöte, 8 ft., 73 pipes.  
Gross Gamba, 8 ft., 73 pipes.  
Tuba Profunda, 16 ft., 85 pipes.  
Harmonic Tuba, 8 ft., 73 notes.  
Harmonic Clarion, 4 ft., 73 notes.  
Six Blank Tablets for Echo Organ.

**PEDAL ORGAN.**  
Resultant Bass, 32 ft., 32 notes.  
Open Diapason, 16 ft., 32 pipes.  
Open Diapason (from Great), 16 ft., 32 notes.  
Violone, 16 ft., 32 notes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Gross Flöte, 8 ft., 32 notes.  
Contra Viole, 16 ft., 32 notes.  
Flauto Dolce, 8 ft., 32 notes.  
Tuba, 16 ft., 32 notes.  
Fagotto, 16 ft., 32 notes.

## SUMMER IN EUROPE AS GIFT

### T. Leslie Carpenter's Thirty-eight Years' Service Recognized.

T. Leslie Carpenter, organist and choirmaster of Trinity Episcopal Church, Wilmington, Del., has completed thirty-eight years of consecutive service in that position, in recognition of which a fine testimonial is to be tendered him. The Rev. F. M. Kirkus, rector of the parish, being convinced that Mr. Carpenter is in need of a complete change and rest, invited the co-operation of a number of his parishioners in a project to send Mr. Carpenter to Europe for the summer. Mr. Carpenter has been granted a leave of absence and assured a purse sufficient to provide a delightful trip abroad.

Mr. Carpenter not only is one of the leading organists in Wilmington, but has been largely instrumental in the promotion of good music in the city.

Mrs. Carpenter will accompany her husband to Europe, and while no definite plans have been made, it is expected that they will sail some time in May.

Henry Overley's choir at St. Luke's Church, Kalamazoo, Mich., gave its third annual concert for the benefit of its camp at the Masonic Temple Feb. 25. The program consisted of two parts—the first devoted to religious music, including such works as Palestrina's "Gloria Patri," Ippolitoff-Ivanoff's "Praise the Lord," Bortniansky's "Cherubim Song," and Noble's "Fierce Was the Wild Billow," and the second part of secular compositions, including works of Mark Andrews, R. Nathaniel Dett, Brahms and Mrs. Beach.

## RECITALS IN KIMBALL HALL.

### Clarence Eddy and Allen W. Bogen Will Give Programs in April.

Two important recitals have been arranged by the W. W. Kimball Company, to be given on the organ in Kimball Hall, Chicago, in April. The first will be played by Allen W. Bogen on the evening of April 22 and the second by Clarence Eddy April 29. Both Mr. Eddy and Mr. Bogen, although of two different generations of organists, are too well-known to Chicago organists to require introduction, or guaranty as to the interest they command.

Mr. Bogen's program will be as follows: Toccata and Fugue in D minor, Bach; Autumn Sketch, Brewer; Prelude to the "Blessed Damosel," Debussy; "Song of the Chrysanthemum," Bonnet; Chorale Prelude in G major, Bach; Communion, Torres; "Christus Resurrexit," Ravanello; Pastorale from Second Organ Symphony, Widor; "Dreams," Wagner; "Burlasca e Melodia," Baldwin; Finale in B flat major, Franck.

Mr. Eddy will play this program: Fantasia and Fugue in G minor, Bach; "Rural Sketches," Gordon Balch Nevin; Third Sonata, James H. Rogers; "The Curfew," Horsman; "A Southern Fantasy," Ernest F. Hawke; "Summer Fancies," Rosseter G. Cole; Allegretto in E flat, Wolstenholme; Londonderry Air, arranged by Coleman; "Grand Choeur Dialogue," Gigout.

Last year five recitals, designated as an "international series," were given by prominent men of Chicago and New York in Kimball Hall. They attracted so much attention that the management was led to arrange for the latest series.

## POPE HONORS DR. BROWNE

### Apostolic Benediction and Expression of Esteem to Chicago Man.

Dr. J. Lewis Browne, the Chicago organist and composer, is in receipt of a letter from Cardinal Gasparri, secretary of state, the Vatican, written at the direction of Pope Pius XI. His holiness commends and thanks Dr. Browne for his sacred compositions and imparts the apostolic benediction to him. In addition there is an expression of personal esteem. Dr. Browne is organist of St. Patrick's Church, Chicago, and professor of Gregorian chant in Notre Dame University.

Healy Willan's cantata "The Mystery of Bethlehem" was given a fine presentation the afternoon of March 2 at St. Chrysostom's Episcopal Church, Chicago, under the direction of Emory L. Gallup, organist and choirmaster.

## FAMOUS OLD CHURCH WELCOMES NEW ORGAN

### GREAT CROWDS AT TRINITY

Skinner Four-Manual in New York Draws Vast Throng for Dedicatory Service—Noted Organists Heard in Week of Recitals.

Old Trinity Church in New York City, standing at the financial center of the United States, Broadway and Wall street, was the scene of a great dedicatory service for the famous old church's new, four-manual Skinner organ on March 10 and the crush of people at the service was so great that the police had to keep hundreds from entering the edifice. Bishop Manning officiated at the dedicatory service and the choirs of Trinity, under Channing Lefebvre, and of the Cathedral of St. John the Divine, directed by Miles Farrow, united to give the musical part of the service. Four noonday recitals during the week followed this service and gave the public an opportunity to hear prominent men at the console of the large instrument, the specification of which was published in The Diapason April 1, 1923. On Tuesday the program was by Ernest Mitchell, organist of Grace Church, on Wednesday by T. Tertius Noble, organist of St. Thomas' Church, on Thursday by David McK. Williams, organist of St. Bartholomew's, and on Friday by Lynnwood Farnam, organist of the Church of the Holy Communion.

Nearly an hour before the dedication service began, a double line, held in check by policemen, stretched up Broadway and far down around the corner. Hundreds who waited patiently in the face of a chilly March wind were turned away.

In the absence of the rector, the services were in charge of the Rev. William B. Kinkaid. The service was simple and brief. Following Bishop Manning's pronouncement of the dedication and the response by the congregation, the organ sounded publicly for the first time in Handel's "Hallelujah Chorus" from "The Messiah"; the Palestrina "Gloria in Excelsis" from the "Missa Brevis"; the chorus "Come Unto Me" from Bach's "St. Matthew Passion"; Cesar Franck's "Psalm 150"; an anthem from the Russian liturgy by Arkhangelsky; a chorus from Horatio Parker's "Hora Novissima" and Stanford's "Te Deum Laudamus" in E flat. The postlude was Svendsen's "Coronation March" for four hands.

The programs of the four recitals follow:

Ernest Mitchell—"Marche Triomphale," Karg-Elert; Arabesque, Vierne; Finale from "Symphonie Romane" (on Gregorian theme for Easter, "Haec Dies"), Widor; Song without Words, Bonnet; "Clair de Lune," Karg-Elert; Toccata, Gigout; Andante Cantabile (Fourth Symphony), Widor; "Grand Choeur Dialogue," Gigout.

T. Tertius Noble—Toccata and Fugue in F minor, Noble; "Vox Angelica et Adoratio," Dubois; the Giant Fugue, Bach; "O Sacred Head," Bach; Song without Words, Guilman; Andante in G minor, Beoly; Allegro Vivace from Reformation Symphony; Mendelssohn; Meditation, Baintow; Fugue from Sonata in C minor, Reubke.

David McK. Williams—Sonata in A minor, Borowski; Roulade, Bingham; Three Antiphons, Dupre; Two movements from Fourth Symphony, Widor; Suite in G minor, Rogers.

Lynnwood Farnam—Allegro from Second Symphony, Barnes; "The Legend of the Mountain," Karg-Elert; "Minuetto Antico e Musetta," Yon; March from Third Symphony, Widor; "Un Poco Allegro," from Fourth Trio-Sonata, Bach; Pastorale in F major, Roger-Ducasse; Meditation in Ancient Tonality, Harvey Grace; Toccata in F sharp minor, Mulet.

For the first time in the history of Trinity Church, the chancel and nave organ are played from the same console. Up to this time the synchronizing of the two organs has been well-nigh impossible, owing to the fact that it has been necessary to have two organists playing, one at each end of the church. All the stops in both organs are new with the exception of



certain diapasons and mixtures. The aim in preparing the specification was to provide the best in modern organ building, without losing the mellow and devotional tone of the old organs.

The first Trinity Church, built in 1696-7, contained no organ; but in 1739, after the church had been enlarged, "Mr. John Clemm of Philadelphia laid before the vestry a scheme for making an organ for Trinity Church," whereupon "it was resolved that the said John Clemm be forthwith employed to make an organ." No exact specification of this organ is in existence; but it was large and is said to have cost £520, exclusive of the "gratuity" to the builder. This organ was built of poor material and after twenty years' use was condemned and at a meeting of the vestry in March, 1761, it was resolved that £500 be allowed toward the purchase of a new organ. The new organ did not arrive until April, 1774. It was built by Snitzler, the maker of several fine organs in England, and was considered a good specimen of his work. This organ, together with the church, was destroyed in the great fire of 1776.

On account of the unsettled times, the second Trinity Church was not completed until 1788. In 1791 another organ was imported. It was built by Holland of London. The tone was weak and thin and altogether it was a poor affair.

Poor as it was, this organ stood in Trinity for more than forty-five years.

In September, 1842, Dr. Hodges was directed to prepare the specification of an organ the cost of which should not exceed \$7,000. The lowest estimate, and the one accepted, was that of Henry Erben. This organ contained twelve stops on the great, nine on the swell, six on the choir and one (the 32-foot diapason) on the pedal. The colors of the keys were reversed, the long keys being made of ebony, the short ones of ivory. The pedal keys were of brass. A peculiar feature of the scheme, which existed up to the time of the installation of the new 1924 organ, was the unusual compass downward of the great organ, which extended one octave lower than usual. This was relied on to supply the place of a pedal organ. The largest pedal pipe was about thirty feet in length, in diameter thirty-six inches and, according to Erben, weighed about half a ton. Just before the large pipes were removed to the church, Dr. Hodges took twenty-two boys to the factory, and put them all into the largest pipe! It is interesting to note that this set of 32-foot pipes is being used in the 1924 organ, and, although built in 1846, they are in excellent condition.

In 1885 the firm of Roosevelt provided a new console. Pneumatic action was applied to the great organ keys and couplers, and a solo organ of seven stops was added. In 1907 Hook & Hastings reconstructed the organ, installing an up-to-date tubular-pneumatic action and a new console.

The small organ in the chancel was built in 1864. This organ was also rebuilt by Hook & Hastings in 1907, when a modern console, tubular-pneumatic action and a choir organ of four stops were added.

The following is a list of the organists of Trinity Church: Edward Hodges, Mus. Doc. Cantab., 1839-1858; Henry Stephen Cutler, Mus. Doc., 1858-1865; W. A. M. Diller, 1865-1866; A. H. Messiter, Mus. Doc., 1866-1897; Victor Baier, Mus. Doc., 1897-1921; Channing Lefebvre, 1922—.

**Memphis Wants City Organ.**

The movement to provide a large organ for the new Memphis (Tenn.) Auditorium received fresh impetus when a special committee appointed by the Memphis Exchange Club prepared preliminary plans. These plans were presented at the regular meeting of the Exchange Club and among the speakers who discussed their ideas on the project were Mayor Rowlett Paine and Bernard L. Cohn, publisher of the News-Scimitar. The idea to provide an organ was brought out at a previous meeting of the club and has met with universal favor and support on the part of Memphis people.

**WANGERIN INSTRUMENT IS OPENED AT RYE, N. Y.**

**RECITAL BY MARCEL DUPRE**

**Large Three-Manual with Chancel Division in Christ Episcopal Church Is Presided Over by Clarence Watters.**

Marcel Dupre gave the dedicatory recital March 7 on a large three-manual organ built by the Wangerin Organ Company of Milwaukee for Christ Episcopal Church at Rye, N. Y. In addition to the main divisions there is a chancel organ, with its own pedal. Clarence Watters is the organist of the church at Rye and drew up the specifications for the organ. He is greatly pleased over the instrument and its tonal and mechanical resources. He is planning to have recitals by several prominent Eastern organists on the new organ.

Following are the specifications:  
**GREAT ORGAN.**

1. Diapason, 16 ft., 61 pipes.
2. Diapason, 8 ft., 61 pipes.
3. Double Flute, 8 ft., 61 pipes.
4. Concert Flute (from No. 29), 8 ft., 61 notes.
5. Octave, 4 ft., 61 pipes.
6. Twelfth, 2 1/2 ft., 61 pipes.
7. Fifteenth, 2 ft., 61 pipes.
8. Mixture, 3 and 4 rks., 220 pipes.
9. Trumpet, 8 ft., 61 pipes.

Stops Nos. 3 to 9 in Choir expression chamber.  
Six combination pistons for Great and Pedal, or Great alone. Stop 9 on 5-inch wind pressure; all other Great organ stops on 3 1/2-inch wind.

**SWELL ORGAN.**

10. Bourdon, 16 ft., 73 pipes.
11. Gamba, 16 ft., 85 pipes.
12. Diapason, 8 ft., 73 pipes.
13. Gamba (from No. 11), 8 ft., 73 notes.
14. Stopped Diapason, 8 ft., 73 pipes.
15. Salicional, 8 ft., 73 pipes.
16. Voix Celeste, 8 ft., 73 pipes.
17. Quintadena, Tenor C, 8 ft., 61 pipes.
18. Aeoline, 8 ft., 73 pipes.
19. Flute d'Amour, 4 ft., 73 pipes.
20. Fugara, 4 ft., 73 pipes.
21. Flageolet, 2 ft., 61 pipes.
22. Cornet, 3 rks., 183 pipes.
23. Trumpet, 16 ft., 73 pipes.
24. Cornopean, 8 ft., 73 pipes.
25. Oboe, 8 ft., 73 pipes.
26. Vox Humana, 8 ft., 73 pipes.
27. Clarion, 4 ft., 73 pipes.

Six combination pistons for Swell and Pedal, or Swell alone.

Stops 23, 24, 25 and 27 on 7-inch wind pressure, all other Swell stops on 3 1/2-inch wind pressure.

**CHOIR ORGAN.**

28. Geigen Principal, 8 ft., 61 pipes.
29. Concert Flute, 8 ft., 61 pipes.
30. Dulciana, 8 ft., 61 pipes.
31. Unda Maris, 8 ft., 61 pipes.
32. Traverser Flute, 4 ft., 61 pipes.
33. Harmonic Piccolo, 2 ft., 61 pipes.
34. Clarinet, 8 ft., 61 pipes.

Choir on 3 1/2-inch pressure.

**CHANCEL ORGAN DIVISION.**

- (Playable from Choir Manual.)
35. Diapason, 8 ft., 61 pipes.
  36. Salicional, 8 ft., 61 pipes.
  37. Voix Celeste, 8 ft., 61 pipes.
  38. Orchestral Flute, 8 ft., 61 pipes.
  39. Trumpet, 8 ft., 61 pipes.

Pedal:

40. Bourdon, 16 ft., 32 pipes.
- Chancel organ on 5-inch wind pressure.  
Tremulant, affecting Choir organ proper and Great.  
Tremulant, affecting Chancel organ.  
Five combination pistons affecting Choir and Pedal, or Choir alone.  
Three combination pistons affecting Chancel organ.

**PEDAL ORGAN.**

41. Diapason, 16 ft., 32 pipes.
  42. Violone, 16 ft., 32 pipes.
  43. Gamba (from No. 11), 16 ft., 32 notes.
  44. Bourdon, 16 ft., 32 pipes.
  45. Lieblich Gedeckt (from No. 10), 16 ft., 32 notes.
  46. Grossflöte (from No. 41), 8 ft., 32 notes.
  47. Gedeckt (from No. 44), 8 ft., 32 notes.
  48. Cello, 8 ft., 32 pipes.
  49. Trumpet (from No. 9), 16 ft., 32 notes.
  50. Trumpet (from No. 23), 16 ft., 32 notes.
- Pedal on 3 1/2-inch pressure, except No. 49, on 5-inch, and No. 50, on 7-inch. Five pedal studs for Pedal stops only.

**THE DIAPASON.**

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**ALBERT F. M'CARRELL,  
CHICAGO ORGANIST, DEAD**

**LONG SERVICE AT ITS CLOSE**

**Played at Second Presbyterian Church for Thirty-Five Years—Memorial Service Is Held, With Organ Silent Throughout.**

Albert F. McCarrell, organist of the Second Presbyterian Church of Chicago for nearly thirty-five years, and one of the best-known organists of the city for two score years, died at his home in Evanston, March 10. Death came suddenly. The preceding evening Mr. McCarrell had conducted the singing of "From Death to Life" at his church. He arose in the morning apparently in good health. While seated in a chair in his home a sudden heart attack seized him and he passed away a few moments later in the arms of Mrs. McCarrell.

Funeral services were held March 12 at the family home and were conducted by Dr. Josiah Sibley, pastor of the Second Presbyterian Church. The quartet of the church sang Mr. McCarrell's own beautiful setting in manuscript of "The Lord Is My Shepherd," a very recent composition; "Just as I Am," from Maunder's "Olivet to Calvary," and Foote's "Still, Still with Thee." Many friends attended the service, including a large delegation from the church he had served so many years.

On Sunday, March 16, the services at the Second Church were in memory of Mr. McCarrell. The organ was silent and the choir sang the late organist's "The Lord Is My Shepherd," Noble's "Souls of the Righteous," and Lutkin's "The Lord Bless and Keep You." Dr. Sibley's sermon was on the subject: "With the Choir Invisible."

Albert Fleming McCarrell was born in Louisville, Ky., Aug. 2, 1857. His father, William McCarrell, was co-editor with Henry Watterson of the Louisville Courier. The elder McCarrell was a man devoted to music and a prominent Methodist. He brought to Louisville for his son the first upright piano in that city. At the age of 14 Albert McCarrell was made organist of one of the Methodist churches, playing what was then the largest organ in the city.

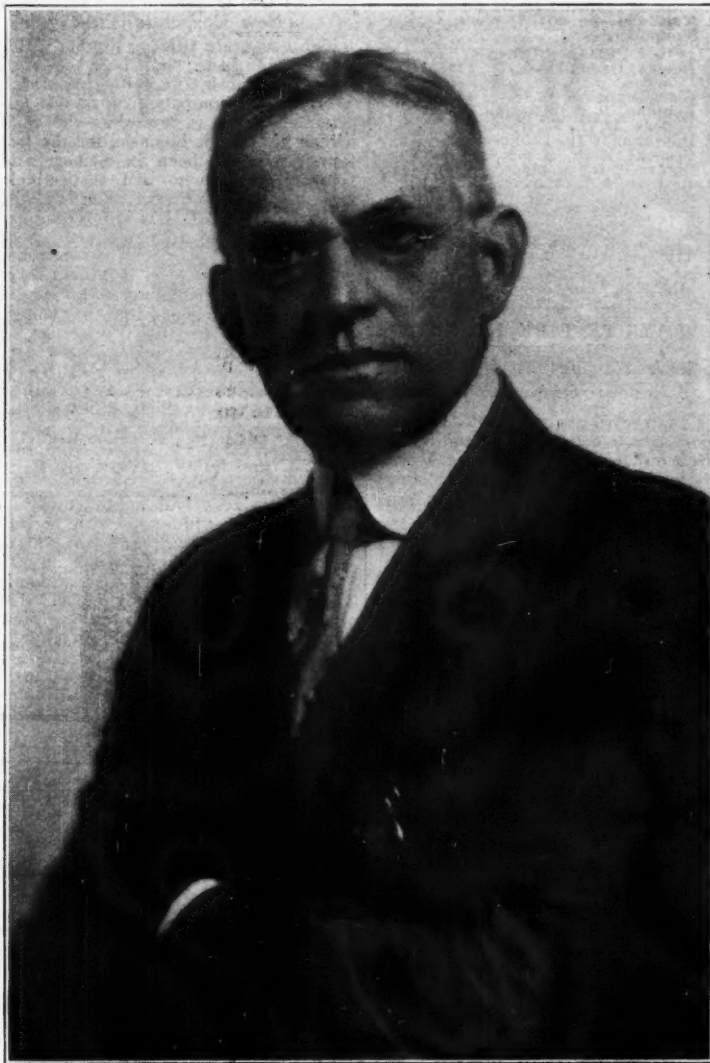
After the death of his parents, while he was yet a young boy, Mr. McCarrell came to Chicago and began work in the offices of the Illinois Central Railroad. He also took up the study of the organ with Clarence Eddy, who persuaded him, because of his talent, to give up business and devote himself entirely to music. He worked for five years with Mr. Eddy and also studied harmony with H. G. Gleason at the old Hershey School of Music. His first position as organist in Chicago was at Grace Episcopal Church, where he served for seven years. Then he went to the First Presbyterian Church of Evanston for two years. He resigned there to accept the post at the Second Presbyterian Church. Next December he would have completed thirty-five years of service at this famous church on Michigan boulevard. He had a large four-manual organ, which he designed himself, and one of the best quartets in the city. Mr. McCarrell was a charter member of the Illinois chapter of the A. G. O.

On Nov. 24, 1886, Mr. McCarrell married Miss Eva Oliver of Evanston and the widow, a daughter, Mrs. William Hoyt Schaeffer of Evanston, and two grandchildren survive. The family has lived on the same corner in Evanston for thirty-four years.

Mr. McCarrell was a young man in spirit, happy in his relations with others and devoted to his work. In recent years he had undergone severe illness, having been stricken while attending a dinner at the church. But he had recovered sufficiently to attend to all his duties as organist and his life was thoroughly interwoven with the activities of the church through his long connection with its music.

A two-manual organ built by the Bennett Company of Rock Island, Ill., has been dedicated in the Reformed Church at Hamilton, Ohio. It has ten speaking stops and electro-pneumatic action.

**ALBERT FLEMING M'CARRELL.**



**HARRY LEE CORNWALL DEAD  
Pittsburgh Organist and Teacher  
Passes Away at His Home.**

Harry Lee Cornwall of Pittsburgh, organist and teacher, died Jan. 27 at his home, 320 Meridan street, Mount Washington.

Mr. Cornwall was born at Cleckheaton, Yorkshire, England, in 1877 and came to this country at the age of 9 years. The family settled at Salem, Ohio, where his study of music began. He early showed a fondness for the organ and church music. At the age of 16 years Mr. Cornwall went to Florida, filling his first organ position at the age of 18 at the Methodist Church in Melbourne. Later he went to San Antonio, Texas, where he was organist and choir director at the Madison Square Presbyterian Church. Coming north he served at the following churches: Old First Presbyterian, Bloomfield, N. J.; St. Peter's Protestant Episcopal, Pittsburgh; Point Breeze Presbyterian, Pittsburgh; Shields Presbyterian Church in the Sewickley Valley, Pennsylvania; Christ Protestant Episcopal, North Side, Pittsburgh. In 1906 Mr. Cornwall married Miss Elizabeth Carter, who was teaching piano and voice at the Carter Conservatory. At the time of his death Mr. Cornwall was organist at the Second Church of Christ, Scientist, North Side.

Mr. Cornwall was a member of the N. A. O. and the Musicians' Club of Pittsburgh. He was beloved by his friends, pupils and associates for his gentlemanly qualities, his kindness, his enthusiasm and sincerity in his musical work. He is survived by his widow, his mother, four sisters and three brothers.

**Bought by Concordia College.**

First Church of Christ, Scientist, Chicago, which is installing a large four-manual Skinner organ, has sold its old organ to Concordia Teachers' College, River Forest, Ill. This organ

is a Roosevelt and was installed in the edifice on Drexel boulevard twenty years ago. It has thirty-five speaking stops. Eight years ago L. D. Morris installed a new console. The organ is being taken down and stored for the college until the completion of the gymnasium on the college grounds, which will also serve as an auditorium, where this fine instrument will be a feature of the building.

**Dupre Sails for France April 2.**

Marcel Dupre's remarkable trans-continental tour of over 110 recitals will be brought to a close April 1 at the Wanamaker Auditorium, when he will play a farewell recital composed entirely of request numbers from his admirers in the metropolis. He will include an improvisation on themes to be presented by Victor Herbert. Mr. Dupre sails for France April 2. The Louisville Times, commenting on his recital there March 10, reports: "An element of his playing that almost defies analysis is the power to rise above that emotional plane which is supposed to be the peculiar sphere of music, and enter into some realm outside all human relations—some yet undiscovered dimension of pure harmonious vibration." Walter Whitworth in the Indianapolis News says: "The reviewer has never spent a more exciting half hour in the concert hall [referring to Dupre's improvised symphony]. The ingenuity of the player was marvelous; the fecundity of his thought was amazing, when one considered that he turned it on as if with a tap. Dupre indeed is an exceptional organist; his whole concert was an affair of great beauty." Samuel T. Wilson, writing in the Cincinnati Commercial Tribune, reports: "A purely personal factor enters into Dupre's work which seems to defy analysis. As nearly as we can come to it, there is a certain spiritual quality to the man which sets his playing far above that of any other organist we have ever heard. It is genius, but it is genius refined and then refined again."

**FOUR-MANUAL BY ESTEY  
FOR LARGE NEW SCHOOL**

**ORDER FROM LOS ANGELES**

**Forty-Stop Instrument, with Luminous Stop Console and Self-Player, for Teaching Appreciation to Pupils.**

Still another large school will have an organ! The Polytechnic High School at Los Angeles has awarded the contract for a four-manual instrument of forty stops and 2,434 pipes to the Estey Organ Company, it is announced. The contract was placed by a special committee, composed largely of Polytechnic teachers, with C. W. McQuigg of the Los Angeles office of the Estey Company.

"Poly High" is one of the largest high schools in the country, with a day enrollment of about 3,000 and a night school of about 4,500. The organ is to be placed in an addition which is under construction and which will cost \$350,000. In this addition is an auditorium planned to seat 2,500. A fully-equipped stage is part of the equipment.

The new Estey luminous stop console will be used. An unusual feature for a public school organ will be the automatic player mechanism, which will be in a separate cabinet. This has been included at the special request of the school's music department, and will be used to teach musical appreciation and the standard symphonies and organ masterpieces.

The specifications of this organ follow:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 61 pipes.
  2. Second Open Diapason, 8 ft., 61 pipes.
  3. Dulciana, 8 ft., 61 pipes.
  4. Gemshorn, 8 ft., 61 pipes.
  5. Gross Flöte, 8 ft., 61 pipes.
  6. Melodia, 8 ft., 61 pipes.
  7. Flute Harmonic, 4 ft., 61 pipes.
  8. Tuba, 8 ft., 61 pipes.
  9. Harp, 49 notes.
- SWELL ORGAN.**
10. Bourdon, 16 ft., 73 pipes.
  11. Open Diapason, 8 ft., 73 pipes.
  12. Salicional, 8 ft., 73 pipes.
  13. Viol d'Orchestre, 8 ft., 73 pipes.
  14. Viol Celeste, 8 ft., 61 pipes.
  15. Stopped Diapason, 8 ft., 73 pipes.
  16. Flauto Traverso, 4 ft., 73 pipes.
  17. Oboe, 8 ft., 73 pipes.
  18. Cornopean, 8 ft., 73 pipes.
  19. Vox Humana, 8 ft., 73 pipes.
  20. Chimes, 20 notes.
- CHOIR ORGAN.**
21. Violin Diapason, 8 ft., 73 pipes.
  22. Viol d'Amour, 8 ft., 73 pipes.
  23. Clarabella, 8 ft., 73 pipes.
  24. Unda Maris, 8 ft., 61 pipes.
  25. Flute d'Amour, 4 ft., 73 pipes.
  26. Clarinet, 8 ft., 73 pipes.
- SOLO ORGAN.**
27. Stentorphone, 8 ft., 73 pipes.
  28. Gross Gamba, 8 ft., 73 pipes.
  29. First Violins, 3 rks., 207 pipes.
  30. Concert Flute, 8 ft., 73 pipes.
  31. Wald Flöte, 4 ft., 73 pipes.
  32. Orchestral Oboe, 8 ft., 73 pipes.
  33. Piccolo, 2 ft., 61 pipes.
  34. Tuba Mirabilis (Estey patent), 8 ft., 73 pipes.
- PEDAL ORGAN.**
35. Resultant, 32 ft., 32 pipes.
  36. Open Diapason, 16 ft., 44 pipes.
  37. Bourdon, 16 ft., 32 pipes.
  38. Bass Flute (from No. 36), 8 ft., 32 notes.
  39. Lieblich Gedeckt (from No. 10), 16 ft., 32 notes.
  40. Tuba Mirabilis (from No. 34), 8 ft., 32 notes.

**Musical Appreciation by Radio.**

Westinghouse Radio Station WBZ, through the co-operation of the Massachusetts University Extension, has established a new course in musical appreciation, which began March 6 at 7 p. m. The course will consist of eight weekly lectures by Professor Elisha S. Olmsted of Smith College. A feature of the course will be the use of actual examples for the lectures. In other words, radio students not only will be told about the different forms of music with explanations of their characteristics, but will actually hear music to illustrate such points. A fee of \$1 will be charged to those wishing to participate. Each student will receive printed information which will greatly assist him in learning the subject and in being able to differentiate between the different types of music he hears over the radio, on the stage and in the concert hall. The money received will be given to the instructor for his time and effort spent in preparing and presenting the course and to defray the expense of sending the printed matter to the student.

**DETROIT ORCHESTRA  
RECEIVES NEW ORGAN  
PLAYED BY MARCEL DUPRE.**

**Casavant Work of Four Manuals and Sixty-two Stops, the Gift of Mr. and Mrs. William H. Murphy, Is Brilliantly Opened.**

The large four-manual organ built by Casavant Brothers for Orchestra Hall at Detroit was dedicated March 17 and the event was a brilliant musical affair. Marcel Dupre was at the console, every seat in the hall was sold and standing room was at a premium. The organ, which is the gift to the Detroit Symphony Orchestra of Mr. and Mrs. William H. Murphy, appeared to great advantage under M. Dupre's master hands. The Bach Passacaglia was an outstanding feature of the program. The orchestra, under the direction of Ossip Gabrilowitsch, played the Prelude to "Die Meistersinger." M. Dupre presented a group of organ solos which included, in addition to the Bach work, the Scherzo from Widor's Fourth Symphony, the dainty "Carillon" by Bourdon and Variations on an Ancient French Noel, composed by Dupre as the result of inspirations he has received from American organs. The climax of the evening was Saint-Saens' Third Symphony, for organ, full orchestra and piano. Miss Margaret Mannebach and Valbert P. Coffey were at the piano.

During the intermission Mr. and Mrs. Murphy were presented with a number of gifts from the Detroit Symphony Society, of which Mr. Murphy is the president. The donors of the organ have been the patrons of music, and especially of the orchestra, for a number of years and the organ is their latest gift for the musical improvement of their home city.

Mr. and Mrs. Murphy have given the design and construction of the instrument their devoted attention for many months and its completion is considered a crowning event in their long-continued activity for the advancement of the cultural interests of the community.

The organ, designed to supply and enlarge the resources of the symphony orchestra, is placed behind screens and only the console is visible. There are sixty-four speaking stops and 4,687 pipes, besides thirty-two couplers, thirty-two adjustable combination pistons and ten reversibles.

The instrument has an unusual number of "brass" stops on heavy wind pressure. The sound of the organ is released through a grille at the right side of the hall.

The specification is as follows:  
**GREAT ORGAN.**

1. Double Open Diapason, 16 ft., 73 pipes.
2. Bourdon, 16 ft., 73 pipes.
3. Open Diapason (large), 8 ft., 73 pipes.
4. Open Diapason (med.), 8 ft., 73 pipes.
5. Violin Diapason, 8 ft., 73 pipes.
6. Doppel Flöte, 8 ft., 73 pipes.
7. Sallicional, 8 ft., 73 pipes.
8. Octave, 4 ft., 73 pipes.
9. Harmonic Flute, 4 ft., 73 pipes.
10. Twelfth, 2 1/2 ft., 73 pipes.
11. Fifteenth, 2 ft., 61 pipes.
12. Mixture, 5 rks., 365 pipes.
13. Double Trumpet, 16 ft., 73 pipes.
14. Fosaune, 8 ft., 73 pipes.
15. Clarion, 4 ft., 73 pipes.

**SWELL ORGAN.**

16. Bourdon, 16 ft., 73 pipes.
17. Open Diapason, 8 ft., 73 pipes.
18. Clarabella, 8 ft., 73 pipes.
19. Stopped Diapason, 8 ft., 73 pipes.
20. Viola di Gamba, 8 ft., 73 pipes.
21. Vox Celeste, 8 ft., 61 pipes.
22. Principal, 4 ft., 73 pipes.
23. Flauto Traverso, 4 ft., 73 pipes.
24. Piccolo, 2 ft., 61 pipes.
25. Cornet, 5 rks., 365 pipes.
26. Double Trumpet, 16 ft., 73 pipes.
27. Cornopean, 8 ft., 73 pipes.
28. Oboe, 8 ft., 73 pipes.
29. Vox Humana, 8 ft., 73 pipes.
30. Clarion, 4 ft., 73 pipes.

**CHOIR ORGAN.**

31. Bourdon, 16 ft., 73 pipes.
32. Open Diapason, 8 ft., 73 pipes.
33. Concert Flute, 8 ft., 73 pipes.
34. Gemshorn, 8 ft., 73 pipes.
35. Wald Flöte, 4 ft., 73 pipes.
36. Violina, 4 ft., 73 pipes.
37. Nazard, 2 1/2 ft., 73 pipes.
38. Flageolet, 2 ft., 61 pipes.
39. Orchestral Oboe, 8 ft., 73 pipes.
40. Clarinet, 8 ft., 73 pipes.
41. Trumpet, 8 ft., 73 pipes.

**SOLO ORGAN (Enclosed).**

42. Contra Gamba, 16 ft., 73 pipes.
43. Stentorphone, 8 ft., 73 pipes.
44. Gross Flöte, 8 ft., 73 pipes.
45. Virole Celeste, 2 rks., 146 pipes.

46. Orchestral Flute, 4 ft., 73 pipes.
47. Viola, 4 ft., 73 pipes.
48. Tuba Magna, 16 ft., 73 pipes.
49. Tuba Mirabilis, 8 ft., 73 pipes.
50. Tuba Clarion, 4 ft., 73 pipes.

**PEDAL ORGAN.**

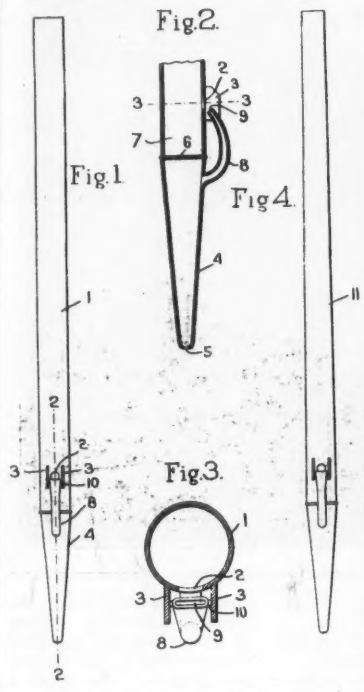
51. Double Open Diapason, 32 ft., 32 pipes.
52. Open Diapason, 16 ft., 32 pipes.
53. Bourdon, 16 ft., 32 pipes.
54. Violone, 16 ft., 32 pipes.
55. Dulciana, 16 ft., 32 pipes.
56. Gedeckt, 16 ft., 32 pipes.
57. Octave, 8 ft., 32 pipes.
58. Bourdon, 8 ft., 32 pipes.
59. Violoncello, 8 ft., 32 pipes.
60. Flute, 4 ft., 32 pipes.
61. Contra Trombone, 32 ft., 32 pipes.
62. Trombone, 16 ft., 32 pipes.
63. Trumpet, 8 ft., 32 pipes.

\* On heavy wind.

**NEW FLUTE PIPE INVENTED.**

**Hook & Hastings Design Stop to Reproduce Orchestral Tone.**

An interesting new development in organ construction, which is illustrated on this page, is an orchestral flute invented by the Hook & Hastings



Company. The design is a novel organ pipe of the labial type in which the wind sheet is delivered across the mouth from a discharge orifice in a conduit placed outside the pipe. The object of the invention is to produce a tone which is an absolute reproduction of the flute in an orchestra. It can be readily seen that the wind is delivered across the circular aperture in the same manner as by the orchestral flute player.

Several examples of this invention have been installed in recent organs made by the Hook & Hastings Company, the first one being in the instrument built for the Park Avenue Baptist Church of New York City. All who have heard the result consider it of great importance, because instead of giving an imitation of the flute tone, it produces a faithful reproduction of it.

**Work of Charles F. Chadwick.**

Charles F. Chadwick, the Springfield, Mass., organ builder, known to organists throughout the country, has been doing a large amount of rebuilding recently. He has completely reconstructed the organ in the Second Baptist Church of Suffield, Conn., and that in the First Universalist Church of Worcester, Mass., installing electro-pneumatic actions in both instruments. The Suffield organ was originally built by William A. Johnson of Westfield, Mass., and the one at Worcester by Steere & Turner. Both were fine old instruments, of the tracker action type. Mr. Chadwick moved a large two-manual Johnson organ from Grace Methodist Church at Springfield to Liberty Methodist Church and rebuilt it to fit its new location. This is in addition to a large number of smaller undertakings this spring.

**IS CHANGED TO MIDMER-LOSH**

**Famous Old Organization Takes on a New Corporate Title.**

The corporate title of Reuben Midmer & Son, Inc., has been changed to Midmer-Losh, Inc., effective March 15 and the company continues unchanged except in name, as the chief ownership of this business for the last four years has been in Seibert and George Losh, who are respectively president and vice-president of the company. James G. Light continues as secretary and Lewis K. Rimer as treasurer.

This business was established in 1860 by Reuben Midmer, who was a voicer, both of reeds and flue pipes, and continued for thirty years in his factory in Brooklyn. Upon his retirement the business was assumed by his son, Reed Midmer, and was conducted by him for nearly thirty years, during which period he built a modern organ factory at Merrick, about six miles beyond the limits of Greater New York.

This business had an unusual history. Both Midmers were accomplished voicers and limited the output of the business they owned to the instruments they could personally voice. The present management has made a large increase in the organization and has secured the services of a number of distinguished artists. The newly-completed Atlantic City municipal organ stands as a monument to this organization.

**CHOIR WEEK IS OBSERVED.**

**Many Events Mark Celebration at Asbury Park Church.**

The period from Feb. 21 to Feb. 28 was observed as choir week in a most interesting manner by the First Methodist Episcopal Church of Asbury Park, N. J., of which Mrs. Bruce S. Keator is organist and director. The program of the week was an elaborate illustrated booklet, containing the events for the seven days and pictures of the choir and those who have contributed to make its work a success. A choir bazaar was a feature of the celebration, being open every afternoon and evening.

On the evening of Feb. 21 the Apollo Club under the direction of Herbert S. Sammond sang. On the afternoon of Washington's birthday vespers were held in the church auditorium to honor the memory of George Washington and Woodrow Wilson. Friday evening there was a choir dinner and among the special guests were Mrs. Kate Elizabeth Fox and her choir from Morristown, N. J. At the Sunday morning service Feb. 24 a feature of the program was the singing of George B. Nevin's "When Winds Are Raging," dedicated to Mrs. Keator and her choir. In the evening Harry Burleigh, the noted negro composer and baritone, was the visiting artist. Negro spirituals were featured on the program. Monday, Feb. 25, a concert in the church was given under Mrs. Keator's direction by Mildred Dilling, harpist; Paul Kefer, 'cellist, and the Mozart Club.

**New Firm Established in Iowa.**

A new firm of organ experts has come into being in Iowa through the organization of H. J. Milliman & Co., with headquarters at Des Moines. The concern is headed by H. J. Milliman, formerly of Chicago and well-known as an erector and salesman. Mr. Milliman is taking over the organ department of the A. H. Blank Enterprises, with which he has been connected since leaving the American Photo-player Company, and will be in the field to do both rebuilding and modernizing as well as tuning and repairing of church and theater organs.

At the last meeting of the Philadelphia Fraternity of Theater Organists Karl Bonawitz presided, in the absence of Rollo F. Maitland, the president. Mr. Barrist, editor of the Exhibitor, made an address along the lines of closer relationship between the exhibitor and the organist. He advocated recitals in the moving-picture houses, especially for school pupils. It is planned to hold a luncheon at which theater managers and organists will get together.

**ORGAN FOR THE BOWERY  
MADE FOR VARIED USES**

**INSTALLED BY M. P. MOLLER**

**Large Three-Manual with Echo for St. Mark's Has Xylophone, Traps, Etc., to Make It Adaptable for Different Services.**

M. P. Möller is installing a large three-manual and echo organ in the noted St. Mark's in the Bowery Protestant Episcopal Church, New York City, the Rev. William Norman Guthrie, rector.

This instrument was specially designed to meet the various needs of this church, which also serves as a community house in its part of the metropolis. Although designed for church service, distinctly orchestral features, such as kinura, xylophone, drum traps, etc., are found here, due to the variety of the services held.

**The specifications are:**

- GREAT ORGAN.**
- Double Diapason, 16 ft., 61 pipes.
  - First Open Diapason, 8 ft., 61 pipes.
  - Second Open Diapason, 8 ft., 61 pipes.
  - Doppel Flöte, 8 ft., 61 pipes.
  - Tibia Clausa, 8 ft., 85 pipes.
  - Gamba, 8 ft., 61 pipes.
  - Gemshorn, 8 ft., 61 pipes.
  - Wald Flöte, 4 ft., 61 pipes.
  - Tuba, 8 ft., 61 pipes.
  - Great Tremolo.

- SWELL ORGAN.**
- Bourdon, 16 ft., 85 pipes.
  - Open Diapason, 8 ft., 73 pipes.
  - Lieblich Gedeckt, 8 ft., 73 notes.
  - Virole d'Orchestre, 8 ft., 73 pipes.
  - Vox Celeste, 8 ft., 61 pipes.
  - Sallicional, 8 ft., 73 pipes.
  - Flute, 4 ft., 61 pipes.
  - Flautina, 2 ft., 61 pipes.
  - Oboe, 8 ft., 73 pipes.
  - Cornopean, 8 ft., 73 pipes.
  - Kinura, 8 ft., 61 pipes.
  - Xylophone, 37 bars.
  - Orchestra Bells, 37 bars.
  - Cathedral Chimes, from Echo.
  - Swell Tremolo.

- CHOIR ORGAN.**
- Open Diapason, 8 ft., 73 pipes.
  - Melodia, 8 ft., 73 pipes.
  - Dulciana, 8 ft., 73 pipes.
  - Unda Maris, 8 ft., 61 pipes.
  - Flute, 4 ft., 73 notes.
  - Clarinet, 8 ft., 73 pipes.
  - French Horn, 8 ft., 61 pipes.
  - Choir Tremolo.
  - Snare Drum, roll.
  - Chinese Block.
  - Tambourine.
  - Tom Tom.
  - Triangle.
  - Castanets.

**ECHO ORGAN.**

- (Playable from Great keyboard.)
- Fern Flöte, 8 ft., 73 pipes.
  - Muted Virole, 8 ft., 61 pipes.
  - Virole Celeste, 8 ft., 49 pipes.
  - Flauto Traverso, 4 ft., 61 notes.
  - Vox Humana, 8 ft., 61 pipes.
  - Cathedral Chimes, 20 bells.
  - Echo Tremolo.

- PEDAL ORGAN.**
- Resultant, 32 ft., 32 notes.
  - Open Diapason, 16 ft., 32 pipes.
  - Bourdon, 16 ft., 32 pipes.
  - Gedeckt, 16 ft., 32 notes.
  - Open Diapason, 8 ft., 32 notes.
  - Flute, 8 ft., 32 notes.
  - Tuba Profunda, 16 ft., 12 pipes.
  - Tuba, 8 ft., 32 notes.
  - Bass Drum.
  - Cymbal.

**BY PEDAL STUDS.**

- Chinese Gong.
- Thunder Roll.
- Turkish Cymbal.
- Crash Cymbal.
- Grand Crash.

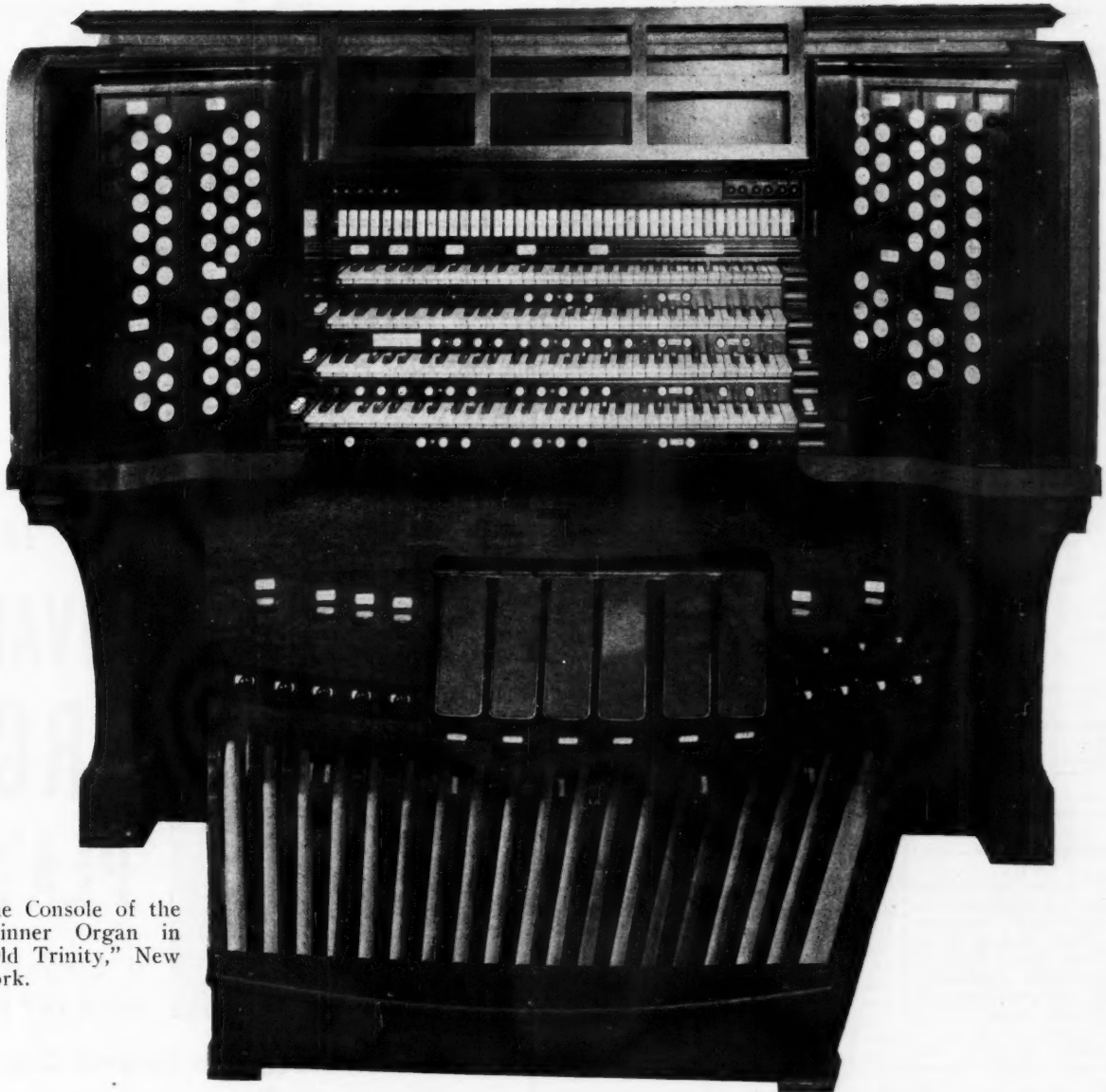
The console is detached, the stops being controlled by R. C. O. type draw knobs placed in the jambs, and the couplers controlled by oscillating tablets above the swell keyboard. Twenty-three couplers and twenty-eight adjustable combinations, not moving the knobs but shown by electric indicators, as well as other modern accessories complete the specification.

**Work of Edwin Stanley Seder.**

Recent recital appearances of Edwin Stanley Seder, F.A.G.O., professor of organ at Northwestern University, were as follows: March 18, St. Luke's Church, Evanston; March 26, First Congregational Church, Oak Park. April 30 he will be organist with the Carson, Pirie, Scott & Co. Choral Society, at Orchestra Hall, Chicago, in two oratorios. On May 25 he will be heard in recital in Milwaukee and July 1 will give his third annual recital of American compositions at Fisk Hall, Northwestern University, Evanston. April 13, Palm Sunday, Mr. Seder will conduct the soloists of the Oak Park church and fifty members of the Apollo Musical Club in a rendition of Rossini's "Stabat Mater."



# A TYPICAL SKINNER CONSOLE



The Console of the Skinner Organ in "Old Trinity," New York.

In the little shops in Paris, the entire stock in trade is often in the show window. When one goes behind the window, he finds little or nothing.

We believe any tendency to make the console impressive by a multiplicity of gadgets is deplorable. A complex console cannot make a resourceful instrument of a handful of pipes.

Please note the simplicity and dignity of this typical Skinner Console. Easily comprehended and mastered, it gives the organist perfect control of all the resources of the great Trinity organ.

Draw stops, silent adjustable combinations, Wesley-Willis radiating concave pedal board, condensed manual measurements—all worked out to the finest degree—these are merely a few of the details in this embodiment of the crystallized opinion of the world's greatest organists.

## SKINNER ORGAN COMPANY

677 Fifth Avenue at 53rd

New York City

ORGAN ARCHITECTS AND BUILDERS

Churches—Auditoriums—Theatres—Residences

WORKS AT DORCHESTER AND WESTFIELD, MASS.



## HOUSE OF J. FISCHER AT 60TH MILESTONE WAS FOUNDED BY ORGANIST.

Anniversary of Publishing Firm in  
New York Recalls Interesting  
History—Promotes Cause  
of Organ Music.

An interesting anniversary, which falls on April 4, is that which will mark the completion of sixty years of service in the music publishing field by the well-known house of J. Fischer & Bro., New York. As a factor in the organ world J. Fischer & Bro. have established themselves firmly through their constant efforts to put forth the best in new organ music.

The grandfather of the present members of the firm, J. Christopher Fischer, a teacher and organist, came to this continent from Germany in 1857, and settled with his family in Berlin, Ont. His son, Joseph, founder of the firm, inherited his father's love for the music of the church, as well as his zeal in the cause of its improvement. Coming to Dayton, Ohio, in the early sixties, he settled there as organist and choirmaster of one of the principal churches and took an active part in furthering the appreciation of good church music. The conviction was gradually forced upon him that it was in the role of publisher, rather than in that of organist and choirmaster, that he could best advance the cause which was so important to him, and to the founding of the publishing house of J. Fischer & Bro. he brought all the enthusiasm and energy, with the rather unusual combination of the musical and practical, which had characterized his career as musician. Joseph Fischer was zealous in his effort to build up a catalogue of artistic worth, one which would raise the standard of musical appreciation to a high level.

In 1875 the necessity for expansion led to the removal of the business to New York, and here Mr. Fischer, until his death in 1901, pursued the ideals on which he founded the business. He bequeathed to his successors, George and Carl T. Fischer, the results of his labors, as well as plans for the expansion of his business—plans which have been continued along the lines which he laid down. The education of the present heads of the firm has given them opportunity for understanding and supplying the practical needs of the music buying public.

The Fischer edition makes a specialty of church music. Organ music, closely allied with the service of the church, has always received special attention. This section has grown with the widening interest in the organ as a recital and concert instrument, and numbers some of the best organists among its composers.

### Church in Tribute to Sheldon.

At a recent service in the First Presbyterian Church, Atlanta, expression was given to the high esteem and affection cherished by the congregation for the organist and director, Dr. Charles A. Sheldon. At a suitable place in the program the pastor, Dr. J. Sprole Lyons, said he was yielding to the impulse to give expression to his own esteem for Dr. Sheldon and his indebtedness to him for the musical service rendered by him to the congregation as well as to the thousands who share each Sunday in the services of the church by radio. Dr. Lyons then gave the congregation which filled the church opportunity to share in this tribute by rising and remaining standing for a moment. Dr. Sheldon, who had no intimation of what was to occur, was surprised and deeply moved. The next number in the order of service was an organ solo, "Meditation," by Edward J. Sturges, which he rendered with skill and deep tenderness.

### Arcade to Have Organ.

Announcement is made that a \$50,000 organ is to be installed in the Mercantile Arcade Building at Los Angeles. The console will be on the bridge of the arcade and the pipes will be placed throughout the building. Recitals will be given every afternoon and evening when the organ is completed.

## GEORGE FISCHER.



### DR. CARL GREETSS HIS ALUMNI

Program Heard and Jubilee Plans  
Made by Guilmant Graduates.

The alumni association of the Guilmant Organ School, of which Dr. William C. Carl is director, held its second meeting of the season at the First Presbyterian Church, New York, Tuesday evening, Feb. 26. The program committee presented a trio made up of Gertrude Hale, pianist, an alumna of the school; Hazel Burleigh, violinist, and Edna Reininger, cellist. They were assisted by Mrs. Ernest Genung, soprano. Both in the concerted numbers and in the solos the artists displayed a highly developed musicianship and won many encores. There was a large attendance for this mid-winter reunion.

After the recital plans were formulated for the commencement, which will mark the twenty-fifth anniversary of the school. Dr. William C. Carl announced that he would offer a prize for a festival march to be written by one of the alumni and played at the commencement in May.

In honor of the birthday of Alexandre Guilmant, the first president of the Guilmant Organ School, Dr. Carl arranged a program, which was played by the 1924 students in the master class of the school Wednesday morning, March 12. All of the numbers were selected from the works of Guilmant, as follows: Introduction and Allegro from First Sonata (Raymond G. Rogers); "Chant Seraphique" (Carolyn M. Cramp); Allegro from Sixth Sonata (George William Volkel); Adagio from Fifth Sonata (Marta Elizabeth Klein); Allegro from Third Sonata (Walter Kidd).

### Gifts Mark Farewell of C. F. Read.

Clarence F. Read, organist and director at the Christian Temple, Wellsville, N. Y., for ten years, recently assumed the directorship of music at the Tabernacle Baptist Church, Utica, N. Y. His last week at Wellsville was a round of dinners and other entertainments for him and Mrs. Read. These affairs culminated in a public reception at the Christian Temple by the church and the musical club. The Temple gave Mr. Read a beautiful gold watch and his choir a gold chain. The musical club presented to Mr. Read a purse of gold for his work in fostering the club, and the congregational choir, of which Mrs. Read was director, presented her with a silk umbrella. At Utica Mr. Read has a three-manual instrument at his command and the services are broadcast every alternate Sunday.

### Organ and Piano in Smetana Program.

A Smetana program was given at the Friday noon hour of music at the Brick Presbyterian Church, New York, March 14, by Clarence Dickinson, with Margaret Northrup, soprano; Margaret Sittig, violinist; Ladislav Urban and Karel Leitner, pianists. The program included "Bohemia's Groves and Fields," a pastorale, the Bohemian Fantasy and "From the Homeland"; "Lullaby," the aria "My True Friend" from the opera "Dalibor," and the tone poems "Tabor" and "Blanik" for organ, four hands piano and tympani.

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## A BLINDFOLDED CHOIRMASTER

**A**N INTERESTING thought was given us a few days ago by an organist and choirmaster with whom we were discussing quality differences in organs. Briefly his words were these:

"An organ of many stops may be likened to a chorus of a hundred or more voices. The general effect is often pleasing regardless of whether each individual voice is a trained one or not. Good results can be obtained from average voices. I should never consent, however, to be blindfolded and asked to select at random eight voices from such a chorus for the purpose of forming a double quartet. As the number of voices decrease the quality of individual voices must increase,—this calls for training as well as natural ability."

The organ of a few stops is similar to a double quartet. Each stop must have a quality and char-

acter which will contribute to a sonorous full organ and at the same time have solo possibilities. In a small organ every set of pipes must carry its full share of the load.

Our reputation for two manual organs of artistic merit and adequate power is the result of skill in pipe voicing, which gives the characteristic quality to each stop and a smooth, rich, full organ tone.

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As an indication of this confidence in Estey voicing we received contracts during February to build the three and four manual organs listed below. These contracts are in addition to orders for two manual instruments.

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# National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR

## NATIONAL ASSOCIATION OF ORGANISTS.

President—T. Tertius Noble, 105 West Fifty-fifth street, New York City.  
 Chairman of the Executive Committee—Reginald L. McAll, 2268 Sedgwick avenue, New York City.  
 Secretary—Willard I. Nevins, 485 East Twenty-first street, Brooklyn, N. Y.  
 Treasurer—John Doane, 25 East Thirtieth street, New York City.

National Convention, Atlantic City, July 29, 30, 31 and Aug. 1.

The prospectus is now available and a quantity of copies may be had by communicating with headquarters. You will find them very useful in securing new members.

That the scope of the influence of the N. A. O. is broadening is evidenced by the formation of a chapter in Canada. Sidney J. English is the secretary of a proposed chapter at St. Catharines, Ont. Our Canadian friends have been associated with us at the last two national conventions and we are sure all have enjoyed this comradeship. It is a pleasure to welcome an N. A. O. chapter in Canada.

Music week will be celebrated from May 4 to 10. N. A. O. headquarters as usual will have charge of the program at the Wanamaker Auditorium and we urge all of our members to join in this celebration of music. Plan some recital or service for at least one day during that week and let the organist become a leading factor in this movement. If you do your part this year you will have a share in a most valuable contribution to music.

The program for the national convention is progressing finely. The following recitalists will appear: Rollo Maitland, Edward Rechlin, Henry F. Seibert and Daniel Philippi. Other features of this remarkable convention will be announced next month.

Hotel reservations must be secured early in June. It is imperative that you arrange your plans early this year.

### Choral Service at St. Thomas'

A public meeting of the headquarters council will be held at St. Thomas' Church, New York City, on the evening of April 10. T. Tertius Noble will present his choir in a choral program representing the sixteenth, seventeenth, nineteenth and twentieth centuries and among the composers to be represented are Gibbons, Weelkes, Zingarelli, Dett, James, Jenkins and Noble. The program will be interspersed with organ numbers. The Rev. Ernest M. Stires, D. D., will give a talk on "Listening to Music."

### N. A. O. Organ Festival.

The following is a partial program of the organ festival to be given in the New York Wanamaker Auditorium during music week, May 5 to 10:

**MONDAY**—First organ recital, featuring American organ compositions. Clarence Watters and Warren H. Gehrken, organists.

**TUESDAY**—Second organ recital, featuring American works. Charlotte Mathewson and Hugh Porter, organists.

**WEDNESDAY**—Program by the Society of Theater Organists. Robert J. Berentsen of the Eastman Theater, Rochester, N. Y., and John Priest of the Cameo Theater, New York, organists.

**THURSDAY**—Organ and instrumental recital. Edwin Grasse, organist, composer and violinist; Isadore Gorn, pianist; Mozart String Quartet.

**FRIDAY**—Program by the American Guild of Organists.

**SATURDAY**—Choral program by the choirs of the Church of the Ascension and the Church of the Incarnation, both of New York City.

### Pennsylvania Meeting in May.

The Pennsylvania state council will hold its third annual convention at Allentown. The tentative date, Ascension day, Thursday, May 29, is planned to afford members an opportunity to attend the Bethlehem Bach festival, which begins the next day.

Charles W. Davis, chairman of the program committee, is planning an attractive program for the occasion. It will include demonstrations of the

organ builders' art, recitals by local and visiting organists and an elaborate evening service with an eminent authority as speaker.

The officers of the council are: Dr. William A. Wolf, Lancaster, president; Dr. John McE. Ward, Philadelphia, first vice-president; Henry S. Fry, Philadelphia, second vice-president; Rollo F. Maitland, Philadelphia, secretary; Charles E. Wisner, Lancaster, treasurer; and the following executive committee: Charles N. Boyd, Pittsburgh; Charles W. Davis, Allentown; J. Frank Frysinger, York; Dr. Charles Heinrich, Pittsburgh; Roscoe Huff, Williamsport; Arthur B. Jennings, Sewickley; Alfred C. Kuscha, Harrisburg; Frank A. McCarrell, Harrisburg; Charles Maddock, Easton; T. Edgar Shields, Bethlehem.

The first state convention was held under the auspices of Lancaster chapter in 1921 at Lancaster; the second under the auspices of the Harrisburg Association of Organists in 1922 at Harrisburg; the third under the auspices of the American Organ Players' Club at Philadelphia.

### Headquarters Public Meeting.

The next public meeting of the headquarters council will be at the Middle Collegiate Dutch Church of New York City, Friday evening, April 4, at 8 o'clock.

This meeting is under the auspices of the New York City Federation of Churches and will be devoted to a demonstration of the hymnology of the church school by the children of the school and the vocal union of the Middle Collegiate Church, under the direction of Herbert Stavelly Sammond. The Rev. Edgar Franklin Romig will preside. The program includes: "Benedic Anima Mea," Gregorian; Magnificat, Anglican; hymn, "O Come, O Come, Emanuel," Warren; choruses, "For unto Us a Child Is Born," and "Hallelujah Chorus," Handel (arranged by Louis C. Jacoby); anthem, "Come, Children, Let Us Sing," arranged from Raff Symphony No. 5; carol, "The First Nowell," Traditional; hymn, "Saw Ye Never in the Twilight"; violin solo, Berceuse, Paul John; hymns, "The Royal Banners Forward Go," Pleyel; "Hosanna to the Living Lord," Warren; "Glory Be to Jesus," Fielitz, and "Those Eternal Bowers," Morley; address; hymns, "The Scribe Is O'er, the Battle Done," Palestrina; "Ye Happy Bells of Easter Day," Hodges; "Jesus, from Thy Throne on High," Carmelite Litany, and "Great Shepherd of the Sheep," Pastoral; anthem, "Lord, We Pray in Mercy Lead Us," Sibelius-Sammond; violin solo, Air, Bach. The assisting artists are Kathryn Platt Gunn, violinist; George M. Volkel, organist, and William Detlef, piano.

### Union-Essex Chapter.

The Union-Essex chapter held its February meeting at the parishhouse of St. Paul's Episcopal Church, Rahway, N. J. After a brief business meeting the president, Miss Jane Whittemore, introduced the speaker of the evening, Colonel John H. M. Dudley, who is not only the pastor of his own church, but also the choirmaster. His address was on "Music and the Message." The organist was asked to remember that the service is not the occasion for showy, distracting compositions, but that the prelude should be quiet and devotional and that the spiritual effect of the benediction should not be nullified by its being followed immediately by a crashing, brilliant postlude. He made a plea for the use of virile, helpful, appropriate hymns and gave amusing examples of hymnological solecisms. Such hymns as those which convey false sentiment and bad religious psychology should not even be read by youthful minds. Others which present an outworn theology, such as "There is a Fountain Filled with Blood," the source of which Colonel Dudley traced to the Persian cult of Mithras, whose white-robed initiates were drenched by the blood of the bullock sacrificed on a grating

over their heads, are to be condemned. The Buddhistic hymn "O to Be Nothing, Nothing" was also condemned by Colonel Dudley as he went on to declare that it is unnecessary to sing sublimated nonsense to bring comfort. Colonel Dudley closed by urging tact in co-operating with the pastor to secure an inspiring, unified, virile service.

### Rhode Island Council.

The March meeting of the Rhode Island council was held on the evening of March 15 in the Central Congregational Church of Providence.

Miss Helen Hogan gave a story of her last summer's trip through England, on which she played by invitation at the King's Chapel and was banqueted by the king's organist. Miss Hogan also spoke of her visit in France.

On Jan. 26 the members of the council in a body attended the Dupre recital at Brown University.

M. C. BALLOU, State President.

### Central New Jersey.

A public recital under the auspices of the Central New Jersey chapter was given in the First Presbyterian Church of Trenton Monday evening, March 3. An audience which filled the church enjoyed a program which demonstrated the beauty of tone of the new Skinner organ recently installed in that church. The choir under the direction of Paul Ambrose also sang two anthems, one from the pen of Mr. Ambrose and the other by Chadwick. The program was as follows: Introduction and Allegro, Sonata Romantica, Yon (Helen A. Cook); Pastorale, Widor, and Scherzo, Bossi (Alfred M. Masonheimer); anthem, "Like as a Father," Ambrose; Andante and Allegro, First Sonata, Mendelssohn (Edith Groome Myers); Andante Cantabile, Tschaiowsky, and Lullaby, Iljinsky (Caroline Burgner); anthem, "God, to Whom We Look Up Blindly," Chadwick; Finale in B flat, Franck (George I. Tilton).

### Delaware Council.

The fourteenth public recital of the Delaware council was given in the Hanover Presbyterian Church of Wilmington Thursday evening, Feb. 21. This recital was also the occasion for the opening of the new organ in that church. Herbert S. Drew, organist of the church, was assisted by the quar-

ter, and the following guest organists: Sarah Hudson White, Margaret Riggs, John B. Whitney and H. Russell Birkhead. Following the recital there was a social hour.

### Executive Committee.

The executive committee met at headquarters Monday, March 10, with the following present: President Noble, Chairman McAll, Mrs. Fox, Miss Whittemore, Messrs. Richards, Doane, Sammond, Weston, Riesberg, Porter, Adams and Nevins. The treasurer's report showed that there were a number who had failed to send in their dues for 1924. It was voted that a second bill be sent delinquents.

The next headquarters public meeting was announced for April 4 at the Middle Collegiate Church. Another public meeting will be held during Passion week at St. Thomas' Church.

The remainder of the meeting was devoted to the discussion of the convention program and a special meeting was arranged for March 25.

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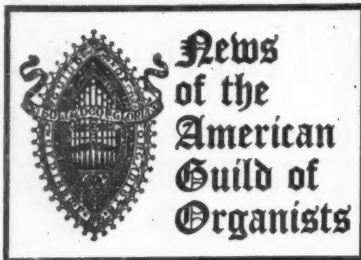
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## News of the American Guild of Organists

### Headquarters.

The Guild will hold a festival service in the First Presbyterian Church, Fifth avenue and Twelfth street, New York, April 1, at 8 o'clock. The Rev. Dr. Harry Emerson Fosdick, pastor of the church, will make the address. The musical program will be devoted to compositions by Cesar Franck. The prelude will be played by David McK. Williams, organist of St. Bartholomew's Church, and the postlude by R. Huntington Woodman of the First Presbyterian Church, Brooklyn. Dr. William C. Carl will have charge of the music and play the service. The motet choir of the First Presbyterian, with members of St. Bartholomew's choir, will sing.

### New England Chapter.

The annual recurrence of a recital on the large organ at the Harvard Club marks the climax of the season's events. The recital is always given on a Sunday afternoon and on these occasions women are permitted to attend. The organists selected for these recitals are those most distinguished in either chapter or Guild. The recital on Sunday, March 9—the chapter's one hundred and fourth—was ably performed by Raymond C. Robinson. Mus. Bac., F.A.G.O., organist and choirmaster at King's Chapel. The audience was large and generally appreciative. Especially artistic was Mr. Robinson's interpretation of Franck's Andante, Salome's Sonata, Bach's "In Thee Is Gladness," and Bonnet's "Caprice Heroique." The program in full was as follows: Toccata in F, Bach; Andante, Franck; Sonata in C minor, Salome; Scherzo from Symphony 2, Vienne; Chorale Prelude, "In Thee Is Gladness," Bach; "Stella Matutina" and "Caprice Heroique," Bonnet; "Rosace," Mulet; Finale from Symphony 6, Widor.

Very successful was the recital of the chapter given at the Park Street Church March 19 by the dean, John Hermann Loud, F.A.G.O. He turned over to the interests of the chapter his 475th recital, proposed for that date, in order that the season's activities might not seem to fall short in fullness of events. The audience was large and attentive. Under the masterful playing of Mr. Loud the contrasting selections attained a high artistic plane.

From a popular viewpoint the gem of the evening was Lemare's "Curfew." The rendition of Franck's "Priere" was exceptionally beautiful. The program as a whole read as follows: Prelude and Fugue in B minor, Bach; Second Nuptial March, "Meditation-Priere" and Scherzo-Symphonique, Guilman; "Curfew," Lemare; "Priere," Franck; Toccata, Gigout; "Marche Pontificale," Widor.

It is an open secret that the next chapter social is to be held at the Eliot Congregational Church in Newton. At that time, as guests of Mr. Truette, the intricacies and beauties of the new Casavant organ will be exploited and music by members of the chapter will be a special feature. We shall all be there!

### Illinois Chapter.

The meeting on the evening of March 18 was an event which will stand out prominently in the record of the Illinois chapter. After the dinner at the Cordon Club, at which thirty sat down, and at which Harold Vincent Milligan, F.A.G.O., of New York, organist and choir director at the Park Avenue Baptist Church, and Miss Olive Nevin of Pittsburgh were the guests, Mr. Milligan and Miss Nevin gave their famed illustrated lecture, "Three Centuries of American Song," in the beautiful parlors of the

Chicago Woman's Club in the Fine Arts building.

Mr. Milligan made his subject so interesting that he captivated his audience from the start and there was not a dull moment in his talk of an hour and a half. He sketched the beginnings of American composition, starting with Francis Hopkinson, and came down to the present day, after a strikingly interesting discourse on the careers of such men as Stephen Foster and Ethelbert Nevin. Miss Nevin, a singer of excellent voice and fine style, and a member of the musically-famous Nevin family, illustrated Mr. Milligan's remarks. The various groups, from the first known American composition to the modern writings of Gena Branscombe, Philip James and Mr. Milligan, were given with careful regard for their different styles and in costumes of the day in which the songs came into being.

Warden Frank L. Sealy, who has been invited to visit the chapter, is expected to be the guest at the next dinner in April.

The Illinois chapter has been invited to the N. A. O. luncheon at the Union League Club at noon, April 1, in honor of Frederick Stock, conductor of the Chicago Symphony Orchestra, announcement of which was made in the March Diapason.

### Western New York Chapter.

An interesting meeting of the Western New York chapter was held at Teall's, Rochester, on Monday evening, Feb. 18, when the organists entertained a number of the leading clergymen at dinner. The dean, Mrs. Charles L. Garner, proposed the question "Should the organist worry about the empty pews?" as a subject for discussion. Many interesting and helpful suggestions were brought out by the various speakers. The majority of the ministers seemed to feel that the organist had a very important part in the service, and stressed the need of co-operation between the minister and organist.

ALICE C. WYSARD, Secretary.

### Nebraska Chapter.

Winter activities of the chapter been many. Feb. 1 a dinner was given by the chapter in honor of Dr. George W. Andrews of Oberlin, who played a recital at the First Central Congregational Church.

Jan. 23 there was the following recital by Martin W. Bush on the organ in the Joslyn residence: Overture to the Occasional Oratorio, Handel; Menuet, Dethier; "Waldweben" (from "Siegfried"), Wagner; Suite, "In Fairyland," Stoughton; "Am Meer," Schubert; "La Concertina," Yon; "Gesu Bambino," Yon; "Fiat Lux," Dubois. Mr. Bush is secretary-treasurer of the chapter.

The twenty-second recital was played Feb. 10 by Louise Shadduck Zabriskie, F.A.G.O., dean of the chapter, at the First Presbyterian Church, Omaha. The program included: "Vorspiel," from "Lohengrin," Wagner; Prelude, Clerambault; "On Wings of Song," Mendelssohn; "Marche Pontificale," from First Symphony, Widor; "A Song of the East," Scott; "A Lapland Idyl," from Norsland Sketches, Torjussen; "Hymn of Glory," Yon.

Feb. 26 a concert was given at the First Presbyterian Church, Omaha, by out-of-town members of the Guild. The Fugue in D minor by Bach and "Sonata Romantica," Yon, were played by Professor Karl Haase, F.A.G.O., director of music at the Lutheran Seminary, Seward; "Au Couvent," Borodin, and Andante from Sonata No. 1, Borowski, by Forrest L. Shoemaker, director of music, Midland College, Fremont; Allegro Vivace from First Symphony, Vienne; Capriccio, Max Reger, and Rhapsody, Cole, by Dr. John Mills Mayhew, organist and director at the First Baptist Church, Lincoln. Dr. Mayhew also brought his double quartet to Omaha, appearing on the program with three groups in ancient, Russian liturgical and modern numbers. A very important feature of this unusual event was a dinner preceding the concert, attended by over fifty members of the Guild.

March 9 a special musical service was held at the First Presbyterian

Church by the combined choirs of All Saints' Episcopal Church, J. H. Simms, organist and director, and the First Presbyterian Church, Louise Shadduck Zabriskie, F.A.G.O., organist, and Louise Jansen Wylie, director.

That the chapter is in a healthy condition is evidenced by an increase in membership of thirteen colleagues in the last few weeks.

### District of Columbia.

The District of Columbia chapter has sustained a distinct loss in the removal of Dean Walter H. Nash, F. A. G. O., who has accepted a position as teacher of organ, cello and theory in the Cornish School of Music, Seattle, Wash. At the monthly business meeting, held on the evening of March 3 in the studio of Louis Potter, the following resolution was offered and its acceptance voted:

"Because of our deep regret in the removal from our chapter of its dean, Walter H. Nash, and

"Because of our sincere appreciation of his musicianship, his unflinching loyalty to the Guild and its ideals, his courtesy at all times, his enthusiasm, his clear vision of our possibilities, and his sound business policies in the management of Guild affairs; therefore be it

"Resolved, 1. That, as an official recognition, we offer to Mr. Nash our hearty thanks for his valued services in the past, and our most cordial wishes for his success and happiness in his new field of labor; and

"2. That a copy of this resolution be entered with the regular minutes of this meeting as a permanent part of the records of the District of Columbia chapter of the American Guild of Organists."

It is fortunate that the chapter possesses in its sub-dean, Miss Maud G. Sewall, F. A. G. O., one who by her broad culture, high attainments and much experience is eminently qualified to succeed Mr. Nash.

At the close of the business session Haydn's Toy Symphony, conducted by Harry Wheaton Howard, was executed with much spirit and great applause from the one member who preferred to act as audience instead of performer. The soul of good Papa Haydn must surely have rejoiced at many of the fine points in the production, particularly the naive and touching bird-notes so masterfully interpreted by the member sustaining that part of the score. After refreshments the meeting adjourned.

Recent business meetings have had as their attractions a most delightful informal talk by Miss Charlotte Klein on her experiences at Fontainebleau during the summer, a paper on "The Negro in Music" by Mrs. John Milton Sylvester, and a very interesting address by Edward N. C. Barnes, director of music in the public schools of the District of Columbia, outlining the plans of public school music, which include a series of organ recitals in various sections of the city for the school children.

MRS. JOHN MILTON SYLVESTER, Registrar.

### Wisconsin Chapter.

An audience which filled the auditorium of the Church of the Redeemer at Milwaukee heard the program offered by the Wisconsin chapter, Sunday afternoon, March 2. The program was arranged by Mrs. D. B. Wright, organist of the church. The guest organists included Lewis A. Vantine, Winifred Price and Earl P. Morgan. Mrs. Alma Hahn Post, soprano soloist at the Church of the Redeemer, sang two songs and the vested choir sang Mozart's Gloria from the Twelfth Mass. The Rev. W. W. Kennerly, the pastor, described the architecture of the building, which was based on famous cathedrals of Europe, following a long study by Architect William H. Schuchardt. After the service the members of the Guild and their friends were entertained in the parish-house at a social hour and luncheon.

### San Diego Chapter.

The San Diego chapter presented T. Morley Harvey, A.A.G.O., assisted by Ira L. Burns, tenor soloist of All Saints' Episcopal Church, in a recital at the First Presbyterian Church of

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San Diego Feb. 5. Mr. Harvey played these compositions: Toccata and Fugue in D minor, Bach; "Vienne," Godowsky; Minuet and Allegro (from Second Symphony), Mozart; "Will o' the Wisp," Nevin; Toccata in F minor, Faulkes; "Orientale," Cui; Postlude in D minor, Smart.

### Eastern Oklahoma.

The Eastern Oklahoma chapter held its March meeting at the Coffee Cup in Tulsa. After dinner, the first part of the evening was occupied with many matters of business. John Knowles Weaver was elected delegate and Oliver H. Kleinschmidt representative of the Guild for the Oklahoma Federation of Music clubs' convention at Ponca City in April. Mrs. A. W. Hine gave an interesting book review of a pamphlet entitled "Defense of Classic Church Music," by Richard L. Cannon; Mrs. Hine conducted a round-table discussion in which many participated.

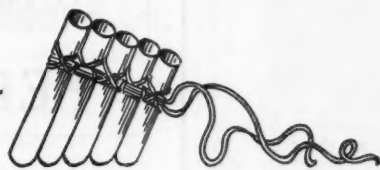
### Indiana Chapter.

The Indiana chapter arranged a recital by Marcel Dupre, which was played at the Tabernacle Presbyterian Church of Indianapolis March 14. The program was thoroughly enjoyed by a large audience which included many outside the ranks of the Guild, in addition to a representative company of Indiana organists.

### Southern California.

The Southern California chapter held its monthly meeting March 3, at Wilshire Presbyterian Church, Western avenue, Los Angeles, followed by a recital on the new Aeolian organ recently installed. William Ripley Dorr, the organist and director, introduced the organ in a happy speech and (with the exception of two anthems, well sung by the choir under Mr. Dorr's direction, and three numbers played by Walter Hartley), the program was contributed by the Duo-Art rolls, featuring Bonnet, Dupre, Courboin, Russell and Shelley.





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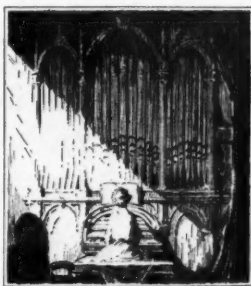
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OPENS NEW CASAVANT**

**DESIGNED BY C. M. COURBOIN**

**Latter Gives Opening Recital in Pennsylvania City Feb. 21—Specification Includes Preparations for Echo Division.**

The new Casavant organ in St. Luke's Church at Scranton, Pa., designed by Charles M. Courboin, was dedicated with a special service and a recital by Mr. Courboin Feb. 21. Alfred Williams is organist and choir-master of St. Luke's. The instrument, according to a Scranton correspondent, is beautiful both in its solo stops and the ensemble. It fills the church with a deep, rich tone, having full foundation tones and sparkling bright overtones produced by the mixtures. The swell shades are capable of extraordinary expression, being extra thick.

Following is the specification:  
**GREAT ORGAN.**

(Under expression control.)  
Open Diapason, 16 ft., 73 pipes.  
First Diapason, 8 ft., 73 pipes.  
Second Diapason, 8 ft., 73 pipes.  
Gross Flöte, 8 ft., 73 pipes.  
Wald Flöte, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Mixture, 4 rks., 292 pipes.  
Tromba, 8 ft., 73 pipes.  
Cathedral Chimes (equipped with dampers), 20 tubes.

**SWELL ORGAN.**

Bourdon, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Sallcional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Aeoline, 8 ft., 73 pipes.  
Flute, 4 ft., 73 pipes.  
Nazard, 2 1/2 ft., 61 pipes.  
Piccolo, 61 pipes.  
Tierce, 61 pipes.  
Mixture (Knob drawing Nazard, Piccolo and Tierce).

Cornopean, 8 ft., 73 pipes.  
Flügel Horn, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Tremolo.

**CHOIR ORGAN.**

Concert Flute, 8 ft., 73 pipes.  
Quintadena, 8 ft., 73 pipes.  
Erzähler, 8 ft., 73 pipes.  
Erzähler Celeste, 8 ft., 73 pipes.  
Flute, 4 ft., 73 pipes.  
Orchestral Oboe, 8 ft., 73 pipes.

Harp, 8 ft., and Celesta, 4 ft., 61 bars.  
Tremolo.  
Processional Diapason (Located separately in choir room), 61 pipes.

**PEDAL ORGAN (Augmented).**  
Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Echo Bourdon (Swell), 32 notes.  
Quint (From Bourdon, 16 ft.), 10 1/2 ft., 32 notes.  
Octave, 8 ft., 12 pipes.  
Gedeckt, 8 ft., 12 pipes.  
Trombone, 16 ft., 32 pipes.

The detached console is placed across the chancel from the organ. An echo and antiphonal organ has been prepared for in the console, with eight blank stop-knobs. This antiphonal organ is to be played from a fourth manual.

Mr. Courboin's dedicatory program contained these works: "Invocation," Maily; "Marche Heroique," Saint-Saens; "Ave Maria," Schubert; Sketch, Schumann; Passacaglia, Bach; "The Bells of Saint Anne de Beaupre," Russell; Third Chorale, in A minor, Franck; "Marche Solennelle," Maily.

**Large New Organ in Austria.**

Austria has a large new organ which is of extraordinary size and importance considering the present economic situation in Europe. It is a double instrument of three manuals, placed in the Mission House of St. Gabriel, a famous religious center of Austria. The instrument was begun in 1920 by Franz Mauracher, now technical director of the Organ Building Securities Association of Salzburg. The latter concern completed the work at the close of 1923. The main organ, placed in the choir gallery, has fifty-four speaking stops and approximately 4,000 pipes. Of the thirteen pedal registers one is a 32-foot bombarde. The chancel organ, divided and placed in two Gothic cases, has two manuals and ten stops, with more than 900 pipes. It is playable also from the main organ. In addition to these divisions there is an echo containing a vox humana and chimes. St. Gabriel is the center for the cultivation of the Gregorian chant in Austria and the organ was designed to be a thoroughly modern work which would serve all liturgical demands.

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TRYGVE TORJUSSEN ....	Midnight (in Norwegian Tone Poems) .....	.30
EVERETT E. TRUETTE...	Op. 29, No. 4. Meditation .....	.30
EVERETT E. TRUETTE...	Op. 31, No. 4. Vesper Hymn .....	.50

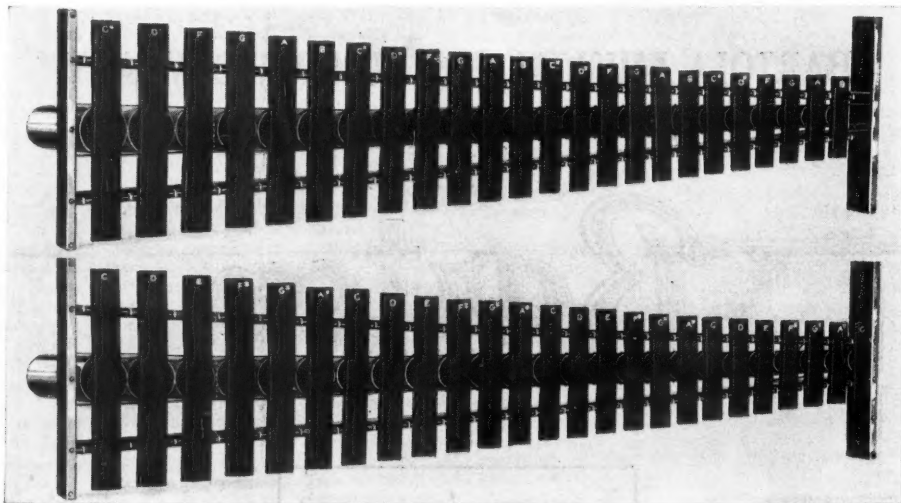
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**DUPRE IN A RADIO RECITAL**

Program Broadcast from Wanamaker Auditorium in New York.

Marcel Dupre for the first time played an organ recital for the radio audience on the New York Wanamaker Auditorium organ, Tuesday evening, Feb. 26. Although several of Dupre's public recitals have been broadcast and notably his farewell recital on the great Wanamaker Philadelphia organ last season, this was the first occasion upon which he played for the radio audience alone, no public being present. Arrangements had been made for England and France to listen in, and the Auditorium concert direction has received word through the Petite Parisisien that the recital was heard by a number of listeners in France, although static conditions affected the reception somewhat.

Among many letters received by Mr. Dupre as a result of his broadcasting was one from a minister at some distance from New York who reported that his two young boys had got out of bed at the close of the recital to stand at attention in their pajamas while the great French organist played the "Star-Spangled Banner."

The New York Wanamaker organ has been broadcast regularly since last June by courtesy of WJZ, Radio Corporation of America. In addition to two afternoon concerts each week, Tuesday and Thursday from 3 to 4 p. m., WJZ makes a special event of the Wanamaker evening organ radio recitals on Thursday from 8:30 p. m. to 9:15 p. m. Among those who played these recitals are: Charles M. Courboin, Marcel Dupre, Walter E. Hartley, J. Thurston Noe and Dr. Alexander Russell, concert director of the Wanamaker Auditorium. Letters have been received from points as far distant as Colorado, Ohio and Canada, in addition to a great number from nearer points.

**To Manage Dupre and Courboin.**

Announcement is made of the bringing together under one management of the organ recital tours of Marcel Dupre, the famous French organist, and Charles M. Courboin, the noted Belgian-American organist. The Dupre tours under the joint management of Alexander Russell and Bernard Lamberge have established two successive records for organ recital tours and have had a great influence upon the awakening of interest in the organ as a concert instrument. The Courboin recital tours outside the Wanamaker stores have for some years been under the management of the Syracuse Musical Bureau and under the new arrangement Mr. Everts becomes Mr. Courboin's special representative for special work.

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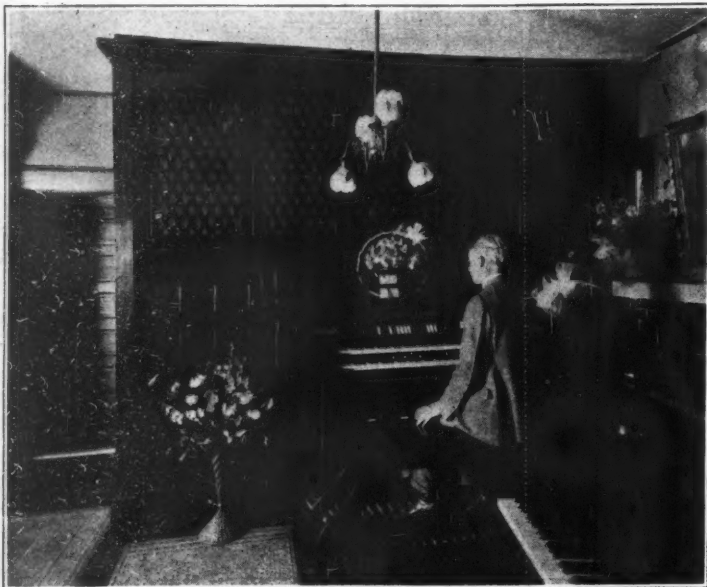
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JOHN KNOWLES WEAVER AND HIS NEW STUDIO ORGAN.



John Knowles Weaver, president of the Tulsa, Okla., College of Fine Arts, and teacher of organ, is here shown at the console of his new Hinners Studio organ. Mr. Weaver has had many years' practical experience as or-

ganist and teacher; many of his pupils are holding responsible positions in churches and theaters. Mr. Weaver played the organ for church services at the age of 15 years. His first teacher was Henry B. Roney. Later he studied in Leipzig.

IS BUILT BY TELLERS-KENT.

Three-Manual Organ in Lutheran Church at Orange, Cal., Opened.

A three-manual organ has just been installed in the beautiful edifice of Immanuel Lutheran Church at Orange, Cal., and was dedicated March 16, with J. M. Helmreich at the console. All manual stops have seventy-three pipes except the voix celeste. There is a total of 2,023 pipes. The instrument is divided, on the two sides of the altar. Deagan chimes, a harp and glockenspiel are part of the equipment. Following is the specification:

- GREAT ORGAN.**
- 1 Open Diapason, 16 ft.
  - 2 Open Diapason, 8 ft.
  - 3 Viola da Gamba, 8 ft.
  - 4 Doppel Flöte, 8 ft.
  - 5 Erzähler, 8 ft.
  - 6 Dolce Flute, 8 ft.
  - 7 Wald Flöte, 4 ft.
  - 8 Tuba, 8 ft.
  - 9 Harp Celeste, 49 bars.
  - 10 Cathedral Chimes, 25 tubes.
  - 11 Glockenspiel, 37 bars.
- SWELL ORGAN.**
- 12 Bourdon, 16 ft.
  - 13 Violin Diapason, 8 ft.
  - 14 Salicional, 8 ft.
  - 15 Voix Celeste, 2 ranks, 8 ft.
  - 16 Aeoline, 8 ft.
  - 17 Stopped Diapason, 8 ft.
  - 18 Harmonic Flute, 4 ft.
  - 19 Cornopean, 8 ft.
  - 20 Oboe, 8 ft.
  - 21 Vox Humana, 8 ft.
  - 22 Quintadena, 8 ft.
- CHOIR ORGAN.**
- 23 English Diapason, 8 ft.
  - 24 Viole d'Amour, 8 ft.
  - 25 Dulciana, 8 ft.
  - 26 Concert Flute, 8 ft.
  - 27 Flute d'Amour, 4 ft.
  - 28 Flute Celeste, 8 ft.
  - 29 Clarinet, 8 ft.
- Chimes, Harp and Glockenspiel can be played from the Choir manual.
- PEDAL ORGAN.**
- 30 Open Diapason, 16 ft.
  - 31 Bourdon, 16 ft.
  - 32 Lieblich Gedeckt, 16 ft.
  - 33 Violoncello, 8 ft.
  - 34 Dolce Flute, 8 ft.
  - 35 Resultant, 32 ft.

Bridgeport Lenten Programs.

Mrs. Elmer Beardsley, for more than forty years organist of the United Church of Bridgeport, Conn., has again arranged a series of recitals by guest artists in Lent at her church. This is the fifth season of these successful musical affairs. March 10 Harry Rowe Shelley of Central Congregational Church, Brooklyn, played this program: Sonata in C, Mendelssohn; "Tristan" Overture, Wagner; Andante in B flat, Tschaiakowsky; "Temple Dance" (by request), Shelley; "Old Refrain," Kreisler; "Viennois," Kreisler; "Marche Lenore," Raff. H. Lillian Dechman of New York was the organist March 17, playing as follows: Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; "Abendlied," Schumann; Scherzo Caprice, Bernard; Reverie, Dethier; Pastorale, Widor; Allegro Appassionato, Dethier.

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**FREDERICK BRIDGE IS DEAD**

**Organist of Westminster Abbey Passes Away at the Age of 79.**

News of the death of Sir Frederick Bridge, noted English organist and composer, is conveyed in a cablegram from London to Musical America. Sir Frederick, who was 79 years old, held the post of organist at Westminster Abbey for many years. In 1902 he was appointed King Edward professor of music in London University. He was the composer of numerous choral and other works.

John Frederick Bridge was born at Oldbury, Worcestershire, Dec. 5, 1844. He became a chorister in Rochester Cathedral in 1850 and studied under Sir John Goss. In 1865 he was appointed organist of Trinity Church, Windsor, and in 1869 organist of Manchester Cathedral. In 1875 he went to Westminster Cathedral as deputy organist and became principal organist in 1882. He was made a musical doctor by Oxford in 1868, and was knighted in 1897.

**Series at Wellesley College.**

Wellesley College has in progress an interesting series of organ recitals, through the courtesy of Edwin Farnham Greene. Feb. 7 William Churchill Hammond of Mount Holyoke gave the program, Feb. 14 Lynnwood Farnam, Feb. 21 Frederick Johnson of Bradford Academy, March 6 Professor Hamilton C. Macdougall of Wellesley, March 13 Wilson T. Moog of Smith College, March 20 Raymond C. Robinson of Boston and March 25 Alfred H. Meyer of Wheaton College, Norton, Mass. Professor Macdougall's program was as follows: Allegro Marziale and Allegro Commodo, Frank Bridge; "Morceau a la Musette," Purcell J. Mansfield; Suite in D major, Edward Shippen Barnes; "Legend of the Organ Builder" (dedicated to Professor Macdougall), Charles Sanford Skilton; Berceuse, Ralph Kinder; "Circe's Palace," R. S. Stoughton. Mr. Moog's offerings included: Adagio and Fugue in F minor, Handel; Chorale Prelude, "A Rose Breaks into Bloom" and "My Inmost Heart Doth Yearn," Brahms; Chorale Prelude, "Aus meines Herzens Grunde," Karg-Elert; Chorale in A minor, Franck; "Ave Maria," Reger; Canon in B minor, Schumann; Prelude and Cantilene, Pierné; Rhapsodie

**LATE PROGRAMS OF RECITALS**

**Frederick N. Shackley, Boston.**—Mr. Shackley recently played the following as preludes to evening services at the First Baptist Church, Brockton: Cantilena in A flat, Demarest; Pastorale in E. Claussmann; "Onward, Christian Soldiers," Arr. by Whitney; Offertoire in B flat, Hall; Suite in G minor, Rogers; Grand Chorus in D, Guilmant; "The Primitive Organ," Yon; Nocturne in A flat, Stoughton; Pastorale, "A Shepherd's Tale," Gillette; "Vision," Rheinberger; "Autumn Evening," Swinnen; Canzona, Guilmant; Nocturne in F, Miller; American Rhapsody, Yon.

**Carl F. Mueller, Milwaukee, Wis.**—Mr. Mueller gave a program of German works in his recital before the Wisconsin Conservatory at the Scottish Rite Cathedral Feb. 24. His selections were: Prelude and Fugue in C minor, Bach; Minuet in G, Beethoven; Gavotte from "Iphigenia in Aulis," Gluck-Brahms; "Liebestraum," Liszt; Spring Song, Mendelssohn; "Ave Maria," Schubert; "Harmonies du Soir," Karg-Elert; "Hero's March," Mendelssohn.

**Edward Eigenschenk, Chicago.**—In a recital under the auspices of the American Conservatory of Music at Kimball Hall Feb. 16 Mr. Eigenschenk took part, playing these organ selections: Fantasia in G minor, Bach; "Piece Heroique," Franck; "Harmonies du Soir," Karg-Elert; Finale (First Symphony), Vierne.

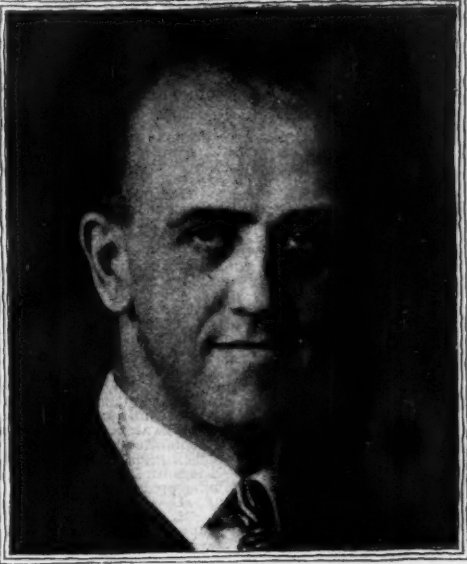
**Charles Hopkins, Urbana, Ill.**—Mr. Hopkins gave the University of Illinois Sunday afternoon recital March 2, playing: Third Sonata, in A major, Mendelssohn; Adagio et dolce from Sonata 3, Bach; "Symphonie Gothique," Widor; Prelude, Fugue and Variation, Franck; "Abendlied," Schumann.

**George F. Austen, Harrisburg, Pa.**—Mr. Austen, organist of Grace Methodist Church, gave the first of a series of Lenten recitals at St. Stephen's Episcopal Church Saturday afternoon, March 8, playing as follows: Suite in F, Corelli; "Romanza," Wolstenholme; Pastorale, Kullak; Pastorale, Ravel; "The Londonderry Air," arranged by Sanders; Finale, Second Suite, Boellmann.

**Frederic Tristram Egner, St. Catharines, Ont.**—Mr. Egner gave a recital March 18 at St. John's Presbyterian Church, Grimsby, Ont., playing: Overture to "William Tell," Rossini; "Praeludium," Jarnefelt; "Liebestraum," Liszt; "Among the Pines," Egner; Songs of Scotland, Lampe-Egner; "Within a Chinese Garden," Stoughton; "Will o' the Wisp," Nevin; "The Storm," Lemmens; Toccata from Fifth Symphony, Widor.

**NEW CHAPTER FOR N. A. O.**

**Atlantic City and Cape May Have Twenty-two Charter Members.**  
A telegram from Atlantic City, N. J., received as we go to press the night of March 27, tells of the organization of the Atlantic City-Cape May chapter of the National Association of Organists, the latest branch of the association to come into existence. The new organization starts with twenty-



Canadian Organist  
"Premier Virtuoso of the North American Continent"

Lynnwood  
FARNAM

A Brilliant Organist—Mr. Lynnwood Farnam, a young Canadian organist now settled in New York, last evening gave a recital on the new organ at Westminster Cathedral, and (writes the Musical Critic) made an immediate impression by his musicianship and most exceptionally brilliant powers of execution.—Daily Mail, London, England, Sept. 14, 1923.

Recital Dates 1924 Season Now Booking.

Management:  
MR. FAY LEONE FAUROTE  
677 Fifth Ave. New York City

**COLLEGE ORGAN DEDICATED**

**Dupre Plays Austin Three-Manual Memorial at Randolph-Macon.**  
The Marian Jackson Vaughan memorial organ, presented to Ran-

national Association at Pittsburgh, the election of officers for 1924 was not completed, but was carried on by correspondence after the delegates had gone home. The following results are ready for announcement: President, Leon R. Maxwell, Newcomb College, New Orleans, La.; vice-president, William Benbow, Buffalo; secretary, Donald M. Swarthout, University of Kansas, Lawrence, Kan.; treasurer, Waldo S. Pratt, Hartford, Conn.; editor, Karl W. Gehrken, Oberlin Conservatory, Oberlin, Ohio. Three new members of the executive committee were elected at Pittsburgh to serve for three years, these being Harold L. Butler, Syracuse University, Syracuse, N. Y.; Earl V. Moore, University School of Music, Ann Arbor, Mich., and Ernst Krohn, St. Louis. Counselors elected for the year 1924 as part of the executive committee are the following: P. C. Lutkin, Evanston, Ill.; Robert G. McCutchan, Greencastle, Ind.; Leon R. Maxwell, New Orleans; Waldo S. Pratt, Hartford, Conn.; Karl W. Gehrken, Oberlin, Ohio, and Donald M. Swarthout, Lawrence, Kan.

**PALACE AT FONTAINEBLEAU, FRANCE, CENTER OF SCHOOL FOR AMERICANS.**



on Breton Melodies, No. 3, Saint-Saens; Scherzo from Second Symphony, Vierne; "Angelus" and Toccata, Renaud.

**Deficit at Portland, Maine.**

William S. Linnell announces that the music commission of Portland, Maine, of which he is chairman, and which has the municipal organ recitals in charge, will change the municipal concert plan unless a more liberal patronage is guaranteed within the next few months, as a deficit of several thousands of dollars faces the commission this season.

two charter members.  
Senator Emerson L. Richards, prominent in his state as a political leader and throughout the country as an organ lover, was elected president of the chapter. Arthur Scott Brook, former president of the N. A. O. and city organist of Atlantic City, and William Stansfield, also of Atlantic City, were elected vice-presidents. Miss Evelyn Tyson was made secretary and A. E. Weems treasurer.  
The new chapter will take a prominent part in the activities of the N. A. O. this year because of the holding of the annual convention in Atlantic City.

dolph-Macon Woman's College at Lynchburg, Va., by Garland E. Vaughan, was dedicated Feb. 22 with a recital by Marcel Dupre. Isaac Edward Norris of the college faculty writes that the recital made a deep impression. The organ is a three-manual, built by the Austin Organ Company, and has twenty-eight stops. It is planned to use the instrument for recitals for the benefit of the college and the entire community.

**M. T. N. A. Chooses Officers.**

Because of the absence of a quorum of the executive committee at the annual meeting of the Music Teachers'

**Play New Grand Rapids Organ.**

Three visiting organists have given recitals on the new Skinner organ in the Fountain Street Baptist Church at Grand Rapids, Mich. Chandler Goldthwaite of New York, formerly municipal organist of St. Paul, spent three weeks at Grand Rapids. Horace Whitehouse of Indianapolis, president and musical director of the Indiana College of Music and Fine Arts, played March 2 and 3 and Emory L. Gallup of Chicago, organist and choir-master of St. Chrysostom's Episcopal Church, March 9 and 10. William A. Jack of Grand Rapids, one of the three donors of the organ, has offered to contribute up to \$5,000 a year for ten years as salary for an organist for this church.

Mrs. R. O. Burkhardt, who has been organist at the First Methodist Church of Salt Lake City, Utah, during the past five years, has been appointed organist for First Church of Christ, Scientist.



# RECITAL PROGRAMS

**Pietro A. Von, New York**—Following is Mr. Von's program at Town Hall, where he plays the new organ on the evening of March 31, as announced in the March issue: First Sonata, Mendelssohn; Allegro ma non troppo, G. B. Pescetti (1704-1766); Prelude and Fugue in D major, Bach; Sonata Romantica, Von; "Tema e Variazioni," Angelini; American Indian Fantasy (new), Skilton; "Frere Jacques," Bach; Tocata (Finale from Fifth Symphony), Widor.

**Abel Marie Decaux, Rochester, N. Y.**—The noted French organist, who is teaching this season at the Eastman School of Music gave a recital—his first in America—before the students of the Eastman School and their friends at Kilbourn Hall Feb. 21. M. Decaux played these compositions: "Plein-Jeu" (In six parts), Louis Marchand; "Vieux Noel Français," Louis Claude D'Aquin; Tocata and Fugue (Prelude, Allegro, Adagio, Fugue), Bach; "Symphonie Gothique" (Prelude), Widor; Chorale No. 2, Franck; Second Symphony (Finale), Vierne.

**Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio.**—Mr. Kraft presented these offerings at Trinity Cathedral in a recital under the auspices of the Northern Ohio chapter, A. G. O., March 3: Allegro maestoso, from Sonata, Op. 28, Elgar; Chorale Prelude, "Wer weiss wie nahe mir mein Ende," Reger; Fugue in A minor, Bach; Allegro moderato from Second Symphony, Edward Shippin Barnes; Legend, "Clokey," "Candle Dance of the Brides of the Cashmere" (Transcribed for organ by E. A. Kraft); Rubinstein; Third Sonata, in B flat, Rogers.

In a recital Feb. 4 Mr. Kraft's selections were: Second Sonata, Mendelssohn; Chorale Prelude, "Blessed Jesu, We Are Here," Bach; "Soeur Monique," Couperin; Suite, "In Fairlyland," Stoutington; Tocata in G minor, H. A. Matthews; "The Old Musical Box," Goossens; Romance, Rimsky-Korsakoff; Prelude to "The Mastersingers," Wagner.

**Wilhelm Middelschulte, Chicago**—Mr. Middelschulte appeared in recital at Hollins College, Hollins, Va., March 22, playing the following program: Concerto No. 1, Handel; Adagio, from Piano Concerto, Op. 73, Beethoven; Canon, Schumann; Largo Spicicato and Finale, Bach; Sonata, C major, Mozart; Adagio, from Fantasy "Ad Nos," Liszt; Ciaconna (On the musical letters of the name Eric Rath), Middelschulte; "Prayer," Alkan; Bohemian Rhapsody, Smrz; "Contrasts," Browne; Concerto, in D minor, Guinon. In the two concertos, "Eric Rath" of the Hollins Conservatory played the piano parts.

**Ernest MacMillan, Mus. D., F. R. C. O., Toronto, Ont.**—Toronto organists and organ lovers are enjoying a noteworthy series of recitals of Bach's works by Dr. MacMillan. Five of these recitals are being given Saturday afternoons from March 8 to April 5 at the Timothy Eaton Memorial Church. The programs follow:

March 8—Prelude and Fugue in G major; Six Short Chorale Preludes: "Our Father, Which Art in Heaven," "My Soul and Thou Magnify the Lord," "Glory to God in the Highest," "Ah! How Sad and Ah! How Fleeting," "Our Father Which Art in Heaven," and "In Thee Is Joy"; Prelude and Fugue in A major; Trio—Sonata No. 1, in E flat (Allegro Moderato—Adagio—Allegro); Tocata and Fugue in F major.

March 15—Prelude and Fugue in C major; Three Chorale Preludes: "Come, Saviour of the Gentiles"; Short Fugue in G minor; Six Chorale Preludes on Christmas Tunes: "Praise God, All Ye Christians," "The Child, Born in Bethlehem," "The Day That Is So Full of Joy," "Rejoice Together, Christian Men," "Now Is Our Salvation Come," and "In dulci Jubilo"; Prelude and Fugue in D major.

March 22—Five Chorale Preludes: "Come, Holy Ghost," "Glory to God in the Highest," "By the Waters of Babylon," "Thou But Suffer God to Guide Thee" and "Have Mercy, God the Holy Ghost"; Prelude and Fugue in E minor; Partita—Variations on "Christ, Who Art the Light of Day"; Fugue in C minor; Trio—Sonata No. 4, in E minor (Adagio—Vivace—Andante—Un poco Allegro); Fantasia and Fugue in G minor.

March 29—Prelude and Fugue in A minor; Pastoral in F; Canzona in D minor; Four Chorale Preludes: "All Men Must Die," "In Thee Have I Put My Trust, O Lord," "I Call to Thee, Lord Jesus Christ" and "Deck Thyself, My Soul, with Gladness"; Passacaglia and Fugue in C minor.

April 5—Prelude and Fugue in B minor; Five Lenten Chorale Preludes: "Have Mercy upon Me," "Out of the Depths," "Whither Shall I Fly," "Through Adam's Fall Debased" and "When We Are in Deep Need"; Five Chorale Preludes for Passiontide: "O Sacred Head, Now Wounded," "O Spotless Lamb of God," "When Jesus Hung upon the Cross," "When Christ, Our Saviour" and "O Man, Bemoan Thy Grievous Sin"; Prelude and Fugue in E flat.

**Ernest Douglas, Los Angeles, Cal.**—At St. Matthias' Church, Mr. Douglas, the organist and choir-master, has arranged a series of six Lenten recitals on Sunday evenings, presenting works of the masters of the organ from Felix Antonius Cabezon (1510-1566) to the men of today. The first recital was played March 9, with this program: Gagliarda, Bernard Schmid; Fugue in G minor, Girolamo Frescobaldi; Ciaconna, Johann Pachelbel; "Soeur Monique," Francois Couperin; Prelude with Carillon, Louis N. Clerambault.

The succeeding programs are:

March 16—Pavanne, Byrd; Prelude,

Musette, and "Air Majestueux," Rameau; Gigue, Corelli; Fugue in C major, Buxtehude.

March 23—Works of Bach: Prelude in B minor; Menuetto from Violin and Piano Sonata in C, transcribed by Ernest Douglas; Vivaldi's G major Concerto (Allegro—Grave—Presto).

March 30—Handel program: Overture to a cantata; Chorus: "But the Waters," from "Israel in Egypt," transcribed by Ernest Douglas; Concerto No. 5, in F (Prelude—Allegro—Siciliano—Gigue).

The concluding recital, on April 13, will consist entirely of selections from Mr. Douglas' organ works. The program includes: Sonata in C minor; Andante in C major; Original Theme and Variations in C minor; Finale from Suite in E minor.

**Charles H. Demorest, A. A. G. O., Chicago**—Mr. Demorest gave a recital March 18 at the New First Congregational Church, assisted by the Northwestern University Glee Club, as a feature of the spring choir festival at that church. Mr. Demorest's selections were: St. Ann's Fugue, Bach; "Song of the Basket-Weaver," Russell; Rural Sketches, G. B. Nevin; Monogram, "C. H. D., Groton; Tocata in G, Charles H. Demorest; Humoreske, "L'Organo Primitivo," Von; Grand March from "Tannhauser," Wagner.

**George H. Fairclough, F. A. G. O., St. Paul, Minn.**—For his weekly recitals at the University of Minnesota, given every Friday noon for the faculty and students of the university, Mr. Fairclough has an average attendance of 500. Recent programs have been as follows:

Feb. 29—Tocata and Fugue in D minor, Bach; "Benediction Nuptiale," Hollins; Allegro Vivace (Symphony 5), Widor; "Reve Angelique," Rubinstein; Humoreske, "L'Organo Primitivo," Von; Grand March from "Marche Cortège," Gounod.

March 7—Prelude and Fugue in E minor, Bach; Andante from "Symphony Pathétique," Tschalkowsky; Scherzo (Sonata 5), Guilmant; "Song of India," Rimsky-Korsakoff; "Sonata Romantica" (first movement), Pietro Von; Concerto (violin and organ—first movement), Beethoven.

March 14—Festival Prelude on "Ein Feste Burg," Faulkes; Spring Song, Hollins; Prelude and Fugue in A minor, Bach; "Will o' the Wisp," G. B. Nevin; Minuet in G, Beethoven; "Meditation a St. Clotilde," Philip James; Overture, "William Tell," Rossini.

Mr. Fairclough is also giving recitals every Wednesday during Lent at the Church of St. John the Evangelist, St. Paul.

**Lynnwood Farnam, New York City.**—Mr. Farnam will be heard on the large new organ in the Cleveland Museum of Art April 2 and Cleveland organists are looking forward to his visit to that city. The program for the recital will be as follows: Tocata, Adagio and Fugue in C major, Bach; "Thou Comest Now, Jesu, Drown from Heaven" (Chorale prelude in G major), Bach; Meditation in Ancient Tonality (on the hymn "Ave Maris Stella"), Grace; Scherzo from Eighth Symphony, Widor; "The Legend of the Mountain," from "Seven Pastels from the Lake of Constance," Karg-Elert; Chaconne, Op. 73, in B flat minor, Karg-Elert; Tocata—Prelude on "Pange Lingua," Baisrow; "Carillon," DeLamarter; Tocata in F sharp minor, "Thou Art the Rock," Mulet.

For the benefit of Louis Vierne, Mr. Farnam gave a recital at the First Congregational Church in Washington March 3, under the patronage of a list of distinguished persons from officialdom and the diplomatic corps, headed by the wife of the French ambassador. The program presented was as follows: Finale from First Symphony, Vierne; Meditation in Ancient Tonality (on the hymn "Ave Maris Stella"), Grace; "The Legend of the Mountain," Karg-Elert; "Minuetto Antico e Musetta," Von; Prelude and Fugue in A minor, Bach; "Hark! A Voice Saith: 'All Are Mortal,'" Bach; Un Poco Allegro, from Fourth Trio—Sonata, Bach; Pastoral in F major, Roger-Ducasse; Scherzetto in F sharp minor, Vierne; "A Song of Autumn," Candlyn; Tocata in F sharp minor, "Thou Art the Rock," Mulet.

**Warren D. Allen, Stanford University, Cal.**—Mr. Allen gave a recital at the First Presbyterian Church of Santa Barbara on the three-manual Kimball organ recently in which he played: Prelude to "Lohengrin," Wagner; Prelude and Allegro quasi Fantasia, Ernest Douglas; "In dulci Jubilo," Bach; Sketch in F minor, Schumann; Old Dance, Frank H. Colby; Twilight Reverie, Roland Diggle; Symphonic Poem, "My Country" ("Blank"), Smetana; Sketch of the Steppes of Central Asia, Borodin; Romance, sans Paroles, Bonnet; Finale from First Symphony, Vierne.

Among Mr. Allen's programs at the Memorial Church of Stanford University in March were the following:

March 2—Works of early English composers: Prelude on a Dutch Chorale, John Bull; Bell Symphony, Henry Purcell; Gavotte in B and Larghetto, Samuel Wesley; Overture in C minor and major, Thomas Adams.

March 4—Modern English composers: Concert Overture in C, Alfred Hollins; "The Seraph's Strain" and "The Answer," William Wolstenholme; Andante from the Sonata, Op. 5, Basil Harwood; Military March, "With Pomp and Circumstance," Elgar.

March 6—Works of Belgian composers: "Ad te clamamus," "O clemens" and

"Pro Fine" (written about 1600), Peter Cornet; "Paques Fleuries," Mailly; "Adoration," Callaerts; Fanfare and Finale, Lemmens.

March 13—Compositions by Cesar Franck: Cantabile in B major; "Grande Piece Symphonique."

**Arthur C. Becker, Chicago**—Mr. Becker played these programs in his short recitals at St. Vincent de Paul Church in the month of February:

Feb. 3—Cantilene, Mailly; "Priere a Notre Dame," Boellmann; "Ave Maria," Arkadelt; "In Memoriam," Nevin; Fugue in G minor, Bach.

Feb. 10—Idylle, Merkel; Theme with Variations, Bird; Cantabile, Franck; Andantino in D flat, Lemare; "Marche Solennelle," Mailly.

Feb. 17—Reverie, Banks; Pastorella, Matthews; Prelude to "Lohengrin," Wagner; Adagio Triste from Chromatic Sonata, Von; Grand Chorus, Calkin.

Feb. 24—Sonata No. 6, Mendelssohn; Pastorale in A, Deshayes; "Prayer," LeMaigre; Andante Seraphique, Debat-Ponsan; March in B flat, Faulkes.

**James Emory Scheiler, Atlanta, Ga.**—The organist and choir-master of the Second Baptist Church played for the Fidelis Class of the First Baptist Church at Opelika, Ala., as follows: Offertory, Lefebure-Wely; Romance, Svendsen; Caprice, Diggle; Berceuse from "Jocelyn," Godard; Canzonetta, Godard; Intermezzo, Rogers; March, Rogers; "In the Woods," Durand; "Ave Maria," Schubert; Pastoral, Callaerts; "The Swan," Saint-Saens; Impromptu, Parker; Serenade, Drdla; Romanza, Mozart; Coronation March from "The Prophet," Meyerbeer.

**Fred Faassen, Zion, Ill.**—The following program was broadcast from station WCBD March 9: March in G, Smart; "A Song of Consolation," Cole; "Sunset Meditation," Biggs; "Grand Choeur," Spence; Intermezzo, Major; "A Cloister Scene," Mason; Offertoire, Grey.

**Stanley T. Reiff, Lansdowne, Pa.**—The ninth recital under the auspices of the American Organ Players' Club of Philadelphia was played on the evening of March 20 by Mr. Reiff in the Methodist Episcopal Church of West Chester. The program was as follows: Fantasia in C major, Sjögren; "The Volga Boatmen," Russian Folk Song; "Le Bonheur," Reiff; "Chant Pastoral," Dubois; "Grand Choeur in C major, Hollins; "In Paradise," Dubois; "Marche Triomphale," Dubois. Mr. Reiff was assisted by the choir of the church, which sang his Lenten meditation, "The Lamb of God."

**Edith Lang, Boston, Mass.**—Miss Lang, substituting for William E. Zeuch at the South Congregational Church March 2, gave this program in the Sunday after-service recital: "Chant de Printemps," Bonnet; Serenade, Lemare; "Will o' the Wisp," Nevin; Prelude in E minor, Dethier; "Dialogue" (Canon), Jadassohn; "Swing Low, Sweet Chariot," transcribed by Dittus; "Infant Jesus," Von; Festival Prelude on "A Mighty Fortress Is Our God," Faulkes; "Marche et Cortège" (From "La Reine de Saba"), Gounod.

**Herman F. Siewert, F. A. G. O., Orlando, Fla.**—When Mr. Siewert gave a recital on the three-manual Austin organ in the Beecham Theater Sunday afternoon, March 2, the 1,100 seats in the house were all occupied and many persons stood. The program offered the following: Sonata I (First Movement), Guilmant; Evansong, Johnston; Caprice, "The Brook," Dethier; Violin, with Piano and Organ, "Ave Maria," Bach-Gounod; "Variations de Concert," Bonnet.

In a recital Sunday afternoon, Feb. 24, at All Saints' Episcopal Church, Mr. Siewert played: Sonata I (Introduction and Allegro), Guilmant; "Pastel," Howe; Prize Song from "Die Meistersinger," Wagner; "Song of the Volga Boatmen," Russian Folk Song; Barcarolle from "The Tales of Hoffman," Offenbach (requested); "Pomp and Circumstance," Elgar; "Morning" from Suite "Florida Sketches," Siewert (first performance); "March of the Priests," from "Athalia," Mendelssohn.

**Edmund Sereno Ender, Baltimore, Md.**—In a recital on a two-manual organ built by the Hall Organ Company, Mr. Ender presented this program at Bethlehem Lutheran Church on the evening of Feb. 24: Concert Overture in A major, Maitland; Andante (Fourth Symphony), Widor; "Ave Maria," Schubert; Tocata and Fugue in D minor, Bach; "In Summer-time," Kinder; Meditation ("Thais"), Massenet; Scherzo in B minor, Rogers; "The Swan," Saint-Saens; March and Chorus ("Tannhauser"), Wagner.

**Charles A. H. Pearson, Pittsburgh, Pa.**—Mr. Pearson, organist of the Second United Presbyterian Church, Wilkensburg, gave the first of a series of Monday evening recitals arranged by Arthur B. Jennings, Jr., at St. Stephen's Church, Sewickley, on the evening of March 10. His program: "Marche Pontificale" and Intermezzo, from First Symphony, Widor; "Angelus du Soir" and "Elles," Bonnet; Chorale Preludes, "O Sacred Head Now Wounded" and "We All Believe in One God," Bach; Scherzetto and Reverie, Vierne; Allegretto and Finale, from Seventh Symphony, Widor.

**Mrs. Elmer Beardsley, Bridgeport, Conn.**—Mrs. Beardsley, organist of the United Church and of B'Nai Temple, gave a recital recently in the First Presbyterian Church at Iliou, N. Y., playing: "Grand Choeur" in D, Renard; Morning Song, Kramer; Tocata from "Oedipe a Thebes," Le Froid de Mereaux; "A Memory," Nearing; "Will o' the Wisp," Nevin; "Ave Maria," Schubert; Prayer

from "Lohengrin," Wagner; "From the Land of the Sky—Blue Water," Cadman; "Gesu Bambino," Von; "The Nightingale and the Rose," Saint-Saens; Chant for Dead Heroes, Gaul; "Finlandia," Sibelius.

**Ethan W. Pearson, Dover, N. H.**—Mr. Pearson, organist of the First Parish Church, gave the following program in a dedicatory recital on the new memorial Austin organ in the True Memorial Church at Rochester, N. H., March 9: "Pilgrims' Chorus" from "Tannhauser," Wagner-Bddy; Introduction to Third Act of "Lohengrin," Wagner-Creser; Romanza, Lemont; Meditation, Sturges; Tocata in D minor, Gordon B. Nevin; Sketches of the City No. 3, "The Grandmother," Gordon B. Nevin; "Liebes-traum," No. 3, Liszt; "March of the Migl Kings," Dubois; "Resurrection Morn," Johnston; "Memories," St. Clair; Evansong, Johnston; Processional March, Rogers; Serenade, Widor.

At his musical vespers in Dover March 2 Mr. Pearson gave a program consisting entirely of negro spirituals, with the assistance of his quartet. The latter program was so enthusiastically received that Mr. Pearson has been asked to repeat it in other cities.

**Edwin Stanley Seder, Chicago**—Following was Mr. Seder's program in a recital at St. Luke's Episcopal Church, Evanston, assisted by Mrs. Seder (Else Harthan Arendt), the soprano, March 18: Variations (Fifth Symphony), Widor; Prelude in G, Bach; "Ave Maria," Schubert; "Scheherazade," Rimsky-Korsakoff; "Danse Caracteristique," Rebikoff; "Up the Saguenay" (St. Lawrence Sketches), Russell; Capriccio (Third Sonata), Rogers; "Memories," Cadman; "Spring," Hyde.

**Lucien E. Becker, F. A. G. O., Portland, Ore.**—In his monthly lecture-recital at the Reed College chapel March 11 Mr. Becker played: "Marche Russe," Schminke; Prelude to "The Deluge," Saint-Saens; Doric Tocata, Bach; Paraphrase, "Swing Low, Sweet Chariot," Lemare; "Egyptian Impressions," (Symphonie Suite), Lucien Bainbridge Crist.

**Melvin B. Goodwin, Philadelphia, Pa.**—Mr. Goodwin, a member of the Cornell class of '08 and organist of the Westside Presbyterian Church, Germantown, gave a recital in Bailey Hall at Cornell University, Ithaca, N. Y., March 14. His selections were: Suite in F, Corelli; Second Meditation, Guilmant; Intermezzo, Callaerts; Tocata and Fugue in D minor, Bach; Prelude to "Parsifal," Wagner; "Benediction Nuptiale," Saint-Saens; "In Springtime," Kinder; Tone-poem, "Finlandia," Sibelius.

**T. Leslie Carpenter, Wilmington, Del.**—Mr. Carpenter played under the auspices of the American Organ Players' Club at the Hanover Presbyterian Church March 6 presenting this program: Concert Overture in E flat, Faulkes; Evansong, Johnston; Gavotte from "Mignon," Thomas; "The Swan" (Composed for this recital and dedicated to Herbert S. Drew), Carpenter; Introduction to Act 3 of "Lohengrin," Wagner; "Evening Chimes," Wheldon; Symphony in D minor (Finale), Guilmant; Largo, Handel; Spanish Serenade, Chaminade; Overture to "Stradella," Flotow.

**Charles Galloway, St. Louis, Mo.**—Mr. Galloway's program at Washington University on the afternoon of March 16 was as follows: "Prelude (Op. 78), Chaminade; Chorale Fantasia on "Heimlein," Wallace; "Christmas Evening," Mauro-Cottone; "Gethsemane," "Golgotha" and "Easter Morning," Malling; Scherzo in E, Gigout; "Neptune" (from "Sea Sketches"), Stouton.

**Russell H. Miles, Urbana, Ill.**—Mr. Miles played the following in his recital at the University of Illinois Auditorium March 9, using selections employed in the music memory contest in progress in the Urbana schools: "Marche Militaire," Schubert; Air, Suite in D, Bach; Andante movement from "Saint-Saens," Haydn; "The Swan," Saint-Saens; Minuet, from the E flat symphony, Mozart; Serenade, Schubert; "Danse Arabe," Tschalkowsky; "Finlandia," Sibelius.

**Lillian Arkel Rixford, Cincinnati, Ohio.**—Mrs. Rixford gave the following program in a recital under the auspices of the College of Music at the Odeon March 24: Suite in F (Arr. by T. Tertius Noble), Corelli; "Eventide," Fairclough; Chorale, "Blessed Jesu, We Are Here," Bach; Short Prelude and Fugue in D, Handel; "Adoro Te," Lefebure-Wely; Ronco Capriccio (study in accents), Lemare; "Prayer," Stark; Tocata in A, MacMaster; "Rustic Dance" (request), Demarest; Sonata No. 1, in A minor, Borowski.

**Edward Gould Mead, Tiffin, Ohio.**—The vespers recital at Heidelberg Conservatory March 16 marked the dedication of the new set of chimes in the organ. Mr. Mead played as follows: Chorale Prelude, "Herzlich tut mich verlangen," Brahms; Andantino in G minor, Franck; Meditation, Truette; Fantasia in F minor, Bach; "Evening Bells and Cradle Song," Macfarlane; Fanfare in D, Lemmens.

**J. F. Reuter, Chicago.**—In a musical service at the Lutheran Peace Church, South California avenue and Forty-third street, Feb. 24, Mr. Reuter, organist of Holy Cross Lutheran Church, played these organ selections: Grand Fantasia, Bartlett; "Consolation," Liszt; Trio in B minor, Bach; Sonata in D minor (first movement), Guilmant; Allegretto Pastorale, Bottazzo; Finale in G minor, Piutti. In a service at Ebenezer Church March 9 Mr. Reuter played as follows: Fifth Concerto, Handel; Offertory, Bottazzo; Sonata in D minor, Guilmant.



# RECITAL PROGRAMS

**Arthur B. Jennings, Jr., Sewickley, Pa.**—Mr. Jennings, organist of St. Stephen's Church, gave a recital at the Church of the Holy Communion in New York Feb. 27, playing as follows: Allegro from Sixth Symphony, Widor; Pastorale, Chorale Prelude, "Be Glad Now," and Gigue in A, Bach; "Grande Piece Symphonique," Franck; Baptismal Music, Whitmer; Ballet of the Spirits from "Orpheus," Gluck; Finale in B flat, Franck.

In a recital Sunday afternoon, Feb. 3, at the Sewickley Theater he played: "In the Morning" (from "Peer Gynt" Suite), Grieg; "Solveig's Song," Grieg; "Funeral March of a Marionette," Gounod; "The Swan," Saint-Saens; Gavotte (from "Mignon"), Thomas; "The Primitive Organ," Yon; "Christmas in Sicily," Yon; "The Golden Wedding," Gabriel-Marie; "War March of the Priests," Mendelssohn.

In Monday evening Lenten recitals at St. Stephen's Church, Sewickley, Mr. Jennings has played:

March 17—Overture to the Occasional Oration, Handel; Andante Cantabile, Dethier; Prelude to "The Deluge," Saint-Saens; Concert Variations, Bonnet; Fantasia in C, Franck; "The Swan," Saint-Saens; Allegro (from Sixth Symphony), Widor.

March 31—Sonata in D minor, Gullmunt; Romanza, Harry A. Sykes; Largo-mezzo (from Sixth Symphony), Widor; "Arabian Dance," and "Dance of the Reed Pipes," from the "Nutcracker" Suite, Tschalkowsky; "Waldweber," (from "Siegfried"), Wagner; Overture to "Tannhauser," Wagner.

**William E. Zeuch, Boston, Mass.**—An organ suite by George W. Chadwick opened the program given Feb. 24 in the South Congregational Church by Mr. Zeuch, organist of the church. The composer was present. Other selections were: Chorale in A minor, Cesar Franck; "Angelic Voices," Batiata; Cantilene, Rheinberger; "Within a Chinese Garden," Stoughton; "Onward, Christian Soldiers," Burdette.

**Palmer Christian, Ann Arbor, Mich.**—In his twilight recital at the University of Michigan Feb. 27 Mr. Christian played: "Hosannah," Dubois; Nocturne, Ferrata; Scherzino, Ferrata; Symphonic Chorale on "Jesu, Meine Freude," Karg-Elert; Spring Song, Mendelssohn; "Kol Nidrei," Bruch; Largo, Handel.

Mr. Christian gave a recital at the First Congregational Church of Detroit Feb. 4 under the auspices of the Michigan chapter, A. G. O., and his program included: Sonata in G (Allegro maestoso; Andante espressivo), Elgar; "Fantasia," Jopson; Improvisation (Basso ostinato e fughetto), Karg-Elert; Toccata, Adagio and Fugue in G, Bach; Prelude to "The Blessed Damozel," Debussy; Scherzo-Caprice, Frank E. Ward; "Dreams," Strauss; Finale (Symphony 1), Vierne.

**Guy C. Filkins, Detroit, Mich.**—Mr. Filkins gave his last recital of the season at Central Methodist Church the evening of March 4, with this program: "Dawn," Jenkins; Allegretto, Wolstenholme; "Liebstraum," Liszt-Nevin; "Caprice de concert," Archer; Largo ("New World" Symphony), Dvorak; Rur al Sketches, Nevin; "Pilgrims Chorus" ("Tannhauser"), Wagner.

At the evening service Feb. 24 Mr. Filkins played only compositions of R. S. Stoughton, in accordance with his custom once a year of giving a service devoted to one composer. The numbers played were: "Within a Chinese Garden," Festal March, "By the Waters of Babylon" and "Dreams," Mr. Stoughton's cantata "The Woman of Sychar" was sung.

**William G. Schenk, Mus. B., Detroit, Mich.**—Mr. Schenk gave a recital, with the assistance of Raymond Dulitz, violinist, and the St. Mark's Lutheran Choir in St. Mark's Church Feb. 17. The organ selections included: First Movement from Sonata No. 1, Bach; Prelude and Fugue in A minor, Bach; "Contrasts" (first time in Detroit), Browne; Good Friday Spell (from "Parsifal"), Wagner; Allegro Cantabile (from Fifth Symphony), Widor; Theme, Variations and Finale (by request), Thiele.

**Adolph Steuterman, F. A. G. O., Memphis, Tenn.**—Mr. Steuterman gave this program Sunday afternoon, March 9, at Calvary Episcopal Church: Overture to "Die Meistersinger," Wagner; Nocturne, Op. 9, No. 2, Ferrata; "Marche Champetre," Boex; Prelude and Fugue in A minor, Bach; Chorale, "Gedankenvoll ich Wandere," Grieg; Serenade, Rachmaninoff; "Hosannah," Dubois; Minuetto (Suite "L'Arlesienne"), Bizet; Pastorale, H. Alexander Matthews; Finale from First Symphony, Vierne.

**Henry F. Seibert, New York City.**—Mr. Seibert gave the municipal organ recital in Rajah Temple at Reading, Pa., March 2 and the Reading papers report that the audience was the largest thus far drawn to these Sunday afternoon programs. Mr. Seibert played these compositions: "Piece Heroique," Franck; "Christmas in Sicily," Yon; Pastorale, MacDowell; "The Musical Snuff Box," Liadoff; "Bourree et Musette," Karg-Elert; Largo, Handel; Toccata, Mansfield; Toccata and Fugue in D minor, Bach; "Pygmies," Stoughton; Popular Transcriptions: "The Lost Chord," Sullivan; Prelude to "Lohengrin," Wagner, and "Swanee River," Lemare; Marche Champetre, Boex; Concert Study, Yon.

Feb. 24 at the Skinner radio recital in New York Mr. Seibert played: Bridal Song from Wedding Symphony, Goldmark; Serenade, Schubert; "Fvgmies," Stoughton; Humoresque, Tschalkowsky; "The Lost Chord," Sullivan; Toccata, Mansfield; "All Through the Night," Old

Welsh; "In Springtime," Ralph Kinder; Andante Cantabile, Tschalkowsky; "March of the Priests," Mendelssohn.

**Dr. Humphrey J. Stewart, San Diego, Cal.**—Dr. Stewart, official organist at Balboa Park, was heard in a recital at St. Mary's Church, Phoenix, Ariz., Feb. 26, playing this program: Sonata No. 1, in F minor, Mendelssohn; Nocturne in G minor, Chopin; Andantino, Lemare; Short Fugue in A minor, Bach; Fantasia, "The Magic Harp," Meale; "Truumerel," Schumann; Serenade, Drigo; Processional March from the music-drama "John of Nepomuk," Stewart.

**John Winter Thompson, Galesburg, Ill.**—Professor Thompson played this program in his recital at the Central Congregational Church Friday afternoon, March 7: Pastoral Sonata, Rheinberger; "Romanza," Saran; Allegretto, Wolstenholme; "Con Amore, Dethier; "Swing Low, Sweet Chariot," Diton; Prelude in C sharp minor (by request), Rachmaninoff.

This was the sixth and last of a series of recitals by Professor Thompson, announced by Knox College and Central Church.

Mr. Thompson gave a program before the Wyoming, Ill., Musical Club at the Congregational Church March 14, playing these selections: Sonata in F minor, Mendelssohn; Romance (dedicated to Mr. Thompson), Hugo Goodwin; Allegretto Scherzando, John Winter Thompson; Romance, Thompson; Toccata in D minor, Gordon B. Nevin; Meditation, Sturges; Cantilena (dedicated to Mr. Thompson), Carl McKinley; Scherzo in D minor, Faulkes; Berceuse, Dickinson; "Torchlight March," Gullmant.

**Charles Heinroth, Pittsburgh, Pa.**—At his recital in Carnegie Hall March 2 Dr. Heinroth played: Overture to "Zampa," Herold; "The Bells of St. Anne de Beaupre," Russell; Gavotte in F major, Martin; Sonata in E minor, Op. 19, Ritter; Cavatina, Raff; Prelude and Fugue on Bach, Liszt; "Bon Jour" and "Bonne Nuit," Reiff; "Grand Choeur" in D, Gullmant.

**Dr. Percy B. Eversden, St. Louis, Mo.**—Recent programs by Dr. Eversden have included: "Sur la Riviere," René Becker; "Matin Provençal," Bonnet; "Bohemian," Wolstenholme; "Where Wild Judea," Stoughton; "March of the Toys," Schminke; "Dialogue," Quef; Allegro Pomposo, Holloway; "Memories," Demarest; "The Call of Spring," Hailing; Fantasia on "Old Hundred," Loud.

**James Philip Johnston, Pittsburgh, Pa.**—Mr. Johnston has played the following programs recently at the East Liberty Presbyterian Church:

March 2—Sixth Organ Concerto, Handel; "In Paradisum," Dubois; "Grand Choeur" in G, Salome.

March 9—"Marche Funebre et Chant Seraphique," Gullmant; Offertoire, Dubois; Third Breton Rhapsody, Saint-Saens.

March 16—Sonata in G minor (Maestoso; Adagio; Allegro), Johnston; "The Bells of St. Anne de Beaupre," Russell.

On March 13 Mr. Johnston played his own Sonata at Carnegie Music Hall, in a program of compositions by members of the Musicians' Club of Pittsburgh, under the auspices of the Academy of Science and Art.

At a vesper recital in St. Stephen's Church, Sewickley, March 24, Mr. Johnston played: Fantasia and Fugue in G minor, Bach; Cantabile (from Sixth Symphony), Widor; Intermzzo, Callaerts; Sonata in G minor, James Philip Johnston; "Supplication," Baumgartner; "The Bells of St. Anne de Beaupre," Russell; "Marche Heroique," Saint-Saens.

**James R. Gillette, Northfield, Minn.**—In his recitals at Carleton College Mr. Gillette in March played:

March 2—Overture to "An Occasional Oratorio," Handel; Largo, "New World" Symphony, Dvorak; "Pavane Favorite, Louis XIV.," Brisson; Toccata and Fugue in D minor, Bach; "Sunset Meditation," Biggs.

March 9—Fantasia Symphonique, Cole; "To a Wild Rose," MacDowell; Fifth Sonata (complete), Gullmant; "Memories," Cadman.

March 16—Overture to "Die Meistersinger," "Forest Murmurs" and Chorale from First Act, "Die Meistersinger," Wagner; Prelude, Vodorinski; "The Swan," Saint-Saens; "The Lost Chord," Sullivan.

March 23—Chorale, "O Gott, du frommer Gott," Bach; Melodie, Rachmaninoff; Overture, "Poet and Peasant," Suppe; Romance, Scarlatti; Toccata, Kinder; Andantino, Lemare.

**Edward A. Hillmuth, Jr., New York.**—Mr. Hillmuth gave a recital Feb. 27 at St. Luke's Church, Brooklyn, playing this program: Chorale in B minor, Franck; Andante Cantabile (From String Quartet), Tschalkowsky; Cathedral Prelude and Fugue (in E minor), Bach; "March of the Gnomes" (From the "Fairyland" Suite), Stoughton; Sunset Meditation, Biggs; "Ronde Francaise," Boellmann; Allegro (From Fifth Symphony), Widor.

**Orland L. Keyburtz, Vineland, N. J.**—Mr. Keyburtz played this program at the First Methodist Church Sunday evening, March 9: "Polonaise Militaire," Chopin; Largo from "New World" Symphony, Dvorak; "Will of the Wisp," Nevin; "The Minster Bells," Wheelton; Evening Meditation, Armstrong; "Tannhauser" March, Wagner.

**Frederic B. Stiven, A.A.G.O., Urbana, Ill.**—Professor Stiven played this program, assisted by the Oberlin Conservatory Trio, at the University of Illinois Auditorium, Feb. 24: Phantasia, from Sonata No. 12, Op. 154, Rheinberger;

Trio in B flat major, Op. 99, Schubert; "Lamentation," Gullmant; Andante, from Sonata for Piano and Cello, Saint-Saens; Romanza and Concert Piece, No. 2, in B major, Parker; Sarabande, from Trio for Organ, Violin and Cello, Op. 149, Rheinberger.

**Albert Edward Och, Williamsport, Pa.**—Mr. Och gave this program in his sixth organ recital at Trinity Church March 6: Sonata in D minor, Rogers; "Sunset in a Japanese Garden," Foster; Toccata, Fletcher; "Marche Champetre," Boex; "Truumerel," Schumann; Gavotte from "Mignon," Thomas; "The Bells of St. Anne de Beaupre," Russell; "The Musical Snuff Box," Liadoff; Finale from First Symphony, Vierne.

**Maurice Garabrant, New York.**—In a radio recital March 2 from the New York City studio of the Skinner Organ Company, Mr. Garabrant, associate organist of St. Thomas' Church, played: Toreador Song from "Carmen," Bizet; Andantino, Lemare; "Cantilene Nuptiale," Dubois; Wedding March from "Lohengrin," Wagner; Wedding March, Mendelssohn; Romance, Svendsen; "Legend" and "Within a Chinese Garden," Stoughton; Londonderry Air, Traditional; Caprice, Cadman; Two Hymns, "How Firm a Foundation" and "Now the Day Is Over"; "Dreams," Stoughton.

**F. A. Moure, Mus. D., Toronto, Ont.**—The tenth and last of the series of recitals of the season in convocation hall at the University of Toronto was played by Dr. Moure March 4. His offerings were: Prelude and Fugue in E flat, Bach; Largo from "New World" Symphony, Dvorak; Pastoral Sonata, Rheinberger; Prelude to "La Demoiselle Elue," Debussy; "Menuet Villageois," Esipoff; March and Chorus from "Tannhauser," Wagner.

**Lorenzo P. Oviatt, St. Augustine, Fla.**—In his twilight musicales at the Memorial Presbyterian Church Mr. Oviatt has given these programs:

Feb. 24—Sonata 1 (Allegro), Bach; "O, Rudder Than the Cherry," Handel; "Rustic Wedding" (requested), West; "Memory's Hour," Silver; In Springtime," Kinder; "Finlandia," Sibelius.

March 2—Toccata and Fugue in D minor, Bach; Larghetto from Clarinet Quintet, Mozart; Angel Scene from "Hansel and Gretel," Humperdinck; "The Lost Chord," Sullivan; "The Garden of Iram," Stoughton; "Nola," Arndt; Finale in B flat, Cesar Franck.

**Samuel A. Baldwin, New York City.**—The following have been among Professor Baldwin's programs at the City College in March:

March 5—"Variations de Concert," Bonnet; "The Curfew," Lemare; Chorale Prelude, "O Man, Bemoan Thy Fearful Sins," Bach; Suite in D minor, Borowski; "Colony with the Swallows," Bossi; "Pilgrims Chorus" and "To the Evening Star" (from "Tannhauser"), Wagner; Overture, "Manfred," Schumann.

March 9—Suite in C, Bartlett; The Largo, Handel; Fantasia and Fugue in G minor, Bach; Ballade, Herbert Sanders; "Salut d'Amour," Lemare; "Etude Symphonique," Bossi; "Love's Dream," Liszt; "Pomp and Circumstance," Elgar.

March 23—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"; "Siegfried's Death," "The Twilight of the Gods"; "Pilgrims Chorus" and "To the Evening Star," "Tannhauser"; Good Friday Music, "Parsifal."

March 26—Sixth Symphony (two movements), Widor; Chorale Prelude, "Adorn Thyself, Fond Soul," Bach; Concert Prelude and Fugue, Faulkes; Autumn Song and Cradle Song, Gretchaninoff; Counter-Tenore, Bingham; Scherzino, Henry L. Vibbard; Largo from Symphony "From the New World," Dvorak; "Fantaisie Heroique," Meale.

**Harold D. Smith, Poughkeepsie, N. Y.**—Mr. Smith, organist of Vassar College, was heard in a recital at Bailey Hall, Cornell University, Ithaca, N. Y., Feb. 28, playing as follows: Allegro from Sixth Symphony, Widor; Chorale, "O Mensch, bewein dein Sünde gross," Bach; Fantasia and Fugue in D minor, Bach; "Clair de Lune," Karg-Elert; "Dialogue," Clerambault; Chorale No. 3, in A minor, Franck.

**Frank Howard Warner, Bronxville, N. Y.**—In a recital Sunday afternoon, Feb. 24, at Christ Episcopal Church Mr. Warner gave this program: "Pilgrims Chorus," Wagner; Pastorale, Foote; "Where Dusk Gathers Deep," Stebbins; Londonderry Air, arranged by Coleman; "Ave Maria," Dethier.

**Ellen M. Fulton, Scranton, Pa.**—Miss Fulton, organist of the Second Presbyterian Church, gave a noonday recital, a new feature in Scranton, on the new Casavant organ in St. Luke's Church March 7. Her program follows: Fugue in E flat major, Bach; Chorale, "Prelude," "Hark! a Voice Saith, All Are Mortal," Bach; Prelude, Clerambault; Reverie, Dickinson; "Echo," Yon; "Carillon," Vierne; "The Swan," Saint-Saens; "Sunshine and Shadow," Clement R. Gale.

**Julian Williams, Huntington, W. Va.**—Mr. Williams gave his eighth monthly recital at the First Presbyterian Church March 18. His program included the following numbers: Prelude and Fugue in G major, Bach; Andante from Violin Concerto, Mendelssohn; Fugue in C, Buxtehude; Fantasia in D flat, Saint-Saens; "Finlandia," Sibelius; Psalm Prelude, No. 3, Howells; Canon in B minor, Schumann; Prelude, Samazeuilh; "Grand Choeur Dialogue," Gigout.

On March 11 Mr. Williams gave his second recital of the season at the High-

lawn Presbyterian Church. His program included: Theme Varied, Faulkes; Can-tilena, Goltermann; "Soeur Monique," Couperin; "Suite Gothique," Boellmann; Berceuse, Jarnfelt; Minuet, Boccherini; Triumphant March, Dubois.

**Clarence F. Read, Utica, N. Y.**—Mr. Read has played the following programs in the services which have been broadcast from the Tabernacle Baptist Church:

Feb. 3—"Pregriera," Ravanello; "Sunset and Evening Bells," Macfarlane; Reverie, Dickinson; Fantasia, Seifert; Passacaglia from Sonata in B flat, Rogers.

Feb. 10—Fantasia, Bebbide; Arabesca, Mauro-Cottone; Finale, Faulkes; Meditation, Chaffin; Sortie-Improvisation, Ferrar.

Feb. 17—Cantabile (Symphony 6), Widor; Allegro Symphonique, Day; Allegro Maestoso e con fuoco and Adagio from Sonata 3, Gullmant; "The Wind in the Chimney," from "Fireside Fancies," Cloukey; Toccata in G, Demorest.

Feb. 24—"Priere," Borowski; "Grand Choeur," Rogers; Prayer from "Jewels of the Madonna," Wolf-Ferrari; Meditation, C. F. Read; "The Bells of Aberdovey," Stewart; March in C minor, Andrews.

**John K. Zorian, New Bedford, Mass.**—Mr. Zorian, organist of Grace Church, gave the following program in a recital Feb. 23: Toccata and Fugue in D minor, Bach; "Fraeludium," Jarnfelt; Two Pieces from "Cathedral Windows," Karg-Elert; Londonderry Air, arranged by Grainger; Two Silhouettes, Rebikoff; Gavotte, Gluck; Tone Poem, "Finlandia," Sibelius.

**M. Lochner, River Forest, Ill.**—Professor Lochner, organist and choir-master of Grace Lutheran Church, Oak Park, gave the following program at Immanuel Lutheran Church, Grand Rapids, Mich., on Feb. 24: First Sonata, Mendelssohn; Christmas Fantasy, Rebling; "Gesu Bambino," Yon; Christmas Pastorale, Harker; Variations on "Lasset mich gehen," Reuter; "Herzlich tut mich verlangen," Bach; "Good Friday Spell," Vretblad; "Resurrection Morn," Johnston; Pastorale and Finale from First Sonata, Gullmant (with cadenza by Middelschulte).

**Eugene J. Phillips, Grand Rapids, Mich.**—A two-manual organ of fifteen speaking stops, built by Henry Pilcher's Sons, was opened with a recital March 4 in the Church of St. Mary at Lake City, Minn. Mr. Phillips' offerings included: "Suite Gothique," Boellmann; "To the Evening Star," Wagner; Toccata and Fugue in D minor, Bach; Gavotte from "Mignon," Thomas; "Will of the Wisp," Nevin; Largo from "Xerxes," Handel; "L'Organo Primitivo," Yon; First Concert Study, Yon.

Mr. Phillips gave a recital Feb. 13 in St. Lawrence Church at Minneapolis. At both recitals he was assisted by Katherine Jansheska-Phillips, soprano.

**F. P. Leigh, St. Louis, Mo.**—At his Sunday evening recitals preceding the services at the Third Baptist Church Dr. Leigh has played as follows:

March 2—"Capriccio alla Sonata," Fumagalli; Largo from the "New World" Symphony, Dvorak; Idyl, Berwald.

March 9—Two Welsh Hymn Tunes (by request)—"Andalusia," Roberts, and "Huddersfield," Newton; "Gondellied," Field; "From the South," Gillette; "At Twilight," Frysinger.

March 16—"The Deserted Cabin" (Magnolia Suite), Dett; "Song of Consolation," Cole; Meditation, Leigh; "Thanatopsis," Sawyer-Leigh.

**Carroll W. Hartline, Reading, Pa.**—Mr. Hartline played as follows in a recital at Trinity Lutheran Church March 3: Chorale Prelude, "Liebster Jesu, Wir Sind Hier," Bach; Toccata, Berwald; Evening Chimes, Wheelton; "Within a Chinese Garden," Stoughton; Allegro (Sixth Symphony), Widor; "Ave Maria," Henselt; "To a Wild Rose" and "To a Water Lily," MacDowell; "The Musical Snuff Box," Liadoff; "Marche Slav," Tschalkowsky.

**Clarence V. Mader, Pasadena, Cal.**—Mr. Mader, organist of the Lake Avenue Methodist Church, gave the opening recital on the Felker memorial organ at the Hartzell Memorial Methodist Church Feb. 26. He played this program: "Toccata Triumphant," Gullmant; Largo from "Xerxes," Handel; "Spring Song," Macfarlane; "From the South," Gillette; Scherzo in D, Rousseau; Concerto in G minor, Camidge; Finale from Fourth Sonata, Mendelssohn; "Fountain Reverie," Fletcher; "Primitive Organ," Yon; Londonderry Air, Traditional; "Grand Choeur" in C minor, Rogers.

At a vesper service in his own church Jan. 20 Mr. Mader gave a program of compositions by living American composers, including one piece in manuscript by a Pasadena composer. The following numbers were offered: "Song of Gratitude," Cole; Spring Song, Will C. Macfarlane; "From the South," Gillette; Pastorale from "Seven Sketches," E. S. Barnes; Prologue from Suite in G minor, James H. Rogers; Scherzo in Modo Pastorale from Sonata No. 2, Rogers; Fantasia in D minor (manuscript), F. Shaul Hallett; "Echoes of Spring," Fritsch; "At Dawn," from "Rural Sketches," G. B. Nevin; "Will of the Wisp," Nevin; "Grand Choeur" in C minor, Rogers.

**Dr. Ray Hastings, Los Angeles, Cal.**—Numbers played in recent popular programs at the Auditorium included: "Priests' March" from "The Magic Flute," Mozart; Aria in D major, Bach; Prelude to "Lohengrin," Wagner; Introduction to "Faust," Gounod; Meditation from "Thais," Massenet; "The Little Shepherd," Debussy; Two Swedish Airs, arranged by Astensky; Reverie (new; dedicated to Dr. Hastings), O'Haver; "Forgiveness," Hastings; Selection from "La Traviata," Verdi.



## NEW HOME IS OCCUPIED. BY REISNER COMPANY

### RAPID GROWTH IS RECORDED

Concern Well-Known to Organ Builders Now Devotes Hagerstown Plant Exclusively to Organ Supplies and Magnets.

The W. H. Reisner Manufacturing Company of Hagerstown, Md., has taken possession of its new home and is now devoting the entire plant to the manufacture of pipe organ supplies and magnets. This firm is well and favorably known to the organ trade, not only for the quality of its product, but for painstaking research. The change of location was made without complete cessation of work in any department.

The Reisner company was founded in 1902 by W. H. Reisner for the manufacture of optical and mechanical instruments which were Mr. Reisner's inventions. In 1904 the W. H. Reisner Manufacturing Company was incorporated under the laws of Maryland and about this time began in a small way to make different types of threaded and bent wires for several organ manufacturers, gradually broadening this field of activity until it became an item in the annual business. About 1908 they began to make the Möller type of magnets for the Möller Company. About ten years ago an effort was made to sell the organ trade generally as a side line to the principal business, which was mechanical instruments and instruments of precision. At the beginning of the world war, when prices for material were at a low point, they bought heavily and it was this circumstance that gave them their first real grasp on the organ supply trade, as they were enabled to furnish supplies when no one else could obtain the material, and it was through the fairness of their dealings at this critical time that many organ builders learned the character of this firm, as old prices prevailed until the supply of material was exhausted.

In 1920 the entire stock holdings of the W. H. Reisner Manufacturing Company were sold to a Massachusetts mechanical instrument firm so that they might own the many patents on the mechanical instruments as well as all the machinery, tools, material and equipment connected therewith. Upon their acquisition of these the entire stock was acquired from them and assigned by them to Mr. Reisner, who then became the sole owner of the W. H. Reisner Manufacturing Company, with practically only the organ supply business as a nucleus for development. At this juncture the charter of the company was amended and the name changed to the W. H. Reisner Manufacturing Company, with an authorized capital stock of \$100,000, \$30,000 of which was paid in. Mr. Reisner associated with him J. H. Hankey, who had held the position of production superintendent of the old concern, and L. E. Wibberley, who was associated with the old firm as head bookkeeper and assistant treasurer. These two men, with Mr. Reisner, constitute the corporate firm and are sole owners of all the stock in the company. Mr. Reisner is president, with Mr. Hankey as vice-president and Mr. Wibberley as secretary and treasurer.

The trade is generally acquainted with their relay and chest magnets as well as the special types of magnets and the quality and finish of all the material furnished the trade.

The new building is L-shaped, with a frontage of 114 by 86 by 38 feet, practically three stories, with floor space of over 21,000 square feet. The basement is of reinforced concrete, practically fireproof; the upper walls are of brick and the construction is mill type. The structure is equipped with three fireproof vaults in which are stored the most valuable tools and finished material. The building is heated by steam and is equipped with automatic sprinkler system, hardwood floors and elevator. Special attention is paid to the lighting.

This company makes many special tools and appliances for its customers and nearly all of the machines for the production of the output are specially built in their own plant.

## NEW PLANT OF W. H. REISNER MANUFACTURING COMPANY.



### KEEPING REEDS IN SHAPE.

Hagerstown, Md., March 1.—Editor of The Diapason: A reed voicer does not need to remind readers of The Diapason that reeds are the most sensitive of organ stops, forever out of tune and off proper tone. Before the war I was voicing for a well-known organ pipe company and thought little of the future tone of the reed, once it left the studio. During and since convalescence I have thought how like our participation in the world war is the voicing of a reed for an organ. In the war we sought to make our participation a beneficial factor, but, it seems, with all too little regard for the elements of a lasting peace in an after-war world. In the organ we realize the need of the reed element in our music. This craving is of long standing—witness the old trumpet of the bronze age and the far-off ancestors of the oboe in Solomon's time.

With these in mind the reed voicer creates his own unique elements. These participate in the ensemble and peace is made between the builder and the management. But alas! What of the aftermath? The reed voicer revisits the scene and, behold, the sounds of war still resound, for lo the whines, snarls, rattles and shrieks (the "blue" notes) which he overcame in the studio are again visited upon his ears and he says "What is the use?" But I am optimistic as regards both the war and reeds and believe that the solution lies in "eternal vigilance," which, as one of the founders of our country said, "is the price of liberty." In both cases we have to consider the effects of temperature, dust, etc. Too great difference in the former produces complications and renders much retuning necessary, and too much sand and dust is as bad politically, if it is in people's eyes, as it is musically when it gets under the reed.

More co-operation is needed all around, together with a fearless statement of facts by capable specialists and, as one who believes strongly in the unifying and ennobling influence of music, I wish to add my bit toward the preservation of peace (to continue the simile) or, to be more specific, toward the preservation of pure reed tone in the organ.

I am optimistic for several reasons. Being partly of Scotch extraction, the reeds appeal strongly to me, as did the pipes to my kin even 400 B. C. and as the primitive trumpet did long before, in the bronze age. The race has insisted upon these virile tone colors and will continue to do so. They meet a need and occupy an important place in our musical desires and can be made to appeal to that which is high and noble and altogether worth while. The reed voicer, usually a lover of symphony and opera, essays to create the tonal qualities of these and several orchestral instruments in the organ and even to capture the human voice in the too often unjustly maligned vox humana. He does this, although using quite different materials from those which constitute the original instruments, and places the product in a church, concert hall, studio or theater

where temperature changes and dust and often excessive humidity are continually working against the otherwise harmonious result. These obstacles to continued purity of reed tone are sources of great sorrow to the voicer, who uses his Godgiven talent in the hope of somehow reaching and uplifting the race through the ministry of music.

Much prayer and work are needed to overcome these persistent forces of nature and since the war I am convinced that considerable progress has been made. The problem of temperature changes is being met in many places by music-loving church, concert, school and theater people by the installation of automatic temperature regulators. Those organs not so provided need retuning to offset the more drastic seasonable changes.

The dust problem is being lessened by improved wind supply apparatus, more sanitary cleaning, etc., while even the voicer, by experimenting, finds himself able to increase his usefulness in this field. But dust, moisture, etc., make frequent re-voicing imperative if the old conditions prevail.

Being a reed voicer, I have a word of help for organists who, I feel sure, have waited long (reed voicers being famous for their reticence) for just such knowledge concerning these problems. In a short illustrated booklet, "How Organists Can Help Conserve the Purity of Reed Tone," is shown much more plainly and at greater length than is practical here how the troublesome "blue" and silent notes can be "normalized" by the informal and dexterous organist, even before the regular visiting organ man arrives. In addition, an anti-dust device used extensively by some foreign voicers is described.

I do not claim to teach organists to change the original tonal character of their reeds. As the book explains, not even the road man does that. He tunes

them in and if the chest is not made with the holes identical with the voicer's, he may—if the difference is enough to overblow the reed and produce a spluttering, or to underblow it and produce slowness of utterance—make the wind inlet smaller or larger to offset this. He leaves it as free from dust as possible, although this pleasant condition may not continue for a moment after he leaves. The process by which particles of dust should be removed is minutely described. No organist should make the attempt without this exact knowledge of the proper technique.

To change the tone color, the organist should do as he would if he wanted a picture altered—send it to the studio to be retouched—or still better, send the old reed in part payment for an entirely new one. Here it is perhaps as well to recall that there are as many kinds of reed tones as there are reed voicers, as each reed voicer has his own conception of reed character.

The organist is warned not to experiment as a novice with his reeds—no builder would be responsible for such rashness; but the proper technique can be learned by following exactly the instructions in the booklet. The organist can be sure of all the voices of his one-man orchestra being present and in proper tune and tone, even between the visits of the road man.

It may seem rash to some to propose that organists tamper with organs, but I believe that they will some day want to qualify in this branch and that my book will serve the cause of better music by hastening that time.

The writer solicits correspondence in relation to the above.

H. B. PARKER.

[Anyone desiring to correspond with Mr. Parker may reach him in care of The Diapason, which will forward replies.]

### ORDERS TO MARR & COLTON.

#### Organ for Piccadilly Theater in New York Among Large Ones.

The Marr & Colton Company, Warsaw, N. Y., has made a number of important installations in the United States in the past year.

The owners, David Marr and John J. Colton, report excellent business and the factory is working to capacity. Recently they closed important contracts in New York, Philadelphia, Detroit, Allentown, Pa., Portland, Oregon, and Pittsburgh. Among the contracts is one for the new Piccadilly Theater on Broadway, New York. The organ for this theater, when completed, will be one of the largest on this continent. This theater will broadcast the organ music daily. An organist of international reputation will play the instrument and the program is planned to be a feature of this new theater.

William Lester of the First Baptist Church of Evanston was organist for the March festival of the united choirs of the New First Congregational Church, Chicago, under the direction of George L. Tenney. Sunday evenings, March 16 and 23, and Thursday, March 20. A dramatization of "St. Paul" and a performance of Elgar's "Caractacus" were among the festival productions.

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**HOWARD R. O'DANIEL DEAD**

**Well-Known Philadelphia Organist Is a Victim of Pneumonia.**

Howard Robinett O'Daniel, a prominent organist of Philadelphia, died in the Hahnemann Hospital Feb. 25, a victim of pneumonia.

Mr. O'Daniel was born in West Philadelphia, April 26, 1873, the son of Johanna F. and the late Allin Robinett O'Daniel. At the age of 15 he began his career as organist at St. Asaph's Church, Bala, Pa. He was organist of St. Andrew's Episcopal Church, West Philadelphia, for ten years, and of the First Methodist Church, Germantown, for twenty years, and he also served Trinity Church, Pottsville, Pa.; St. James', Atlantic City; the Church of the Ascension, Philadelphia, and Princeton Presbyterian Church, West Philadelphia, where he was organist at the time of his death.

Mr. O'Daniel studied in Philadelphia under Frederick Maxson, Minton Pyne and others, and abroad under Alexander Guilman.

Mr. O'Daniel married Miss Theresa Dieterle, one of his pupils, in 1918, and his widow survives, with a daughter, Jane Robinett, and also his mother and a brother, A. Frederick O'Daniel. His home was at 662 North Thirty-fourth street.

Mr. O'Daniel was a member of the American Organ Players' Club, the National Guild of Organists, the National Association of Organists, the Pennsylvania Music Teachers' Association and the Musical Art Club.

**Death of Gordon Graham.**

Gordon Graham, organist and choir-master of the Church of the Advent, Cincinnati, and a charter member of the Southern Ohio chapter, A. G. O., died March 10 after a short illness. Mr. Graham was a native of England and formerly lived at Racine, Wis. He went to Cincinnati several years ago to become organist of Grace Church. The funeral took place from the Church of the Advent March 12, and

John Yoakley, subdean of the Southern Ohio chapter, served as an honorary pallbearer. The Southern Ohio chapter has adopted the following resolutions prepared by a committee of which Adolph H. Stadermann was chairman:

Whereas, It has pleased the Almighty in His infinite wisdom to call from our midst our charter member, Gordon Graham, who, through his loving companionship, zeal and devotion to the ideals of our Guild greatly endeared himself to us; and

Whereas, Through his many years of faithful service as organist and choir-master at Grace Church and the Church of the Advent he has contributed in large measure to the spiritual uplift of his brother man; therefore, be it

Resolved, That our chapter, conscious of the loss it has sustained in the death of Gordon Graham, records its sorrow and that it extends to his family its sincere sympathy in their bereavement; and be it further

Resolved, That a copy of these resolutions be forwarded to the family of the deceased.

**Death of M. H. Reisinger.**

M. H. Reisinger, formerly of Indianapolis, Ind., and more recently a resident of Los Angeles, died on March 5 in the latter city. For many years Mr. Reisinger had been engaged in organ building and was well-known throughout the east by many famous organists. At the time of his death he was building a large three-manual organ of his own patents for a wealthy man at Monrovia, Cal. He died before the organ was finished. Mr. Reisinger left a widow and five children, all grown, three living in Los Angeles and two in Indianapolis.

**School Organ as Memorial.**

A campaign to raise \$10,000 for the construction of an organ for the Hollywood, Cal., high school auditorium, to serve as a memorial to graduates of the school who made the supreme sacrifice in the world war, was started at a luncheon of the Hollywood Round Table Club. As part of the plan it is intended to offer for sale 100 boxes in the Hollywood Bowl at \$100 each, the boxes to be used during a pageant to be given by the high school.



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**KRAFT**

His playing was scintillating and showed an orchestral virtuosity quite unparalleled. He is one of the foremost organists of his generation and Duluth was fortunate to have this second opportunity to hear him.—Duluth, Minn., Herald.

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**RECENT NEWSPAPER CRITICISMS:**

Jonesboro (Ark.) Tribune, Jan. 30, 1924.—The First Baptist Church was filled to overflowing last night to hear the noted organist Clarence Eddy and his gifted wife, Grace Morel Eddy. So much has been said in praise of Clarence Eddy by genuine music critics that there is little left to be said. He is a perfect master of technic and he could not have selected a better program. Mrs. Eddy not only has a fine voice, deep resonant contralto, but possesses a most charming and magnetic personality that captures her audience instantly.

Jonesboro (Ark.) Evening Sun, Jan. 30, 1924.—Fully 1,200 people thronged the First Baptist Church for the recital given by Clarence Eddy, world-famous organist, and his wife, Grace Morel Eddy, noted contralto singer. Mr. Eddy possesses the power of throwing into the performance all the depth of his character and personality and of giving himself to his audience. He is the master of the magnificent instrument known as

the pipe organ. It was a delight to hear such finished musical phrases, and such admirable diction as was found in the singing of Grace Morel Eddy who has a contralto voice of wonderful range, beauty and sympathy. The recital was a big success.

Alexandria (La.) Daily Town Talk, Feb. 4, 1924.—Two delightful concerts were given by Mr. and Mrs. Eddy at the First Presbyterian Church. Large and appreciative audiences greeted them both evenings. It is a known fact that Mr. Eddy is an organist of world-wide reputation, and has held the center of the stage in his profession for many a year. Mrs. Eddy delighted her audiences with a number of beautiful contralto selections, for which she was heartily applauded. The Rev. Dr. B. L. Price announced at the conclusion of last night's program that the visits of Mr. and Mrs. Eddy will be an annual occurrence.

**SOME RECENT NEW YORK CITY INSTALLATIONS:**

**CHURCH**—Calvary Baptist Church (five manual), 123 W. 57th St.  
**THEATRE**—Regent Theatre (three manual), 116th St. and 7th Ave.  
**CONCERT**—Carnegie Hall (two manual), 154 W. 57th St.

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A Monthly Journal Devoted to the Organ

Official Journal of the National Association of Organists.

Official Organ of the Organ Builders' Association of America.

S. E. GRUENSTEIN, Publisher.

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

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

CHICAGO, APRIL 1, 1924.

## THE LATEST STYLE

If you wish to be up to the minute you simply must have two consoles. This is the latest style dictate as to theater organs, and we might as well say it for the benefit of our readers as try to conceal it. Two consoles for a well-appointed organ are getting to be as necessary as two bathrooms in a completely modern house. Let all one-horse—beg your pardon; we mean one-console—organs take note. There is no "Colossus" of organs any more that has fewer than two complete consoles, and we expect soon to see three, because some enterprising people will not be outdone. Also, theater managers will please note that while we are very gullible by nature, we shall refuse henceforth to believe any press agent, no matter how nice a fellow he is, when he says the organ in his theater cost nearly a million—75 per cent veracity discount—unless it has more than one console.

And why should not every theater instrument have two operating centers? Just think of the advantages! In the first place, should one organist faint, the other is still in good working order. Noah took two of each kind of creature on board his famous ark, and if there should be two of every kind of animal then, why not now? Precedent must be observed.

Then look at the benefit from the selfish standpoint to our clientele! Two consoles require two organists, and that is bound to help the profession. (Incidentally it will increase our circulation.) The organ builders will reap a harvest unless a shortage of console makers develops. How could we be against anything so humanitarian, so beneficial? The public of course approves it. Just look at the crowds which two consoles will draw, as against one! And we, like the theater managers, must bow to the public will.

Blessings on the man who brought it about that two consoles should grow where before there was but one. On the day this issue reaches the majority of our readers we are solemnly observing All Fools' Day. Let us dedicate it to the promotion of the principle of multiplicity of consoles. If necessary let us cut out those needless pipes which are not seen and about which the public knows so little and add consoles in their places.

## CONGRATULATIONS.

Sixty years of continuous fruitful endeavor in the field of music publishing will be completed April 4 by the house of J. Fischer & Bro. of New York City. This anniversary is of special interest to every organist and choirmaster because of the important contributions made by this firm to the printed music of the organ and of the church. Founded by an organist

and fostered in its growth by men close to the best organ talent of the country, J. Fischer & Bro. has made itself from year to year more of a factor in the promotion of organ music. The congratulations of The Diapason go out to the present heads of the Fischer establishment and we feel sure we voice the sentiment of every progressive organist when we express the hope that in the next sixty years the growth of this friendly house may be even greater than it has been in the three score years that have passed.

## SEVENTY YEARS ON BENCH.

Long live the woman organist! And so she does. At any rate, England can cite an instance of seventy years' continuous service at the organ bench by a member of the fair sex, who still is doing her work. It is doubtful if any man in England or in this country can claim a better record. Mary Kempe is the venerable organist. Speaking of her the Musical Times of London says: "Mary Kempe was appointed to St. Andrew's, Biggleswade, in 1853, and remained there till 1862, when she took up the post of organist at St. Swithin's, Sandy, where she is still in office. She has thus done seventy years of continuous service. She was a pupil of Turle, and had her lessons in the Song School at Westminster. The correspondent who kindly sends us these particulars tells us that she is still as keen as ever about her duties, and that among works recently played by her were Bach's D minor Toccata and Fugue."

Some of our western readers send us a request that we issue a warning to organists who contemplate settling on the Pacific coast. The golden west has been a magnet for the easterner ever since Horace Greeley gave his famous advice to young men. The climate and the increasing chances as compared with the slower growth and smaller opportunities for the professional in the more crowded east have attracted many. As it stands, too many have been attracted. In Los Angeles, San Francisco and other cities, according to authentic reports, it is not an easy matter to obtain a position, the supply of professional musicians apparently having begun to exceed the demand. Henry Ford's Dearborn Independent tells the story of a business girl seeking a position in southern California and among other bits of advice offers this one: "Get your job first; then go west." Organists planning a change of location should do likewise. Meanwhile the small cities in the central west seem actually to be short of organists and offer the best opportunity today.

## AGAIN THE ST. LOUIS GHOST.

Philadelphia, Pa., March 17, 1924.—To the editor of The Diapason: In regard to the old St. Louis organ. Why all the argument? Anyone who had seen or heard the organ at St. Louis would not recognize it now in the Wanamaker store of Philadelphia as the same instrument. It has been entirely revoiced, put on higher wind pressure and nearly 100 high pressure stops have been added. The old console was entirely disposed of and a new and more modern one built in its place. All of the old bellows and blowing apparatus were entirely dispensed with. There were lots of tuning and voicing "ghosts" found in its chest, but why bring all of these things to life when the St. Louis Exposition organ is no more?

Yours truly,  
GEORGE W. TILL.

## Death of Willard Carpenter.

Willard Carpenter, 76 years old, organist and composer, died Feb. 29 of hardening of the arteries in his home, 16 Lawrence street, Yonkers, N. Y. He had been organist of the Warburton Avenue Baptist Church and Calvary Baptist Church at Yonkers and of the First Baptist Church of Tarrytown, where John D. Rockefeller attends. His widow and three children survive him.

Roland Diggle, the Los Angeles organist and composer, whose name is known wherever developments in present-day American organ composition are followed, passed through Chicago in March on his way east, where he will spend a few weeks in New York and Boston. Dr. Diggle will return to California in time for Easter.

## The Free Lance

By HAMILTON C. MACDOUGALL

Well, it was bound to come sooner or later. What was bound to come? Opera in church. When parsons are straining every nerve to attract people who would not otherwise come to church, why will not opera prove to be good bait?

At any rate this is what the Rev. Simon Jones, B.A., of the High Pavement Chapel, Nottingham, England, thinks. I have three of his service lists before me. On Feb. 3, 10 and 17 his choir of eighty voices, led by the organist of the Chapel (in England the word "Church" is confined almost entirely to edifices of the Church of England), Blyton Dobson, a well-known and clever player, gave "Tannhäuser," "Lohengrin" and "Parsifal," respectively. The service list for Feb. 3 ran thus: "Organ Voluntary (Meditation, d'Evry); Opening Sentence followed by the Lord's Prayer; Hymn; Reading (from the libretto of the opera); March and Chorus ("Hail, Bright Abode"); Reading (from the libretto of the opera); Male Chorus ("Once More with Joy"); Solo ("Elizabeth's Prayer"); Hymn; Address ("Tannhäuser the Earth-Bound"); Offering ("Song to the Evening Star"); Hymn; Benediction; Organ Voluntary (Allegro maestoso, Lyon).

A difficult matter skillfully handled, I must say. Yet—

Howard D. McKinney in Fischer's Edition News has a very wholesome article entitled "Is American Organ Music Receiving Its Share of Attention?" His answer is a negative. I put the same question to one of America's excellent composers, and he replied by saying: "I find very little that is interesting written by Americans"—and I imagine that the phrase will serve as well as any in explanation of what is a serious and unwarranted neglect.

Just now many of our organists seem to be hypnotized by music of the French school. The French have a clever propaganda scheme which they are working very successfully. Do the French really care anything about American art or is their interest in us confined to getting our dollars? Mr. McKinney hits the nail on the head very neatly when he writes: "A visiting artist comes to our shores, is bountifully received, plays all over our hospitable country, never includes a bit of native music on his programs, and goes back to his native country many thousands of dollars richer."

My friend Percy A. Scholes, well-known writer of educational books on musical subjects and critic of The Observer (London), contributes to that very valuable weekly a column or two of criticism and reviews. I have often discussed with him the impossibility, or at least the extreme difficulty, of ridding one's mind of prepossessions when approaching a new work of art. Theoretically a critic—or any earnest and careful listener—ought to listen to a new piece of music with every avenue to praise or blame open. But what really happens? When an Englishman hears for the first time a work by Elgar his mind is filled with a preconception, amounting to at least 80 per cent of his mind's total capacity, that the work is fine—he has judged it before he has heard it. Elgar, in other words, has to give the ear and intelligence only 20 per cent of valuable auditory impressions in order to be ranked superfine. On the other hand: Take the same Englishman going to a concert where an American work is to be performed, and he goes with his mind at an absolute zero; he credits the American with nothing. Every bit of appreciation the American gets from the Englishman is an "earned run."

For Elgar substitute MacDowell and for Englishman and American substitute American and Englishman and the conclusions will be equally true.

All this talk about not finding American organ works "interesting" is, in my opinion, mere froth, with no earnest thought back of it. I have sinned pre-

cisely in this way myself, and I feel that I know whereof I affirm. I look back on my prepossessions and badly founded enthusiasms of earlier years, on my lack of musical charity, with much regret. I have in mind a large work by an American composer that I owned for a long time, but superciliously regarded as "weak," "not interesting." When I began—why, I do not know—to practice it I found it a work calling for all my powers of interpretation and execution, a work deeply felt, inspired.

Personally I deprecate what seems to me an excessive interest in modern French music. I think no one admires the French more than I do, if one will take into account their intellectuality, their precision, their love of faultless form, their great artistic and national history. While the great war was on I permitted myself the thought that once the German domination in American musical art was broken down there would be an equal chance for French, Italian, Russian and, above all, English art. For, after all, the English are much nearer to us artistically than are the Latins, and it is a great loss to both Great Britain and the United States that the two great countries have no strong educational and artistic affiliations. I feel—and there are many others who agree with me—that our absorption in French organ music to the exclusion of British organ music and British organists is excessive.

But I hear from my friends on all sides: "Is there any British organ music, and is it interesting? Was there ever any British composer except Arthur Sullivan, or any English music save 'Pinafore'?"

I understand that Dr. Harold Darke of London and Ellingsford, organist of St. George's Hall, Liverpool, are contemplating making recital tours next year in the United States and Canada.

## FUGUE, PAST AND PRESENT.

Philadelphia, Pa., March 11, 1924.—Editor of The Diapason. Dear sir: I think we all owe you a vote of thanks for Dr. Schminke's article on the old Silbermann organ. It clears up a point that has always stuck in my craw, as long as I can remember, and doubtless other folks have had the same notion. We are accustomed to hearing, and reading, that the organ is par excellence the instrument for contrapuntal music; and there used to be—though, to be sure, not so much now as formerly—a tendency, as it were, to "pat on the back" and patronize all organ music that was written on a harmonic basis, as much as to say that that sort of thing was well enough, but that if we wanted really to hear the organ, we must listen to it in a fugue.

For my part, I never could see it. Not that I had a prejudice against the name "fugue"; on the contrary, contrapuntal music is my notion of music, though not necessarily confined to the fugue form. But I was never able to see that such music sounded especially well on the organ; even with the greatest players, a fugue was pretty sure to become confused and confusing after the first two dozen measures or so; and the farther we got into it and the more interesting it became as a composition, the less did it sound like anything. Isn't it a fact, if we think over it in cold blood, that the average performance of a fugue—or even a performance above the average—is apt to result in a sort of "wurroo, wurroo," with the subject frantically struggling to get its head above water, and succeeding only when it appears in the topmost part or in the pedal?

Now there are plenty of folks whose only idea of organ music is the kind they hear in the "movies," or else, if they are church people, their ideal is the solo-with-tremulant-and-umpty-ump-accompaniment-on-choir-and-pedal form. When these folks say they don't like fugues, it doesn't mean much in the way of criticism. But there are many people who are really musical, who enjoy symphonic music and who would be thoroughly interested by the most elaborate counterpoint in an orchestra piece, who nevertheless simply "can't see it" when it



comes to counterpoint on the organ. And it seems to me that there can be only one reason why they don't like it, and that is that it doesn't sound like music. Here is a whole school of composition, represented in its highest form by the fugue: These pieces were written not as theses or exercises, but as music to be listened to and enjoyed; and as a matter of fact they were listened to and enjoyed for generations. And now we have an intelligent musical public who not only don't care for these pieces (which might after all be a matter of taste), but who can't make anything out of them at all—can't see what the composer is driving at. In that case, it seems to me, the trouble must be that the pieces don't sound the way they were meant to sound. And Dr. Schminke's article appears to me to suggest a good reason.

We had a performance here in Philadelphia this season which, while it was not on the organ, seems to back up Dr. Schminke's argument. Mme. Landowska, the Polish pianist, appeared with the Philadelphia Orchestra as harpsichord soloist. She played a concerto for harpsichord and orchestra by Handel, and a concerto for harpsichord alone by Bach. It cannot be denied that the harpsichord is a wiry-sounding instrument—there is nothing rich or voluptuous in its quality. But it possesses in one respect just the characteristic feature of the Silbermann organ, as described in the article in question—it has a pronounced series of overtones, much more distinct, as compared to the fundamental, than those of the piano-forte. There were two other respects in which it paralleled the organ: it had two manuals, and it is entirely without accent; banging the keys harder makes no perceptible increase in the amount of tone.

Well, the pieces Mme. Landowska played were for the most part very contrapuntal, and how did they come out? Every note was as distinct as though the piece were a drawing in black and white; the middle parts were perfectly easy to hear; the little ornaments—turns, trills and so forth—with which these old pieces are powdered came through with the most delightful distinctness; and as the music proceeded we were conscious that a beautiful design was being unrolled before us, clear in all its parts, just as though an elaborate piece of ornamental painting or tapestry was being unveiled bit by bit.

And it was exciting—gosh all hemlock, but it was exciting! The continual flight of little notes, swirling this way and that, and never lost to view; the pleasurable—not painful—amount of attention needed to follow what was going on, and the sense of ordered and logical movement worked the audience up to a pitch that was hardly to be held in until the music was over.

Now here we had a set of conditions which match up pretty well with those of the old organ in the article. Two manuals; no accent, and a quality with a pronounced harmonic series in evidence. And what was the result? Why, the result was that the music sounded like music!

Of course we are not likely, in our present-day line of work, to use the fugue form, or any other strictly contrapuntal form, to anything like the extent to which they flourished in the time of Bach; hence we are not likely to build very many organs on the Silbermann plan. But it seems as though the facts Dr. Schminke sets forth ought to be an argument in favor of the too much neglected mixture work, and also a suggestion as to the registration of complicated pieces, whether fugues or modern works—a suggestion which the average listener will, I feel pretty sure, think well worth while being tried, at any rate.

Very truly yours

WALTER LINDSAY.

William E. Beazley has resigned his position as organist and choirmaster at Trinity Episcopal Church, Chicago, to become tonal expert and sales manager for the Bennett Organ Company at Rock Island, Ill. Mr. Beazley has taken up his work at the Bennett factory and will move his family to Rock Island in the late spring.



BY HAROLD V. MILLIGAN.

CHRISTO TRIONFANTE, by Pietro Yon, published by J. Fischer & Bro., New York.

Mr. Yon's music is always full of color and vitality, full of imagination and emotion, and yet skillfully designed and executed in form and proportion. We do not know any other composer who possesses the peculiar combination that is his—a rich and vigorous emotionality contained within a perfect mastery of form. We suspect a long and rigorous technical training in his early years, something which American composers rarely experience (through no fault of their own). He always thinks organistically. In fact, we are of the opinion that he expresses himself in organ idiom and appreciates and exploits the possibilities of the modern organ better than any other composer in this country.

"Cristo Trionfante" is the latest work from his pen, just issued by the house of Fischer, who have of recent years published all his organ compositions. It is an "Easter Processional." It is composed from two main themes, both simple and hymn-like in character. (The second one bears a close resemblance to the old Easter hymn "O Filii et Filiae.") The first theme is sounded fortissimo at the beginning, allegro maestoso, and then developed by soft flute tones, over a reiterated chime figure. The music is then transferred back to the great organ, forte. The second theme is sung by the vox humana, accompanied by harp-like staccato notes from the flutes. The chimes sound again at the ending.

SIX PICTURE SCENES, by Edwin H. Lemare; published by White-Smith Company, Boston.

Mr. Lemare has long been known as a facile and graceful writer for the organ as well as a brilliant performer. He has a special gift for short and captivating sketches; hence it is peculiarly appropriate that he should turn his attention to those brief bits of color so necessary to the picture organist. These six little sketches undoubtedly will be of great value to the "movie" players, and Mr. Burroughs probably will have something to say about them in his department. The titles give a clear idea of the character of each: "In the Garden," "Intensity," "Suspense," "Caprice," "Forest Scene" and "Minuet."

TWO ORIENTAL SKETCHES, by James R. Gillette; published by J. Fischer & Bro.

The secular aspect of the organ is coming in for much attention these days. These two oriental sketches by Mr. Gillette will interest the picture organist, as well as the recitalist. They are full of the familiar characteristics of oriental music, the wailing oboe, the insistent drum-beat and the other details of "atmosphere."

"Desert Song" gives the orchestral oboe the chance of its life, the plaintively amorous melody being accompanied by a steady rhythmic pulsation. "Uarda" is a "Desert Dance" and contains some barbaric dissonances (I almost wrote "barbarous.") Particularly barbaric (or barbarous) is a phrase repeated several times, consisting of octaves, one set insisting on G-F sharp, G-F sharp, while the other pair clings to F sharp-G, F sharp-G, and refuses to budge. There is a more amiable middle section to provide contrast to this Stravinskian discord.

WHIMS (Caprice), by Harry L. Vibbard, published by J. Fischer & Bro.

Mr. Vibbard is a comparatively new composer whose anthems have attracted considerable favorable comment recently. This organ piece of his is a scherzo calling for a deft and skillful staccato touch. It is well worked out and interest is maintained to the full organ ending.

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New York City, March 4, 1924.

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Very sincerely yours,

Clarence Dickinson,

Concert Organist

Organist, Brick Presbyterian Church  
and Temple Beth-El, New York City.

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### American Organists Viewed By a Visiting Englishman

[H. C. Colles, the distinguished English musical critic, who recently passed a short period in New York City as guest critic for the New York Times, and met a number of American organists, writes interestingly concerning this feature of his United States sojourn in the March issue of the Musical Times of London. His comments are herewith reproduced for the benefit of organists in this country.]

The newspaper critic of music at New York has possibly even fewer opportunities for coming into close contact with organists and organ music than his confreres in London have, and such contacts of the kind as I was able to make in my recent three months' visit there were made rather in spite of my duties as "guest critic" to the New York Times than because of them. Indeed, I might easily have dropped into the routine of perambulating the small area of the city bounded by Carnegie Hall on Fifty-seventh street and Seventh avenue in the north, and by the Metropolitan Opera House on Broadway, between Thirty-ninth and Fortieth streets, in the south, had it not been for the kindness of many friends who insisted on enlarging my experience in many directions.

One afternoon soon after my arrival I was attending a concert of the London String Quartet at Æolian Hall, and in the interval looked round the hall to enjoy the flavor of mixed familiarity and strangeness which the occasion brought. Here were the well-known players playing the well-known music, one of the Rasoumovsky Quartets, in the well-known way, only better (they seemed to be on their mettle before this eager audience); the strangeness came in looking round the hall and seeing scarcely a face I knew. But for that and the greater keenness of the audience (the delight of America is that no one is bored), I might have been in the other Æolian Hall in Bond street. My eye was caught by a face I knew, but could not for the moment place. When a glance showed that the owner of the face knew me, the name came at once to my mind. It was Dr. Tertius Noble, whom I had last met more than twenty years before when he had invited me to make night hideous on the then newly-restored organ of York Minster. From York he went to New York as organist of St. Thomas' Church on Fifth avenue, and when we had renewed our acquaintance in Æolian Hall, he invited me to see "a real mediaeval church."

St. Thomas' is not York Minster, but it is an extraordinarily faithful replica of the English Gothic style, with its great pillars of solid hewn stone, its vaulted roof, its reredos of carved figures suggested by that of Winchester, its choir stalls with miserere seats carved from massive English oak. No pains and no expense have been spared in the effort to give to St. Thomas' all the advantages of a noble architectural design carried out in every detail with cunning craftsmanship bestowed on the finest materials. The organ, designed by Dr. Noble himself, was built on the same unsparing principle. It is one of the finest specimens of Skinner's work. It seemed to contain every conceivable variety of tone, reed and flue, and at the same time they build up a magnificent ensemble. I gathered later, more in conversation with several organists than from personal experience, that the weakness of American-built organs is apt to lie in the ensemble. The ingenuity of builders in devising varieties of tone color, no doubt stimulated by the needs of the cinema theater, is immense.

Dr. Noble has insisted on preserving at St. Thomas' the English tradition of solid diapason tone on the great organ not enclosed in a swell box. The crescendo possible from the rest of the organ enclosed in its several swell boxes has an amazing effect, because it is a crescendo which really increases through the whole course of opening the box. It was wonderfully exemplified for me in the case of a French horn stop, which ranged from the velvety tone of its pianissimo to something like the blast of the orchestral instrument blown forte. All that I heard of the organ at St. Thomas'

served to endorse the testimonial which Dr. Noble gave to its builder as a man who brings to his work the ideals and the personal qualifications of the artist.

My next contact was made with organists in bulk. I had the pleasure of meeting organists of many ranks and both sexes at a meeting of the National Association of Organists, of which Dr. Noble is president. The members meet periodically for an informal dinner in one of the quiet restaurants (such restaurants still exist) at New York, and discussion of all sorts of matters of common interest takes place after dinner. Such associations are on much the same lines as English ones, but in America they have probably an even greater usefulness. In America there is none of that tradition—which still obtains in the English provinces at any rate—by which the local organist is regarded as the natural leader of musical enterprise. So much of our musical life in this country has clustered round cathedral establishments and the greater parish churches that it is difficult for us to realize conditions without their influence. Our organists have to be conductors of choral societies and sometimes of orchestras, teachers, lecturers, judges of competitive festivals, generally stimulators of every kind of amateur effort in music. It is because they have accepted that position and labored in it often with the smallest of material rewards that we have any music at all outside the big towns.

In America there is still probably much less of such amateur effort, largely because American urban life has not been built up round ecclesiastical settlements. It has grown principally round commercial enterprises, and it is not until commercial enterprises reach a certain stage of prosperity that their promoters have a thought of any kind for art. When they arrive at that stage, however, their thought takes a very practical turn, and from the proceeds arise the great orchestras, Boston, Chicago, Philadelphia, and others which are the pride of music in America. The organist, meantime, is just the organist—a man who plays an instrument at church or public hall or theater. His position depends on his personal attainments as a performer; he has no hereditary title to prominence. Mr. Stokowski, the brilliant conductor of the Philadelphia Orchestra, indeed, began his American career as organist of St. Bartholomew's, a fashionable church on Park avenue, New York, but he was an importation from England, and his early career at the R. C. M. and at St. James' Church, Piccadilly, has fostered his extraordinarily versatile proclivities. England produces from the organ-loft men like Henry J. Wood, Hugh P. Allen and Walford Davies, the people who get things going and keep them going by the exercise of gifts by no means only musical. American music is certainly in need of men of that type, but it is doubtful whether they are to be expected to emerge from the organ loft.

America is producing, however, fine organ players, and it is to be noted that a fine player, like a good workman in any other profession, can earn a decent living from his organ appointment without having to supplement it by seeking all sorts of odd jobs. He can concentrate on his art, and there is a growing appreciation of good organ playing, which has been much stimulated lately by the visits of famous French organists, like MM. Dupre and Bonnet. Commercial firms compete in the erection of huge auditoriums for organ music. At Wanamaker's department store at New York, for example, weekly recitals with programs of a high type are given by various American organists, and, when occasion offers, by foreign visitors.

I was asked repeatedly about English organists, who are outstanding among the younger men as recital givers, etc. "Why don't they come over and play here sometimes?" was a frequent question when I had named a few of our younger organists, who, in my opinion, are quite as able performers as their more peripatetic French contemporaries. Really something ought to be done about it. Why should a magnificent solo player like — (I forbear to mention the name I have in mind; the blank indeed might be

filled up in several ways) forever waste his powers in playing daily services and training choir boys?

As to the interesting group of American organists whom I came across both at the National Association's gathering and elsewhere, I should not dream of singling out one for special mention were it not that his colleagues insisted on singling him out. "Have you heard Lynnwood Farnam play?" was so frequent a question that I grew ashamed of having to answer it in the negative. One day, happening to meet Mr. Farnam at the house of a lady who delights in bringing the right people together (the great gift of New York hostesses), I told him that I had no hope of getting to his Monday night recitals since Mondays were devoted to the Metropolitan Opera House. He kindly invited me, therefore, to enjoy a private recital at the Church of the Holy Communion, and spent a morning playing to me Bach and Franck and other things. A beautifully finished execution, a certainty and decision of phrasing, that of the pedals exactly corresponding with the hands in fugue subjects and such passages, together with great resource in devising effects of tone color, were qualities which particularly impressed me.

### KIMBALL FORCES AT DINNER

#### Long Years of Service of Men in Organization Revealed at Banquet.

Eighty-six foremen and department heads of the W. W. Kimball Company attended a banquet at the Great Northern Hotel in Chicago Saturday, March 8. Mr. Huseby, production manager of the factory, proved himself an excellent toastmaster, and with the aid of a dozen of the diners and some excellent music provided in its entirety from the factory staff, kept the party in happy mood until it broke up at 10:30.

An interesting development of the evening grew from the suggestion of one of the speakers, Mr. Hagstrom, superintendent of the organ department, who brought out the fact that twenty-four of those present had served the company more than thirty years, he being one of the number. The suggestion was taken up by the toastmaster, and the following remarkable showing resulted: Two of the department heads have been in the company forty-one years, three have been there forty years, thirteen stood up when thirty-five years was called, twenty-four confessed to service of thirty years, and nearly all of those present have been with the company ten years or longer. These figures do not include any company officers, but relate entirely to the factory, which at this time has about 1,850 employees.

This was the first social event put on by the Foremen's Club, which gathers for an hour of general discussion of factory problems every Monday.

#### Vantine Opens Wangerin Organ.

March was a busy month for Lewis A. Vantine of Milwaukee. Feb. 28 he opened the organ at the Third Church of Christ, Scientist, before a crowd of 1,600 people. This is a Wangerin organ of sixty-two speaking stops. The organ is voiced according to Mr. Vantine's ideas and all who have heard it are enthusiastic about its beautiful quality and tonal balance. Sunday, March 2, he played at an A. G. O. service in the Church of the Redeemer. The evenings of March 13 and 14 he gave pre-lecture recitals at First Church of Christ, Scientist. March 27 he opened the Möller organ at St. Mary's Lutheran Church, Kenosha, giving a children's recital in the afternoon and the opening recital in the evening.

#### Bert E. Williams at Hartford.

Bert E. Williams, A. A. G. O., the New York organist, who has just recovered from a severe illness which took him away from his duties for eleven weeks, five weeks of which were passed in the hospital, is again in the harness. He signed a contract to open the new Strand Theater at Hartford, Conn., conducting an orchestra of seventeen players. He began his work as musical director there March 10.

### Lecture-Recitals of Clarence Dickinson on Liturgical Music

Clarence Dickinson has concluded the tenth annual series of historical lecture-recitals at Union Theological Seminary, New York, with the assistance of artists of the first rank, and to audiences so large that many had to be turned away from each recital. It was interesting to note in the audiences the large representation of organists and choirmasters, as well as the many priests of the Russian and Roman Catholic churches, Jewish rabbis and ministers of the Protestant denominations.

The first three of these notable programs had for its subject the great historical forms in the Liturgy of the Church. The program dealt with the forms in use in the major service of the church, the celebration of the Eucharist. The assisting artists were Inez Barbour, Rose Bryant, Lambert Murphy, Frank Croxton and Max Olanoff, violinist, and the choir of the Brick Presbyterian Church, in the following program: Psalms: Organ, Psalm 19, Benedetto Marcello (1686-1739); Solo and Chorus: Ancient Hebrew Melody; Psalm 103, Ippolitoff-Ivanoff; Gloria Patri, Palestrina; Kyrie, Serbian Liturgy; Christe Eleison (Duet), Bach; Sursum Corda, Merbecke; Sursum Corda (violin), Elgar; Gloria in Excelsis, Pergolesi and Traditional; Creed (Nicene), Gretchaninoff; "Crucifixus" from the Creed, Antonio Lotti (1667-1740); Fugue, Canzone and Epilogue "Creed," Karg-Elert; Sanctus: (a) Joseph W. Clokey; (b) Gounod; Benedictus, tenor solo with violin, Bach; organ, "Hosanna," Lemmens; soprano solo, Agnus Dei, Bizet; Psalm, "The Heavens are Telling," Haydn.

Program 2 dealt with the secondary services of the church, such as morning prayer, vespers, compline, benediction. The assisting artists were Dicie Howell, Robert Quait, Harold Land, Margaret Sittig, violinist; Irene Perceval, harpist, and the choir of the Church of the Ascension, of which Jessie Craig Adam is organist and director. The program included: "The Bells of Berghall Church" (harp), Sihelius; Venite, Mendelssohn; Te Deum: (a) organ, Max Reger; (b) chorus, Purcell (1658-1695); Offertory, "Panis Angelicus," Franck; Benedictus es, H. B. Gaul; Benedictus (violin), MacKenzie; Jubilate, Gretchaninoff; Magnificat, (a) violin, harp, organ, Marty; (b) solo and chorus, Orlando Gibbons; (c) trio, Saint-Saens; Nunc Dimittis, Kastalsky; O Salutaris, Saint-Saens; "O Gladsome Light," Kastalsky; "Ave Maria," Franck; Benedictite, Stokowski.

Program 3 treated the anthem as a development of the "a" of the final syllable of the "Alleluia," which also furnished the prose and the sequence. The assisting artists were Marie Stapleton Murray, Mary Bennett, Charles Stratton, William Simmons, with violin, cello and harp, and a chorus of mixed voices. The program was as follows: Ancient Gregorian Gradual and Alleluia, Mozart; Alleluia Sequence, Notker (840-912); "Prose de L'Ane," Twelfth Century; The Five Sequences: "The Paschal Victim," Notker; "Stabat Mater," "Inflammatu," Pergolesi; "Veni Sancte Spiritus," Attwood; "Dies Irae," C. P. E. Bach; "Lauda Sion," Mendelssohn; organ, Passacaglia, Frescobaldi; "Alleluia," Gallus Handl (1550-1591); "Laudate Nomen," Tye (written 1553); "God Be in My Head," from the earliest anthem, collection; "O Beata Virgo" (Gradual-Anthem), William Byrd (1538-1623); The Trumpet Voluntary (organ), Henry Purcell (1658-1695); solo from cantata "Prepare Thyself, Zion," Bach; Verse-Anthem, "O Where Shall Wisdom," Boyce (1710-1750); offertory, Latin, "Ave Maria," Bach-Gounod; offertory solo, modern, "The Lord of Heaven," Forsyth; modern anthem, "Easter Day," Franciscus Nagler.

Program 4 had for its subject "The Apostolic Succession in the Priesthood of Music," or the unbroken line of



teacher and pupil from 1424 to 1924. The assisting artists were Mabel Corlew, soprano; Mabel Beddoe, contralto; a quartet of brass and drums, a choir of mixed voices and the male choir of the seminary. The program included the following works of teacher and pupil, always in direct succession:

- John Dunstable—Chorus, "O Rosa Bella," 1390-1453.
- Giles Binchois—Organ, "Amours Merchi," 1400-1460.
- Jean Okeghem, 1430-1495.
- Josquin de Pres—Chorus, "Ave Verum," 1450-1521.
- Adrian Willaert—Organ, "Topsy Song," 1480-1562.
- Andrea Gabrieli—Organ, "Canzona," 1510-1586.
- Giovanni Gabrieli—Two Male Choirs, "Echo Kyrie" and Sonata for trumpets, trombones and tympani, 1557-1612.
- Sweelinck—Chorus, "Arise O Ye Servants of God," 1562-1621.
- Heinrich Scheidemann, died 1663.
- Reinken, 1623-1722.
- Another line—Buxtehude: (a) Amen duet, voices and trumpets; (b) Fugue in C for organ.
- Bach—Solo Cantata, "Strike, Thou Hour," 1685-1750.
- Kittel—Trumpets, trombones, tympani, Chorale, 1732-1809.
- Rinck—(a) Duet, "Evening"; (b) organ, Rondo from Concerto for Flute Stops, 1770-1846.
- Hesse—Organ, four hands, Andante, Adagio and Allegro from Sonata for Two Players, 1809-1863.
- Lemmens—Organ, Fantasia, "The Storm," 1823-1881.
- Guilmant—Organ, Prayer and Cradle Song, 1837-1911.
- Widor—(a) Solo, "O Lord Most Holy"; (b) Sanctus for mixed and male choirs; (c) Toccata from Symphony, 5, with brass and drums.

**EASTERN TOUR BY MR. EDDY.**

Will Play in Town Hall, New York, and Many Places en Route.

Clarence Eddy starts from Chicago on April 2 for a recital tour in the east which will take from three to four weeks. In some of his programs he will be assisted by Mrs. Eddy, the well-known contralto. A large number of cities between Chicago and the Atlantic coast will hear Mr. Eddy on this occasion. Among the bookings made to date are the following:

- April 3—Harrisburg, Pa., Grace Methodist Church, four-manual Austin organ.
  - April 4—Pottstown, Pa., Church of the Transfiguration, four-manual Skinner organ. Mrs. Eddy will sing at Pottstown.
  - April 8—Worcester, Mass., First Lutheran Church, new four-manual Möller organ.
  - April 9—New Bedford, Mass., St. Martin's Church.
  - April 17—Town Hall, New York City, on new four-manual Skinner.
  - April 24—Bucyrus, Ohio, First Methodist Church.
  - April 14 Mr. Eddy will make Duo-Art records on the organ for the Aeolian Company in New York.
- An interesting announcement is to the effect that on his return to Chicago Mr. Eddy will give a recital in Kimball Hall, under the auspices of the W. W. Kimball Company, on the evening of April 29.

Mr. Eddy's Town Hall program will be as follows: Fantasia and Fugue in G minor, Bach; "Ave Maria," No. 2, Bossi; Third Sonata, Rogers; "Dawn," Jenkins; "Cantilena," McKinley; "By the Waters of Babylon," Stoughton; "A Southern Fantasy," Hawke; "The Curfew," Horsman; Allegretto in E flat, Wolstenholme; Londonderry Air, arranged by Coleman; "Grand Choeur Dialogue," Gigout.

Mrs. Annette Stoddard, formerly organist of the First Methodist Church, Oklahoma City, has been appointed to a similar position at the First English Lutheran Church. Mrs. Stoddard succeeds Amanda O'Connor, who resigned recently to go to Grace Methodist Church, South, after two years' service.

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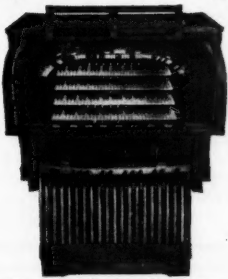
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*The Organ in the Air—  
Radio Recital Schedule.*

[Those in charge of organ recitals broadcast from any station in America may have their schedules published in this column, without charge, for the information of those who wish to tune in for organ programs. Schedules must reach the office of The Diapason not later than the 22d of the month.]

SKINNER ORGAN COMPANY, Station WEAF, New York City studios, 677 Fifth Avenue.

April 6, 9 to 10 p. m., Eastern time.—Chandler Goldthwaite.  
April 13, 9 to 10 p. m., Eastern time.—Maurice Garabrant.  
April 20, 9 to 10 p. m., Eastern Time.—Chandler Goldthwaite.  
April 27, 9 to 10 p. m., Eastern Time.—Henry F. Seibert.

ESTEY ORGAN COMPANY, Station WJZ, Radio Corporation of America.  
Recital every Monday evening in April from 8:30 to 9:10, Eastern time. Performers to be announced.

JOHN WANAMAKER AUDITORIUM, New York City. Station WJZ. Evening Organ Schedule at the Wanamaker Auditorium during April is as follows:  
April 3, Alexander Russell.  
April 10, Charles M. Courboin.  
April 17, Good Friday Recital, J. T. Noe.  
April 24, Alexander Russell.

BARTOLA MUSICAL INSTRUMENT COMPANY, Station WDAP of the Chicago Board of Trade. Organ recitals are broadcast on the following schedule from the Drake Hotel:

Tuesday—8 to 8:30 p. m.  
Wednesday—10:10 to 10:25 p. m.  
Thursday—8 to 8:30 p. m.  
Friday—10:10 to 10:25 p. m.  
Saturday—10:10 to 10:25 p. m.  
Sunday—5 to 6 p. m.

The regular schedule is broadcast by Ralph Emerson from the Chicago studio, Mellers building, and is transmitted by direct wire from the Mellers building to the Drake Hotel. Guest organists play some of the recitals. Request numbers played and requests may be sent direct to the company or to the Chicago Board of Trade station at the Drake Hotel.

W. W. KIMBALL COMPANY, Chicago. Station WTAS, Villa Olivia.

Every Friday from 12:30 to 1:30, central time, Allen Bogen's recital is broadcast. Every Monday and Friday at 7:30 p. m. and 1:30 a. m. a general concert from Kimball Hall.

CHARLES A. SHELDON, Mus. D., Atlanta, Ga. Station WSB, Atlanta Journal. Every Thursday noon for one hour and every Thursday beginning at 10:45 p. m., lasting an hour and a quarter, a radio organ recital is played from the Presbyterian Church.

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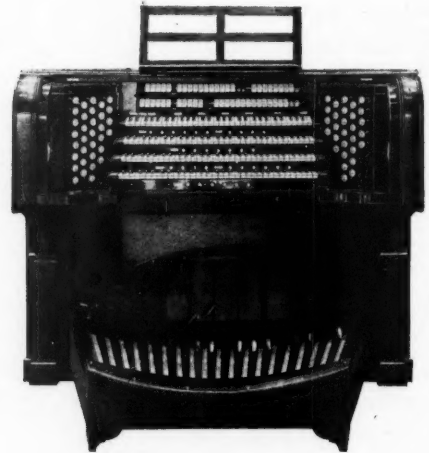
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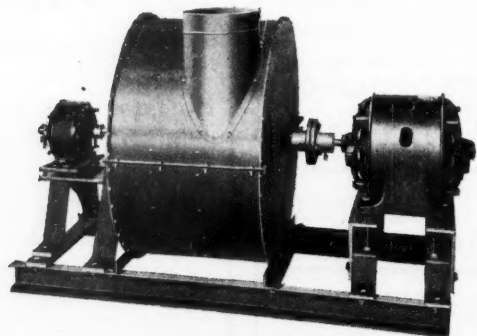
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The new Möller organ in St. John's Episcopal Church, North Adams, Mass., was dedicated Feb. 24, the dedicatory recital being played by Professor Charles L. Safford, director of music at Williams College. The instrument is a three-manual and is placed to the left of the chancel, speaking into the chancel and the transept of the church.

The specifications of the organ follow:

**GREAT ORGAN.**

1. Open Diapason, 8 ft., 61 pipes.
2. Gross Flöte, 8 ft., 61 pipes.
3. Gamba, 8 ft., 61 pipes.
4. Gemshorn, 8 ft., 61 pipes.
5. Flute Harmonic, 4 ft., 61 pipes.

**SWELL ORGAN.**

6. Bourdon, 16 ft., 73 pipes.
7. Open Diapason, 8 ft., 73 pipes.
8. Stopped Diapason, 8 ft., 73 pipes.
9. Salicional, 8 ft., 73 pipes.
10. Aeoline, 8 ft., 73 pipes.
11. Voix Celeste, 8 ft., 61 pipes.
12. Violin, 4 ft., 73 pipes.
13. Flauto Traverso, 4 ft., 73 pipes.
14. Fifteenth, 2 ft., 73 pipes.
15. Oboe, 8 ft., 73 pipes.
16. Cornopean, 8 ft., 73 pipes.
17. Vox Humana, 8 ft., 73 pipes.

**CHOIR ORGAN.**

18. Violin Diapason, 8 ft., 73 pipes.
19. Melodia, 8 ft., 73 pipes.
20. Dulciana, 8 ft., 73 pipes.
21. Flute d'Amour, 4 ft., 73 pipes.
22. Clarinet, 8 ft., 73 pipes.

**PEDAL ORGAN.**

23. Open Diapason, 16 ft., 32 pipes.
24. Violone, 16 ft. (20 from Gamba), 12 pipes.
25. Large Bourdon, 16 ft., 32 pipes.
26. Small Bourdon, 16 ft., 32 pipes.
27. Bass Flute, 8 ft., 32 notes.
28. Cello, 8 ft., 32 notes.

The console is detached. Stops are operated by stopkeys placed above the swell manual. Twenty-six stopkeys, twenty adjustable combinations and other modern accessories complete the specification.

**Summer Courses at Carnegie.**

Special courses of music will be given this year at the summer session of the Carnegie Institute of Technology in Pittsburgh. According to an announcement, the department of music in the college of fine arts will hold intensive six weeks' courses from June 30 to Aug. 8. The work has been outlined to aid teachers, supervisors and professional musicians along practical lines that are often neglected. Individual lessons will be given in organ, piano and all the instruments of the orchestra.

Humphrey J. Stewart, organist at Balboa Park, San Diego, Cal., has returned from a trip to Arizona, and is again playing his daily concerts at the park. Dr. Stewart gave two recitals on his Arizona trip, one at Phoenix and the other at Miami. These recitals aroused enthusiasm in both cities.

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**WORK BY M. MAURO-COTTONE**

**Transcription for Organ and Chorus of Mendelssohn Sonata.**

Current activities of the Society of Theater Organists include a recital by Dr. M. Mauro-Cottone at the Capitol Theater on the morning of April 23, which will mark the first performance of Dr. Mauro-Cottone's transcription for organ and chorus of the opening movement of Mendelssohn's First Organ Sonata. The Schola Cantorum will assist in this performance.

The annual examination is to be held at the Capitol Theater on the morning of April 9.

A photoplay demonstration took place at the Wanamaker Auditorium March 28 at 2:30. Harold Ramsbottom, of the Rivoli Theater, played the musical setting to the feature picture, "The Humming Bird."

An "April Fool" social will be given on the night of March 31.

**New Factory for California.**

Word comes from Oakland, Cal., that Frederick W. Smith, who has severed his connection with the Smith Unit Organ Company of Geneva, Ill., is launching the Frederick W. Smith & Sons Pipe Organ Company in Oakland and will begin the manufacture of organs within a month. Mr. Smith is quoted as announcing that the Oakland plant will require 40,000 square feet of floor space and when in full operation will use the services of more than 200 men. The initial investment for machinery, supplies and building leases will be approximately \$200,000. Mr. Smith is an old associate of the late Robert Hope-Jones.

**Pupils of Van Dusen Heard.**

Advanced organ pupils of Frank W. Van Dusen at the American Conservatory in Chicago were heard in a recital at Kimball Hall March 8. Mrs. Gertrude Bailey played the Nocturne by Ferrata, Liszt's Prelude and Fugue on B-A-C-H and the Thiele Chromatic Fantasia. Frederick Marriott played Nevin's Toccata in D minor. Martin Schulz played Bach's F major Toccata. In a program Feb. 23 Carl Broman, a pupil of Miss Emily Roberts, played a Pastorale by Cesar Franck, the Scherzo from Guilman's Fifth Sonata and Yon's "Hymn of Glory."

**Summer Course by Biggs.**

Richard Keys Biggs, the New York concert organist, is to remain in the metropolis the coming summer and will organize a master class in organ playing. Applications already are coming in from many points, largely as the result of the impression made by Mr. Biggs on his recital tours. These summer courses have brought him pupils in the past from Nebraska, Texas, Minnesota, Oklahoma and Canada, in addition to those from nearby cities and states.

**Presented by Musical Guild.**

The Musical Guild will present the Elshuco Trio Tuesday, April 8, in Kimball Hall, Chicago. The 'cellist of the trio is William Willeke, eminent Dutch artist, formerly first 'cellist with the New York Symphony Orchestra and at one time a member of the Kneisel Quartet. William Kroll, the violinist, a student with Marteau in Berlin and later with Franz Kneisel, is an artist who has given recitals with success in New York and elsewhere. Aurelio Giorni, pianist, is a graduate with first honors from the Academy of St. Cecilia in Rome.



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**Orders for Reuter Organs.**

During the last sixty days W. G. Redmond has recorded the sale of several Reuter organs. Feb. 15 he closed a contract with the Whaley Memorial Methodist Church at Gainesville, Tex., for a two-manual of fifteen stops. This organ is for June delivery. He also recently sold to the Strand Theater at Wichita Falls, Tex., an echo organ, which will be the largest echo in a theater in the state. The three-manual and echo instrument recently described in The Diapason has been installed in St. Peter's Church at Fort Worth, and recitals are being broadcast over WBAP, the Fort Worth Star Telegram.

**Sung by Hancock's Choir.**

Irving C. Hancock and his choir gave Harold Moore's cantata "The Darkest Hour" on the evening of March 30 at the Church of the Saviour in Philadelphia. Preceding the evening service, beginning at 7:30, Mr. Hancock plays a short organ recital every Sunday to an appreciative audience.

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**Movie Organists Can Help!**

A RECENT ISSUE of Motion Picture World discusses the average exhibitor's habit of worrying more about how much allowance he will get on his old organ, as a trade-in, than about how much value he gets for the price he pays for the new one. It predicts that some day exhibitors will realize the folly of this, and that organ builders will have established list-prices and will quit giving big allowances on old instruments fit for the "junk pile."

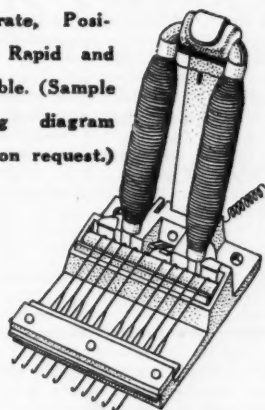
Although we have never had to pad prices to clear ourselves on overbig allowances, we agree with the World on everything but the list-prices, which are and ever will be impossible for a custom-built organ like the Beman. We suggest that all theatre organists who read this try to hasten the day of better understanding between the two trades by taking the matter up with their employers.

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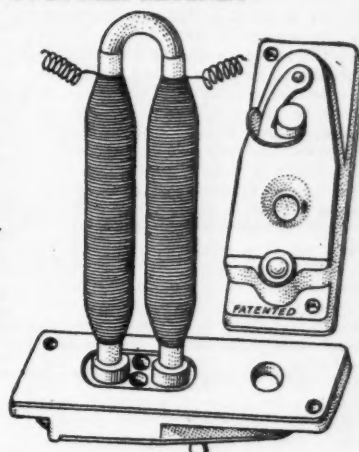


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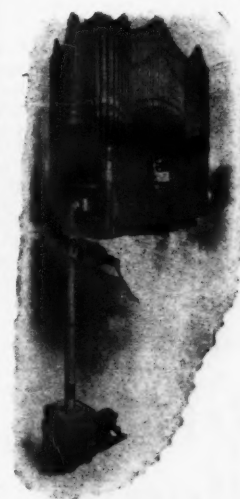
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## The Organ in Bach's Day as Made by Gottfried Silbermann

By DR. OSCAR E. SCHMINKE

(Continued from March issue.)

At my second visit to Rötha I took the music of some of the Bach fugues which were then engrossing my attention. So, having pulled out full organ, I sailed into the Toccata in D minor. The notes just rolled out under my fingers as clean as a whistle, each note striking the ear with the precision of a little bell; what a change from the modern organ of a Leipzig church on which I had been plaguing myself a few days previously, of which the tubular-pneumatic action made one's fingers feel as though they had been steeped in warm tar or caught on fly-paper.

The tracker action of a Silbermann is quite as remarkable in its way as the tone; the touch is very light, the dip of the key is very shallow and the keyboards are close together, as much so as on a modern American console. The action feels for all the world as if one had sat down at an old square piano in Aunt Samantha's parlor of the horse-hair furniture. It offers none of that stiff preliminary resistance followed by a click which we know so well. As for speed there are no limits except the stiffness of one's fingers or the acoustics of the building, which in this case were ideal. The pace at which one takes Chopin Etudes on the piano is just about right on an old Silbermann; the tones flash and crackle for all the world like a brilliant fireworks display at some centennial celebration. There is, in fact, an instinctive urge toward speed, for owing to the absence of a swell-box, music of a slow, expressive character sounds rather dead on an organ of this kind. On trying over the Toccata, Aria and Fugue in C major, my cousin, also an organist and registration assistant of Herr Max Fest, kept urging me "faster, faster," until the limits of my dexterity were reached, setting a pace which left little time for picking flowers. On questioning my mother, who was listening in the body of the church, I learned that everything had been perfectly clear, even to the mistakes, which were plentiful that day and glaringly in evidence on that instrument.

Contrapuntal work has the clarity of a Swiss lake; the second entrance of a fugue theme in alto or tenor does not require soloing on another manual, as one hears the inner voices of a fugue just as clearly as the soprano. The secret of this resides in a number of factors—first, the center of the keyboard and with it the main fullness of the tone lies farther down than in a modern instrument, owing to the restricted range of the treble; second, most stops are voiced brighter and fuller in their lower and middle range and become fainter as one approaches the extreme treble than would be the case on a modern organ; third, the mixtures, being of the repeating variety, give great fullness and richness in the bass and middle range, and shade off in the treble. Taking the average American organ by way of comparison, you find in the region of bass and inner parts of Bach's music the heavy, dull and often characterless tones of the diapasons and flutes, which is one of the reasons many of us find Bach dull and heavy, when in fact the instrument is to blame. A Silbermann gives the artistic interpreter unlimited liberty in polishing up his phrasing and characterization, even in the left hand, which is usually lost labor on all but an exceptional modern organ.

And now another surprise! If you will scan the specification closely you will see on manual 2 no 16-foot stops, but two of 8-foot and two of 4-foot pitch. Of these the 4-foot principal (diapason) is by all odds the most powerful and dominating, so that in conjunction with the harmonic corroborating stops it gives manual 2 an acoustical effect approaching more

closely to 4-foot rather than to 8-foot pitch, thus furnishing the organist with a contrast of pitch as well as one of dynamics in changing from one manual to another. On the Silbermann organ at the Freiberg Cathedral, the third manual (positiv or choir) was laid out on a similar plan, which, it would appear, was customary in those days. In this case, manual 2 was merely an abridged edition of manual 1, possessing, with the exception of a few tinny reeds, no contrasting tone color. When you next encounter those rippling little interludes in Bach fugues (which usually sound like stupid finger exercises) you must remember that Bach played them as a rule on the positiv, with its brilliant, high-pitched, somewhat metallic tone, giving an effect quite different from that to which we are accustomed. Those fiery, impetuous scale and arpeggio passages in the toccatas which sometimes rush clear down to the bottom of the keyboard (do you ever hear them when they do?) come out splendidly on a Silbermann. Another thing, those characteristic rococo festoons so plentifully sprinkled over the works of old J. S. B. (especially the earlier ones) require no additions of sixths and thirds (à la Chopin or Moszkowski) to make them sound. When one key is depressed one hears full chords so rich and satisfying that any filling-in process would be a case of painting the lily.

The use of the richest possible color is a sine qua non in making this music interesting to the general public. Bach's directions in his chorale prelude on "Ein feste Burg" give us a hint of his own methods of registration, the originality of which astounded his contemporaries—theme on the fagotto, 16-ft., and counterpoint on the sesquialtera. It is indeed surprising how novel and spicy those running counterpoints of the chorale preludes sound on an old compound stop, or a combination of gedeckt, 8 ft., with one or more upper partials, whereas on a simple flute stop in slow tempo the effect is one of monotony and intellectual labor.

While playing the aforementioned Toccata in C major I made another curious discovery: that ordinary and rather commonplace fellow, the key of C, had never before sounded so pure and radiant, so altogether delightful. The simple triads were wonderfully juicy and the sevenths, both dominant and diminished, had a richness of tint rivaling the latest Parisian creations of Debussy and Ravel. Making bold a little later to try my "Marche Russe" on this new dog (key of B flat minor with five flats) I was dismayed, horrible dictu, by a most atrocious effect! Gradually it dawned upon me that the instrument was tuned in unequal temperament, and therefore not on amicable terms with the key of G flat or any of its relatives. That bourgeois fellow, key of C, is the Sunday beau of a Silbermann maid, and the farther one gets away from his company the less sweetly she sings. This naturally gives us a glimpse of the other side of the medal—what an old organ cannot do.

Before going into this phase of the subject, let us examine for a moment the specification of another old Silbermann in the Cathedral of Freiberg, built 1712-1714, considered by some his masterpiece, although others award the palm to his last work in the Kreuzkirche at Dresden (now, unfortunately, remodeled). The Freiberg organ has three manuals and pedal, forty-four speaking stops, 2,811 pipes, of which 149 are situated in a beautiful front, surrounded by figures of angels holding trumpets and cymbals. The scheme follows:

### I. HAUPTWERK (GREAT).

(950 pipes.)

1. Bourdon, 16 ft.
2. Principal, 8 ft. (Diapason).
3. Camba, 8 ft.
4. Rohr Floete, 8 ft.
5. Trompete, 8 ft. (Aufschlagend).
6. Octave, 4 ft.
7. Clarion, 4 ft.
8. Quinte, 3 ft.
9. Octave, 2 ft.
10. Terz, 1 3/5 ft.
11. Mixture, 4 ranks.
12. Cornet, 5 ranks.
13. Cymbel, 3 ranks.

### II. OBERWERK.

(980 pipes.)

14. Quintatön, 16 ft.
15. Principal, 8 ft. (Diapason).
16. Gedeckt, 8 ft.

17. Quintatön, 8 ft.
18. Krumm Horn, 8 ft.
19. Vox Humana, 8 ft.
20. Spitzfloete, 4 ft.
21. Octave, 4 ft.
22. Octave, 2 ft.
23. Flageolet, 2 ft.
24. Echo, 5 ranks.
25. Mixture, 3 ranks.
26. Cymbel, 2 ranks.

### III. BRUSTPOSITIV (CHOIR).

- (594 pipes.)
27. Gedeckt, 8 ft.
  28. Principal, 4 ft. (Diapason).
  29. Rohr Floete, 4 ft.
  30. Nasard, 3 ft.
  31. Octave, 2 ft.
  32. Terz, 1 3/5 ft.
  33. Quinte, 1 1/2 ft.
  34. Siffoete, 1 ft.
  35. Mixture, 3 ranks.

### IV. PEDAL (336 pipes).

36. Untersatz, 32 ft.
37. Principal, 16 ft.
38. Sub-bass, 16 ft.
39. Posaune, 16 ft.
40. Octave Bass, 8 ft.
41. Trompete, 8 ft.
42. Octave, 4 ft.
43. Clarion, 4 ft.
44. Mixture, 6 ranks.

### MECHANICAL.

Sperrventil for Man I (cut out).  
Sperrventil for Man II.  
Tremulant for Man I.  
Schwebung (Tremolo) for Man II.  
Coupler, II to I, signal to blower.  
Coupler III to I.  
No pedal coupler.

The order of the manuals differs from that on modern German organs, which are usually placed in the order 1, 2, 3 upward, and follows a plan similar to that on American organs, namely 3, 1, 2 upward.

This organ differs in no essential from the one at Rötha just described, excepting, of course, that on account of its greater size it has a much larger volume of tone, which, owing to a more abundant supply of 8-foot and 16-foot stops (the effect of manual 2) has more body and less of the ethereal quality which characterizes the instrument at Rötha. The organ was mechanically not in perfect repair, the church being since the revolution without state support or funds of its own; then the intonation left considerable to be desired, due to the fact that no tuner in Freiberg understood the old methods of tuning. Curiously, though, it is blown by an electric motor, wind pressure being between three and four inches. The action (with both couplers on) is a trifle heavier than that of the Rötha organ but not nearly so cumbersome as the modern trackers with which we are familiar. The church is a very interesting old structure. As for acoustics, there was a slight echo, which I imagine is absorbed when the pews are filled.

Remarks which I jotted down in my note-book regarding individual stops may be of interest. Manual 1: Gambe does not sound like a string at all, but like a flute or mellow gemshorn; trumpet loud and penetrating in tone; cornet rather rough; cymbel splendid! Manual 2: Principal (diapason) beautiful, smooth and bright, somewhat like a mellow cello tone; krummhorn bright, reedy, cutting tone of nasal character not bearable except in combination with a flute. Walcker & Co. have put a krummhorn on their big organ in St. Michael's, Hamburg, copied from Silbermann. When Widor very graciously demonstrated his organ to me during high mass at St. Sulpice (by the way, he is a most lovable old man, a gentleman of the old school, and has a most charming young wife) he drew out the clarinet stop, commenting upon its quality, which evoked a remark from me: "Just like a Silbermann krummhorn." I can't say that I fancy this particular quality of tone; it is too aggressive and cutting in an ensemble, and too metallic (tinny) when used alone. I have heard clarinet stops on Walcker organs which ruined the unity of the second or third manual. When it comes to solo reeds, continental Europe can learn a thing or two from Mr. Skinner and a few other American builders. On the older organs, in particular, the reeds are impossible to American ears, excepting perhaps the trompete, which has a punch which, with a little improving, ought to be very useful. The French have some nice reeds of the trompete variety, especially on the recitativ, but these are mellow and quite different from a German trompete.

However, let us continue with the Freiberg organ. Manual 2 vox humana was rather good (Silbermann learned his art in France) but louder than the modern stop of this name; the echo of five ranks was a beauty, very mellow

and soft; together with gedeckt and tremolo it formed a splendid synthetic solo stop somewhat like an oboe in quality. The tremulant, by the way, was very fine, far superior to many modern ones that I have tried. The pedal organ is intriguing. Note the trompete previously alluded to, clarion, octave and mixture, six ranks. Americans please copy! The posaune was not so good as the one at Rötha, having been constructed some eight years earlier.

In discussing the organ with me, the cantor of the cathedral, Professor Anacker, told me that he had a lot of trouble finding suitably soft stops with which to accompany his choir or a soloist. As a rule all stops are of mezzo forte grade. Lacking a swell-box, one is unable to subdue the tone sufficiently to accompany a single voice; besides which the unequal temperament works havoc with harmonies, which stray among sharps and flats. I noticed particularly in cases where these older organs have been remodeled that the first additions are usually an aeoline, salicional and vox celestis, showing the absence of strings as well as modern reeds.

The gambe on manual 1 I found somewhat of a joke, having just been practicing on a large modern organ in St. Matthei, Leipzig, in which the gambe on manual 1 was stronger than the 8-foot diapason. One of the cardinal sins of the modern German builder is a striving after bright, scratchy string tone even in the diapasons. My cousin informed me that on some German organs the diapason must always be combined with a flute to make it bearable.

Another defect of older organs is this: A melody accompanied by a simple harmonic accompaniment such as is found in the aria of Bach's C major Toccata does not sound. I experimented with various combinations, but found none entirely satisfactory for a movement of this kind. Even had I been successful in obtaining the proper color and balance, the absence of a swell-box would still be fatal to a melody demanding all the nuances of a fine violinist for its adequate rendering. It is curious to watch the extremities to which German organists resort in playing this movement, even on a fairly up-to-date German instrument. Here is one scheme: Melody on manual 2 big flute, to which is coupled manual 3, having a few puny strings; accompaniment on manual 1 dolce, 8-ft. Manual 3, the weakest one, is in the box; the result you can imagine. Most German organists would not know what to do with a decent swell-box even if they had one. One organist, in showing me his organ, a two-manual Sauer with the second manual in the box, remarked to me: "You see, I really have three manuals; when the swell pedal is down and locked in the notch this is manual 2, and when I release it, shutting the box, presto, I have manual 3." And this organist was a good performer at that. Hence no evensongs from Germany. American compositions with expressive melody and simple harmonic accompaniment are sour grapes to the German organist. This also is for me the true reason why Bach did not write more movements of this kind for organ, and not the absurd theory advanced by Spitta, that the tripartite Italian concerto form did not suit the organ. It fits the organ much better than the heavy, hyper-intellectual prelude and fugue form, on which subject Harvey Grace makes some very pertinent remarks in his book, "The Organ Works of Bach."

The question now arises: What lessons can be drawn from these old organs to aid us moderns in making the organ indeed the king of instruments? The subject naturally divides itself into two halves: (1) Their value to the organ builder in enabling him to build an instrument on which the older music can come into its own, and (2) their value to the American organist who wishes to interpret Bach with the proper spirit and understanding of his particular style.

As regards the builder, it is surprising how much progress has been made within the short space of a few years in providing our newer instruments



with those important harmonic corroborating stops, alone or in combination, the making of which is all but a lost art. All due respect to our great prophet and pioneer, George A. Audsley, and to those American builders who give their lives to the advancement of their great art. Two instruments come to my mind particularly in this connection, although no doubt there are many others. A study of the specification of the new organ at the Town Hall, New York, as well as that of the new theater organ in the Eastman Theater, Rochester, will prove very illuminating. Then we have, of course, the two colossal Wanamaker instruments. The difficulty seems to be that, whereas the progressive builder as well as the progressive organist feels the need of those stops artificially supplying the harmonic upper partials, no one seems to have a clear idea exactly how these stops should be voiced and built up to form a perfectly blended ensemble. The older men seem to have still ringing in their ears the mistakes of the past generation, those ugly shrieks designated as mixtures, and this seems to deter and frighten them when it comes to the voicing of these stops. In one large modern organ having a full complement of mutations and mixtures these are voiced so ridiculously soft as to be practically negligible in the ensemble.

This is where Silbermann can show the way. Of course, a direct copy of a Silbermann ensemble will scarcely do on a modern organ, owing to the more extended treble compass of our instruments; and mixtures plus super-couplers will work havoc with the full organ, as modern German organ builders learn to their sorrow. However, a compromise can certainly be found, perhaps by taking all stops of less than 4-foot pitch off the super couplers. Whether or not our ideal of the choir organ should revert to the Brustpositiv of a Silbermann with its high-pitched, metallic tone is a question for consideration. We ought to have something of the sort incorporated into a modern organ, to be drawn upon when needed. The ideal would appear to be a combination of our modern tone colors, those luscious strings, fancy reeds and high pressure tubas with the Silbermann ensemble, furnishing an instrument suited both to old and to modern music. If our organ builders will take the trouble on their next trip to Europe of examining these instruments, and getting some capable organist to demonstrate their adaptation to Bach's music for them, I am sure they will get ideas which will prove valuable in enabling them to improve the modern organ. The German builders, Walcker in particular, have been doing this very thing of late years, and the great Walcker organ in St. Michael's at Hamburg proves that the labor has not been in vain.

As for the organist, until the day comes that we will have a fairly complete assortment of harmonic corroborating stops on even a medium-sized organ, he will have to help himself as best he can in trying to approximate the Silbermann tone. I advise my colleagues most earnestly when next they are in Europe to hear or try over one of these instruments. There are a number of them in Alsace, built by Andreas Silbermann, the older brother of Gottfried, from whom the latter learned his art, as well as those in Dresden (Saxony) and its vicinity. The quaint mediaeval town of Freiberg (not Freiburg) near Dresden is worth a visit even on its own account.

On an American or English organ the most disturbing feature in any attempt to approximate the old quality of tone will be the multiplicity of 8 and 16-foot diapasons, especially on the great. None of the continental organs has—as a rule—more than one diapason on the great. There is nothing which renders the gracefully twining arabesques and those scintillating bravura passages of Bach more heavy and unendurable than too much 8 and 16-foot diapason tone. Played in this fashion they remind one of the first doughnuts of a June bride. I confess that this has not always been my opinion, but, like the old Irishman, I am open to conviction, and old Silbermann convicted me. Lest anyone misunderstand my point of view, I hasten

to add that I consider a well-voiced diapason the most beautiful and characteristic stop on the organ. But—too much is enough, as they say in Brooklyn. It is incumbent upon the player to remember that such composers as Bach and Mendelssohn, in writing their organ music, calculated upon a rich and brilliant full organ tone, obtained from a comparatively weak fundamental with strong upper partial tones. In this connection Harvey Grace recommends the liberal use of the swell cornet to English organists, even coupling it to the great where the latter has no suitably-voiced mixture. Another great help is the liberal use of the super couplers. These, of course, can never replace well-voiced mixtures, but they offer a fair substitute in case of need.

As a final resort, I offer the following, suggested to me by Karg-Elert in discussing his highly original color schemes: If an organ is lacking in a 2-foot stop, which color one would like to employ, draw on the swell bourdon, 16-foot, plus 8-foot and 4-foot stops, and play one octave higher. This gives you the effect of 8, 4 and 2-foot pitch.

With these suggestions I will take my leave, hoping that if my observations have been of any interest to you, you will make some experiments on your own account along the lines suggested, to the end that the organ may become the greatest and most popular of all instruments, and the organist may come into that place in the public esteem which by reason of the great demands made by the king of instruments upon his artistry, dexterity and judgment, he rightly deserves.

**Death of Sidney Steinheimer.**

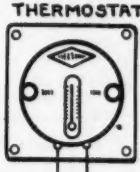
Sidney Steinheimer, organist and composer, died suddenly at his home, 371 West 120th street, New York City, Feb. 15, at the age of 35 years. Mr. Steinheimer was a well-known instructor of the organ, specializing in motion picture work, and in the synchronizing of music with the silent drama. His success as a teacher was attested by the large number of his pupils placed throughout the country with theaters. He displayed remarkable musical talent at the age of 6 years and then began an intensive course in the piano, supplemented by instruction in composition. His own piano compositions began to be published by Theodore Presser in about 1910. He was the composer of about 150 piano pieces. He had studied composition at Columbia University with Edward MacDowell.

**Special Programs at Butte, Mont.**

The large chorus choir at Grace M. E. Church, Butte, Mont., gave twenty-two sacred choral festivals and three week-night concerts in 1923. It is presenting a series of seven sacred festivals through the Lenten season on "Meditations on the Life of Christ." The Rev. Charles F. Wolfe, pastor of the church, thoroughly indorses the movement and each Sunday evening the sermon and music are on the same topic. Edward C. Hall, choir-master and organist, is drawing material for his programs from the oratorios, standard anthems and the best gospel hymns. The subjects are as follows: March 9—"Jesus Christ, Our Foundation." March 16—"Jesus Christ Our Unfailing Friend." March 23—"Jesus Christ Our Intercessor." March 30—"Jesus Christ Our Benefactor." April 6—"Jesus Christ Our Redeemer." April 13—"Jesus Christ Our Savior." April 18—"Calvary." April 20—"An Easter Pageant, 'The Eternal City.'" Aside from this the choir gives a concert on March 28. Recently the choir gave an impressive service in memory of Woodrow Wilson. At that time Mr. Hall played Guilman's "Marche Funebre et Chant Seraphique." At his weekly recital March 9 he played the following: "Gran Coro Trionfale," Capocci; "The Pilgrim's Song," Thorne; "Cantilene Pastorale," Guilman; "Meditation Symphonique," Vincent.

**Must Be a Swell Swell Effect.**

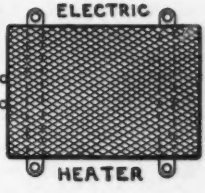
One of our readers contributes the following: "The merits of the new church organ were recently thus described by a local paper: 'The swell died away in a delicious suffocation, like one singing a sweet song under the bed-clothes.'"



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**Roosevelt Instrument to Be Reconstructed, with Tilting Tablet Console, Etc.—To Have Fifty-two Speaking Stops.**

To the Estey Company has been awarded the contract for rebuilding and enlarging the Roosevelt organ in Crouse College, Syracuse University, Syracuse, N. Y. The console will be movable and of the tilting tablet type. There will be thirty combination pistons and twenty couplers. No borrowing will take place in the instrument except that there will be two augmented pedal stops and one derivation from the swell to the pedal. The contract was obtained by Ernest L. Mehaffey of the Estey staff. The specification of the instrument as it will be when reconstructed is as follows:

**GREAT ORGAN.**

1. Double Open Diapason, 16 ft., 61 pipes.
2. First Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason, 8 ft., 61 pipes.
4. Gemshorn, 8 ft., 61 pipes.
5. Gamba, 8 ft., 61 pipes.
6. Doppel Flöte, 8 ft., 61 pipes.
7. Gross Flöte, 8 ft., 61 pipes.
8. Octave, 4 ft., 61 pipes.
9. Flute Harmonic, 4 ft., 61 pipes.
10. Octave Quint, 2½ ft., 61 pipes.
11. Super Octave, 2 ft., 61 pipes.
12. Mixture, 3 rks., 183 pipes.
13. Tuba, 8 ft., 61 pipes.

Nos. 1, 2 and 3 on open chest. No. 4 to 13, enclosed in Choir swell-box.

**SWELL ORGAN.**

14. Bourdon, 16 ft., 73 pipes.
15. Open Diapason, 8 ft., 73 pipes.
16. Salicional, 8 ft., 73 pipes.
17. Voix Celeste, 8 ft., 61 pipes.
18. Aeoline, 8 ft., 73 pipes.
19. Viol d'Orchestre, 8 ft., 73 pipes.
20. Viol Celeste, 8 ft., 61 pipes.
21. Stopped Diapason, 8 ft., 73 pipes.
22. Spitz Flöte, 8 ft., 73 pipes.
23. Hohl Flöte, 4 ft., 61 pipes.
24. Octave, 4 ft., 73 pipes.
25. Flageolet, 2 ft., 61 pipes.
26. Contra Fagotto, 16 ft., 73 pipes.
27. Oboe, 8 ft., 73 pipes.
28. Solo Cornet Mixture, 5 rks., 305 pipes.
29. Cornopean, 8 ft., 73 pipes.
30. French Horn, 8 ft., 73 pipes.
31. Vox Humana, 8 ft., 73 pipes.

**CHOIR ORGAN (Enclosed).**

32. Contra Gamba, 16 ft., 73 pipes.

33. Geigen Principal, 8 ft., 73 pipes.
34. Dulciana, 8 ft., 73 pipes.
35. Viol d'Amour, 8 ft., 73 pipes.
36. Quintadena, 8 ft., 73 pipes.
37. Concert Flute, 8 ft., 73 pipes.
38. Unda Maris, 8 ft., 61 pipes.
39. Flute d'Amour, 8 ft., 73 pipes.
40. Fugara, 4 ft., 73 pipes.
41. Piccolo, 2 ft., 61 pipes.
42. Orchestral Oboe, 8 ft., 73 pipes.
43. Clarinet, 8 ft., 73 pipes.

**PEDAL ORGAN.**

44. Open Diapason, 16 ft., 44 pipes.
45. Bourdon, 16 ft., 44 pipes.
46. Lieblich Gedeckt (From No. 14), 16 ft.
47. Violone, 16 ft., 32 pipes.
48. Quint, 10½ ft., 32 pipes.
49. Cello, 8 ft., 32 pipes.
50. Bass Flute (From No. 44), 8 ft.
51. Flauto Dolce (From No. 45), 8 ft.
52. Trombone, 16 ft., 32 pipes.

The Estey Company has organs going into the following churches in New York state: Congregational-Baptist Society, Franklin; Franklin Street Presbyterian, Elmira; Presbyterian, East Rochester, and Lafayette Avenue Baptist, Buffalo.

**Completes Widor Performance.**

Rendition of the entire series of Widor organ symphonies, ten in number, in fifty-four movements, was concluded March 2 by Edwin Stanley Seder, F.A.G.O. The series, which was given on the four-manual Skinner organ of the First Congregational Church, Oak Park, the largest church organ in Illinois, was begun Oct. 7. During October and November the first, second, third, fourth and tenth (Romane) were played, and in January, February and March the second, the fifth, sixth, seventh, eighth and ninth (Gothique). As far as is known this represents the first complete serial rendition of the Widor symphonies in Chicago, and the second such rendition in the United States, the only previous performance being that of Albert Riemenschneider, director of Baldwin-Wallace College Conservatory, Berea, Ohio, in 1912-1913. In the East much interest was aroused in the Widor festival at Wanamaker's, New York, in which a total of twenty-seven movements from the symphonies were played in three concerts by Charles M. Courboin, Lynnwood Farnam and Marcel Dupre, in December and January.

**NEW OCTAVO MUSIC**

**SECULAR—MEN'S VOICES**

**DELBRUCK, ALFRED (A)**  
*Tender ties*  
Octavo No. 13,738 .12  
In this transcription of a song originally for solo voice the arranger has given melodic independence to each part, while retaining the lyric flow, and holding the range of the outer voices within moderate limits. An arpeggiated piano part accompanies the number.

**SCHUBERT, FRANZ (G)**  
*Morning greeting*  
Choral version by Clarence C. Robinson  
Octavo No. 13,753 .12  
The entrancing melody is given chiefly to the Second Tenor with soft humming in the other parts; and the melodic imitation which beautifies the original song is transferred to the voices. Schubert's piano part is retained.

**SECULAR—WOMEN'S VOICES**

**GABRIEL-MARIE (F)**  
*The Fairies Revelry*  
(La Cinquantaine)  
Arr. for three-part by Shirley Dean Nevin  
Octavo No. 13,737 .12  
To many music-lovers the word Gavotte always connotes "La Cinquantaine." Its popularity in choral form is therefore assured with choruses and glee clubs as soon as they note how effective and yet

how easy are the vocal parts, and how suitable to the graceful melody is the sprightly text.

**FERRARI, GUSTAVE (A)**  
*Six weeks old*  
Four-part. Octavo No. 13,724 .10  
As musicianly in structure as it is delicately beautiful in feeling. Over an *ostinato* figure like a berceuse in the Second Alto the two middle parts keep a sustained humming; while the First Soprano sings the tender melody and can make heard the charm of the poem.

**SECULAR—MIXED VOICES**

**McCOLLIN, FRANCES (A)**  
*What care I?*  
Octavo No. 13,781 .20  
The composer has successfully caught the spirit of the Madrigal, and has treated the form with suitable contrapuntal and thematic devices while throwing over all a modern richness of melodic and harmonic feeling. It is a spirited number, not over-difficult, running into six and eight parts at times; and should be sung *a cappella*.

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**Fontainebleau School:  
Its Work for Organists  
and Story of Inception**

While playing at a rehearsal of the Symphony Society in Carnegie Hall, Dec. 26, 1923, Frank L. Sealy, warden of the Guild, received word that someone wished to speak with him. It was impossible to leave the organ bench at the moment, as Mr. Paderewski's symphony, in which there is an organ part, was in rehearsal; so his caller was brought in to him. The caller proved to be H. L. Pratt of the Estey Organ Company. Mr. Pratt's visit came about through the desire of the Estey Organ Company to give practical recognition of the great work that the Guild has done in developing high standards of organ playing. Mr. Pratt, on behalf of Colonel Estey, tendered to the warden a free scholarship at the Fontainebleau School of Music, Fontainebleau, France, for the summer of 1924. Would the Guild be willing to accept it? By letter all the members of the council were reached. The response was quick and hearty, and at a formal meeting of the council it was decided to accept the offer of the Estey Organ Company in the spirit in which it had been made. The arranging of details was left to the examination committee and their report was to be presented to the council for approval.

Meanwhile the warden started an inquiry as to who, in his acquaintance, had attended the sessions of the Fontainebleau School. He found that Norman Coke-Jephcott of Utica had been an honor pupil in 1923 and that Rowland W. Dunham, dean of the Central Ohio chapter, had been registered at the school in 1923. Also, about this time, the warden received a letter from Mrs. E. R. Treverton, formerly of South Carolina, but now living in Cleveland. Mrs. Treverton entered the school in 1923. The reports of all these three in regard to the school were illuminating. It might be better to quote certain sentences from their letters and also from a letter recently received from Miss Charlotte Klein, secretary of the District of Columbia chapter.

Mr. Coke-Jephcott says: "I should like to say that my visit to Fontainebleau was a delightful experience. The setting for one's studies is perfect, and contact with such men as Widor, Vidal and some of the other professors was a tremendous inspiration to all of us. Materialism vanishes at Fontainebleau—there is just Art."

Mr. Dunham says: "The instruction under Widor and Libert was first-class. I think that in a short time they gave us a good, thorough course and succeeded in making plain the features of their particular style of performance. Then, of course, the access to Paris churches was as valuable as the lessons. The class in composition accomplished just what it was designed for. We got a splendid drill in fugue from the Conservatoire standpoint and in orchestration, besides the free work. M. Bloch was a most excellent teacher."

Mrs. Treverton says: "We had a most interesting time in the organ class at Fontainebleau. M. Libert is a very thorough teacher and, of course, the days that M. Widor came we didn't miss one minute of the time he was there."

A letter from Miss Klein says in part:

The organ class is one of the most interesting in the Conservatoire. Regardless of the fact that practice time is divided between a pedal piano and a two-manual, tracker action organ with straight pedal board, it is possible to accomplish a great deal, provided one is not a beginner. \* \* \* The organ class met on Tuesdays and Fridays from 10 o'clock in the morning until 4:30 in the afternoon, with recess for luncheon. It is customary for all the organ students to remain in class for the entire day, thereby getting interpretation, registration, etc., of the assignments of the other students. This is very helpful. Our first assignment was pedal and manual technique, with metronome. We then had Bach (each student doing a different number) and then the third part of the course was more Bach and Widor. M. Widor always gives his registration for a larger or "cathedral organ," as he calls it, together with the registration on the organ at the Conservatoire. We had les-

sons with M. Widor about every ten days.

M. Henri Libert, Widor's assistant, is a very fine organist and splendid teacher, and having studied with Franck as well as with Widor, it is possible to study Franck with Libert, but not with Widor. Widor plays and teaches nothing but Bach and Widor, and, as someone said, "mostly Widor." \* \* \* The students have done most of Bach and some Widor previous to taking the course, in order to compare the French interpretation with that of American teachers, rather than learn only one or two numbers during the summer. It is impossible to do more than two of the larger Bach numbers and one or two of the Widor symphonies during the summer, on account of the limited practice time. M. Paul Fauchet is teacher of the class in accompanying. It is, really, keyboard harmony, orchestral score reading, counterpoint, sight reading, etc., in the advanced forms. It is a very interesting class and I should think it would be very helpful to anyone taking the organ course. There is also a class in composition, and one in conducting, both under M. Bloch, who is very fine. A student is wise in taking another subject together with organ because the organ practice periods are so short, and it is a profitable way to spend the remainder of the time. Most of us carried two subjects.

Living conditions are very comfortable, as far as the French idea of comfort goes, which, as you know, is quite different from the American idea. The ladies live in the Palace, which is very cool, even on the hottest days. The men live with private families in the village, just outside the Palace gates. We have one dining-room for both music and art students (numbering in all about two hundred), which makes it very easy to get acquainted. Concerts by well known artists of Paris are given on the average of twice a week. We had the pleasure of hearing d'Indy, Widor, Georges Hue and others.

Now some facts in regard to the Fontainebleau School. It is practically a summer extension course of the Paris Conservatoire; and one might venture to assert that it owed its inception to the founding of the Bandmasters' school at Chaumont by Walter Damrosch. That in itself is a very interesting story. Dr. Damrosch, while in Paris in the summer of 1918, was approached by a bandmaster who asked him to intercede with General Pershing so that members of military bands might not be called on to do stretcher duty. He said that so many of his men had been used for this purpose and had been killed, or wounded, that there was a shortage of men for the band. An opportunity was presented to Dr. Damrosch when he attended a dinner at headquarters, which, by the way, was on the day of the beginning of General Foch's great drive against the Germans, July 18, 1918. Dr. Damrosch made an appeal to the general, saying that all men could be stretcher-bearers, but all could not be bandmen. A few days afterward Dr. Damrosch received a copy of an official order which said that bandmen would be exempt from stretcher duty.

This naturally led to some conversation with the general in regard to an improvement in the bands themselves; and, to make a long story short, Mr. Damrosch conducted an informal examination of band conductors and from this followed the school for bandmasters at Chaumont. Then, through his influence, the French government threw open the beautiful Palace of Fontainebleau for a summer course exclusively for American students. There one can live in beautiful surroundings with a fine artistic atmosphere and quiet and secure teaching of the highest grade and have all this in a place where only art is thought of.

The enrollment of students in this country is in the hands of the American committee, of which Francis Rogers is chairman. The headquarters is at the National Arts Club, 119 East Nineteenth street, New York. The scholarship provides for all expenses from home back to home and, of course, tuition. This year it is open only to those members of the Guild who have already taken the associate examination. Surely there will be many of the Guild eligibles who will come forward to contest for the securing of this prize. The successful candidate must be prepared to sail from New York June 15 and the course lasts three months, June 25 to Sept. 25.

Adolphus C. Evans, organist of the Astor Theater in Chicago, and other houses, and a member of the Chicago Society of Theater Organists, has accepted the position of organist at the Liberty Theater, a very large New Orleans house, and has moved to that city.

**News Notes  
from Boston**

By S. HARRISON LOVEWELL

Boston, Mass., March 22.—One of the clever organists in Boston is Lloyd Gould del Castillo. He is a graduate from Harvard (1914) and formerly director of the famous Pierian Sodality Orchestra. He also was a founder of the Harvard Musical Review. He is doing excellent work as organist at the Fenway Theater and has composed extensively. Decidedly interesting was his appearance as conductor of his overture "Gonzalo de Cordoba" at the concert of the People's Symphony Orchestra Sunday, March 16. The music portrayed the grandiose, belligerent old Spanish general and statesman. It is evident that del Castillo has unusual gifts as a composer. He proved himself also to be an able conductor. The audience responded warmly.

At last there is at least one organist who locally dares to break away from the time-worn custom of "free organ recitals," and, placing himself under local management, gives an organ recital on the same business plane as other musical artists. We commend Frederick Johnson for his wisdom in this matter. Fortunately he played before a large audience in Jordan Hall Thursday evening, March 13. The program was also broadcast. The daily press was enthusiastically commendatory of Mr. Johnson's performance and ability as an interpreter of the higher musical forms. His program is of particular interest because it was so well-received. It was as follows: Prelude, Bach; Allegretto, Clerambault; "Recit de Tierce en Taille," de Grigny; Chorale in A minor, Franck; "Chant de May," Jongen; Scherzo, Hollins; Adagio, Bridge; Toccata, Widor.

Miss Alice J. T. Reynolds is organist and choirmaster at the Stoughton Street Baptist Church, Upham's Corners. On March 6 the Julian E. Rice memorial organ, built by the Frazee Organ Company, was dedicated. On this occasion her solo selections were: First Meditation, Guilment, and Toccata from Symphony 5, Widor. In the evening a recital was given by E. Rupert Sircom, organist and choirmaster of the First Unitarian Parish, West Newton, assisted by Miss Mabelle Trask, contralto. The program was of definite interest. It is as follows: Largo, Handel; "Soeur Monique," Couperin; "Lamentation," Guilment; Scherzetto, Vierne; "How Beautiful upon the Mountains," Harker; "Homing," Del Riego; "Bells of St. Anne de Beaupré," Russell; Chorale in A minor, Franck; "Eili, Eili," Old Hebrew; Minuet, Handel; Reverie, Bonnet; "Air of King Louis XIII," Ghys, and Finale from Symphony 1, Widor.

On the afternoon of March 2, E. Rupert Sircom played a beautiful program at the First Parish Church, West Newton. His vesper program was as follows: Tenth Organ Concerto, Handel; "Soeur Monique," Couperin; Meditation on "Ave Maris Stella," Grace; "The Death of Ase," Grieg; Canzona in D minor, Bach; "Air of King Louis XIII," Ghys; Meditation from Suite in G minor, Truetzte; Grand Chorus, Gigout.

The recital of Marcel Dupré at King's Chapel, March 6, was one of the notable events of the musical season. Especially fine was his playing of Franck's Pastorale and Bourdon's "Carillon." His improvisation in the form of a prelude, chorale, variations and fugue was upon themes submitted by Arthur Foote. It is rumored that Dupré is to return to King's Chapel next season and repeat the Bach pro-

grams given last autumn in Montreal. This will attract great attention in New England.

Lenten recitals are in vogue. We wonder sometimes whether Lenten spirit is encouraged by them or not. Among recent recitals is one at Second Church, Monday evening, March 17, by Homer C. Humphrey of the faculty of the New England Conservatory of Music. The program included selections from Bossi, Bach, Chadwick, Jongen and Vierne.

William C. Hammond, organist and choirmaster of the Second Congregational Church, Holyoke, Mass., gave a recital with his usual notable success as an artist performer at the South Congregational Church, Boston, Saturday afternoon, March 1. He was assisted by students from his choir at Mount Holyoke.

The architects are busily engaged planning the installation of a concert organ by the Skinner Organ Company in the building of the Boston City Club on Somerset street. From what members of the club state this organ will do much to arouse interest in organ music. The City Club already maintains a glee club that is among the best in Boston. Step by step, Boston is awaking from many years' of musical stagnation and to those who are observant it seems to be advancing almost in a rush.

**Recitals by Judson W. Mather.**

Judson W. Mather, the Spokane organist, gave three recitals in two days lately in coast cities as follows: Opening of three-manual Austin in the Swedish Lutheran of Seattle, Jan. 25; First Baptist, Everett, Wash., Jan. 26, afternoon; First Baptist, Seattle, evening, Jan. 26. He played numbers by Bach, Guilment, d'Evry, Wolstenholme, Tschaiowsky and Wagner, and two numbers from his own "Mount Rainier" suite for the organ.

**Appeal for Stricken Church.**

A recent fire destroyed all the buildings of Holy Cross Episcopal Church, Sanford, Fla. The rectory and the historic little church, including the organ, were in ashes in less than an hour. Insurance will be only a small help toward reconstruction. Mrs. Fannie S. Munson, organist of the church, writes to The Diapason: "To those who know of and who read this, to those who can feel an interest, we wish to say we would heartily appreciate contributions, however small. All communications or contributions should be sent to the Rev. Arthur Searing Peck, rector, or Frank Whitner, First National Bank."

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## Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

KEY TO PUBLISHERS—D: Ditson; F: J. Fischer & Bro.; G: The H. W. Gray Company; S: G. Schirmer; St: The Arthur P. Schmidt Company; B: Boston Music Company; Su: Schubert; C: Composers' Publication Society.

### Music for Communion Services— Article 2.

The use of parts of the Episcopal office of communion in non-liturgical services is increasing, and I feel justified in mentioning a number of the settings which I have found useful. A fine Kyrie makes a good response after prayer; a Sanctus makes an opening number; a Benedictus may be useful at Palm Sunday; the Gloria in Excelsis is just the thing at Christmas time, particularly for a communion service; and the Agnus Dei is the finest of all poems for any communion service. Indeed there is no part of the so-called communion service or mass which I have not used in a non-liturgical church—not even the Credo, which I have used in the past year in the magnificent setting of Noble in G minor as appropriate to sermons on subjects connected with our Presbyterian creed and its derivation.

At first I thought that I would ask twelve of the leading Episcopal organists in the country to send me a list of five settings. Then I decided that it would be more interesting to my readers to give my own preferences first as growing out of experience in a non-liturgical church, and in a later article give you the results of the questionnaire. To save myself from temptation I am not sending the questionnaire until the day after this article goes to press.

Here are my suggestions:

Bolin in G. (G)  
Carroll in E. (B)  
Clokey, a cappella, eight parts. (G)  
Douglas, Canon, The St. Dunstan Edition. A series of plain chant publications adapted to the liturgy of the Episcopal Church in America. (G)  
Federlein in E flat. (G)  
Garrett in D. (G, S)  
Garrett in E. (G)  
Gaul, Harvey, Short service in G minor. (S)  
Harwood in A flat. (G)  
Harwood in E flat. (G)  
Harwood in E minor. (G)  
Horsman in G. (G)  
Lloyd in E flat. (G)  
Loveday in G. Short. (G)  
Lutkin in C. (G)  
Martin in A. (G)  
Merbecke, St. Dunstan Edition. (G)  
Merbecke, Madeley Richardson Ed. (S)  
Noble in A. (S)  
Noble in G minor. (S)  
Parker in B flat. (G)  
Parker in E. (G)  
Smart in F. (G)  
Stainer in A and D. (G)  
Stainer in E flat. (G)  
Stainer in F. (G)  
Stanford in B flat. (G)  
Stanford in C. (St)  
Ward in A flat. (G)  
Whiting in A. (S)  
Willan in G. (G)  
Martin in C minor. (G)

I have not listed in detail the St. Dunstan Edition series, because those interested in plain chant will wish to examine the entire series. Some of the others are not very well known, but have unusual features which make them interesting. For example, the Marcus Carroll setting is a festival one with a big organ part; it is well known among the New England organists. The Bolin setting is by a negro composer, I believe; those who have done it all—as I have not—or have heard it all speak of it with the highest admiration. The accompaniment is interesting and the entire setting is out of the ordinary, with here and there a suggestion of Elgar in his tuneful moments. The Clokey setting is unique in being intended for unaccompanied singing; though it has some division of parts, it is not difficult to choirs accustomed to unaccompanied work. It is more or less modal in flavor throughout. The setting by Arthur Whiting is another unusual one, with a very interesting organ part. The only person with whom I have ever talked about this number is Mr. Farnam; I happened to mention it as interesting, and he said that he had done it a number of times and liked it very much, and that the Boston organists do it a good deal.

My own favorite among the Anglican settings is Noble in G minor, which contains some of the high moments in the composer's art. The Credo is perfect music, and so is the tender and moving Agnus Dei. The setting in A is not so inevitable in its beauty, but it is very fine. Neither is difficult; the two would make a good beginning for any church library of communion services.

The Harwood settings are all very good. The one in E minor is perhaps the most difficult of modern settings, and it is certainly one of the noblest. Every cathedral choir should know it. The one in E flat, on the other hand, is very easy, large parts being in unison with attractive organ accompaniment; even a quartet can do the whole service, but it is fine enough for any choir. I should rank it first among the easy ones. Harwood in A flat is one of the standard modern settings; it is of medium difficulty.

Other standard modern settings are the two by Stanford, and Parker in E. Stanford in C is not so well known as Stanford in B flat, but the communion service is quite as fine, if not finer, and it is not difficult. Parker in E is rather difficult, but Parker in B flat is so easy that it can be managed by a quartet, and it is very tuneful and pretty. I should rank with this easy setting by Parker the one by Sir George Martin in C minor—or perhaps a little above it; there are moments in the Martin work that are really inspired. The other Martin service is more difficult, a festival setting of power and dignity.

The Lutkin work is excellent throughout, one of the best American settings, if not the best; for adequate presentation it needs a good choir. The ones by Federlein and Ward are two American services that are easy, tuneful and popular. I have been greatly pleased with the new short setting by Harvey Gaul in G minor, in five-four time, with most interesting harmonic texture. I have done nearly all of it once, and expect to repeat parts of it often, particularly the very fine Sanctus. If you call this setting easy—and to some choirs it would not seem so—it belongs in the same class with the Harwood service in E flat, though its idiom is absolutely different. Be sure to have a look at this.

Willan has two, one of which is listed above. Both are rather boyish performances with no suggestion of the genius which everyone recognizes in the composer's latest works. And yet, if I did not know the great Willan of the "Introduction, Passacaglia and Fugue" and "How They So Softly Rest" and "The Mystery of Bethlehem," I should not speak disparagingly of a setting which is easy and tuneful and widely used. The Loveday is short, easy and very useful. The Horsman is popular and has considerable merit.

You will recognize some of the Victorians here. Of the Stainer settings I like best the ones in A and D, though I do not expect ever to use them. Lloyd in E flat is straightforward and manly, about as good as was written in his day except Martin's. Garrett in D is popular; you remember its pretty Introit, "I Heard a Great Voice." Personally I like better Garrett in E, which is fine in all its parts, if you enjoy that idiom. Last summer one of Philadelphia's leading organists, a man of national reputation and fine taste, took me sorrowfully to task for disrespectful treatment of Smart in F. I attempt honorable amends by listing the setting here.

### Suggestions.

A few new numbers for Easter have arrived since my last article. One big anthem of fine quality is the Dickinson-Nagler "Hail, Thou Glorious Easter Day" (G), which has soprano and baritone obligato solos, a tenor recitative and a little section for soprano and alto duet. Parts may be had for trumpets, trombones and tympani, or for violin, cello and harp, or even for full orchestra. This is a splendid, big anthem, as vigorous as it can be, and yet with touching narrative sections. It is not nearly so difficult as Dr. Dickinson's two other big Easter an-

them; in fact, I should not call it difficult at all for a chorus of mixed voices.

Miss Rose Phelps, whose experience at Wellesley has fitted her well for such a task, has arranged the "By Early Morning Light" (G), one of the best of Dickinson's Easter carols, for women's voices in three parts. Nothing finer could be found for a choir of women's voices. A big choir would not be needed; a dozen could do it well. The notes are easy, though a great deal of care can go into the interpretation.

Mr. Yon has attempted to repeat his prodigious success of "Gesù Bambino" in "Cristo Trionfante" (F). He uses a similar formula; instead of the "Adeste Fideles" of the Christmas carol he uses the "O Filii et Filiae" theme of Easter fame. Then he adds a pretty theme of his own to suggest Easter triumph, and of course gives a chime part. The result is what will probably prove the most popular new Easter number of 1924. You can get it as an organ number—the form in which I expect to use it—or as a high solo, medium solo, mixed-voice anthem, anthem for men or anthem for SA or TB. It is very attractive in any form; the text is quite all right. The title of the anthem or solo is "Christ Triumphant." There are Latin words for Catholic churches.

One other Easter number—William Arms Fisher's antiphonal anthem for pastor and choir and organ, "Because I Live" (D). Antiphons are nothing new, of course, for they are as old as the Hebrew religion. In this particular case the pastor reads his part, the organist illustrates with bits of melody, and the choir has important sections, including a festival sort of chorus at the end. I expect to do this number this year, and I'll tell you how it comes off. The music is easy. You would better have a look at this if you serve a non-liturgical church. The idea is certainly a good one; the only question is whether you regard the music as adequate to the great text.

### SENT FROM STATION WTAS

#### Kimball Hall Organ Recitals and Theater Programs Broadcast.

WTAS, the powerful broadcasting station at "Villa Olivia," country home of Charles E. Erbstein of Chicago, has taken on the Kimball Hall organ in place of KYW, which pioneered in broadcasting this organ in 1922. Since March 14 Allen Bogen's Friday noon recitals have been sent out weekly, and on Mondays and Fridays a general concert is broadcast from Kimball Hall between the hours of 7:30 p. m. and 1:30 a. m. The first of these night concerts included organ work by Edmond Fitch of the Stratford Theater, Milton Charles of the Tivoli and Hazel Hirsch of the State-Lake, including an organ duet by Mr. Fitch and Miss Hirsch.

As soon as the new organ salon adjoining Kimball Hall on the second floor is finished, organ and other programs will be sent out from there almost daily, a three-manual Kimball concert organ and a two-manual unit orchestra providing the main attractions.

The Stratford theater wire to "Villa Olivia" will be ready soon, and at least two nights a week there will be an hour of Edmond Fitch at the big Kimball unit after the close of the show, 12 to 1 a. m. In addition, the orchestra overture and organ solo feature will be sent out daily, at times to be announced. This also is through WTAS, 286 meters. Being outside of Chicago, this station is free to operate on Monday night, which is silent night here, and it is the only major station so privileged.

### Death of Harry Packman.

Harry Packman, organist and teacher, died March 2 at La Crosse, Wis., after an illness of several years. Mr. Packman, a native of England, had made his home in La Crosse since 1902. He was a member of the Wisconsin Music Teachers' Association and of the American Guild of Organists.

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# Perhaps These People Are All Wrong----

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But they seem to be expressing their honest opinion, and they do so without solicitation and entirely spontaneously. Some of them we have never seen; others we know; their standing compels us to have respect for all of them.

Here are quotations from letters received in March—just a few of a number, selected at random:

From one of the outstanding organists and teachers of the country—  
“—the most important magazine devoted to organists and choirmasters.”

From a prominent organist on the Pacific coast—“I have long been a subscriber to your very valuable paper, the best organ journal published anywhere.”

From an organ expert in the central states—“The Diapason to me is part of my life and I could not be without it, even if it cost ten times as much.”

From a well-known New York organist—“I know of no other musical paper that covers such a wide field in the activities of the organist and choirmaster.”

From a New England woman organist—“I derive more pleasure and knowledge from The Diapason than from any other musical magazine I have ever taken. I enjoy thoroughly the programs and, in fact, read everything from cover to cover.”

From the director of the organ department of a western college—“Your magazine has been of the greatest help to me and has been a source of the greatest help to many of my organ students.”

From a Chicago theater organist—“The Diapason is a most necessary publication for any organist who wants to know what is going on.”

**We must stop, for the page is filled.**

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**SOLVES A HEATING PROBLEM**

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Means of keeping organs at even temperature and in tune have been a subject of research for some time, and it is asserted that the problem has been solved. In earlier times the problem was met by inducing the janitor to build a rousing fire early, the organist leaving his swell shades open in the hope that warm air would circulate sufficiently through the swell boxes to bring the enclosed pipes somewhere near into tune with the exposed great and pedal pipes by service time. It was, of course, a church problem then. Today the organ is more generally enclosed, many modern instruments having no exposed pipes. Furthermore, it is no longer a simple instrument built in one solid block, but more often than not it is divided and frequently the sections are on different elevations and consequently in different air strata, the more elevated sections having the higher temperature. Many of these chambers are built large enough to accommodate the 16-foot stops and have swell openings in their upper portions, so that there is a pocket of dead cold air from the floor to the bottom of the opening that is unaffected by any heat from outside the chamber. The necessity of providing a remedy for this condition has led to the use of steam and electric radiators in modern organ chambers, and occasionally the heating is overdone when left to hand regulation, or a small heater only is installed with the idea of taking the chill off as a compromise.

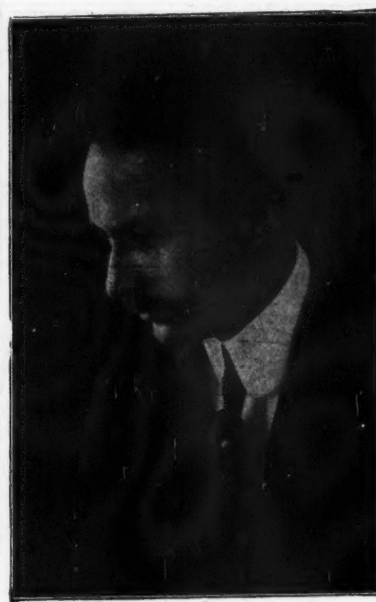
Thermostatic control of heating in buildings can be applied successfully, experiments have shown, and does solve the organ tuning problem. Until

recently it has been necessary for each builder to do his own pioneer work, finding a thermostat to operate steam radiators or suitable electric heating elements, connecting and protecting them. As a result of several such inquiries reaching them, the makers of a standard thermostat went into the subject thoroughly. The Evenheeter Manufacturers of Beloit, Wis., put out an equipment consisting of a thermostat, two or three protected electric heating units, switch boxes with fuses, and complete wiring diagram and instructions for installation. Any ordinary size chamber can be kept at the desired temperature with one or the other of these equipments, it is said, and two of them provide all that is necessary for a good-sized divided organ. The larger equipment is intended for use when one of the chambers has an exposed outside wall or is otherwise unfavorably situated.

Much of the beauty of an organ is lost when it is not in tune, and it is a common experience for an organ in church or theater to sound unpleasant during the first hour of its use. Anything that helps this situation is desirable.

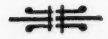
**Walter H. Nash Goes to Seattle.**

Walter H. Nash, F. A. G. O., organist of St. Alban's Episcopal Church at Washington, D. C., and for the last two years dean of the District of Columbia chapter of the American Guild of Organists, passed through Chicago March 4 on his way to Seattle, Wash., where he is to be instructor in harmony, counterpoint and composition at the Cornish School of Music. In addition to these duties Mr. Nash will teach the violoncello, an instrument which is his second love. Mr. Nash will be a decided addition to the musical and especially the organic forces of the growing Puget Sound city.



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[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 493 Melville street, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue. When immediate answer is desired, self-addressed and stamped envelope should be enclosed.]

**American Indian Music (Continued).**

A few years ago that eminent composer and arranger of Indian melodies, Charles W. Cadman, wrote the music for "Shanewis" (the "Robin Woman"). The beauty and originality of the musical themes, together with the skillful and scholarly treatment, make them a standard, legitimate and truly representative "American opera." Certain critics decry the assertion that there can ever be an American opera, but in spite of their pessimistic utterances, many audiences have been thrilled by Cadman's works, Victor Herbert's "Natoma," and others, and these operas are not always founded on the aboriginal periods, either.

Three issues are available for the picture musician, all published by White-Smith. First comes the selection from "Shanewis," which opens with the "Spring Song of the Robin Woman," an animated E major allegretto giocoso, which instantly commands attention by its charming melody. Next is "Amy's Song," a tender sentimental andante, which also approaches the dramatic style in its climax. "Lionel's Song" is of the robust and virile risoluto type, and next comes "Her Shadow," a canoe song, in which an innovation of occasional six-eight measures is interpolated in the regular nine-eight rhythm, all alla barcarolle. A lovely duet for the treble and tenor voices and a short recurrence of the Robin Woman theme ends the selection.

Two additional numbers are in this work. One is the "Prelude," which serves as an overture to the opera, a fine dramatic aria. This is reminiscent of Beethoven's Fifth Symphony in its similarity of rhythm; but here the similarity ends, for the music is essentially aboriginal and of striking originality.

The organist who has gained valuable experience in playing with an orchestra will perceive at once how the tone color can be brought out in a splendid manner on the organ—for instance, the tubas, or trumpets, for the opening pages, then the tremolo and strings in right hand, with left hand playing the flute aria, contrasted with mezzo forte passages (swell closed), working up to the full organ on the third page, and for the final andante espressivo either harp accompaniment in right hand and left hand playing the delicate celestes, or accompaniment on celestes and the left hand chords on the woodwind. The second number is the "Intermezzo," which is a gratifying and lively allegro capriccioso in F major.

"From Wigwam and Teepee," also by Cadman, is a vocal suite easily adaptable to the organ. (1) "The Place of Breaking Light" is a sentimental allegretto in D flat. (2) "From the Long Room of the Sea," a lento misterioso, is a harmonization of an air of the Chippewa Indians whose habitat was on the shores of Lake Superior. (3) "Ho, Ye Warriors on the Warpath" is a Sioux theme, which opens with a parlando recitative and is followed by an andante tranquillo. (4) "The Thunderbirds Come from the Cedars"—a robust six-four A minor theme—depicts the flight of the thunderbirds from the cedar trees when the thunder god roars.

"Indian Lament," by Blanche Thomas, opens in the contralto register with a string solo, and after a lengthy exposition the oboe takes over the theme. "Indian Plaint," by A. Dvorak, begins with a duo for flute, or clarinet and bassoon on the one hand and the strings on the other. The strings have a syncopated figure. To this duet the oboe joins with a sus-

tained cantilena. These two are Schirmer piano accompaniments.

The latest opus to arrive is a legitimate organ work by H. L. Vibbard entitled "An Indian Serenade," in F minor. Two original themes are given prominence after a short introduction. A treble aria is listed for English horn or clarinet. It has a characteristic phrase—dominant to tonic, ascending, and two measures later on dominant to tonic descending, which in a definite manner immediately impresses the hearer as being characteristically Indian. The second theme—quasi marcia—has triplets in thirds registered for the flute, which also give a refreshing contrast. The first theme closes the number with a final echo effect. This piece will serve not only for Indian dramas, but for single items that often occur in the Pathe Review and other short reels. J. Fischer & Bro. edition.

**New Photoplay Music.**

From J. Fischer & Bro. comes an assortment of useful musical mediums.

**CANADIAN:** "Up the Saguenay," by Alexander Russell. Here is one of the two long-awaited numbers that will complete the composer's "St. Lawrence Sketches." Dr. Russell has given free rein to his imagination in the writing of this number. Taking four notes of the legato theme which comes later, he has built a prelude, which reflects "the spirit of vanished romance that broods over the mysterious waters of the Saguenay and its nearby forest-covered mountains." The theme proper enters on the combination of oboe, vox humana and soft strings, while the right hand accompanies on the harp. Ten measures, interludial in style, clarinet and soft swell combination contrasting, bring us to an allegro energico which eventually typifies the two capes—Eternity and Trinity. An episode moderato religioso, making use of various orchestral tone colors, brings us again to the main theme, this time on the swell (strings and vox) and the melody uppermost in the right hand, with a triplet chord accompaniment in the left hand, and also a pedal drone bass. This gradually increases in intensity, coming to a thrilling climax at the end, and utilizing both themes in its context. Would that every published organ work was as worth while as this number, for it is indeed a gem!

**RELIGIOUS:** "From Chapel Walls," by Theodore Hoeck, arranged by Dr. Russell, is a very easy number, clarinet solo and chord accompaniment and later flute and vox.

A double number, "Tears and Smiles," by E. H. Lemare, has one page devoted to the pathetic, dolorous theme in B minor and the remaining five pages to the bright allegretto grazioso. If one may criticise Lemare's style of writing, he strives too hard for effects. For instance, nearly all his works are built on four or five voices, and too many "musical acrobatics" are necessary in playing them. A little less "fuss and feathers" in writing accompaniments would help a great deal.

**BRIGHT:** "Arietta," by Ralph Kinder. To continue our remarks, this, the very next number, offers a splendid example of the better way to write and yet be none the less musically interesting. Mr. Kinder has given us an example of a brilliant scherzando, refreshing in its harmonic and melodic contrasts and useful alike in theater and concert work. At the same time he has not compelled the player to fidget around on the bench as if he were sitting on a hot griddle! English vs. American style! Give us the American every time.

Another good collection of lively and inspiring marches for the weekly news reel: "Contemporary March Album" (piano solo), issued by Theodore Presser, contains thirty marches in various tempos, rhythms and styles. The military marches come first, then the parade marches and lastly the grand marches. "America Victorious," "Salute to the Colors" and "The Color Guard" are titles of some of the military marches. "Cadets' Drill," "March of the Cadets" and "In Full Dress" are titles of some of the parade marches, while Johnson's "Grand March Processional" and "Spirit of the Hour,"

with Schmeidler's "Wedding Festival" are examples of the grand marches. It is a book of 103 pages.

**NOCTURNE:** "Evening Meditation," by W. D. Armstrong, in G and C major, is a quiet, reflective and expressive andante. On the fifth page the theme is given to the left hand in chords, accompanied by flowing passages in the right.

**SOUTHERN:** "O! Carolina," by James F. Cooke, has been transcribed and paraphrased by Mr. Lemare. The air is in the style of the familiar old song, "In the Gloaming."

**Correspondence.**

R. P., Springfield, Mass.—We are unable to give you a list at present, as it would take too much time to look up the pieces. Next season we will endeavor to present such a list in an article.

**Swift & Co. Offer \$100 Prize.**

Poems of William Shakespeare and Henry Wadsworth Longfellow have been selected for the fourth annual competition in music composition by the male chorus of Swift & Co., Chicago. The poems selected are the bard of Avon's "Blow, Blow, Thou Winter Wind" and Longfellow's "The Singers." A prize of \$100 will be awarded for the best musical setting of either. It is required in the conditions of the contest that the composer be a resident of the United States. The setting must be for a chorus of men's voices, with piano accompaniment. Compositions should be kept within a reasonable vocal compass; parts may be doubled at pleasure. Each composition must bear a fictitious name and the composer must enclose with his composition a sealed envelope bearing upon the outside the fictitious name and having inside his real name and address. Loose stamps should be enclosed for the return of MSS. Compo-

sitions must be sent to the conductor of the chorus, D. A. Clippinger, 617-18 Kimball Building, Chicago, by June 15. The setting receiving the prize becomes the property of the Swift & Co. male chorus and will be produced by that organization during the season 1924-1925. All others will be returned to their authors within thirty days. The award will be made July 15 by a jury composed of Herbert E. Hyde, Rossetter G. Cole and D. A. Clippinger.

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**News from Philadelphia**

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., March 24.—Among the "old guard" of Philadelphia organists can be mentioned Dr. Adam Geibel, who on March 23 celebrated his golden anniversary as a composer and organist. Dr. Geibel is one of the best-beloved musicians in Philadelphia, a pupil, friend and co-worker with David D. Wood of blessed memory; organist and musical director of the Stetson Auditorium and with other affiliations too numerous to recite.

Under the auspices of the Federation of Churches and the Philadelphia Music League, every church and musical organization in the city used one or more of "Adam's" compositions March 23—a just tribute to a kindly man.

"Never lose time worrying about your handicaps," advises Dr. Geibel, the blind composer, according to an interview in the Philadelphia Bulletin. "Your deficiencies are a challenge. They break the weak man and make the strong one. I often have wondered what my life would be if I were not blind. I believe the many beautiful sights of this world would distract me from my music. Often the greatest trials of this life can be turned into an everlasting blessing."

The Pennsylvania chapter of the N. A. O. will hold its first public service in Philadelphia April 3 at St. James' Church, under the conductorship of S. Wesley Sears. The entire program is made up of compositions of T. Tertius Noble, president of the N. A. O., who will play both the service and the recital numbers. A large contingent of the Pennsylvania members have signified their intention to be present.

Following the recital an informal re-

ception will be tendered Mr. Noble and the members, with visiting organists. The service is under the direction of a committee composed of John McE. Ward, Henry S. Fry and William A. Wolf.

**Conducting Hymn Contest.**

The committee on church music of the National Federation of Music Clubs, of which Mrs. Grace Widney Mabey of Los Angeles is chairman, is conducting a national hymn contest of interest not only to Sunday schools, but to various other organizations, including schools for the blind, the Campfire Girls, etc. The object is to create greater interest and knowledge of the best hymns, both from a musical and literary standpoint. Sunday schools and young people's societies of all denominations may enter the contest at any time. Someone interested, if not the superintendent, should take charge. Ten minutes should be given for presenting one or more hymns at the opening of Sunday school. Each class teacher should keep pupils interested in order to receive highest class record. The contest will close June 1. Questionnaires will be furnished each pupil, with space for answers, before time for examination. Examinations will be held from May 15 to June 1 and will be on ten of the hymns listed. Pupils are required to learn more than one verse of each hymn. Medals can be awarded to individual pupils receiving largest number of points. Banners can be given to the class showing largest percentage.

Henry B. Roney, the veteran Chicago organist and trainer of boy choirs, has been giving radio concerts with his Masonic quartet from station KYW and has received a large number of letters from persons in all parts of the country who heard the programs and were pleased. What impressed Mr. Roney especially was the emphasis placed by the correspondents on the high character of the offerings and the relief voiced by the writers over being able to hear something different from "jazz."

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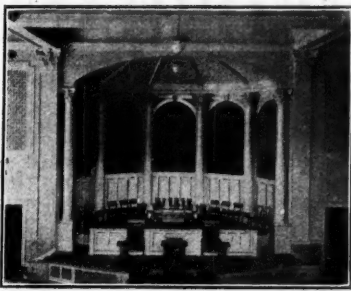
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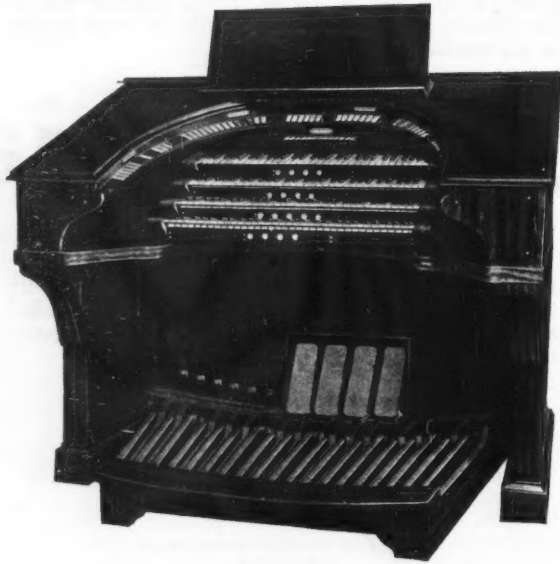
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(Signed) LEO MUTTER,  
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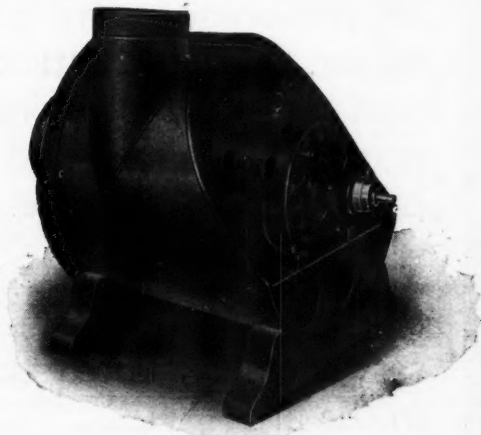
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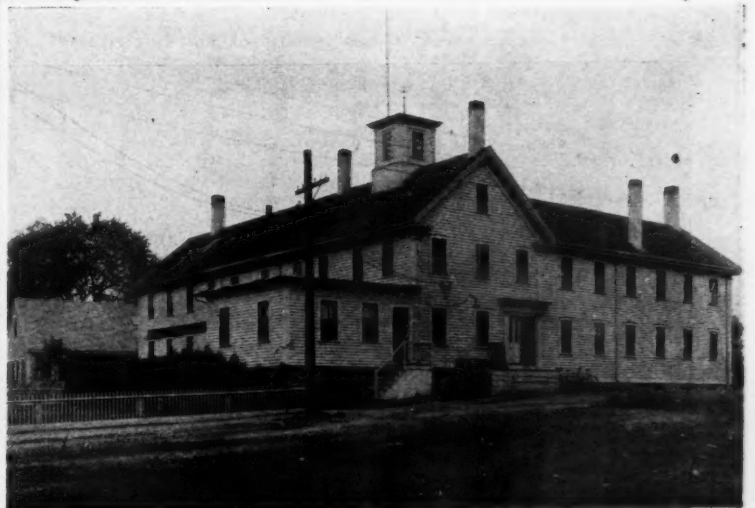
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How important a matter it is that the builder of so costly and so majestic an instrument as an organ be backed by a long experience in and an intimate knowledge of the history of his product. Literally, years are required before one can know, conclusively, the results that will follow the adoption of any "improvement" that may be made. And how many "improvements" are being announced and even occasionally patented by the inexperienced builder which investigation of organ building history should tell him are merely resurrected failures of a previous generation.

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## Art Pipe Organs

**MARCEL DUPRÉ**, the famous French organist, after playing a recital on our organ just installed in Christ Episcopal Church, Rye, N. Y., writes under date of March eighth:

*My dear Mr. Wangerin:*

*I played Friday at Rye, N. Y. (Christ Episcopal Church) your new organ and send you my best congratulations for your work.*

*The voicing is lovely and the action perfect.*

*I enjoyed very much playing it.*

*Believe me,*

*My dear Mr. Wangerin,*

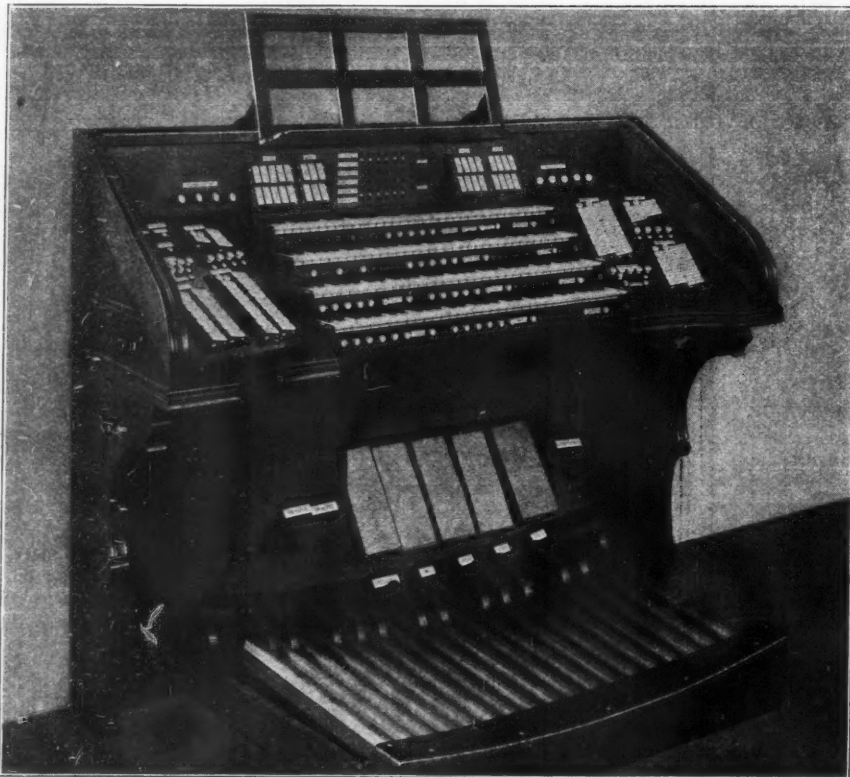
*Yours very truly,*

MARCEL DUPRE.



**WANGERIN ORGAN COMPANY**

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Console of organ, Park Avenue Baptist Church, New York

Console of organ, Park Avenue Baptist Church, New York City. First of its type used in a church organ.

OUR organ is not assembled from stock parts and pipes—it is not a commercialized product.

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OUR SIGNATURE  
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