

THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Fourteenth Year—Number Three.

CHICAGO, FEBRUARY 1, 1923.

One Dollar a Year—Ten Cents a Copy.

FOUR-MANUAL BY HALL IS OPENED AT HOLYOKE

COURBOIN PLAYS PROGRAM

Instrument in First Congregational Church Makes Excellent Impression—Improved Action for Swell Shutters.

A four-manual organ built by the Hall Organ Company of West Haven, Conn., for the First Congregational Church of Holyoke, Mass., was opened with a recital by Charles M. Courboin Jan. 3 and made an excellent impression on a large audience. Mr. Courboin played this program: Concert Overture, Maitland; Serenade, Grasse; Allegretto, de Boeck; Passacaglia, Bach; "Invocation," Mailly; Chorale No. 3, Franck; Sketch No. 4, Schumann; "The Bells of St. Anne de Beaupre," Russell; "Chinoiserie," Swinnen; "Marche Heroique," Saint-Saens.

The echo organ is at the opposite end of the auditorium, about 125 feet from the main divisions of the organ, enclosed in a swell box. The swell shutters of this department, as well as those of the swell and choir organs, are actuated by the builders' improved electro-pneumatic action, being instantaneous and noiseless in operation, moving the shutters collectively as in a directly connected mechanical action.

Air is supplied by a ten horse-power, alternating current Orgoblo furnishing pressure of four, five, six, eight and ten inches to the various departments.

Following is the scheme of stops:

GREAT ORGAN.

Diapason, 16 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Viola da Gamba, 8 ft., 61 pipes.
Gross Flöte, 8 ft., 61 pipes.
Concert Flute, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
French Horn, 8 ft., 61 pipes.
Tuba, 8 ft., 61 pipes.
Octave Tuba, 4 ft., 61 notes.
Chimes, 8 ft., 21 notes.
Tremolo.
(Nos. 4 to 13 are enclosed in Choir swell box.)

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Gedeckt, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Dolce Cornet, 3 rks., 219 pipes.
Corno, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Diapason, 8 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Celesta, 8 ft., 61 notes.
Tremolo.

ECHO ORGAN.

Stentorphone, 8 ft., 73 pipes.
Muted Viol, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Fern Flöte, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 8 ft., 21 bells.
Tremolo.

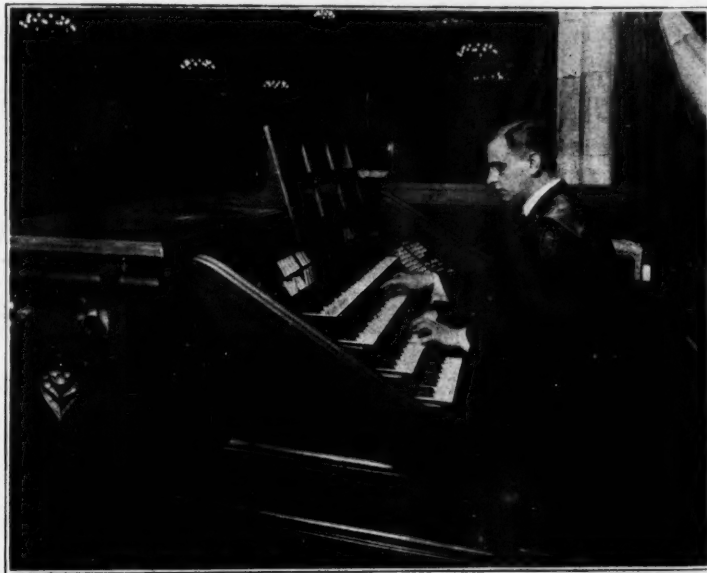
PEDAL ORGAN.

Diapason, 16 ft., 42 pipes.
Violone, 16 ft., 42 pipes.
Bourdon, 16 ft., 42 pipes.
Lieblich Gedeckt, 16 ft., 30 notes.
Quint, 10 ft., 30 notes.
Octave, 8 ft., 30 notes.
Flute, 8 ft., 30 notes.
Violoncello, 8 ft., 30 notes.
Tuba, 16 ft., 32 notes.
Tuba, 8 ft., 32 notes.
Echo Bourdon, 16 ft., 32 notes.

There are six pistons operating on great and pedal stops, six for swell and pedal, four for choir and pedal, five for echo and pedal and a general release. All pistons are adjustable at the bench and visibly move the stops.

D. Kenneth Widenor, A.A.G.O., formerly of Omaha, and later organist in New York and Montreal theaters, has accepted the position of organist at the Roosevelt Theater in Chicago. In this position he is associated with Miss Anderson, head organist of the Roosevelt.

HAROLD V. MILLIGAN AT PARK AVENUE BAPTIST ORGAN.



BIG ST. LOUIS ORGAN OPENED

Over 1,000 Hear Hillgreen-Lane Four-Manual in Second Presbyterian.

Before an audience of more than 1,000 persons Ernest Prang Stamm gave the dedicatory recital on the organ in the Second Presbyterian Church of St. Louis Jan. 10. This instrument, of four manuals and sixty-one stops, built by Hillgreen, Lane & Co., was described fully in The Diapason several months ago. One feature, as pointed out at the time, is that it has two duplicate four-manual consoles, one in the chancel and the other in the balcony, and the entire organ is playable from either of these consoles. The instrument contains 3,778 pipes and besides the sixty-one speaking stops, there are forty-two couplers, twenty-six piston combinations, eight pedal movements, five tremolos, a set of cathedral chimes and a harp.

Mr. Stamm and the audience were highly enthusiastic in their praise of the tonal qualities of the completed organ. The dedicatory program was as follows: Allegro and Adagio from Sixth Symphony, Widor; "The Bells of St. Anne de Beaupre", Russell; Rhapsody on a Breton Melody, Saint-Saens; Concert Overture in C minor, Mansfield; "In a Mission Garden", Diggle; "Shepherds' Morning Song", Arthur Davis; Scherzo, Dethier; "Sunset", Demarest; "Pomp and Circumstance" March, Elgar.

SERIES OF THREE IN CHICAGO

Zeuch, Dupre and Moore to Play at First Presbyterian Church.

Francis Moore, organist and director at the First Presbyterian Church of Chicago, who has fully recovered from his recent severe illness, has planned a series of important recitals on the new four-manual Skinner organ in his church. The first is scheduled for Feb. 21, when William E. Zeuch of Boston will give a program to which his many friends in Chicago look forward. Marcel Dupre has been engaged for March 10 and this probably will be M. Dupre's last recital this year in the middle west. On April 10 Mr. Moore will give a recital on the new organ.

For the convenience of Chicago organists tickets will be obtainable for the entire series or for the individual recitals of the series at the office of The Diapason.

Organ for Town Hall, New York.

Henry W. Taft, chairman of the board of trustees of the Town Hall, 113 West Forty-third street, New York, announces that James Speyer has decided to give an organ as a memorial to Mrs. Ellen Speyer, his wife. The Skinner Company is to build and install a four-manual organ.

ORGAN FOR ATLANTIC CITY

Midmer Company Will Build Large Four-Manual for High School.

The rapidly growing list of municipal organs is to have a notable addition in Atlantic City, N. J., a contract for an organ for the high school having just been let to the Midmer Organ Company of New York. This instrument is being built according to specifications by Emerson L. Richards, the ex-senator and organ enthusiast. The specifications are not completed in detail, but the instrument will be a four-manual of seventy-five ranks of pipes, three stops being of 32-foot pitch.

The wind pressures employed range from 4 to 25 inches. There are seven expressive departments in addition to an unexpressive great section. The large floating organ has its stops individually interchangeable. A specially located harmonically reinforced trombone choir is a feature arranged with antiphonal effects in mind. Opposite the trombone choir in the rear of the auditorium is to be an echo organ.

The console will be of special type with stopkeys arranged in vertical oblique jamps.

The Midmer Company, which has had an honorable career since 1860, came into the ownership and management of C. Seibert Losh, president, and George E. Losh, vice-president and superintendent, in 1920, since which time the business has been more than doubled. Plans have been completed for another considerable addition to the plant. The progress already made portends a great career for the reorganized institution.

CHICAGO ORGANISTS TO DINE

First Joint Event of the A. G. O. and the N. A. O. to Be Held Feb. 6.

For the first time in Chicago the American Guild of Organists and the National Association of Organists will combine at a dinner, when the clans will gather the evening of Feb. 6 at the Cordon Club in the Fine Arts building. Arrangements have been made by committees of the Illinois chapter of the A. G. O. and the Illinois council of the N. A. O. to make the occasion a noteworthy one and a great "get-together" of organists of the city and vicinity is expected. After the dinner, which will be an informal event, there will be a musical program in the rooms of the Aeolian Company, at which organ, violin and vocal numbers by Chicago composers will be played and sung by representative Chicago musicians.

Alban W. Cooper, organist and choir-master at St. Peter's Church, Niagara Falls, N. Y., has also accepted appointment as organist and choir-master at De Veaux College, near Niagara.

ORGAN FOR WORKERS IS OPENED AT DAYTON

FOUR-MANUAL ESTEY WORK

Ditzel Plays in "Schoolhouse" of National Cash Register Company—Buttons Supplant Drawstops and Tablets.

An organ decidedly novel in many of its features of construction and novel in the work it was created to perform was dedicated Jan. 23 with a recital by Henry A. Ditzel in the beautiful "Schoolhouse" of the National Cash Register Company at Dayton, Ohio. This four-manual instrument, built by the Estey Organ Company, is pronounced a remarkable success by all who have heard it and the performance of Mr. Ditzel aroused enthusiastic praise from a large audience for both the organ and the performer. The specification and a full description of the organ have appeared in The Diapason.

In building his program Mr. Ditzel had his audience (made up largely of delegates to the N. C. R. salesmen's convention) in mind, but his artistic registration, with the tone colors of the instrument, made even the lightest numbers of real interest to both musician and layman. Mendelssohn's overture to "Ruy Blas" opened the program and was played with incisive vigor and a rhythmic dash that made instant appeal. In contrast came the delightful Idyl of Bossi, that showed the beauty of the string section to advantage. Hollins' "Song of Sunshine," a gracious piece of writing, was played with rare sympathy, and the registration of this number was a real bit of inspiration. Then came two numbers from the French school that showed Mr. Ditzel to be equally at home in playing composition: of a far different and difficult type. The "Marche Heroique, Jeanne d'Arc," by Dubois, was given a master's interpretation. The flexibility and expressiveness of the organ added much to the interest of this number. Saint-Saens' "Hymn to Victor Hugo" was given with more than ample technique and dramatic registration.

A group of three lighter numbers followed—the Minuet of Boccherini, which sings itself into the heart of every audience, the Miniature March of Nicode and West's "Rustic Wedding."

The closing number was Wagner's Overture to "Rienzi." This affords an excellent field to exhibit the organ's grandeur and power, with special opportunity for the display of the reeds and brasses, and Mr. Ditzel utilized the resources of the organ to the greatest advantage in this number. It was noticeable that in the climaxes when full organ was used there was an absence of any harshness or excessive brilliancy.

W. E. Haskell, of the Estey factories, endeavored in this instrument to surpass the Capitol Theater organ in New York and those who have heard both organs say he has succeeded to a marked degree, for while the Capitol organ is a great instrument, the Dayton organ seems to leave nothing to be desired. The effect is enhanced by the acoustic properties of the N. C. R. auditorium, which seem to be perfect. A beautiful French horn, Mr. Haskell's latest invention, is an excellent imitation of the orchestral French horn. There are a number of other stops to which Mr. Haskell has given special attention and which help to produce the organ's orchestral effects.

The console represents a new development in stop control. Drawstop or tablet control has been superseded by buttons upon which appear the names of stops. A simple touch of the finger operates the stop, and a similar touch cancels it. At the same time a small electric light under the button is

turned off and on. When the stop is on the button is illuminated and the name easily read, thus showing the organist at a glance what stops are in use.

The stops are also controlled by thirty-one combination pistons, adjustable in groups, controlled by small pistons in the name board, so that any combination may be set instantly by a touch of the thumb.

There is a second console which operates the complete organ by means of perforated music rolls.

The people of Dayton are proud to have this organ in their city and of the fact that the National Cash Register Company will make it possible for the organ to be heard at frequent intervals. During the winter Mr. Ditzel will give recitals and on Feb. 11 Palmer Christian of Chicago will play. In connection with the noonday entertainments, given every day except Saturday, for the employees of the company, but which are also open to the public, Robert Klein will give short recitals.

COMMITTEE IS AT WORK FOR STANDARDIZATION

BUILDERS TO CO-OPERATE

Association Committee Will Confer Again With N. A. O. Representatives—President Möller Tells of Work Done.

Members of the committee of the Organ Builders' Association on standardization and of the similar committee of the National Association of Organists will hold a joint meeting in New York City Feb. 7 to discuss a number of points of interest and to report progress. The meeting is to be held at the invitation of President T. Tertius Noble of the N. A. O. and a call to the builders has been sent out by President Möller of the Organ Builders' Association of America.

In a letter at the beginning of the year M. P. Möller, president of the

NEW ORGAN IN FIRST PRESBYTERIAN CHURCH, CHICAGO.



(Instrument built by Skinner Company, with front designed by Charles S. Frost of Chicago.)

Schumann Program by Dickinson.

A Schumann program was given at the Friday noon hour of music at the Brick Church in New York Jan. 19 by Clarence Dickinson with Frieda Klink, contralto, and Wolf Wolfsohn, violinist. The program included: Allegro Maestoso from Symphonic Etudes; violin, Romance; songs, "The Lotus Flower" and "Dedication"; organ, Sketch No. 4; violin, "Bird as Prophet"; song, "The Sandman"; organ, Slumber Song and "Child Falling Asleep"; violin, "Dreaming"; song, "Child Jesus"; organ, Novelette, No. 7.

Sue Harvard, soprano, and Francis MacMillen, violinist, will present a program by American composers with Clarence Dickinson at the Friday noon hour of Music Feb. 2, which will include: "Ecstasy," Webbe; Scherzo from "Storm King" Symphony and Romance, Dickinson; Overture on Negro Themes, Gilbert, for organ; Songs: "The Catbird," Clokey; "The Night Wind," Gaul; "The Answer," Terry, and "Life," Curran; and for violin, Canzona, Dickinson; "Spanish Festival" and Barcarolle, MacMillen.

Chicago Organ Opened by Eddy.

The three-manual organ built by M. P. Möller for Bethany Swedish M. E. Church, North Ashland and Winnetac avenues, Chicago, was opened with a recital by Clarence Eddy on the evening of Jan. 24. Under Mr. Eddy's skilled hands the instrument was shown to excellent advantage in a varied program. The audience filled the edifice and showed marked enthusiasm. A feature of the evening was the singing of Mrs. Grace Morei Eddy, contralto, who received repeated encores and made a fine impression. After a private recital for the Shriners of Chicago Jan. 28 Mr. Eddy left for another eastern and southern tour which took him to Fairmont, W. Va., and Mansfield, Ohio, among other places.

Organ Builders' Association of America, tells of the prospects of the organization and of organ building in general, and dwells on the plans for standardization that are being worked out. After a sketch of the career of the association from its inception during the war, Mr. Möller writes:

"Our organizing during the war was of great benefit to the organ builders—as are all associations which are carried on in a legitimate way for the benefit of and in the right spirit of an association. From the beginning we affiliated with the Music Industries Chamber of Commerce, which includes all the manufacturers of musical instruments of every line, also the music merchants, and all associations that are connected with music in any way. Through its able attorney, George W. Pound, we were able to come before congressional committees with a force which would not have been possible as individuals. So our association has, from the beginning, directly benefited the individual members.

"We have also had opportunities to co-operate with the National Association of Organists, and through committees appointed from our association and from the National Association of Organists we have come together on a few points of standardization of the organ, which I believe is one of the most important objects. We desire to standardize the organ so that all builders will use the standard measurements for consoles and scales of pipes.

"Heretofore (even for centuries) every individual organ builder has had his own way of building his organs, regardless of the wishes of prominent organists.

"It is true that our organization perhaps has not accomplished all that we started out to do and had hoped to accomplish, but it must be remembered that our association is still young, having been in existence less than five years.

"Now as to the future of the asso-

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FOR SALE—ONE-MANUAL REED organ, built by Clough & Warren, with new electric blower attached. Pipe front. Excellent tone; perfect condition. Cost \$1,200 new. A reed organ of qualities which it is practically impossible to obtain at present. Must be sold because of death of owner, for whom it was built. Just the thing for a small church or lodge-room or for home or practice purposes. Address A 6, The Diapason.

FOR SALE—A TWO-MANUAL PIPE organ of fifteen stops with three-quarters H. P. blower. Manuals, 61 notes; keys and action new. Manual action tracker; pedal action pneumatic. Price \$1,000. M. A. CLARK & SONS, Nyack, N. Y. [3]

FOR SALE—PACKARD ORGAN, ONE manual, two and one-half octaves foot pedal. Address 1456 North Claremont avenue, Chicago. [3]

FOR SALE—PRACTICALLY NEW organ blower, equipped with one and one-half H.P. 110-220 volt, 60-cycle, single-phase Century motor. A bargain. James Topp, 217 West Illinois street, Chicago.

FOR SALE—TWELVE STOP TRACKER organ. Stands in open, paneling on both ends. Address Dr. T. H. Connolly, Warren, R. I.

FOR SALE—TWENTY-THREE STOP, two-manual organ. Three stops recently added. Electric blower. Can be seen and played. Address C. F. Paul, R. F. D. 2, Brighton Station, Rochester, N. Y.

FOR SALE—SET OF POLE PEDAL Attachments for piano. In good condition. Bench included. Address B4, The Diapason.

FOR SALE—CLOUGH & WARREN (Austin console), three manuals, twenty-four stops, pedal thirty notes, tubular-pneumatic. Also fifteenth stop, and dolce cornet, three ranks, in fine condition, sixty-one notes. Write E. C. Hamilton, Box 194, Franklin, Pa.

FOR SALE—FOTOPLAYER, USED three years; in very good condition. Theater discontinuing business. Will sacrifice for quick sale. Address A 5, The Diapason.

FOR SALE—A SECOND-HAND REED organ, with a set of pipes, one manual. Address 2635 South Central Park avenue, Chicago, Ill.

FOR SALE—ORGAN MUSIC, FINE three-part women's choruses, good easy anthem books. K. E. RUNKEL, Waterloo, Iowa.

ciation. We have great hopes to do even more than we have done in the past. I have received a letter from the president of the N. A. O., T. Tertius Noble, asking for another conference with the Organ Builders' Association to take up further the matter of standardization of organs, and I have no doubt that before many years we will have at least standard console measurements which will be used and adopted by all of our association members. I am confident that most of us appreciate the fact that as an association we can meet together profitably and discuss the problems that are before us. Moreover, as our association does not bind us to certain ironclad rules, each individual can still build his organs and do business in his own way.

"The next advantage of our association, which I am sure every member cannot help but appreciate, is the fact that the advertising of organs and other musical instruments through the Music Industries Chamber of Commerce has helped our business. It is a fact that churches, theaters and other organizations are getting larger and better pipe organs than ever before."

WANTED—SUPERINTENDENT FOR company manufacturing pneumatic and electric pneumatic organs. Address B3, The Diapason. [3]

WANTED—EXPERIENCED OUTSIDE men. State experience. Muller-Hunter Company, Inc., 2632-38 West Gordon street, Philadelphia, Pa.

WANTED—METAL PIPE-MAKER. One experienced in slim scale string stops and reeds preferred. MIDWEST ORGAN SUPPLY COMPANY, 218 East Sixth street, Alton, Ill. [2]

WANTED—COMPETENT ORGAN salesmen for theaters and churches, in or out of Chicago, by reliable manufacturer. State fully your experience and proposition expected. Correspondence confidential. Address A 7, The Diapason.

WANTED—WOOD PIPE VOICER, steady work, highest wages. GEORGE KILGEN & SON, St. Louis, Mo.

WANTED—ORGANISTS FOR THEATER work. Organists coached on style and repertoire for theater playing by specialist. Lucrative positions. Over 200 pupils of Sidney Steinheimer now playing in theaters. Exceptional opportunity for organists. Address SIDNEY STEINHEIMER, manager and instructor, organ department, Frank Miller Lyceum, 145 West Forty-fifth street, New York City.

WANTED—FIRST-CLASS REED voicer; competent to voice reeds to high modern standards for church and theater organs. Only proven ability will count. Apply GEORGE W. BADGER COMPANY, Rockville Centre, N. Y.

WANTED—AN A1 CONSOLE MAN with ability. State experience and full particulars. BEMAN ORGAN COMPANY, Binghamton, N. Y.

WANTED—CHEST MAKERS; ALSO man to be foreman in chest room. Steady work; highest wages. GEORGE KILGEN & SON, 3817 Laclede avenue, St. Louis, Mo.

WANTED—FIRST-CLASS OUTSIDE man at once, steady work and good pay. Address REUTER ORGAN COMPANY, Lawrence, Kan. (1)

WANTED—SKILLED WORKMEN in every department, highest wages, steady work. GEORGE KILGEN & SON, 3825 Laclede avenue, St. Louis, Mo.

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

WANTED—COMPETENT ORGAN erector and finisher. Address HENRY PILCHER'S SONS, Louisville, Ky.

WANTED—POSITIONS.

POSITION WANTED—ORGANIST and director of large chorus choir for five years desires church position with small paid or volunteer chorus in city over fifty thousand. Three manual organ. Wife successful vocal teacher, contralto soloist and assistant director. Address B2, The Diapason.

James E. Durkin, the Kansas City organist, is now located as head organist at the Liberty Theater, Houston, Tex. Mr. Durkin, who has been at the Royal Theater, San Antonio, was compelled to make a change as that theater went into dramatic stock.

THE DIAPASON.

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**HONOR CESAR FRANCK
WITH GREAT FESTIVAL
THRONGS HEAR HIS WORKS.**

Marcel Dupre and Charles M. Courboin Play Before Capacity Audiences at the Wanamaker Auditorium in New York.

Many festivals have been arranged in honor of famous organists, but it is hardly probable that any have approached the magnitude of the one arranged by Dr. Alexander Russell in the Wanamaker Auditorium of New York City on the afternoons of Dec. 27 and 29 and Jan. 3. The complete organ works of César Franck were presented on that occasion by Marcel Dupre and Charles M. Courboin, M. Dupre playing two recitals and Mr. Courboin one.

In speaking of the festival as a whole, the words of Henry T. Finck of the New York Evening Post perhaps best express the general sentiment of those who enjoyed this master music presented by such artists. Mr. Finck wrote: "The government of Belgium owes a word of official thanks to Dr. Russell, director of the Wanamaker concerts, for the most impressive recognition, manifested in this country, of the birth of her foremost composer, Cesar Franck."

Each recital was attended by a capacity audience and each audience seemed deeply moved by the sublimity of the Franck masterpieces. It might almost seem a daring venture to present three such programs which many would term "heavy," but the enthusiasm shown on all three days seemed to prove quite the contrary.

Announcement of the first presentation of the complete organ works of Cesar Franck, in honor of the Franck centenary, brought a huge audience to the Wanamaker Auditorium in New York on the occasion of the first recital played by Marcel Dupré, organist at Notre Dame, Paris. The program was a severe one, including the First Chorale, Prelude, Fugue and Variation, Pastorale (substituted for the Cantabile), Fantasie in C and Finale in B flat. Nor did M. Dupré attempt to ameliorate this severity by any concession to the public taste. In his registration he followed the markings of Franck with fidelity, employing a "trompette" where the master indicated it, and a diapason, a flute, a celeste in the same manner. Further, in his interpretations Dupré completely submerged his own personality, using his fingers, brain and musical genius as a medium whereby the "Belgian Bach" lived again for a brief hour. New York has seldom heard such playing from any artist, and Dupré revealed himself in a new light. One might have thought himself in St. Clotilde with the great master at the keyboard, so utterly did the performer adhere to the spirit and wishes of the composer.

Dupre had announced that he would not improvise at the Franck recitals. But at the close of the recital the audience recalled him again and again with an enthusiasm tinged with real emotion, and after a brief parley Dr. Russell, director of the concerts, announced that he had prevailed upon M. Dupre to add an improvisation upon a theme from one of Franck's piano works, the Prelude, Aria and Finale. With the first eight notes on a sheet of paper on the key-desk (the first visible music of the afternoon) Dupre again demonstrated his gift as an improvisateur, and paid a tribute to the master which will linger long in the minds of the audience. From the fragment given him he wove a texture of real beauty, in which contrapuntal devices were enriched by glowing harmonic colors of true Franckian stamp, and after a short fugal excursion he brought the improvisation to a close with serene, sustained chords.

The audience was composed of organists, students, prominent musical critics and a generous portion of the general public. One eminent critic said to the writer that he had come to hear his first Franck organ works after a generation in the profession of musical criticism! Certainly these Franck recitals are a contribution to the musical knowledge of the metropo-

DR. JOHN M'E. WARD, WHO HAS SERVED CHURCH 35 YEARS.



lis, and the conduct of the audience, drawn from so many different strata, revealed a degree of real appreciation which reflects credit upon the city.

According to Henry T. Finck, the eminent music critic of the New York Evening Post, these Franck centenary recitals constituted the most "significant observance of the Franck centennial in this country, and attracted audiences worthy of the Fonzaley Quartet or the Philharmonic Orchestra."

Charles M. Courboin, after his series of ten recitals on the Wanamaker organs in Philadelphia and New York during the autumn, joined with Marcel Dupre in the great organ-orchestra concert at Philadelphia under Stokowski, and alternated with Dupre in the Franck centenary recitals at the New York auditorium during the recent holidays. Mr. Courboin's Franck program was the second of the series, and included the "Grande Piece Symphonique," the Third Chorale, the Andantino and the "Piece Heroique."

Courboin played the continental, or abbreviated, version of the "Piece Symphonique" with his accustomed finish, technical assurance and mastery of stirring tonal effects. According to the New York Tribune, he rose to his greatest heights in the Third Chorale, encompassing lofty heights and emotional depths which "evoked the very spirit of Franck." Like his illustrious colleague, Dupre, Courboin played entirely from memory, and received many recalls from the audience, playing the Finale in B flat as an encore.

The festival provided all organists and especially students with an opportunity of becoming better acquainted with the literature of Franck, a man who was content to work for art alone, unhonored even until his death.

Per Olsson Comes to Chicago.

Per Olsson, A. A. G. O., of Denver, has moved to Chicago to accept the position of organist and choirmaster at Bethlehem Lutheran Church, South Wells and West Fifty-eighth street. Mr. Olsson was at Augustana Lutheran Church of Denver for three years, and previous to that was at Seattle.

**THIRTY-FIVE YEARS IN
PHILADELPHIA CHURCH**

ANNIVERSARY OF DR. WARD

St. Mark's Lutheran Church Council and Pastor Pay Tribute When Milestone Is Passed in Service of Organist.

St. Mark's Evangelical Lutheran Church, Broad street and Cheltenham avenue, Philadelphia, observed an important anniversary in connection with its Christmas services this year, for Dec. 24 marked the thirty-fifth anniversary of the coming of Dr. John McE. Ward to be the organist of this church. In referring to the record of Dr. Ward, the pastor, the Rev. J. J. Schindel, D.D., paid the organist the following tribute:

"Dr. Ward completes today thirty-five years of services as organist and choirmaster of St. Mark's Church. What an exceptional record! Dr. Ward's faithfulness in service and in attendance is seldom equaled. The history of church music in this city would be incomplete without reference to the work of Dr. Ward and the influence of the music at St. Mark's under his wise leadership. The popularity of the many musical events he has directed, the call for his services for organ recitals, and his election to the presidency of the Organ Players' Club of America, are indications of the esteem and value in which he has been held. Yet it is the ever continuous excellent music of the regular services of congregation and Sunday school that emphasizes the importance of Dr. Ward's activities at St. Mark's."

In honor of the occasion the Sunday school sang compositions by Dr. Ward at its Christmas exercises.

The church council at its December meeting adopted the following resolution:

"With the celebration of Christmas, 1922, Dr. Ward completes thirty-five years of continuous services as organist and choirmaster of St. Mark's Church. During this time Dr. Ward by his genial personality, inspiring leadership and outstanding ability as organist and choirmaster has placed the music of St. Mark's in the forefront of that of the churches of the city and endeared himself to the hearts of the members of the congregation.

"Therefore, be it resolved, that the church council with great pleasure record on the minutes the completion by Dr. Ward of thirty-five years of faithful, efficient and continuous services as organist and choirmaster of St. Mark's Church, and on behalf of the congregation express to him its deep appreciation of his most excellent services and extend to him heartiest congratulations on this most unusual record."

Further to show its appreciation of Dr. Ward's services, the congregation presented him with an umbrella, a stickpin, and an increase in salary which doubles his stipend. With all this came a request to stay another thirty-five years.

Need Not Rebuild Organist.

The Austin Organ Company is rebuilding a Clough & Warren organ in the First Presbyterian Church, Franklin, Pa., of which Eber C. Hamilton is organist and choir director. It will be of the latest design, three manuals, thirty stops and electric action. "Twenty-four years ago the old organ was shipped in a box-car from Detroit and I was shipped in a box-car from Boston," writes Mr. Hamilton. "The old organ is worn out, but I am as good as ever!"

H. P. Seaver Is Recovering.

H. P. Seaver of Providence, R. I., New England representative for M. P. Möller, who has been seriously ill for the past five months, is now on the road to recovery.

William C. Young, organist of the Central North Broad Street Presbyterian Church, Philadelphia, gave the opening recital on the new Midmer two-manual organ installed in Epiphany Lutheran Church, Roxborough, Philadelphia, Jan. 7, assisted by a large chorus and William R. Miller, baritone.

RECITALS UPON NEW ORGAN.

Series by Frances A. Cook at North Shore Baptist Opens Feb. 20.

Miss Frances A. Cook, organist at the North Shore Baptist Church, will give a series of monthly recitals on the new three-manual Austin organ, beginning this month. The first date is Tuesday night, Feb. 20, and her program will be: First movement from Fifth Symphony, Widor; "Angelus du



MISS FRANCES ANN COOK.

Soir", Bonnet; Capriccio, Lemaigre; "Within a Chinese Garden," Stoughton; Toccata from Fifth Symphony, Widor; Introduction to Third Act of "Tannhäuser", Wagner; "Evening Bells and Cradle Song", Macfarlane; "Minuet a l'Antico", Seeboeck; "Marche Pittoresque", Kroeger. Miss Cook will be assisted by Frank Parker, baritone and director of music at the church, who will sing two groups of songs with organ accompaniment.

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.

SACRED SOLOS, PART IV.

These articles on sacred solos are as unending and unfinished as Penelope's web, though unfortunately I cannot unspin what is already published. But if I get through with this article, I promise myself that I will never write again on this subject—at least not an entire article. To continue and conclude:

- Saar—"A Petition" ("Father, Whate'er of Earthly Bliss"), medium and high. (D) Submission, Peace, Hope.
- Salter, M. T.—"O Lord of Life," 3. (S) God's Love and Care.
- Schubert—Litany for All Souls, medium. (S) All Souls.
- Scott, J. P.—"He Maketh Wars to Cease," 2 keys. (Flammer.) Peace. "Ride On in Majesty," 2. (Flammer.) Palm Sunday.
- Shelley—"Abide with Me," 3. (S) Evening. "The Christ," 3. Also with obbligato. 2. (S) Christ's Love and Forgiveness, Lent. "Hark, Hark, My Soul," low. (S) Saints. "Holy Ghost, the Infinite," high and medium. (S) Whitsunday. "The King of Love," medium. (S) God's Love and Guidance. "In the Early Morning," 2. With violin, harp (piano) and organ. (S) Easter. Speaks—By the Waters of Babylon, low. (Church) Lent. "Day is Dying," 2. (S) Evening. "The Lord Is My Light," 3. (S) Trust, Guidance. "New the Day is Over," 3. (S) Evening. "The Sweet Story of Old," 2. (S) Children, Confirmation.
- Spence—"Soldiers of Christ, Arise," 2. (St) Church Militant.
- Spicker—"Evening and Morning," 3. (S) Comfort, Nature. "In Thee, O Lord," low. Parts obtainable for string quartet. (S) Trust, Confidence. "Why Art Thou Cast Down," 3. (S) Consolation. Stainer—"King Ever Glorious," tenor. In "Crucifixion." (D, G, S) Adoration, Good Friday. "My Hope Is in the Everlasting," tenor. In "Daughter of Jairus." (D, G, S) Comfort and Hope. Stevenson—"Follow Me," low. (D) Christ's Call, Submission, Discipleship. "Harken unto Me," 3. (D) Advent. "Harken Your Ear," 2. (D) Obedience, Consecration. "I Sought the Lord," 2. (D) Seeking and Answer, Lent. "Light," 2. (D) Light. "Wherewithal Shall a Young Man," 3. (D) Confirmation.
- Saint-Saens—"Patiently Have I Waited," medium. In "Christmas Oratorio." (G, S) Advent or Christmas. "Thou, O Lord, Art My Protector," medium. (D) Guidance.
- Strickland—"The King of Love," high. (G) God's Love and Guidance.
- Sullivan—"Come, Ye Children," bass. In "Prodigal Son." (G, S) Obedience, Fear of the Lord. "Honor the Lord with Thy Substance," bass. In "Prodigal Son." (G, S) Gifts. "How Many Hired Servants," tenor. In "Prodigal Son." (G, S) Penitence. "Love Not the World," alto. In "Prodigal Son." (G, S) Submission, Lent. "My Redeemer," soprano. In "Golden Legend." (G) Lent, Atonement. "O that Thou Hadst Harkened," soprano. In "Prodigal Son." (G, S) Obedience, Lent.
- Tartini—"Behold, a Humble Train," medium. (S) Purification of the Virgin.
- Torrence—"Am the Resurrection," high. (G) Easter.
- Tours, B.—"Jesus, Lover of My Soul," medium and low. (S) Christ's Love, Guidance, Protection.
- Tours, F.—"Mother o' Mine," 3. (Chappell) Mothers' Sunday.
- Tschaikowsky—"Pilgrim Song," alto and bass (alto lower key). (S) Brotherly Love, Nature.
- Van de Water—"The Good Shepherd," 2. (D) Christ's Love. "The Penitent," high and medium. (D) Penitence, Lent. "The Publican," 2. (D) Humility. Approach to God, Lent.
- Vibbard—"A Mountain Te Deum," high or medium. (S) Nature, Adoration, the Joy of Living.
- Ward, F. E.—"What Could Ye Not Watch?" low. (G) Loyalty, Good Friday.
- Ward-Stephens—"Blessed Are the Peacemakers," 2. (S) Peace. "The Phantom Legions," 3. (Chappell) Memorial, Armistice.
- Ware—"The Cross," 2. (S) Christ's Love, Lent, Good Friday.
- Wareing—"Jesus, Lover of My Soul," medium. With violin. (G) Christ's Love, Protection.
- Warford—"Christ's Message," 2. (St) Children, Confirmation.
- Warren, E.—"Others," medium. (G) Social Service.
- West, J. E.—"Eventide," alto or baritone. (G) Evening. "God Is Our Hope," 2. (St) Patriotic, Thanksgiving, Confidence. "Lead Me to Thee," 2. (St) Guidance, Fellowship with God. "O God, Our Help," 2. (St) Church Anniversary, Memorial, Patriotic.
- Whiting, Arthur—"Even unto Them," low bass. (S) Advent, Missions. "God of the Earnest Heart," tenor. (S) Social, Light. "Still, Still with Thee," alto. (S) Companionship with God, Presence of God. "Sweet Day," soprano. (S) Sabbath, Nature, Immortality. "When Winds Are Raging," bass. (S) Peace and Joy.
- Woodman—"Blessed Is He," low. (S) Pardoning Grace, Joy. "Easter Dawn," 3. Violin obligato. (S) Easter. "In Thee, O Lord," low. (S) Confidence

"Out of the Deep," low. (S) Lent, Humility.

This list includes the work of some of our most popular composers—Scott, Shelley, Speaks, Spicker, Stevenson and Van de Water—most of whose things are probably already familiar to readers of this article. The only wonder will be that I have not included more of their compositions. Mr. Scott, for instance, has composed a great number of solos, all of them grateful to the voice and liked by singers, but most of them rather commonplace in musical subjects. The two things of his that are listed are exceptions, for they certainly fill a need and have a style. Mr. Stevenson's things usually need a big voice; he likes to write music of dramatic nature that will give the audience a thrill. His "I Sought the Lord" is an exception, a rarely appealing number that is also arranged as an anthem.

I wish to call special attention to the solos of Arthur Whiting because they show the combination of fine texts and original music; they are among the best in my library, though I find that few choirmasters and singers seem to know them. Do look them over! And then there are the delightfully suave solos of Dr. Woodman. They "sing themselves" and yet have a good deal to say; I do not know of any that "come off" more smoothly. Of course, Dr. Woodman is a master of song-forms in the field of secular music, too. He is not, like most organist-composers when they write a solo, condescending to the voice between anthems. His Easter solo is one of the most popular of numbers, and his others are also well known and liked by all who care for good music that is easy to sing.

The solos of John E. West are not so well known as his anthems and services, but they are quite as well built and manly. I am especially fond of "God Is Our Hope" for a big voice—and "Lead Me to Thee." Tschaikowsky's big solo is always effective and stirring. The Warren number is a recent heart-song. Other heart-songs are the ones by Mrs. Salter, the first by Spicker, the ones by Tours and Van de Water. The Ware solo is very dramatic in the high key and calls for a big voice. The Vibbard number is full of the joy of life and delight in nature, unique in text and effective and masculine in music.

NEW MUSIC.

The finest anthem of the month is J. S. Matthews' "Shadows of Night" (S), a lovely number in five parts accompanied. Probably a quartet can manage it. It is as refined and perfectly finished as the best of Mr. Matthews' carols, the best thing he has given us since the "Twilight Carol." Look this over for a Lenten evening service.

The most interesting new solo of the month is Turner-Maley's "I See Him Everywhere" (S); it comes in two keys. The text is original and beautiful, and the music is original, too. This will do excellently for Lent.

The most important book of the month is Dr. Macdougall's "Dramatic Pedal Studies." The prettiest new organ piece, by all odds, is Candlyn's "An Indian Legend" (G), in the style of Cadman. The most interesting new edition is Dickinson's arrangement of P. E. Bach's "The Day of Judgment" (G) in the Sacred Chorus Series, a dramatic number for Advent or Lent that is not at all difficult and gives fine opportunities to a high solo voice of dramatic power. The most valuable organ transcription is Koch's arrangement of Mendelssohn's "Midsummer Night's Dream" Overture (S). How is that for an arrogant use of superlatives?

Large Audiences for Mueller.

Carl F. Mueller has drawn audiences of 1,000 on an average this season at his Sunday afternoon recitals on the new Wangerin-Weickhardt organ in the Grand Avenue Congregational Church, Milwaukee. This is the sixth season of these recitals and they are still attracting city-wide attention. Instead of the printed program notes, Mr. Mueller is giving a brief analysis of each selection before he plays it and this seems to be thoroughly appreciated. At the January recital, held Jan. 14, Mrs. Violet Fenlon, soprano, was the assisting soloist, and the program was as follows: Fanfare in D, Lemmens; Melody, Dawes; Rondo ("Soeur Monique"), Couperin; Vocal: "Hear Ye, Israel," from "Elijah," Mendelssohn; "Piece Heroique," Franck; "Meditation a Sainte Clotilde," James; Vocal, "My Redeemer and My Lord"; Buck; Fantasia ("The Bells of Aberdovey"), Stewart; "The Silver Trumpets," Rimbault.

Recital Series at Galesburg.

Knox College and Central Church at Galesburg, Ill., announce a series of organ recitals under the direction of Professor John Winter Thompson. The series began Friday afternoon, Jan. 12, in Central Church and will continue on the same day of each week for six weeks, with the exception of the Friday during college examinations. Professor Thompson is the organist Jan. 12 and 19, Feb. 9 and 23. Professor James McC. Wedell plays Jan. 26, and Mack Evans, assistant organist at St. Luke's Church, Evanston, will give the recital Feb. 16. Mr. Evans is a graduate of Knox in 1920.

News from Philadelphia

BY DR. JOHN M'E. WARD.

Philadelphia, Jan. 24.—George Whitfield Andrews of Oberlin paid a visit to Philadelphia to open the new Austin organ in the Swarthmore Presbyterian Church. He gave a program well calculated to demonstrate the capabilities of the instrument, not forgetting one of the Coar Franck Chorales in honor of this great man's centenary.

G. Francis Pyle of Pottsville, Pa., has been elected organist of Trinity Lutheran Church, Norristown, Pa., succeeding Harry A. Sykes, who went to Lancaster to officiate at the new Casavant organ in the historic Trinity Lutheran Church.

Miss Annie L. Cressman, one of the original members of the A. O. P. C., a pupil of David D. Wood, and the teacher of many pianists and organists in and near Norristown, Pa., died Jan. 1. She was a lovable character and a thorough musician.

John W. Pommer, organist of the Second Church, Germantown, gave Buck's cantata for New Year's eve, "The Song of the Night," to a crowded house. He was assisted by harp, cello and the chimes played by I. S. Van Sciver. This composition is a neglected work worthy of frequent use, especially on the eve of a new year.

Death has stilled the activities of Richard Zeckwer, who for fifty years was a prominent teacher in this city. He owned and operated the Philadelphia Musical Academy, which recently celebrated its golden anniversary. Mr. Zeckwer was organist at St. Vincent's Catholic Church, Germantown, and later at the cathedral. He was pre-eminently a teacher, and it has been generally conceded that he taught more pupils in theory of music than any other teacher in America.

S. Wesley Sears of St. James' Church played a recital on the Austin organ in the Brooklyn Academy of Music on Sunday afternoon, Jan. 14. His substitute at St. James' for the afternoon service was Firmin Swinnen. Mr. Sears also played a highly successful recital at Vassar College Jan. 12, notable compositions on this occasion being the Concerto No. 1 by Handel and the "Concerto Gregoriano" by Yon.

The A. O. P. C. celebrated the centenary of Casar Franck with a recital of the great composer's works, in St. Clement's Church, Thursday, Dec. 28. In the face of most inclement weather a large gathering of music lovers congregated to hear four of the most accomplished organists of the city present a program of severely classical organ music. Like many another genius, Franck was comparatively unknown in the United States until brought here by the French. Then, somehow, if we set ourselves resolutely to give a fair, serious and repeated hearing to this giant, we realize that he was a master, even in his day, although the fact may not have been acknowledged. Those participating were Charles M. Courboin, S. Wesley Sears, Rollo F. Maitland and Henry S. Fry. "The Virgin by the Manger" was sung by three solo boys from St. Clement's choir.

Handel himself could hardly have given a better imitation of his own rehearsal than was given at the Musical Art Club recently, under the guidance of Herbert J. Tily. Mr. Tily took the role of Handel appropriately attired in white-powdered wig and costume of "ye ancient time." The chorus was likewise attired and was composed of many well known persons in the musical life of Philadelphia. The time of the rehearsal was supposed to be early in 1742. The various solos and choruses were exceptionally well done. In fact the "rehearsal" was an unqualified success.

NEWS NOTES FROM BOSTON.

BY S. HARRISON LOVEWELL.

Boston, Mass., Jan. 23.—Frederick Johnson, organist and choirmaster of the First Congregational Church, Bradford, Mass., was "guest" organist for the twelfth organ recital of the season at the South Congregational Church (W. E. Zeuch, organist and choirmaster). These recitals, given on Sunday at noon, are greatly appreciated by music lovers. The organ also is one of the most beautiful in tone in Boston. Mr. Johnson's program included: "Marche Triomphale," Lemmens; "Christmas in Settimo Vitone," Yon; Menuetto, Haydn; Prelude in G major, Bach; "Angelus du Soir," Bonnet; Pastorale and Finale from Sonata No. 1, Guilman.

Among recent commendable organ compositions may be mentioned a Fantasia in C major, a Prelude and Fugue, and a Paraphrase on "Gethsemane," the work of Mark Shumway Dickey, organist and choirmaster of the First Baptist Church, Arlington, Mass. The Fantasia, which is still in manuscript, is the most effectively written, and was composed primarily as a prelude to the same composer's Mass (Communion Service) in C.

Christ Church, Salem street, Boston, commemorated the bi-centennial of the opening of the church in January. A "musical hour" was held in the afternoon by the organist and choirmaster, George Russell Loud. There was also a quartet of singers and a violinist. This ancient edifice has the oldest eight-bell chime in America. These bells were imported from England and are very mellow

in tone. They antedate the Revolutionary War by many years. The original organ in 1759 was replaced by the present instrument. It was built in Boston by Thomas Johnston and rebuilt by William Godrich. Although the case was slightly enlarged, and the registers were increased in number, the present organ has not been modernized in any way. Four graceful figures of angels stand at the front of the organ gallery and give a fine tone to the dignity of the organ case, of which they seem a part. But they are thirteen years older than the organ. They were captured by a privateer on the high seas and brought to Boston. Their destination was a Spanish church on the St. Lawrence River. This is the church of the Paul Revere lanterns and the "Vinegar" Bible. Until his remains were removed to Westminster Abbey, the body of Major Pitcairn ("Disperse, ye bloody rebels!"), who was killed at Bunker Hill, rested in a tomb in the crypt. But at this is a musical journal and not a historical register, no more can be said about the most romantically interesting church in Boston.

Emile A. Mias, of Cambridge, died Dec. 18. He and his son, Paul E. C. Mias, had been associated in organ building for many years. Mr. Mias was in his seventy-ninth year and came to America fifty-two years ago. His birthplace was Prades, France. Organ construction was studied in Paris with Cavaille-Coll. The widow of Mr. Mias survived him only eight days.

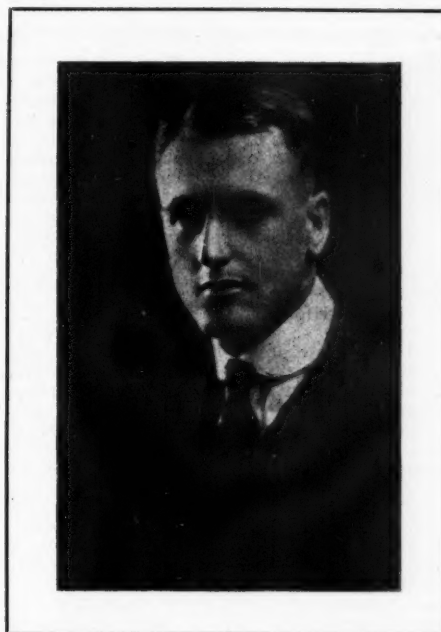
Alfred H. Brooks, organist of the North Congregational Church, St. Johnsbury, Vt., died recently at the age of sixty-five years. A native of Vermont, he was educated in Boston in music. He had held organ positions in Nashua, N. H.; Minneapolis, Minn., and Portland, Ore.

The coming of Marcel Dupre has been a great thing for conservative Boston. As soloist with the Boston Symphony Orchestra he displayed his artistry to advantage, and perfectly blended the organ tone with the tone of the orchestra. This was also considerable virtuosity required in successfully adapting for the occasion Bach's B minor Piano Concerto. During his visit to Boston, Mr. Dupre played privately on the organ at the Mount Vernon Church, and as guest at a dinner party given in his honor by Everett E. Truette, he played matchlessly Bach's Trio-Sonata No. 1. And now for a brief record of the recital given Jan. 17 by Mr. Dupre on the large Casavant organ at the Eliot Church, Newton. The courtesy and generosity of Mrs. Frank Day made it possible for nearly 2,000 persons to hear this recital. Every perfection of detail, tone and technique characterized this recital. For an encore, Mr. Dupre played exquisitely Widor's "Perpetuum Mobile" Scherzo from the Fourth Symphony; but the most impressive feature of the evening was the improvisation of a sonata in three movements upon themes propounded by some musician in the audience. The first movement, allegro pomposo, had the characteristic physiognomy of a Widor movement. The first theme was wonderfully developed both in the exposition, free fantasy and recapitulation sections; but the gracious second theme after the first hearing passed from sight. This was a pity because it would have given greater contrasts and especially relief from so long-continued use of heavy registers. The second movement, an adagio, was very suave and generally devotional in spirit. It remained almost wholly undeveloped, and while wholly beautiful, depended largely for its effect upon the many charming soft registers of the organ, including the chimes. As an overwhelming "stunt" the fugue was a stroke of genius. The theme was Bach in a jolly moment, and the movement rollicked throughout. The exposition was wholly satisfactory. The middle section maintained the rhythmic motion and increased in interest and excitement. The conclusion was not a repetition of the first exposition section, but developed in to a stunning toccata, a show-piece that only a genius of the first rank could create on the spur of the moment. The program began with Bach's Fantasia and Fugue in G minor. Then there were the quaintly charming, "Noel with Variations" by Aquin, the Chorale in B minor by Franck, a Prelude and Fugue in B major by Dupre, the "Carillon" by Bourdon, and the Widor Toccata from Symphony 5. The Widor Scherzo was added as an encore.

Courboin Bookings Many.

Charles M. Courboin's managers report that they have had to refuse several engagements as he would be unable to fill them because of his numerous bookings. His recitals during January and February include:

- Jan. 3—Holyoke, Mass.
- Jan. 4—Syracuse, N. Y.
- Jan. 7—Scranton, Pa.
- Jan. 14—Scranton, Pa.
- Jan. 19—New York City.
- Jan. 21—Scranton, Pa.
- Jan. 24—New York City.
- Jan. 25—East Orange, N. J.
- Jan. 28—Scranton, Pa.
- Jan. 30—Meadville, Pa.
- Feb. 1—Syracuse, N. Y.
- Feb. 4—Lancaster, Pa.
- Feb. 5—Lancaster, Pa.
- Feb. 7—St. Louis, Mo.
- Feb. 8—Jacksonville, Ill.
- Feb. 11—Grand Rapids, Mich.
- Feb. 12—Milwaukee, Wis.
- Feb. 13—Duluth, Minn.
- Feb. 14—Minneapolis, Minn.
- Feb. 15—Winona, Minn.
- Feb. 18—Scranton, Pa.
- Feb. 22—New York City.
- Feb. 25—Scranton, Pa.



David McK. Williams, the eminent organist of St. Bartholomew's, Head of the Music Department of Columbia University and Director of Choral Music and Organ at The David Mannes School, New York City, says:

“The small, two-manual, 12-stop Skinner Organ in the David Mannes School is one of the most satisfying and complete little instruments upon which it has been my privilege to play. Its fine tone and responsiveness are exceptional and quite in keeping with the usual high Skinner quality.”

This and similar statements about the smaller Skinner Organs confirm our assertions that we never allow size to be a measure of quality nor is quality sacrificed to meet a price.

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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.
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 Secretary—Willard I. Nevins, 495 East Twenty-first street, Brooklyn, N. Y.
 Treasurer—John Doane, 25 East Thirty-fifth street, New York City.

The Union-Essex council holds a record of three large activities in one month. Each one was attended by a large number, which shows that everyone in that association is working for the best.

A growth of over twenty members in a short time is the record made by the Delaware council. The round table meetings have proved to be a great success in the state and can be made a strong feature in many other councils.

Last year the Lancaster organization made a large gain in membership and no doubt it will soon have a new surprise for us. Dr. Wolf has built a strong corps for Pennsylvania.

A membership of 1,000 has been our goal for two years and at this time we can safely say that that number has almost been reached. Every one of that number is an active member.

It may be a little early to speak of the annual convention to be held at Rochester, N. Y., but already plans are under way for many of the important features. If you must come a long distance by railroad, we advise you now to consult your local passenger agent and see what can be done in the way of an excursion rate for that event. Rochester is an ideal city, and the resources available there assure us of one of the best conventions we have held.

During the last twenty years the status of the organist has changed most remarkably. Just consider the organ of 1900 as compared to the one of today! Consider the small number of really great organs of that time and then think of not only the great number of magnificent church organs built in the past year, but also of the ever-growing number of municipal concert organs; also consider the few programs played from memory in those days. Now it is almost imperative that the organist play without notes. Things organic are in a period of wonderful development and how better can the organist keep pace with the times than by becoming a member of an association which will help to keep him in touch with such developments? If you are not a member send for an application blank, and come with us to enjoy the convention and other N. A. O. events.

Dr. Sabine to Speak Feb. 24.

Dr. Paul E. Sabine of the Riverbank Laboratories, maintained by Colonel Fabyan at his beautiful country-place near Geneva, Ill., will deliver an address before the headquarters council Saturday evening, Feb. 24, at St. Thomas' Church, Fifth avenue, New York. The Architectural League has been invited to be present as guests of the N. A. O. Dr. Sabine spoke before the Chicago convention last August, and his paper, with illustrations, which appeared in The Diapason, was most interesting.

Delaware Council Recital.

The seventh public recital of the Delaware council was given in the Harrison Street M. E. Church of Wilmington Monday evening, Jan. 4. A large number gathered to hear this first recital of the new year. William T. Timmings of Philadelphia was the guest soloist and included among his numbers his own "Grand Choeur" in E minor and a "Chanson Gracieuse" by Frederick Stanley Smith, who is treasurer of the council. Other organ solos were played by Miss Sarah Spencer Schwatlo. Vocal solos, quar-

tets and a violin solo completed the program.

Following the recital the members of the association and their guests were entertained in the church parlors by Wilmer Calvin Highfield, organist of the church. The annual election of officers was also held at that time and without a dissenting vote the present incumbents were again chosen. The officers are: George Henry Day, president; T. Leslie Carpenter, vice-president; Frederick Stanley Smith, treasurer, and Wilmer Calvin Highfield, secretary.

The council has had a most prosperous year. Beginning with a membership of four it has grown to twenty-five members. During the last year there were six public recitals and six round table dinners. Already a large number of public meetings have been planned for this season. The next monthly meeting will be held at the residence of John B. Whitney, retired choirmaster of St. Andrew's Episcopal Church. The affair will be in the nature of a social gathering.

Union-Essex Council.

The Union-Essex council reports three public meetings within the month. The first was an Advent recital at the Park Congregational Church, Elizabeth, N. J., Dec. 29. A joint choir service was held in the Third Presbyterian Church of the same city. Familiar carols and hymns were sung by about seventy voices representing eleven of the quartets and chorus choirs of Elizabeth. The pastor of the church gave a cordial welcome and spoke enthusiastically of the work of the church organists and also of the fine work being done by the Union-Essex council. The committee of arrangements was made up of Miss Jane Whittemore, chairman; Miss Jessie Bouton and S. Frederick Smith.

A recital of Christmas organ music was presented by members of the council at the Third Presbyterian Church of Newark on Monday evening, Jan. 8. S. Frederick Smith is organist and choirmaster of that church and he acted as host on that night. The program included an address by the Rev. William England, rector of the church, and a talk by a representative of the Hall Organ Company.

Make Merry at Milwaukee.

On Saturday, Dec. 30, members of both the A. G. O. and N. A. O. residing adjacent to Milwaukee were entertained as the guests of Burr G. Jacobs and Lewis A. Vantine at their residence. Aside from a short and interesting musical program arranged by a committee of the N. A. O., with Miss Winifred Price in charge, the occasion was one of unrestrained holiday merry-making, with Bach, Widor and things academic and theoretic forgotten.

Following enjoyable piano and vocal selections in which Mrs. Ruth Henderson, Mr. and Mrs. Oscar Kirchner, Arthur Arneke, Charles Forester and Harold Sanford were featured, a delicious supper was served, the evening then being given over to dancing and stunts generally. Especially noteworthy was an impromptu jazz orchestra composed of members chosen indiscriminately, who conceived and executed a series of effects harmonic, weird, wild and otherwise. A brass band was also magically organized, utilizing things very novel and new in reeds, cymbals, tympani, etc. Mrs. Rees Powell and Mrs. Frederick Wergin quite "stopped the show" by offering a four-hand piano number from an ancient collection probably discovered in the archives of some abandoned attic, reminiscent of "when grandmother was a girl," and lacking only the hoop-skirts and candle light to transport us back fifty years or more.

In Wisconsin the organists are comrades with a unanimity of purpose manifested in work and play alike; hence their frequent and regular gatherings are productive of real joy and good fellowship.

Music in the Church School

To Reginald L. McAll has come the honor of being chosen to give a course of twelve lectures on the "Music of the Church School" at the Columbia Community Training School for church workers. He delivered his first lecture Monday evening, Jan. 15. The lectures will cover the following branches of Sunday school music: "Place of Music in Worship," "Words and Language," "Poetry," "Music in Three Aspects," "Rhythm, Melody and Harmony," "How to Select Hymns," "Interpretation and Leading of Hymns," "Teaching a new Hymn," "Music for Special Occasions," "Maintaining the Repertory," "Hymns for the very Young," and "How to Exercise and Develop Musical Leadership." It will be seen that this course is a comprehensive one, for which Mr. McAll, with his long experience in Sunday school music, is well fitted. It will be an interesting course not only for superintendents, but also for organists who have to deal with such work.

Death of Miss Alice Giesler.

Word has just been received of the sudden death in November of Miss Alice Giesler of Tuckahoe, N. Y. Miss Giesler had been organist of the Asbury M. E. Church of Tuckahoe for over ten years, beginning her work there when only 19. A memorial service was held for her in the Asbury Church. Miss Giesler was a pupil of T. Tertius Noble and had long been an enthusiastic member of the N. A. O.

HEADQUARTERS COUNCIL.

The headquarters council arranged a public meeting at the South Congregational Church of Brooklyn, of which A. Campbell Weston is organist and choirmaster, for Monday evening, Jan. 29. The Rev. James McConnell, pastor of the South Church, and the Rev. Hugh Percival Huget of the Tompkins Avenue Congregational Church were the speakers and Richard K. Biggs and Warren Gehrlen gave two short organ groups. A social hour followed.

EXECUTIVE COMMITTEE MEETING.

The executive committee met on Monday, Jan. 8, with the following present: President Noble, Chairman McAll, Mrs. Fox, Miss Whittemore and Messrs. Macrum, Adams, Sammond and Nevins. The treasurer's report showed the largest Jan. 1 balance in our history. This is especially fine in view of the large amount of special printing done during the last year. It was voted to add the name of Lynnwood Farnam to the list of those on the reference committee. Frank S. Adams has been appointed by the theater organists to represent that body at any reference committee meeting.

It was voted to send a letter to Dr. Alexander Russell in appreciation of the Wanamaker concert in Philadelphia Dec. 26, and for the kind attention which he gave to the N. A. O. members at that concert.

A letter of congratulation was sent to Dr. John McE. Ward of Philadelphia upon the completion of thirty-five years of service as organist at St. Mark's Evangelical Lutheran Church of that city.

Miss Whittemore read a report of the Union-Essex activities.

KENTUCKY CHAPTER.

The Kentucky chapter is pleased to report growth and increasing activity. Several new members have been added since last month. On the afternoon of Sunday, Jan. 28, the chapter had a public service at Calvary Episcopal Church, of which the undersigned is organist and choirmaster. Several organists participated, and several other choirs contributed singers for the occasion.

On Feb. 13 the chapter will present Marcel Dupre, and we are working assiduously to make the occasion a red-letter event.

I think it is eminently fitting and proper that I should take this opportunity to thank the other members of the chapter for their loyalty and co-operation, without which this report would not be possible.

W. LAURENCE COOK,
 President Kentucky Chapter.

NEW JERSEY NEWS NOTES.

The first week in February will be known as choir week in the First M. E. Church of Asbury Park. Mrs. Keator has arranged special events by members of the choir for Thursday, Friday and Saturday afternoons and evenings, and the other days of the week will be devoted to community work. Well known speakers who have specialized in this work will appear and help to make the event a noteworthy one. Sunday, Feb.

4, will be marked by special musical programs.

Mrs. Keator planned a unique feature for the Christmas musical service, when for the procession the church was darkened and the choir marched to their places holding electric candles and singing "It Came upon the Midnight Clear." The cantata on that occasion was Hawley's "The Christ Child."

RHODE ISLAND COUNCIL.

The January public meeting was held late in the month, at which time it was planned to have Miss Helen Hogan, who has just returned from her third trip to Europe, speak on her interesting experiences there. Miss Hogan spent from May until late November in study with Widor, Bonnet and Bossi and played recitals and services in Germany and Paris. A full report of this meeting will appear later.

M. C. BALLOU,
 State President.

Mrs. W. Rutherford Kendrick, organist of St. John's Episcopal Church, Yonkers, N. Y., was responsible for a unique carol service Christmas morning at Scarsdale. Under her leadership a chorus of thirty-six started out from the village hall at 4:30 a. m. and sang carols at nine places throughout the community. This early morning idea proved a great delight.

The Sunday school children of the Middle Collegiate Church of New York City were not content to sing carols on Christmas Day, but under the direction of Herbert S. Sammond they have been taught many of the choruses of the "Messiah" and so on that day they joined the choral union of the church in giving the Christmas portion of Handel's great work. It was a revelation to hear the children sing with fine precision and understanding of the musical worth of such music. The church was filled for the service. Fourteen members of the Philharmonic Orchestra of New York assisted and Willard Irving Nevins was at the organ.

Miss Florence L. G. Heyd was united in marriage to Alston L. Brandes Friday, Dec. 29, at St. Stephen's Church, Newark, N. J. Mr. Brandes is well known for his activities in the Union-Essex council and has been an N. A. O. member for some time.

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**MOLLER STAFF GUESTS
AT ANNUAL BANQUET**

FACTORY IS 41 YEARS OLD

Head of Works at Hagerstown, Md.,
Reports Record of 268 Organs
Shipped in 1922—Speakers Pay
Tribute to Builder.

About 200 employes and a number of invited guests were present at a dinner given by M. P. Möller in the Hotel Dagmar at Hagerstown, Md., Dec. 27, in observance of the forty-first anniversary of the founding of the M. P. Möller organ works. Mr. Möller was toastmaster. In opening the after-dinner speaking, he said that he was glad to have so many together and that he was especially glad to be able to say that the past year exceeded expectations of a year ago. At the beginning of the year, he said, he had no hopes of breaking a record, but that in 1922 he had sold more organs than ever before in the history of the organ works. In the past year 268 organs were shipped out—twenty more than in 1921. Since 1881, Mr. Möller said, each year has shown a greater output, with the exception of one.

Mr. Möller emphasized that he liked the get-together meeting once a year as a co-operative conference. He said that with the exception of Germany all organ builders in Europe are idle at the present time. He asserted that Germany is making tremendous efforts to obtain American organ business, and that this can be avoided only by producing an article at a reasonable price superior to that built in Germany.

Emmett W. Gans, president of the Hagerstown Chamber of Commerce, who was introduced as the next speaker, characterized the Möller organization as one of the greatest in the world. He complimented the men on their spirit of co-operation and said that the fine type of organ produced had done much to give Hagerstown a place of prominence throughout the country. By building organs of superior quality they contributed to the wealth of the nation, Henry Holzappel, Jr., president of the board of county commissioners, told the workmen. He complimented Mr. Möller on the fine organization he had built up and said that it was enterprises of that nature that made a city prosperous.

The Rev. Scott R. Wagner, pastor of Zion Reformed Church, was the next speaker. Dr. Wagner told of his recent visit to the near east and compared conditions of living with those in this country. The Rev. Dr. J. Edward Harms of St. John's Lutheran Church complimented Mr. Möller and his employes on their spirit of co-operation and the results they obtained. He referred to Mr. Möller as a benefactor of humanity and said that it would be well if such men could live forever. Since this could not be, he said Mr. Möller was fortunate in having a son, M. P. Möller, Jr., who would be able to take his place when he was forced to retire.

Attorney Harry Brindle referred to the life of Mr. Möller as an example of what could be achieved by perseverance. He explained that it had taken Mr. Möller a year to complete

his first organ and longer than that to sell it.

Other speakers were the Rev. J. H. Ryder, J. O. Funkhouser, Dr. E. A. Wareham, E. O. Shulenberger, George Funkhouser, Marshall Rinker, H. C. Foltz, M. P. Möller, Jr., Messrs. White, R. J. Lilly, Karl Buselmeier, Bair, Moats, Sherman, Daley, Rowe, Howard, Gearhart, Gish, Evans, Fisher and Remsburg. M. P. Möller, Jr., sang solos and the Möller Organ Works Quartet rendered several selections.

NEW SKINNER FOR TRENTON.

First Presbyterian Church Signs Contract for Three-Manual.

The First Presbyterian Church of Trenton, N. J., of which Paul Ambrose is the organist, has signed a contract with the Skinner Organ Company for a three-manual organ to be installed by Sept. 1. The specification is as follows:

GREAT ORGAN (10-Inch Wind).
Diapason, 8 ft., 61 pipes.
Clarabella, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Tuba, 8 ft., 61 pipes.
French Horn, 8 ft., 61 pipes.
Chimes, 20 tubes.
All Great organ in choir swell box except Diapason.

SWELL ORGAN (6-Inch Wind).
Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Aoline, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Flügel Horn, 8 ft., 73 pipes.
Cornocean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.
Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN (Augmented).
Diapason, 16 ft., 49 pipes.
Bourdon, 16 ft., 49 pipes.
Echo Bourdon, 16 ft., 32 pipes.
Trombone, 16 ft., 32 pipes.
Octave, 8 ft., 32 pipes.
Still Gedeckt, 8 ft., 32 pipes.

Twenty couplers, twenty-two combination pistons and three master pistons affecting all stops and couplers are provided.

The "Old First," as it is generally called, is one of the historic churches of New Jersey, having been organized in 1783.

William B. Colson Honored.

The feature of the concert of the Cleveland Musical Association in Masonic Hall Jan. 2 was the presentation of a loving cup to William B. Colson, long one of the leading musicians of Cleveland and for many years organist of the Old Stone Church. Albert Riemenschneider made the presentation speech in happy manner, sounding both the more serious and the lighter notes. As to the latter, he touched upon the now much restricted uses of the loving cup. As to the former, he dwelt upon the esteem in which Mr. Colson is held by his fellow musicians. Mr. Colson, who had begun the evening's program with an organ improvisation in which he displayed the diverse resources of the Masonic hall instrument, briefly but appreciatively expressed his thanks.

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—Rev. M. Vollmeyer,
Massillon, Ohio.

It was the first real enthusiastic audience which the writer has seen at an organ recital.

—Oklahoma Leader, Okla.

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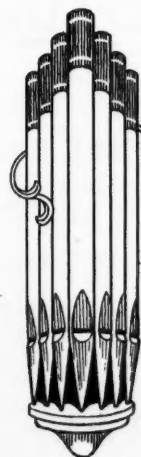
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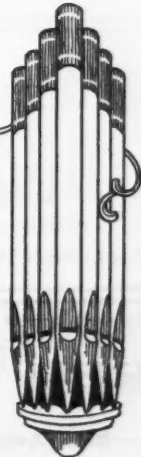
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Kimball for California School.
An organ of forty-two stops, to cost \$16,000, has been ordered of the W. W. Kimball Company for the new auditorium of the Orange, Cal., high school. This is to be the fourth high school organ in California. Angelus Temple, Los Angeles, a monument to the work of Mrs. Aimee Semple McPherson, seating 5,000, was dedicated last month. A three-manual Kimball organ sold by Stanley Williams is being installed. At the First Presbyterian Church, Monrovia, Cal., a large two-manual divided organ is being installed. Four other Kimball organs have been built or are building for that immediate section.

Series by Jepson at Yale.
A series of six organ recitals free to the public will be given by Professor Harry B. Jepson of the Yale Music School in Woolsey Hall. The first was played Sunday afternoon, Jan. 21, at 5 o'clock. These concerts are given annually during the winter term on the famous Newberry organ and consist of selections from the best composers, of a nature suitable to lovers of both classical and popular organ music.

A very handsome calendar for 1923 received from Myron C. Ballou, A. A. G. O., state president of the National Association of Organists for Rhode Island, presents a picture of the stately First Universalist Church of Providence, R. I. Mr. Ballou has been the organist of this fine church for twenty-six years.

"Mr. William Wall Whiddit, Organist of the Central Presbyterian Church, was converted by what he saw and heard."

—North Buffalo News.

The Central Presbyterian Church, Buffalo, N. Y., will have a four manual Beman. This contract being awarded without competition.

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—Musical America, November 18, 1922.
"The organ was handled with consummate skill and the playing disclosed a dazzling technique."

—Philadelphia Public Ledger, December 27, 1922.

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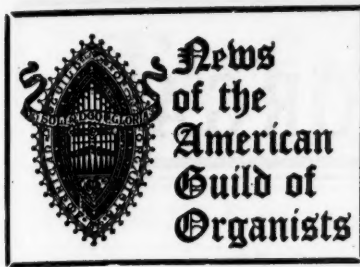
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News of the American Guild of Organists

SERVICE AT ST. THOMAS FEB. 22.

Encouraged by the great success of the first public guild service in St. Bartholomew's Church, the warden and the public meetings committee are planning another public service. This will be held in St. Thomas' Church, Fifth avenue and Thirty-third street, New York, Feb. 22, at 8:30 p. m. The service will be sung by the combined choirs of the following churches: All Angels', St. Thomas', Trinity and the Cathedral of St. John the Divine. The singers will number 115 boys and 80 men.

Dr. T. Tertius Noble, the organist and choir-master of St. Thomas', will take charge of the service. The music will be old English. Some of the numbers follow: Magnificat and Nunc Dimittis by C. Lee Williams (1852); "If Ye Love Me," Tallis (1520-1580); "O Give Thanks," Purcell (1658-1695); "O Lord, My God," Wesley (1810-1876); "They that Go Down to the Sea," Attwood (1765-1838); "The Lord is My Shepherd," Stamford (1852). The affair promises to be one of the best and largest that the guild has ever had and it is expected that even the capacity of St. Thomas' will be taxed. The choir-masters concerned, Channing Lefebvre, Harry Woodstock, Dr. Miles Farrow and Dr. Noble, are co-operating with enthusiasm in the preparation of the program.

NEW YEAR'S LUNCHEON HELD.

One of the big events of the year with the guild is its New Year's luncheon. This year it was held in the beautiful Waldorf apartments of the Waldorf-Astoria, New York City. About eighty members attended and nearly every state was represented from Maine to California. After an informal interval when everyone wandered about meeting old and making new friends, luncheon was served at small round tables at which gathered congenial groups. The guild had the pleasure of hearing Dr. John Kelman of the Fifth Avenue Presbyterian Church on music and its place and worth in modern life. His talk was highly inspiring and showed that "man does not live by bread alone" and that the jarring notes of modern progress can only be drawn into accord by music. After Dr. Kelman, Rubin Goldmark, vice-president of the Bohemians, made a plea for more thoroughness in American musicianship. Dr. Eugene Noble, executive secretary of the Juilliard Musical Foundation, spoke of its work and aims. Dr. T. Tertius Noble, organist of St. Thomas' Church, brought the speaking portion of the program to a close with an excellent "coda" conceived in his own happy manner.

The luncheon was the third in the series of meetings planned for the year. The next event is expected to be a service in St. Thomas' Church, under the direction of Dr. Noble, with the combined choirs of St. Thomas' and Grace Church and the Cathedral. After that it is hoped that a concert with Dr. Henry Hall and his chorus of Columbia University may be arranged.

Just before the luncheon the council of the guild held its regular meeting. Mr. Wright moved that by-law 25 be amended to read as follows:

"Dues shall be \$3 a year, beginning Jan. 1. Each chapter shall remit to the general treasurer, not later than March 1 each year, \$1.50 for each active member, together with the name and address. Headquarters cannot hold itself responsible for the sending of back numbers of the magazine unless dues are promptly paid."

The motion was carried. Mr. Wright also gave notice that he would present a motion to amend by-law 1, relative to meetings of the council, at the next regular meeting.

It was moved that the next regular meeting of the council be postponed, subject to the call of the warden, probably the first Tuesday night in February.

Professor Samuel A. Baldwin was elected to take the place on the council of Frederick Schleder, who recently resigned.

The warden read a letter of resignation from the chaplain, Bishop William T. Manning, D. D. His successor will be chosen later.

SOUTHERN OHIO CHAPTER.

On the night of Dec. 16 this chapter had the pleasure of listening to the accomplished Lynnwood Farnam for the first time. Happily the dean, the treasurer, a member of this year's program committee and one member had had that joy at the Oberlin convention, and had prepared the other members for the treat in store for them, but their expectations were more than realized. Such perfection at a recital of any kind is seldom to be heard. One forgets the marvelous technique in the music that results—its finesse, broad outlines, exquisite coloring, brilliancy—yet one feels that he is listening to the perfection of organ music and not to the mere imitation of an orchestra. Mr. Farnam left behind him in Cincinnati a host of devoted admirers, not only of the musician but of the sincere, quiet, cultivated gentleman. His program follows: Toccata as a Gregorian Theme

from First Symphony, Barnes; "Meditation a' Ste. Clotilde," James; "Pantomime," Jepson; "Hark! A Voice Says: 'All is Mortal'" (Chorale Prelude in G), Bach; Passacaglia (C minor), Bach; Riposo, Rheinberger; "Minuetto antico e Musetta," Yon; "Fanfare d'Orgue," Shelley; "Sunrise," Jacob; "The Enchanted Forest," Stouton; "Ave Maria," Henselt; Toccata (E minor), Krieger.

NORTHEASTERN PENNSYLVANIA.

Miss Augusta Fritz gave the twenty-second public recital of this chapter on Dec. 3 in the Simpson Methodist Episcopal Church of Scranton. She was assisted by Miss Marion Stavrovsky, soprano, and Mrs. Sylvia Jones Miller, violinist, in the following Christmas program: Evensong, Johnston; Elegy, Ernst (Mrs. Miller); "It Came Upon the Midnight Clear," Roy Lamont Smith (Miss Stavrovsky); Cradle Song, Driffell; "The Shepherds in the Field," Malling; Romance, Svendsen (Mrs. Miller); "Christmas in Sicily," Pietro Yon; "Silent Night," Gruber; "Jesus, Thou Babe Divine," arranged by Dickinson, and "Sing Noel," Old French Carol (Miss Stavrovsky, with violin obligato); Christmas March, Merkel.

The twenty-third recital will be given the evening of Jan. 30 at the Church of the Good Shepherd by Ernest Dawson Leach.

Miss Ellen M. Fulton, dean of the chapter, writes that Miss Fritz's recital drew a very large audience and that all guild recitals this season have attracted wide notice and have been well attended.

ILLINOIS CHAPTER.

Another of the series of well-attended services of the Illinois chapter of this season was held Sunday evening, Jan. 28, at St. Vincent's Catholic Church on the North Side of Chicago. This large church, with its fine old three-manual organ, over which presides Arthur C. Becker, one of the young generation of serious and capable organists of the city, was filled with organists and with people of the parish for the event. St. Vincent's was the scene of interesting guild services during the administration of Walter Keller as dean at which time he was organist of St. Vincent's. Its spirit of hospitality has not cooled since that time.

Emory L. Gallup and William H. Barnes were the solo organists of the occasion. Mr. Barnes played the Intermezzo of Calaelaerts and Widor's "Marche Pontificale" as the prelude. Mr. Gallup's group of pieces included Jongen's Cantabile in G major and the Finale from Guilmant's First Sonata. Mr. Becker, who played the service, gave as the postlude the Toccata from Beethoven's Gothic Suite. The choir sang the vespers service, the Magnificat being by Marzò and the other numbers including: "Alma Redemptoris," Melvil; "Ave Maris Stella," Grieg, and Dr. J. Lewis Browne's Tantum Ergo.

NEW ENGLAND CHAPTER.

The ninety-first public service of the New England chapter was probably to many minds one of the most beautiful that has been given locally in several years. The underlying reason for this was to be found in the fine spirit and atmosphere of devout worship that permeated each and every part of the service. It was truly a church service. Too often chapter services omit the fundamental principle of worship and the music occupies the chief place. It was generally the mind of the rather small congregation present that the service held Tuesday evening, Jan. 2, at the Church of Our Savior, Brookline, attained a new plane, and that music was in nowise used as a superficial ornament, but as a vehicle that rightly stressed the spoken word of lessons, prayers and address.

The address itself on this occasion achieved a new tone and meaning and it is a pity that it could not be given here in full. The rector of the church, the Rev. Henry Knox Sherrill, disclaimed professional knowledge of music and for that reason expressed himself as in a quandary as to the substance of an address. He solved the dilemma not by making reference to what others have said about music, but by honestly stating his own personal convictions and then pointing out the pitfalls that constant mechanical repetition of the same services and the same familiar associations interpose. Holy words and objects are liable to become commonplace. (Even sextons are in danger of being lost at the Last Day!) The clergy, choristers, organists and all who serve in church are likely to miss the spirit of worship through over-familiarity. There should be "orders" for organists, for they give the tone to the worship. Music, then, is an accessory of worship and is not for music's sake. By his talent the organist serves God and the church and salary is a matter of lesser consideration. Music is a gift of God and a gift to God; music and the sermon are especially prepared beforehand as a loving gift to God. Everything is done to please God and not man.

After establishing the status of the church musician's attitude toward God, the rector went on to a brief discussion of how those who serve God may also truly serve man. He cited the deep reverence of children of the parish in giving a pageant in the sanctuary of the church. A sermon preached must be sincerely lived and the same is true of music.

The choir of thirty voices consisted of boys, men and a few young women, and, under the able direction of E. Rupert Sircom, organist and choir-master, achieved a notable success in all the musical parts of the service. Special mention should be made of the brilliancy of effect in the "Gloria Patri" in Stainer's Magnificat and Nunc Dimittis in B flat. The anthem was West's "O Come Redeemer of Mankind." The Christmas carols were repeated at this time. Great praise is due Mr. Sircom for the excel-

lent, churchly accompaniments and his tasteful hymn-playing. Evidently, the words of the rector's address wonderfully apply to him as a church musician.

The organ prelude—Fugue in G minor (the "lesser") and Pastorale in F by Bach—were delightfully performed by Leland Arnold, organist and choir-master, Trinity Church, Newton Center. The offertory, "Vision" (Bible), was played in adequate manner by Herbert W. W. Downes, organist and choir-master, St. Stephen's Church, Boston, and the postlude, Fantasia in F (Mozart), was capably played by H. R. Austin.

The service ended, the guild members met in the architecturally beautiful parish house for light refreshments.

Homer Humphrey, instructor in organ at the New England Conservatory of Music, Boston, and organist and choir-master, First Congregational Church, Fall River, played the program for the chapter's ninety-eighth public recital, Tuesday evening, Dec. 26, at the First Parish Church, Portland, Maine. His playing was commended most highly, and deservedly, as he has rapidly progressed to an artistry equalled by few organists in the chapter. The program, made unusually interesting through the manuscript compositions of George W. Chadwick, a founder of the guild, was as follows: Chorale, Bossi; "Christmas," Foote; "In Tadousac Church" and Fantasia, Chadwick; Toccata in F major, Bach; "Pour la Communion d'une Messe de Minuit a Noel," Hure; Scherzo, Dupre; "Chant de Mai," Jongen, and Finale in B flat major, Franck.

It was excellent foresight that actuated the dean and executive committee of the chapter to engage Marcel Dupre to play a service-recital at Emmanuel Church, Boston, that not only would exemplify his remarkable skill as an artist, but also would demonstrate in a measure the part a solo organist plays in the greater French churches during mass and vespers. For this particular service, the office of vespers was chosen as being a proper vehicle for the full display of the master's ability in the form of improvisation during antiphons, Magnificat and office hymn. As this affair at Emmanuel Church was financed by "subscription" and no direct advertising was permitted the congregation, numbering fully 700, might be regarded as a large one. Although extreme quiet and rapt attention characterized the congregation, neither the beautiful rendition of choral vespers of mediaeval effect nor the wonderful improvisations by Mr. Dupre created an impression of "divine worship" but, on the contrary, throughout there was an atmosphere of the concert-room transferred to a church. The choir for the "office" was composed of singers selected from the choirs at the Church of the Advent, Emmanuel and Trinity Churches. The unaccompanied Gre-

gorian music was sung in a manner that reflected great credit upon Albert W. Snow's excellent training. The enunciation and expression of Fred R. Bolster, precentor, and the choir were perfection. No word of the text was ever glossed but there was plasticity throughout. Also in "Adeste Fideles" in four-part harmony the quality of tone of the tenors was especially commendable. Dupre's playing of the Bach Passacaglia did not depart widely from the conventional interpretation; possibly the wonderful control of the vast resources of the organ itself was more impressive than the actual playing of the composition. The Franck Fantasia in C major was done exquisitely. Consummate virtuosity and incomparable taste distinguished the Widor and Dupre selections.

INDIANA CHAPTER.

The January meeting of the Indiana chapter was held Jan. 14 in the First United Presbyterian Church, Indianapolis, where W. T. Shannon is organist. Following the business meeting Mr. Shannon played this organ program, assisted by Miss Mabel Henderson, contralto; "Marche Pontificale," Johnston; "Andalouse," Pessard; Evensong, Johnston; Prayer and Cradle Song, Guilmant; Allegro from Sonata in E flat, Dudley Buck. Miss Henderson's numbers were: "There Were Shepherds," Scott, and "But the Lord is Mindful," from "St. Paul."

EASTERN OKLAHOMA.

The Eastern Oklahoma chapter held its first meeting of 1923 at Tulsa on the evening of Jan. 9, a dinner at 6:30 being followed by a program, the latter consisting largely of a reading of Dr. William C. Carl's recent paper on "The Organ Recital and Its Development," after which there was a general discussion of the subject.

The first of the fortnightly recitals of the chapter for 1923 was given Sunday afternoon, Jan. 14, at Centenary M. E. Church, the dean, John Knowles Weaver, Mus. Bac., A. A. G. O., presiding at the console in the following numbers: Sonata in C minor, Guilmant; Prayer from "Jewels of the Madonna," Wolf-Ferrari; Andante from Fifth Symphony, Beethoven; "Christmas in Sicily," Yon; "Echoes of Spring, Friuli," "Frogs and Crickets," Grant-Schaefer; "Rippling Brook," Gillette.

The chapter's second recital was given Jan. 18 at Centenary M. E. Church by Mrs. Ernest E. Clulow, organist and choir director of the Boston Avenue M. E. Church. Mrs. Clulow was assisted by her own fine quartet, augmented with violin and violoncello. The organ numbers were: Sonata in D flat, Op. 154, (Fantasia and Pastorale), Rheinberger; Festival Fantasia, H. Julian Tschirch; "Swan Song," Blumenthal; Gavotte and Musette, Thome; "Death of Ase," Grieg; "Bells of Aberdovey," Pape-Stewart.

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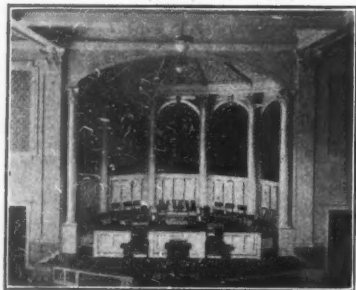
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RECITAL PROGRAMS

Frank E. Ward, New York City—Recent programs by Mr. Ward in his half-hour recitals at 7:30 Sunday evenings at the Church of the Holy Trinity have been as follows:

- Dec. 3—Toccata and Fugue in D minor, Bach; "Where Dusk Gathers Deep," Stebbins; "Chanson Indoue," Rimsky-Korsakoff; Evening Song, Bairstow; "Laud Deo," Dubois.
- Dec. 10—Sonata No. 2, F. E. Ward; The Lyric Pieces (Berceuse, "Little Birds" and "Salon"), Grieg; "Grand Choeur" in A, Salome.
- Dec. 17—"Procession of the Mastersingers," Wagner; "At Twilight," Stebbins; "Will o' the Wisp," "The Deserted Farm" and "From Uncle Remus," MacDowell; Prelude to "Hänsel and Grete," Humperdinck.
- Dec. 24—Christmas Postlude, Best; "Noel," Dubois; Minuet in C, Mozart; Gavotte in F, Martini; "Christmas Bells, Lemare; Christmas Pastorale, Corelli; Hallelujah Chorus from "The Messiah," Handel.

Albert Riemenschneider, Cleveland, O.—Mr. Riemenschneider gave the following program in a recital at the Fanny Nash Gamble Auditorium of Baldwin-Wallace College, Berea, Ohio, Nov. 28: Chorale in A minor, Cesar Franck; Minuet in A, Boccherini; "The Magic Harp," Meale; Prelude and Fugue in D, Bach; Fifth Symphony, Widor.

Alfred E. Whitehead, Montreal, Quebec—Dr. Whitehead gave Advent recitals on Saturday afternoons, Dec. 16 and 23, at Christ Church Cathedral. His offerings at the first recital included: Sonata No. 5, in D major, Mendelssohn; "Piece Heroique," Franck; "Lied des Chrysanthes," Bonnet; Fantasia in F, Best; Toccata and Fugue in D minor, Bach. The second program was one of Christmas music, as follows: Fantasia on "In Dulci Jubilo," Bach; "The Holy Boy," Ireland; "March of the Magi Kings," Dubois; "Legend," Harvey Grace; "A Rose Breaks into Bloom," Brahms; Fantasia in E flat, Saint-Saens.

H. L. Yerrington, Norwich, Conn.—At his forty-second annual recital on the afternoon of New Year's Day at the First Congregational Church Mr. Yerrington played this program: Gothic March, Salome; "Canzone Amorosa" (Venetian Love Song), Nevin; Gavotte in A from "Iphigenia in Aulis," Gluck; Brahms; "Suite Arabesque," Holloway; Pastorale, Foote; "Cantilene Nuptiale," Dubois; Toccata, Dubois.

Sumner Salter, Williamstown, Mass.—Recent programs by Mr. Salter at Chapin Hall, Williams College, have been these: (Dec. 6)—Sonata in the Style of Handel, Wolstenholme; Chorale, Prelude, "Nun Komm, der Heiden Heiland," Bach; "Noel sur les Flutes," d'Aquin; Prelude to "Lohengrin," Wagner; "The Fountain Sparkling in the Sunlight," Goodwin; "The Bells of St. Anne de Beaupre," Russell; "Hymn of Glory," Yon.

Dec. 13—Chorale, Prelude, "Allein Gott in der Höh sei Ehr," Bach; Chorale, Prelude, "Es ist ein Ros entsprungen," Brahms; Where Wild Judea Stretches Far, Stoughton; "The Birth of Christ" (Tree of Life Poems), Malling; "The Manger," Guilman; "Christmas in Sicily," Yon; "Christmas," Foote.

Leon P. Beckwith, Guilford, Conn.—In a recital at the First Congregational Church New Year's Eve Mr. Beckwith played this program: Ancient Christmas Carol in Scotch Style, Guilman; "Gesu Bambino," Yon; Shepherd's Dance, German; "Musette en Rondeau," Rameau; "A Rose Bursts Forth," Deigendesch; Shepherd's Song, Merkel; Finale from "New World" Symphony, Dvorak.

Carl F. Mueller, Milwaukee, Wis.—Mr. Mueller gave this program at the Scottish Rite Cathedral, Dec. 17: "Grande Offertoire de Noel," Thayer; Variations on "Silent Night," Harker; "March of the Magi Kings," Dubois; Christmas Pastorale, Rogers; Pastoral Symphony and Hallelujah Chorus (from "The Messiah"), Handel; "Bethlehem," Malling; "Hosanna," Wachs.

Frank Stewart Adams, A. A. G. O., New York City—Mr. Adams, organist of the Rialto Theater and of the West Side Unitarian Church, gave the opening recital on a two-manual Estey organ of twenty-nine stops in the Peekskill Presbyterian Church Dec. 19, playing as follows: Toccata in G, Dubois; "The Swan," Saint-Saens; "In a Chinese Garden," Stoughton; Song without Words (Spinning Song), Mendelssohn; "In Moonlight," Kinder; Largo, from "Xerxes," Handel; Improvisation, showing the tonal resources of the organ; Scherzo in G minor, Bossi; Nutcracker Suite, Tschakowsky; "At Dawning," Cadman; Humoresque, Dvorak; "Suite Gothique" (Prayer and Toccata), Boellmann.

Wilhelm Middelschulte, Chicago—Dr. Middelschulte, assisted by the Rev. Aloys Mergl, violinist, gave a recital as follows in St. Mary's Chapel at St. Mary's College, Notre Dame, Ind., Jan. 14: Chorale (A minor), Franck; Sonata for Violin and Organ in A major, Handel; Andante (from Fantasie for a mechanical clock), Mozart; Sonata in C major (first time in America), Mozart (Cadenza by W. Middelschulte); "Ave Maria" (violin and organ), Sister M. Cecile; Chaconne in G minor, Sister Cecile; Adagio (from Sonata Pathetique), Beethoven (transcribed for organ by Sister Cecile); Allegretto, Mendelssohn; Toccata, Bach; Adagio from Concerto, E major (violin and organ), Bach; "Perpetuum Mobile," Middelschulte; Canon, Schumann; Fantasie and Fugue on the Chorale, "Ad nos, ad salu-

tareum undam" (Theme by Meyerbeer), Liszt.

John Doane, New York City—Mr. Doane, who visited Chicago in January, gave a recital on the new Möller organ in the First M. E. Church of Englewood Jan. 15, with the assistance of Miss Dorothy Greathouse, soprano. The organ numbers included: Concert Overture in B minor, Rogers; Christmas Song, Lemare; Scene from an Imaginary Ballet, Coleridge-Taylor; Prelude in B minor, Bach; Sonata No. 6 in D minor, Mendelssohn; Andante from Fifth Symphony, Tschakowsky; "Gesu Bambino," Yon; Allegretto, Wolstenholme; "Variations Symphoniques," Bonnet.

J. Warren Andrews, New York City—Mr. Andrews, organist and choirmaster of the Church of the Divine Paternity, gave the inaugural recital on a two-manual Estey organ in the Congregational Church of Vernon Heights, N. Y., Dec. 26, playing as follows: Toccata and Fugue in D minor, Bach; Serenade in F, Gounod; "Marche Funebre et Chant Seraphique," Guilman; "Song of Sorrow," Gordon B. Nevin; Largo, Handel; Pastorale from Sonata in D minor, Guilman; "March of the Magi," Dubois; Chorale, Prelude, "Nun Komm, der Heiden Heiland," Bach; "L'Organo Primitivo," Yon; Christmas Meditation, Andrews; "Jubilante Amen," Kinder.

Gilbert Macfarlane, Methuen, Mass.—Mr. Macfarlane, organist of the First M. E. Church, gave this program Jan. 15 at the Lawrence Street Congregational Church of Lawrence, Mass.: Grand March from "Aida," Verdi; Andantino in D flat, Lemare; violin and organ, "By the Brook," Boisdreffe; Prelude and Fugue, Bach; Evenson, Johnston; Nocturnette, d'Evry; violin and organ, Larghetto, Kreisler; "Cantilene Nuptiale," Dubois; Festal Postlude, Andre.

Clarence Eddy, Chicago—On his latest Eastern tour Mr. Eddy played a program Jan. 7 at the musical vespers arranged by the organist of the First Congregational Church of Washington, D. C., Harry Edward Mueller, on the new four-manual Skinner organ. Mr. Eddy's selections were: "Hymn of Glory," Yon; "Ave Maria" (No. 2), Bossi; Paraphrase on "The Last Hope," Gottschalk-Saul; "Afterglow," Grotton; Concert Variations in E minor, Bonnet.

Mr. Eddy gave two inaugural recitals on the organ in St. Mark's Lutheran Church at Baltimore, on the evenings of Jan. 10 and 11. His offerings Jan. 11 included: Toccata in F major, Bach; "Russian Boatmen's Song," Anon; Sonata in A minor, Borowski; "Keep Me From Sinking Down," Ditton; "A Southern Fantasy," Hawke; "Christmas Lullaby," Reuchsel; "Fantasie-Chorale," Reuchsel; Siciliano, Fry; "Hymn of Glory," Yon; "Where Wild Judea Stretches Far," Stoughton; "Templers' March," Fry-singer.

Harry Rowe Shelley, New York City—Mr. Shelley gave the following program Jan. 10 at the First Congregational Church of Washington, D. C., on the new Skinner four-manual: "Tannhäuser" Overture, Wagner; Meditation, Massenet; "The Linden Tree," Schubert; Prelude, Bachmanoff; "The Aged Mother," Dvorak; "A Song of India," Rimsky-Korsakoff; "Kammenoi-Ostrow," Rubinstein; March from "Lenore" Symphony, Raff; Rhapsodie, Liszt.

John Winter Thompson, Galesburg, Ill.—Professor Thompson of Knox College has given these programs at the Central Church:

Jan. 12—Toccata and Fugue in D minor, Bach; Cantilena (Dedicated to Mr. Thompson), McKinley; Funeral March and Seraphic Song, Guilman; "A Song of Consolation," Cole; "A Song of Rest," John Winter Thompson; "Pilgrims' Chorus," Wagner.

Jan. 19—Chorale in A minor, Franck; Romanza in A flat (dedicated to Mr. Thompson), Goodwin; Arabesque, McKinley; Prelude in C sharp minor, Rachmaninoff; "Adoration," John Winter Thompson; Largo, from "New World" Symphony, Dvorak.

James E. Scheirer, Atlanta, Ga.—Mr. Scheirer, organist of the Second Baptist Church, gave a recital Jan. 19 on a new Estey organ in the Rose Hill Baptist Church, with the following program: "Pomp and Circumstance," Elgar; Adagio, Beethoven; Menuet, Mozart; Aria (Orchestral Suite in D), Bach; Intermezzo, Archer; "Souvenir," Drdla; Etude, Henselt; Humoresque, Dvorak; "Symphony Romane," Widor.

Ferdinand Dunkley, Birmingham, Ala.—Mr. Dunkley opened a new Austin organ in the Baptist Church at Jasper, Ala., Jan. 11, giving the following program: Variations on "The Star-Spangled Banner," Buck; "Deep River," Gillette; Minuet, Boccherini; Caprice, Wolstenholme; Toccata, Crawford; "Song of the Basket-Weaver," Russell; "Chanson de Joie," Hailling; "The Swan," Saint-Saens; Capriccio, Lemaigre; "Stillness of Night," Chubb; "La Concertina" (Humorous Suite), Yon; "Marche Militaire," Shelley.

Thomas J. Crawford, Toronto, Ont.—Mr. Crawford, organist and choirmaster of St. Paul's Church, gave three special recitals at that church on the Blackstock memorial organ the afternoons of Saturday, Jan. 13, 20 and 27. Two of his programs were as follows: Jan. 13—Agitato (D minor Sonata) Rheinberger; "The Little Bells" and "Moths and Butterflies," Elgar; Sonata in G minor (violin and organ), Tartini; Sonata No. 1 in D minor (first move-

ment), Guilman; Toccata in C (with pedal solo), Bach; "Triste," Sibelius; Evening Melody, Crawford; finale, "New World" Symphony, Dvorak.

Jan. 27—Toccata and Fugue in D minor, Bach; "In the Garden," Goldmark; Andante from the Violin Concerto, Mendelssohn; Overture, "Der Freischütz," Weber; Funeral March and Hymn of Seraphs, Guilman; "La Demande et Reponse," Coleridge-Taylor; "Marche Militaire," Gounod.

Homer P. Whitford, Mus. B., Utica, N. Y.—In a recital under the auspices of the Brooklyn Institute of Arts and Sciences Jan. 7 Mr. Whitford gave this program: "Finlandia," Sibelius; Meditation, Sturges; Fugue in A minor, Bach; "Will o' the Wisp," Nevin; Military March, "Pomp and Circumstance" Elgar; Fanfare, Lemmens.

Hugo Hagen, St. Louis, Mo.—Mr. Hagen, organist of the First Presbyterian Church, gave the following program Dec. 27 at Union City, Tenn.: Sonata No. 4, D minor, Guilman; Largo from Concerto in D minor, Bach; "A Memory," Stebbins; Morning Serenade, Lemare; Minuet, Boccherini; "Gesu Bambino," Yon; "The Holy Night," Buck; Paraphrase on Christmas Hymn, Faulkes; Concert Overture in G major, Hollins.

Rachel E. Johnson, A. A. G. O., Topeka, Kan.—Miss Johnson gave a recital under the auspices of the Washburn College School of Music Dec. 10 in MacVicar Chapel. Her program included: Toccata on a Gregorian Theme (From First Symphony), Barnes; Christmas Song, Bach; "Seur Monique," Couperin; Toccata and Fugue in D minor, Bach; "Lamentation," Guilman; "Song of the Boatmen on the Volga," Russian Folk Song; "Pan," Godard; Gavotte, Dethier; "Hymn of Glory," Yon.

Paul A. Beymer, Wheeling, W. Va.—Mr. Beymer's monthly recital at St. Matthew's Church, played Jan. 7, was marked by this program: "The Swan," Saint-Saens; Serenade, Toselli; "Grand Choeur" in A, Kinder; "On the Sea," Holmes; Scherzo (Canon), Jadassohn; Hallelujah Chorus, Handel.

James T. Quarles, Ithaca, N. Y.—Program at Cornell University in January included these:

Jan. 11, Sag. Chapel—Sonata, F minor, Mendelssohn; "Andante Piachivole," Elgar; "We Believe in One God, Creator," Bach; "In Silent Woods," Rimsky-Korsakoff; Toccata in F, Crawford.

Jan. 18, Bailey Hall—Sonata 5, Op. 80 (first three movements), Guilman; Adagio, Bridge; Prelude to "Le Deluge," Saint-Saens; "Scheherazade," Rimsky-Korsakoff; "Marche Slav," Tschakowsky.

Warren Gehrken, Brooklyn, N. Y.—In his recital at St. Luke's Episcopal Church Jan. 11 Mr. Gehrken's program was as follows: Fugue in D major, Bach; Arioso in A, Bach; "Chanson," Candlyn; Allegro-Maestoso ("Storm King" Symphony), Dickson; "Drifting Clouds," d'Antalfy; "Extase," Ganne; Caprice, Matheys; "Meditation a Sainte Clotilde," James; "Hosanna," Dubois.

Allan Bacon, San Jose, Cal.—Mr. Bacon gave the following program in a recital at the Congregational Church of Claremont, Cal., Jan. 9: "Rejoice, Ye Pure in Heart," Leo Sowerby; Scherzo, from Sonata in E minor, Rogers; "Harmonies du Soir," Karg-Elert; Rhapsody in E flat, Howells; "In Springtime," Kinder; "Liebestod," from "Tristan and Isolde," Wagner; "Within a Chinese Garden," Stoughton; Theme, Arabesques and Fughetta, Van Denman Thompson.

Russell H. Miles, Urbana, Ill.—Mr. Miles program at the University of Illinois Auditorium Jan. 14 follows: Third Sonata in C minor, Guilman; "Lamentation," Moussorgsky; "Grand Choeur" in A, Kinder; "Melancolie," Ornstein; Prelude and Siciliano, Mascagni; Intermezzo, Mascagni; "In the Twilight," Harker.

Lucien E. Becker, F. A. G. O., Portland, Oregon—In his lecture-recital at Reed College Jan. 9 Mr. Becker used this program: March for a Church Festival, Best; Sixth Sonata, Mendelssohn; "Flat Lux" and "In Paradisum," Dubois; Idylle, Quef; "Evening Rest," Hollins.

A. Leslie Jacobs, Savannah, Ga.—Mr. Jacobs gave this program in a recital at the First Baptist Church, of which he is the organist, on Dec. 8: Concert Overture in E flat, Faulkes; "In Moonlight," Kinder; Chorale in A minor, Franck; "The Primitive Organ," Yon; "The Tragedy of a Tin Soldier," Nevin; "An Elizabethan Idyll," T. Tertius Noble; "In Paradisum," Dubois; "Variations on an American Air," Flagler.

Walter Wismar, St. Louis, Mo.—Assisted by his choir, Mr. Wismar gave the twenty-ninth public recital at Holy Cross Lutheran Church Sunday afternoon, Dec. 17, his organ selections being as follows: "O Sanctissima," Lux; Chorale Prelude "Gelobet seist Du, Jesu Christ," Bach; Chorale Prelude, "Es ist das Heil," Bach; "Noel," d'Aquin; "Where Wild Judea Stretches Far," Stoughton; "The Shepherds," Salome; Paraphrase on a Christmas Hymn, Faulkes.

Fred Faassen, Zion, Ill.—Mr. Faassen has played at Shiloh Tabernacle as follows:

Dec. 31, 2 p. m.—"Hosanna," Wachs; Romanza, Parker; "Fraternity" March, Lacey; Prelude, Dubois; "Under the Leaves," Thome; "The Bells of St. Anne de Beaupre," Russell.

Dec. 31—Pastorale from Second Suite, Rogers; Andantino, Thomas; Invocation,

Capocci; Prelude, Guilman; Melodie in D major, Gliere; Invocation in B flat, Guilman.

Jan. 14—"A Song of Consolation," Cole; Andante from Fifth Symphony, Beethoven; Prelude, Dubois; "Angels' Serenade," Braga; "Cantilene Nuptiale," Dubois; Commemoration March, Grey.

Guy C. Filkins, Detroit, Mich.—Mr. Filkins gave this program at a recital in the Central Methodist Church Jan. 25: "Dawn" Jenkins; Andante (Symphony Pathetique), Tschakowsky - Shackley; "Caprice de Concert," Archer; "Finlandia," Sibelius; Melodie, Tschakowsky-Kraft; "The Musical Snuff Box," Liadoff-Heinroth; "Angelus," Massenett-Kraft; Grand March ("Aida"), Verdi-Shelley.

Samuel A. Baldwin, New York City—Among Professor Baldwin's programs at the City College in January were these: Jan. 7—Toccata—Prelude on "Pange Lingua," Bairstow; "Noel sur les Flutes," d'Aquin; Prelude and Fugue in D major, Bach; "March of the Magi," Dubois; "On Silent Woodland Path," Strauss; "Marche Funebre et Chant Seraphique," Guilman; Berceuse from "Jocelyn," Godard; "Suite Gothique," Boellmann.

Jan. 10—Festival Prelude, Faulkes; Largo, Handel; "In dulci Jubilo," Bach; Fugue in C major, Buxtehude; Andantino from Fourth Symphony, Tschakowsky; "Pilgrims' Chorus" and "To the Evening Star" (from "Tannhäuser"), Wagner; Old Melodies—"Drink to Me Only with Thine Eyes," "Deep River" and "Song of the Boatmen on the Volga"; Toccata from Fifth Symphony, Widor.

Jan. 14—Allegro and Adagio from Sixth Symphony, Widor; "Seur Monique," Couperin; Prelude and Fugue in E minor (the lesser), Bach; Caprice, C. W. Dieckmann; "Tuutuluulu" (Lullaby), Palmgren; Allegro moderato from Unfinished Symphony, Schubert; "Chanson Plaintive," Lynarsky; Prelude Pastorale, Liadoff; Prelude and Fugue on "B-A-C-H," Liszt.

Jan. 21—Prelude in E flat, Bach; "Scena Pastorale," Bossi; "Les Jongleurs" and "La Zingara," Jepson; Elegy, Bairstow; Ariette, from "Afterglow," F. Morris; Class; "In the Morning" and "Ase's Death," from "Peer Gynt" Suite, Grieg; Nocturne in G minor, Chopin; Overture to "Manfred," Schumann.

Jan. 28—Concert Overture in E flat, Faulkes; "The Little Shepherd" and Menuet, Debussy; Fugue in G minor (lesser), Bach; Prelude in B major, Pachulski; Madrigal, Harris; "Forest Spell" from "Siegfried," Wagner; Andante Cantabile from String Quartet, Tschakowsky; Sonata, "The Ninety-fourth Psalm," Reubke.

Charles R. Cronham, Hanover, N. H.—In his hour of organ music at Rollins Chapel, Dartmouth College, the evening of Jan. 16 Mr. Cronham played this program: "Suite Gothique," Boellmann; Entr'acte (from "The Attonement of Pan"), Hadley; Nocturne, Ferrata; "Siegfried's Funeral Music," (from "The Dusk of the Gods"), Wagner; "La Concertina," Yon; Concert Study for Pedals, Yon; "Rustic March," Boex; "Romeo and Juliet" (Overture-Fantasy), Tschakowsky.

Carl Rupprecht, Chicago—Mr. Rupprecht gave a series of recitals in Minnesota in December, playing the following program: Concert Overture, Matthews; Sonata No. 2, Rogers; Concert Variations on "America," Flagler; Toccata in F, Widor; "Meditation Serieuse," Rupprecht; "Romance sans Paroles," Bonnet; "Minuetto Antico," Yon; "Birth of Christ," Malling.

Charles Heinroth, Pittsburgh, Pa.—A special program honoring Stephen C. Foster was arranged by Dr. Heinroth, assisted by Mrs. Charles Yon, for the recital in Carnegie Music Hall Jan. 13. Mrs. Yon sang two groups of Foster songs, and Dr. Heinroth delivered a short address of appreciation of the unique position Foster holds among the composers of our country. The organ program of the evening follows: "In Memoriam," Foerster; Variations on an American Air, Foster-Flagler; "Song of Sorrow," Nevin; "Marche Triomphale," Archer.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in recent popular programs at the Auditorium follow: Cathedral, Prelude and Fugue, E minor, Bach; "In dulci Jubilo," Bach; War March from "Rienzi," Wagner; Offertory on Two Christmas Hymns, Guilman; Elevation in A flat, Guilman; "Song d'Enfant," Bonnet; "March of the Magi Kings," Dubois; "Celestial Triumph," from "Mefistofele," Boito; "March of Triumph" (new; dedicated to Ray Hastings), Doud; "At Eventide," Astenius; "Swing Song" Pease; Offertory in A flat, Read; "Elegie Romantique" (new), Virginia Cox; "Love Song," Cadman; March, "The Leader," Hastings.

Virginia C. Cox, Los Angeles, Cal.—In a popular program at the Superba Theater, Dec. 11, Miss Cox played: Overture, Raymond; Thomas; "Daybreak," Grieg; Serenade, Toselli; "The Swan," Saint-Saens; "Just for Fun," Hastings; Selections from "Faust," Gounod.

Alban W. Cooper, Niagara Falls, N. Y.—Mr. Cooper gave the following program at St. Peter's Church Jan. 18: "Daybreak," Spiney; "At Twilight," Sellers; Triumphant March ("Naaman"), Costa; "Voix Seraphique," Maunder; "Chorus of Angels," Clark; Offertory in F minor, Pearce; Cradle Song, Halling; "Priere et Berceuse," Guilman; Fanfare, Lemmens;

"Hymne Celeste," Grey; Andantino in D flat, Lemare; Hallelujah Chorus ("Messiah"), Handel.

Frederic B. Stiven, Mus. B., A. A. G. O., Urbana, Ill.—Professor Stiven gave this program at the University of Illinois auditorium the afternoon of Jan. 7: Agitato from Sonata No. 11, Rheinberger; Adagio, Henesco; Concert Overture in C minor, Hollins; "Chant de Bonheur," Lemare; Gavotte, Lemare; "Dreams," Wagner; Prelude to "Lohengrin," Wagner.

Ernest Dawson Leach, Scranton, Pa.—Mr. Leach at his Sunday evening recitals in January at the Church of the Good Shepherd played these programs:

Jan. 7—Scherzo in G minor, Blum; Nocturne, Miller; Vesper Hymn, Truette; Pastorale in E, Lemare.

Jan. 14—Offertoire in G major, Batiste; "Reverie Triste," Diggle; "Legende Romantique," Diggle; "Cathedral Shadows," Mason.

Jan. 21—"Hosanna," Wachs; "An Elizabethan Idyll," Noble; "Sunset Meditation," Biggs; "Song of Sorrow," Nevin.

Jan. 28—Processional March, Kinder; "Song of Consolation," Cole; Minuet, Boccherini; Evensong, Johnston.

Frank Merrill Cram, Potsdam, N. Y.—In his recital at the Normal Auditorium Jan. 14 Mr. Cram played: "Dawn's Enchantment," Dunn; "Dawn" and "Night," Jenkins; Canzonetta, d'Ambrosio; Scherzo, Macfarlane; "Variations de Concert," Bonnet.

Eber C. Hamilton, Franklin, Pa.—In the first of a series of "semi-popular" recitals designed to counteract the "jazz" craze, Mr. Hamilton played this program at the First Presbyterian Church the evening of Jan. 4: Rhapsodie on Old French Carols, Faulkes; "Sunset and Evening Bells," Federlein; Flute Concerto, Rinck; Menuetto in B minor, Schubert; Andante in D major, Haydn; "Jubilate Amen," Kinder; "Finlandia," Sibelius; "Alla Zingaresca," Wolstenholme; Barcarolle in C major, Wolstenholme; "Will o' the Wisp," Nevin; "Swing Low, Sweet Chariot," Diton; Fanfare, Lemmens.

Ernest L. Mehaffey, Houghton, Mich.—Mr. Mehaffey was assisted by the St. Cecilia Club chorus, directed by Miss Jessie A. Cameron, in a Christmas recital and carol program at Trinity Church the afternoon of Dec. 31. The organ selections included: Offertory on "Two Christmas Hymns," Guilmant; Pastoral Symphony, from "The Messiah," Handel; "The Shepherds in the Fields," Malling; "Hosannah!" Dubois; "March of the Magi Kings," Dubois; "Bethlehem," Malling; "Gesu Bambino," Yon; Hallelujah Chorus, from "The Messiah," Handel.

In a varied program at Trinity Church Jan. 17 Mr. Mehaffey played: Concert Overture in C minor, Hollins; Nocturnette ("Moonlight"), d'Evry; Concert Prelude and Fugue, Faulkes; "By the Brook," de Boisdeffre; "Lamentation," Guilmant; "A Song of India,"

Rimsky-Korsakoff; Processional March, Whitney; "The Pygmies," from "Tanglewood Tales," Stoughton; American Rhapsody, Yon.

Frederic T. Egener, St. Catharines, Ont.—Dr. Egener gave a recital to mark the opening of the Casavant organ in the Ontario Street Baptist Church of Stratford, Ont., Jan. 4, before a large audience, playing: Sonata No. 6, Mendelssohn; "Liebestraum," Liszt; Shepherds' Dance, from "Henry VIII," German; "The Storm," Lemmens; Overture to "William Tell," Rossini; "March of the Magi Kings," Dubois; "The Holy Night," Buck; "Evening Bells and Cradle Song," Macfarlane.

Milton W. Couter, Chicago.—In a pre-udial recital at choral evensong in St. Peter's Episcopal Church Jan. 7 Mr. Couter, the assistant organist, played these selections: Allegro Vivace, Rogers; "Grand Choeur," Dubois; Berceuse and Prayer, Guilmant.

Minor C. Baldwin, Middletown, Conn.—Dr. Baldwin gave this program at the Presbyterian Church of Ikon, N. Y., Dec. 29: Theme and Variations, Hesse; "At Evening," Baldwin; Allegretto, Cametti; Bridal Song ("Orange Blossoms"), Baldwin; "La Cinquantaine," Gabriel-Marie; Selections from C major Symphony, Haydn; Pastoral, Field; "The Storm" (by request).

Philip H. Goepf rejoices in the completion of the reconstruction of the organ in the First Unitarian Church, Philadelphia, which is now a thoroughly modernized instrument. The work was done by the Austin Company. Mr. Goepf describes the changes wrought in an interesting manner in the calendar of the church for January.

Miss Florence Hodge, the Chicago organist, has gone west on an extended trip which will take in Arizona and the Pacific coast. She expects to return late in April. During Miss Hodge's absence her place at the organ in Lincoln Center will be taken by Mrs. Irene Belden Zaring.

Lawrence W. Robbins, Dallas, Texas, has been elected organist and choir director of the Gaston Avenue Baptist Church. Mr. Robbins has held positions as organist in Kansas City and Lincoln, Neb., for a number of years.

Carl Rupprecht has been busy giving recitals this season, although he can devote only a limited time to concert work. His dates already filled and yet to be filled are: Nov. 25, Concordia College, Milwaukee; Dec. 3, St. Luke's, Chicago; Dec. 14, St. Paul, Minn.; Dec. 15, Minneapolis; Dec. 16, College, New Ulm, Minn.; Dec. 17, Winona, Minn.; Jan. 28, University of Illinois, Champaign, Ill.; Jan. 28, Danville, Ill.; Feb. 11, Holy Church, Chicago; Feb. 23, Concordia College, River Forest, Ill.

NEW EASTER ANTHEMS

BAINES, WILLIAM	Sweet Bells of Easter-time.....	.12
BURDETT, GEORGE A.	I Say to All Men Far and Near.....	.12
CALVER, F. LESLIE	Rejoice! The Lord Is Risen.....	.12
SCOTT, CHARLES P.	Now Is Christ Exalted.....	.12
For Women's Voices		
CALVER, F. LESLIE	Easter Joy (Trio).....	.12

STANDARD EASTER ANTHEMS

BERWALD, W.	The Golden Gates Are Lifted Up....	.12
BIRCH, J. EDGAR	Christ Is Risen, Hallelujah.....	.12
CALVER, F. LESLIE	The Dawn of Redemption.....	.12
CHADWICK, G. W.	Shout, Ye High Heavens.....	.16
HANSCOM, E. W.	The Choir Angelic.....	.12
HARRIS, CUTHBERT	I Am the Resurrection.....	.12
LANSING, A. W.	In the End of the Sabbath.....	.12
PEACE, FRED W.	The Royal Banners Forward Go....	.12
SHACKLEY, F. N.	I Shall Not Die But Live.....	.12
SPENCE, WM. R.	Wake, Ye Ransomed.....	.12
WEST, JOHN A.	Break Forth Into Joy.....	.12
WHITEHEAD, PERCY A.	Let the King Reign.....	.12

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THE DIAPASON

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Official Journal of the National Association of Organists.

Official Organ of the Organ Builders' Association of America.

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CHICAGO, FEBRUARY 1, 1923.

VERY SIGNIFICANT NEWS

The entire organ works of Cesar Franck, played by two of the world's greatest organists, are the principal feature of the centenary of the birth of the great Belgian, presented to the public at recitals arranged by a famous store.

A splendid four-manual organ, with the latest features, on which daily recitals are to be given, is the gift of one of the great manufacturing concerns of the country to its employees, and is recognized as a valuable part of the work done by this concern to promote the intellectual uplift of its forces.

These are two significant features of the news in just this one issue of The Diapason.

And now if anyone still doubts that the organ's day has arrived, let him note the items recording the regular broadcasting of organ recitals from the Atlanta municipal auditorium for the benefit of radio users in all parts of the country.

The world moves and advances, and the cause of the organ advances with it.

REMOVING THE GUM

At one of the largest railroad terminals in this country it is said that three men are employed constantly in the task of removing wads of chewing gum left on the floors or draped about seats and counters by thoughtless patrons of the railroad. Not all the crimes are committed by gunmen. There are with us always the literal and the figurative smearers of gum who hurt the other fellow and at the same time themselves.

For instance, there is the man who never hears an organ recital and permits himself really to enjoy it. His pleasure is always secondary and seems to be derived from finding flaws in the performance. If he cannot pick out wrong notes he has to condemn the spirit of the performance or the taste used in the selection of the program. A recital that really would please him, if we can imagine such, would hardly give him any enjoyment, for he could not "knock" a thing about it.

Similarly there are those who never have approved an organ that was built. They hear one instrument after another, and all lack something or are completely wrong. Rather than to seek and point out the good features of an instrument they condemn it either in part or as a whole and get a lot of fun out of that alone.

But the worst and the most foolish of all is the professional "knocker" in business. The best business houses have banished these, for it is an axiom in modern salesmanship that every "knock" is a boost. Yet in the business of selling organs there are many shining lights who feel that the best talking point for their wares is the condemnation of their competitors' goods, and that adherence to truth in the matter is neither necessary nor desirable.

In writing to the secretary of the Organ Builders' Association a member points out that action should be taken

by the manufacturers of organs to curb their representatives in cases where they make a practice of condemning the employes and the work of competitors. We take pleasure in passing along the word he gives us. There are eleven months remaining in 1923 in which we hope that it will not be necessary that a force should be engaged in the organ profession cleaning away the gumwads left by the inconsiderate and the reckless who smear their fellows' reputations.

MUSIC IN THE NORTHWEST

In connection with its music week, from Jan. 10 to 17—a week set aside for the promotion of music by proclamation of the mayor and resolution of the city council—honor was paid by Minneapolis to a pioneer organist whose life is still an active one and who, as shown by the records, settled in the northwest a year before the first mayor took office. This is none other than our old friend A. M. Shuey. Mr. Shuey's career is a striking example of the fact that organists can and do make themselves felt in the musical life of a community in which they live.

When Mr. Shuey, who is in his seventy-sixth year, settled in Minneapolis in 1866, the population of the city was approximately 10,000. Yet that same year he helped to organize the musical forces of the city and "Queen Esther" was given in November and he conducted a twelve-piece orchestra for the accompaniment. The next year the first pipe organ was installed in Minneapolis. In 1872 a three-manual organ was placed in St. Mark's Church. In 1876 Mr. Shuey was selected to be organist of this church and he held the post for more than a score of years.

It is a fine commentary on musical development in the northwest that on the occasion of the municipal music week celebration, officially sponsored, as we have pointed out, there should be a series of daily programs in which local artists, the noted Minneapolis Symphony Orchestra and others, took part, and that the press of the city should devote pages to music. A special feature was church music day, on Sunday, Jan. 14, for which James Lang, the well-known organist, was chairman, assisted by a committee of organists, members of the A. G. O. On that day special numbers to mark the week were given in ten churches.

PROGRESS OF THE VIERNÉ FUND.

Judson Waldo Mather, the Seattle organist, has done a valuable service for the organists of Seattle and neighboring cities by preparing and issuing on a convenient printed card a list of the literature on the organ to be found in the Seattle public library. The list shows that the growing city on Puget Sound offers the people access to practically all the prominent books dealing with the instrument.

PROGRESS OF THE VIERNÉ FUND.

New York, Jan. 15, 1923.—Edward Shippen Barnes and Lynnwood Farnam desire to acknowledge the following donations which have been received since their appeal for the relief of M. Louis Vierne was printed in this paper. They desire to express their deep gratitude to these friends, pupils and admirers of M. Vierne who have contributed so generously:

Robert Winterbottom	.....	\$ 5.00
Miss Frances Holden	.....	30.00
Mrs. Ruth M. Conniston	.....	10.00
Arthur Foote	.....	5.00
Christopher J. Thomas	.....	1.00
Miss Dora Duck	.....	1.00
John Cushing	.....	5.00
R. W. Dunham	.....	10.00
Dr. F. S. Palmer	.....	2.00
William S. Huber	.....	2.00
Mrs. Olga Mendoza	.....	10.00
Alfred Greenfield	.....	5.00
Miss E. M. Yates	.....	5.00
J. E. Yates	.....	5.00
H. R. Austin	.....	10.00
Miss Doris Canfield	.....	3.00
The Truette Organ Club	.....	25.00
Miss Bybee and Mrs. Burns	.....	5.00
Mark Andrews	.....	25.00
Frank L. Sealy	.....	25.00
Lynnwood Farnam	.....	25.00
E. S. Barnes	.....	10.00

The sum of \$135 has been forwarded to M. Vierne, at the rate of 14 francs per dollar, and we expect soon to be able to forward \$100 more.

Further contributions may be sent at any time to 222 East Seventeenth Street, New York, and will be most gratefully received. May we ask that M. Vierne's friends will make known to other sympathetic persons the severe straits to which repeated misfortunes and ill health have reduced this great musician, as we earnestly hope to raise a considerable sum for his assistance.

LYNNWOOD FARNAM,
EDWARD SHIPPEN BARNES.

The Free Lance

By HAMILTON C. MACDOUGALL

London, Dec. 15.—On this cheery, foggy morning in "dear ol' Lunnon" my thoughts turn towards the land of the Stars and Stripes, not altogether longingly, but yet with a certain wistfulness. This is by no means my first winter in the musical center of the world. Three times I've braved successfully the cold houses of England's winter. The English rather glory in being uncomfortable, I believe; but I will venture one thing, and that is if they ever lived a winter with us, and experienced for a few weeks what it was to go through comfortably at night and day, they would never return to their well-ventilated and draughty houses.

But the Briton, once you come to know him, is such a good fellow, so solid and trusty and emotionally and intellectually responsive, that one takes his cold house and is thankful that the grate is no smaller.

And he is polite, too. We Americans are distinctly chagrined to find the Briton more polite than we are. Take for example the bus conductor, who gives his routine with a "Thank you!" to remarks: "What is he thanking me for? I haven't given him anything!" But that is the bus man's gracious way of saying, "Please, be ready with your tickets." And how we Americans laugh at the shop-girl who responds to every order or to declinations to order with the same placid, respectful "Thank you." Did you ever know the haughty American dame who sells dry goods in a department store or a snippy waitress in a cafeteria in any way to acknowledge that she had heard you speak to her? In fact, in your earthly career did you ever have any evidence from any person who waited upon you in a store or restaurant of the ordinary class that the old dictum, "Speak when you are spoken to," had ever penetrated? A haughty stare is always what you get in the good old U. S.; and this interpreted means "I'm just as good as you are, if I AM working in a hash-house."

It is true that the American woman is treated with more deference than is the English woman, but I notice that the same may be said in trains give up their seats to women who would otherwise stand as at home. There is much less crowding and stepping on toes in the rush hours in London or in the tubes than in New York. The crowds are quieter and more amenable to the ordinary standards of good manners. We must not forget that in Great Britain the aristocracy are the repository of the manners and customs of polite society, and that these are largely speaking, transmitted from period to period, furnishing to the nation as a whole standards of taste and culture and behavior. I am not arguing for an aristocracy, but anyone who has traveled in Great Britain for any length of time, as I have, must admit the diffusion of standards among the population, due to the upper classes.

The English are rather fond of referring to the American language, and it must be admitted that we do not pronounce or inflect always as the Briton does. He employs the rising inflection commonly. This is noticed in his polite "Thank you" which may be musically represented by saying the first syllable on C and the second on G above; often the "thank" will be a descent in pitch, in which case there is no mistaking the cockney. Often, too, the "Thank you" degenerates into "kyoo." We are accused by our English friends of talking through the nose, and I am willing to admit that the accusation is a true one; we may well turn our attention to the correction of that fault. But the habit of inserting an "a" before long "o" is as common with the Briton as the nasal quality is with us. In London one hears nearly every one say "caold" for "cold," "naow" for "now," etc., not quite in the style of the New England rustic, but much like it.

The Briton is very careful to give the proper sound to the "u" as in "tube"; we are certainly careless with this vowel. A majority of my countrymen can be spotted every time by their "Noo York." One doesn't pronounce "pew" as "poo," and why should one pronounce "tune" "toon"? Here, however, is a strange exception on both sides the road; the cultivated Englishman will say "figger" for "figure," while you could hardly bribe or drive an American to pronounce the word incorrectly. Many of the ordinary American misconceptions of the Englishman's speech are derived from the English country squire's haw-haw style, or from the affectations of the Londoner in good society. I am bound to say, however, that so far as my observations go the educated Englishman's speech does not differ materially in vowel-quality and inflection from that of the educated American, provided the American guards against the excessive nasal quality of tone. Here and there, of course, a shibboleth of speech manifests itself, but these shibboles are not numerous. The word "very" is one of them.

A little while ago I called London the musical center of the world. I do not mean that I think it has always been so or always will be so. At present there is here a multitude of the best orchestral concerts, much chamber music, much choral music, and the proportion of advanced music given is much larger than half, I would say. London is very hospitable to the ultra-moderns,

and I have heard Scriabin, Stravinsky, Bax, Ireland, Ravel, Arthur Bliss, Gossens, Milhaud, etc., etc., in profusion. It is not generally understood by American musicians that there are many English composers who are doing great work; besides those I just mentioned are Bantock, Elgar, Holbrooke and others whose names do not occur to me just this moment.

Did it ever occur to you that there is a lamentable lack of knowledge and therefore of interest on the part of American and English musicians regarding each other's work? I had hoped that after the Great War the English would seize the opportunity to make propaganda for their musicians and their music. Unfortunately the French were clever enough to start the school at Fontainebleau for young American musicians, and the English did nothing. You may not think this is unfortunate. Why I so think is because it is necessary for the peace of the world that Great Britain and the United States come together in some sort of a strong union; this union should have its political, intellectual and artistic sides. The two nations ought to go simultaneously in the ways of politics, science and art, just as a great army may march by three parallel roads converging toward a common objective. We can never, in the nature of the case, have as much in common with the French or the Germans as with the English. I regret to say, however, that the English show not the slightest interest in our music or in getting us to interest ourselves in British music. You can't get away from the fact that the Englishman is a stuffy chap. Why doesn't he wake up out of his dream of insular self-sufficiency?

I've heard some very interesting Bach recitals in the Church of St. Michael, Cornhill, London. The organist was Dr. Harold Darke, a most accomplished musician and c'ever player. I went to scoff and remained to pray. My first thought on getting his programs was, "What an adventurous gentleman. Who wants to hear six recitals of music by any one composer, particularly a dried-up old pedant like Johann Sebastian? How stupid it will be!" Our general idea of a Bach recital is a series of preludes and fugues, the fugues all registered by beginning with great diapasons coupled to full swell without 16-foot, and then poco a poco crescendo to the bitter end. Darke's success in interesting and holding a crowded church full, largely of men (and a large proportion of the men young), is due to (1) the inclusive character of his programs, drawn, as they were, from all sources of organ works; (2) the close study of each work to find out its emotional character; (3) the adaptation of registration, tempo and nuance to the character as determined; (4) the fluidity of registration following the emotional give-and-take as the piece progressed; (5) the boldness of registration, often flouting the traditional or conventional notions as to Bach's music; (6) the pains taken to shape the programs so that successive pieces were contrasted in some effective way; (7) the skill in effecting the registration without the slightest loss of time; (8) the masterly way in which the crescendi and diminuendi were managed, and without a crescendo pedal, and (9) the impeccable technique, comparable only to that of a Lynnwood Farnam. I'm quite willing to admit that I learned much from listening to Darke's programs.

Well, it's time to stop. There is much organ playing going on in London; in "the city" nearly every noon there may be found in unexpected nooks and corners, in some obscure passage-way, shut in from the noise of the rumbling streets, a fine Christopher Wren Church, a good organ, and a recital going on. Arthur Meale at the Central Hall of the powerful Wesleyan Church gives recitals every Wednesday at 1:05 to audiences of 2,500; these are large clerks (please pronounce this "clark!"), who snatch a brief hour at lunch-time willingly for mental and emotional refreshment from the dull routine of business. A man in this position really ministers (I used to laugh at this as a "notion") to people, and has it in his power to do a great deal of good, provided he doesn't center his whole activity on "giving them what they want."

I don't know whether you smoke, but if you did you'd find England to be a nation of smokers; the trains cater very largely to smokers, and women frequent the smoking carriage as freely as they pick out the non-smoking carriages. An American woman's comment on this would be: "How disgustingly nasty the English railway smoking carriages must be!" On the contrary, they are as clean as the non-smoking carriages. And there is no spitting. I travel up and down from Bedford Park to the city daily and sometimes several times a day and I have seen evidences of spitting only once, and I've looked for it.

Good old London! I say, and I'm not forgetting Chicago, New York or Boston. Cities are like people; they all have their good points. The art of living consists in looking for the good, believing that it is always existent in every man.

Under the direction of Albert E. Seymour, choirmaster, and Miss Ida M. Powell, organist, a program of works by Ralph Kinder was given at the First Presbyterian Church of Darby, Pa., the evening of Nov. 19. The prelude was Mr. Kinder's Berceuse No. 2 and the postlude his Festival March. The anthems were "Soldiers of Christ, Arise" and "Far from My Heavenly Home." Dec. 17 the works of Frederick Maxson, another Philadelphia organist, were used. The prelude was the Romance in C and the postlude a Festive March, while the anthems were "Blessed is the Man" and "The Grace of God."

**MILLIGAN ARRANGES
EVENTS AT NEW ORGAN
DRAWS CROWDS IN NEW YORK**

**New Park Avenue Baptist Church
Has Sunday Afternoon Programs
—Made Possible by John
D. Rockefeller, Jr.**

Installation of the four-manual Hook & Hastings organ in the New Park Avenue Baptist Church, New York City, has been made the occasion of a series of musical events of unusual interest. On Sunday afternoons at 4:30 the organist, Harold Vincent Milligan, is conducting a series of programs known as "The Ministry of Music," unique in the fact that although scheduled as regular services of the church, there is no word spoken, the entire hour of the service being devoted to music.

The Park Avenue Church, in the heart of New York's most fashionable district, is considered one of the most beautiful edifices in America. Its lines are pure Gothic and its proportions are similar to those of the famous Sainte Chapelle in Paris. The main auditorium is acoustically perfect and the organ is exquisitely voiced. The music of the organ, together with vocal and instrumental soloists, combines with the beauty of the building to preach a sermon without words.

The "ministry of music" was made possible by the interest of John D. Rockefeller, Jr., who is a member of the board of trustees of the church. Mr. Rockefeller is well-known as a music-lover, being one of the principal guarantors of the Philharmonic Orchestra, the New York Oratorio Society and the orchestral concerts at the Metropolitan Museum of Art. He has presented the Park Avenue Church with a carillon, which will be the largest in the country. It will consist of forty-two bells, comparable to the most famous carillons of Belgium. The bells are being made in England and will be installed in the spring.

"The ministry of music" was tried out, at the suggestion of Mr. Milligan, as an experiment and proved a

most gratifying success, the capacity of the church being taxed every Sunday afternoon. Even in the face of a severe blizzard on the second Sunday, the church was filled. The soloist assisting Mr. Milligan on the first program was Livio Mannucci, violoncellist. Cecil Arden, mezzo soprano, of the Metropolitan Opera Company, sang Jan. 14, Helen Jeffrey, violinist, played on Jan. 21, and the soloist Jan. 28 was Mildred Dilling, harpist.

The programs were as follows:
Jan. 7—Fantasia in G minor, Bach; Chorale and Variations, Johann Gottfried Walther; Cantilena, from A Minor Concerto, Goltermann (Mr. Mannucci); Preludes (C minor, E minor, B minor, A major and E major), Chopin; Psalm CL, Saint-Saens; "Orientale," Cui; Aria, Pergolesi-Mannucci, and Scherzo, Van Goens (Mr. Mannucci); "May Night," Palmgren; Allegro Risoluto (Second Symphony), Vierne.

Jan. 14—Largo, Tartini; "Tambourin," Eighteenth Century; Rigaudon, Campra; Arioso, Bach; "Mortals, Trust Ye His Wondrous Mercy," Bach (Miss Arden); "Kammenoi-Ostrow," Rubinstein; "Ave Maria," Bach-Gounod (Miss Arden); "Scenes from the Life of Christ" ("Bethlehem," "The Flight Into Egypt," "The Temptation" and "Healing the Sick"), Malling.

Jan. 21—Prelude, Marcello; Minuet, Exaudet; Air from Suite in D, Bach; Chaconne, Bach (Miss Jeffrey); Prelude in C sharp minor, Rachmaninoff; "Echo," de la Tombelle; "Bohemesque," Wolstenholme; Romance, Rachmaninoff; Nocturne in D major, Chopin-Wilhelmj (Miss Jeffrey); "Scenes from the Life of Christ" ("The Daughter of Jairus," "Christ Stilleth the Tempest," "Christ's Entry Into Jerusalem" and "Easter Morning"), Malling.

Jan. 28—Prelude to "Parsifal," Wagner; Fantasie, Dubois (Miss Dilling); "Cortege" and "The Little Shepherd," Debussy; Largo (From the "New World" Symphony), Dvorak; Adagio ("Moonlight" Sonata), Beethoven; Norse Ballad, Tøenitz (Miss Dilling); "Finlandia," Sibelius.

Pupils in the organ class of Homer P. Whitford at Utica, N. Y., gave the following program in a public recital Dec. 20 at the Tabernacle Baptist Church: Sonata No. 2, Mendelssohn (Raymond Conrad); "Song of Sorrow," Nevin (Maude D. Evans); Caprice, Spross (Zillah Holmes); Pastorale (from Sonata), Rheinberger (Grace L. Newell); Concert Overture, Malfand (Mrs. Anna Lapp Roberts); Toccata and Fugue in D minor, Bach (Layton Turner); "Orientale," Wheelton (Mrs. Charles H. Williams); Scherzo, Dethier (Francis Frank); "Where Dusk Gathers Deep," Stebbins (Ethyl Hutchins); Fantasia and Fugue in A minor, Bach (George Wald, Jr.).

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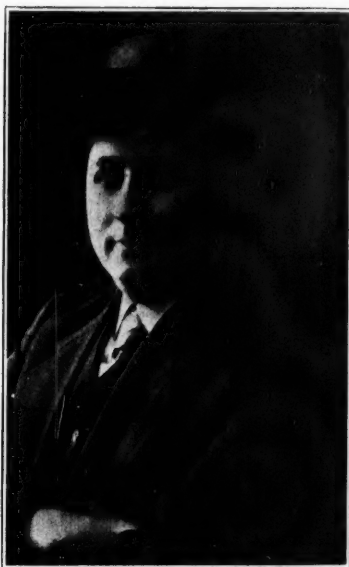
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By WESLEY RAY BURROUGHS

[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.]

CATALOGUING THE MUSICAL LIBRARY.

When the arrangement and classification of music used in picture work comes up as a subject of discussion there are, perhaps, no two musicians who will agree on exactly the same scheme. Some prefer to keep suites, ballet movements and other larger works together, but to us it has proved a time saver to list a Tyrolean suite under Swiss music, all hurries and agitados under agitados and other divisions similarly.

It is strange, but nevertheless true, that many players keep their music in several large heaps, and when the change of picture comes, make a hit-or-miss scramble to find a particular number. A little time spent in arranging the music in covers will serve to preserve the music and also will save precious time and energy in selecting music for the coming show.

We will give our classification as used for nearly ten years, one favorable point of which is that we aim to have as few divisions as possible.

Beginning with A, the first is African music, which covers numbers like Ring's "Three African Dances," and this class is suitable for other barbarous and savage scenes, also. The second is American music, which includes Hosmer's "Northern Rhapsody," popular numbers of army life, songs of the civil war (excluding typical southern songs) and fantasies like Victor Herbert's "American Fantasia." We exclude also all western, American Indian, rural and southern, leaving these for separate divisions, and for the additional reason that the covers would be too bulky to handle. American Indian includes all pieces in serious moods, war songs and all as well as lighter numbers like "Skookum" an Alaskan and Canadian we group together, as Trinkhaus' "Esquimo Suite" and the music listed in the January Diapason can be used on both kinds of pictures. Agitados include all hurries, agitados and furiosos. Ballet music covers the larger works like Gluck's and Vecsey's ballet suites, as well as lighter pieces similar to Finck's "Pirouette," valse ballets, etc. Belgian music comes next.

Under the general heading "Bright" we combine all a happy character of various rhythms, canons, etc. What some divide into cradle songs, children's and fairy music, we group under "Childhood and Fairy." Some pieces, such as Rebikoff's "Berceuse," are in a light dramatic form, but we list these items in the typewritten catalogue under "Dramatic." College songs and fantasies, including drinking songs, Christmas music (like Tobani's "Christmas Tree") and Comedy music are the next three. The last-named consists of comedy allegros and certain popular hits. Chinese music we keep by itself, maintaining that while certain pieces of Japanese flavor may be used on Chinese scenes, it is better to use music characteristic of the Chinese rhythms. (See setting given this month.) A future article will deal with circus and carnival music. Under Colonial music we include all gavottes, minuets and others of antique flavoring, thus doing away with three covers.

Under the heading "Dramatic music" we sub-divide into light dramatic, heavy dramatic, dramatic tensions, A.B.C. sets and dramatic agitados, keeping these in smaller covers. On the division "Descriptive music" is where many musicians fail to agree. If a number is descriptive, what does it describe? If it describes nature, springtime, etc., it should be placed under "Woodland." But a work like Saint-Saens' "Le Rouet d'Omphale" is properly placed under this heading. We have eleven under this title, and all of them could be grouped in other covers, even Rameau's "La Poule" ("The Poultry") which we might place under "rural." If a piece is martial then it goes under "Military" or "American." Dances are included in both bright and ballet music. Elegies come under "Pathetic." "Dutch" is the next cover. Entractes may be listed separately. English music is the next large division, and we place Sullivan's operas under this heading, excepting "Pinafore" and "Pirates of Penzance," which come under "Sea music."

From time to time we find that certain divisions are getting too cumbersome and unwieldy. We then re-group, placing certain numbers in a new cover. Thus, under "Eccentric and Grotesque" we have recently taken music from the Childhood cover and some from "Bright" and will soon have an article on this new line.

Fox-trots (popular music) come next. French music is an important cover. German music has no place, for the reason that the few student songs may be found in the Mammoth collection and the masterpieces by Beethoven, Mozart,

Schubert, etc., are to be found scattered through the symphony and suite covers, also in the Galaxy and Fischer groups. Hardly ever are there pictures (excluding the news events) in which the story is laid in Germany. Galops are placed under Western and Gypsy music under Spanish. The Hawaiian cover has one fantasia, but mostly lighter numbers. Hungarian music includes Liszt's famous Hungarian dances. Hunting songs and Hebrew music (see June, 1922, Diapason) come next.

The Irish and Italian are followed by Japanese, where Deppen's "Japanese Sunset" and Shelley's "Full-ko" are excellent examples. Love themes include love songs, ballads and romances, although a separate cover may be made of the latter class. Jazz music (see Fox-trots and One-steps). Marches are of the modern snappy variety, the grand and triumphal marches being placed in the Roman cover. Mexican music (see Spanish). Military and Battle music includes all pieces of a military nature, whether fantasia style or battle agitados. Mother and Pal songs is a new collection recently started. Mysteriosos are next. Norwegian music (see Scandinavian). Nocturnes may be thus classed, although we do not divide them, preferring to place them under light dramatic or quiet-neutral.

The letter "O" finds some interesting covers. Passing the one-steps, popular dance pieces, we come to the big division of Oriental music. In this we sub-divide into Algerian, Arabian, Egyptian, Moorish, Persian, Indian, Turkish and Siamese. Overtures and operatic numbers from the grand operas are in one cover. Polish music may be combined with Russian. Philippine pieces are separate. So are popular songs. Pathetic includes elegies and funeral marches. Prohibition hits are comedy numbers placed by themselves. Quiet-Neutral is one of the four large classifications of picture music, and contains, as its name indicates, pieces that may be played where no particular emotion (excepting comedy) is shown.

Religious music is titled "Sacred" in some publishers' catalogues and fits films of this type. Roman and Greek are placed together and compositions titled with ancient Greece and Rome, Cleopatra, etc., are included; also triumphal marches like that from Verdi's "Aida." Romances go either separately or with Love Themes. Rural includes country music, dances, "Rube" numbers and barn dances.

Scandinavian includes music by composers of Norway, Sweden and Denmark, also some Grieg works, others being put in dramatic and suites. Scotch has several organ songs, various arrangements of songs and many good orchestral parts. Southern and plantation is one of the divisions of American music which it has proved best to divide in this way. Recent numbers are "From the Canebrake," "Southland Zephyrs," Manazucca, and Spalding's "Alabama" (all Schirmer); orchestral novelties like "Uncle Tom's Cabin" by Lampe, and popular pieces similar to "Kentucky Moonlight," as well as songs by Stephen Foster. "Selections" include all arrangements of light opera music, such as "Orange Blossoms" by Victor Herbert.

Sea and Storm music contains all works relative to the sea. "Fourteen Fathoms Deep" and "Deep Sea Romance," both by Lake; Holmes' "En Mer," quiet barcarolles like "Over Waters" by Hoffman, and "The Brook" by Boisdeffre and Sullivan's "Pinafore" selection are examples. "Tempest" by Lake, "Euroclydon" (O. S.) by Hathaway, and numerous furiosos represent the storm music. Serenades are grouped together, as are Sinister and plotting themes. Spanish music is an important division. Recent articles on this subject

have informed the reader of the newer works. We also group Mexican, Cuban, Gypsy and South American in smaller covers under this head, as the rhythm is exactly the same (excepting an occasional gypsy number), and because the countries of Cuba, Mexico and South America are Spanish speaking. Swiss music has Flieger's "Alpine Fantasia" (Presser) (O. S.), Tyrolean songs, etc. Suites are certain large works not included in other covers.

In the assortment of Western music (division of American) are Borch's "Mountain Music," Primi's "California," smaller western intermezzos, hurries like "Stampede," by Luscomb, all galops and descriptive suites like Grunn's "Desert Suite" and Lake's "Indian Summer." Woodland music is a very important class. We are preparing an article on this. In it we include all pastorales, woodland reveries and dances, forest sketches, nature works, country suites of a descriptive character, pieces illustrating morning, evening, night, dawn, etc. Waltzes is the last class.

There are many ideas that will occur to the musician, as he adds to his repertoire, and the theater organist's repertoire must be voluminous in proportions, to enable him to be prepared for any eventuality. Two new covers in our library are those on Dream music and Visions, and War Songs (of the great war). Our system continues in this manner. We stamp each piece with a stamp (some sixty-odd having been made for us) of its proper class in the upper left corner. Then, going through each cover, we use a numeral stamp beginning with the piece at the bottom of the pile, stamping that number 1, and so on up to the latest piece added. As we get new works we number them accordingly. Of course, the classification may be written on the piece if so desired, but the stamps are neater, and cost little. Using a loose leaf binder, we typewrite the contents of each cover under its proper heading—the Oriental music being listed under "O." If we desire Baron's "Reves d'Orient" in a hurry for an oriental film, by referring to our loose leaf catalogue we see that it is No. 26 in this cover, and it is easily and quickly found.

We are certain that when a musical library is catalogued in this manner, it will be a delight to the user and a time and energy saver to the busy musician. We have also found it advisable to use binding tape for the backs of new sheet music and to apply this while the music is new.

Many times pieces have a two-fold use, and we place them where they will be most useful, cataloguing them under two or three headings. Grunn's "Desert Suite" thus is under Western, but also catalogued under Oriental. Rebikoff's "Berceuse" is in the Childhood cover, but listed also under Light Dramatic. Collections like Schirmer's Galaxy, Fischer's editions, Ditson's and Boston Music Company orchestral concert numbers are grouped in separate covers.

MUSICAL SETTING FOR THE CHINESE COMEDY-DRAMA, "EAST IS WEST": First National film. Constance Talmadge, Edward Burns and Fred Warren stars.

Theme: Chinese Lullaby from "East Is West." Bowers.
Reel 1—(1) "Almond Eyes" by Cobb. (2) T: In China. "In a Pagoda." by Bratton. (3) T: Call your sister. "Dance Chinoise" by Cady. (4) The home of Hop Toy. "Chung Loo" by Moret. (5) T: You she-devil. "Grewsome Mysterioso 31" by Borch to end of reel. (6) Reel 2—T: So a grim shadow. (7) D: "Chinese-Japanese" by Langley. (7) D: Hop Toy peeks through hole in curtain. "Japanese Sunset" by Deppen. (8) T: A

gay night. "Petit Ballet Japonais" by Goublier. (9) D: Ming Toy descends stairs. Theme. (10) D: Chang Lee approaches. "Chinese Characteristic" by Winkler (in ponderous style) to end of reel.

Reel 3—(11) D: Ming Toy bites Chang's finger. Agitato 6 by Horton. (12) China be dangerous place. "Idylle Japonais" by Baron. (13) T: Charlie Yong. "Mandarin Dance" by Kempinski. (14) T: It took three hours. "Lady Picking Mulberries" by Kelley. (15) D: Charlie Yong in barber's chair. Repeat Mandarin Dance to end of reel.

Reel 4—(16) T: A little Chinese. "Say-Yoh" by Eville. (17) T: Wassa Malla? "Chong Fox-trot" by Weeks. (18) T: I have come. "Chinese Tea Room" by Langley. (19) T: I show you. "Vamp" by Gay. (20) D: Ming Toy plays instrument. "Tootsie Fox-trot" by Erdman. (21) Oh, Mr. Potter. "Oh, Boy, One-step" by Stanley (begin pp and cresc.).

Reel 5—Continue above until (22) D: End of dance. Ming Toy falls. "Japanese Reverie" by Bartlett. (23) There followed. "Mandarin" by Leigh. (24) D: Billy at boat rail. Improvise alla barcarolle. (25) D: Ming Toy parts curtain. "Incantation" (O. S.) by Stoughton. (26) D: Charlie Yong enters. "Fu" by Howard. (27) D: Charlie embraces Ming. "Allegro Vigoroso" by Zamecnik. (28) T: Ming Toy want tell you. "With-in a Chinese Garden" (O. S.) by Stoughton.

Reel 6—Continue above until (29) T: I want to see mucher. Theme. (30) T: Ming Toy's heart aches. "Among the Roses" by Lake. (31) T: If I steal you. "Mysterioso Dramatique" by Borch. (32) T: At home of Andrew Benson. Suite: "Joyous Youth" by Coates. Second movement. Serenade. to end of reel.

Reel 7—T: As days passed. (33) Third part of suite (valse). (34) T: As the garden was there. Theme. (35) D: Billy and Ming enter room. "Lotus Flowers" by McGrath. (36) T: In Chinatown. "Oyedo" by Yamada to end of reel.

Reel 8—T: Midnight. (37) Theme. (38) D: Ming puts out light. Overture to "Barber of Seville" by Rossini. Allegro only in misterioso style (open and flutes to begin with). (39) T: Billy Benson, I kill you. "Nature's Awakening" by Kempinski. (40) T: Ming Toy no Chinese girl. "Angelica" by Martel. (41) T: I always love you. Theme to the end.

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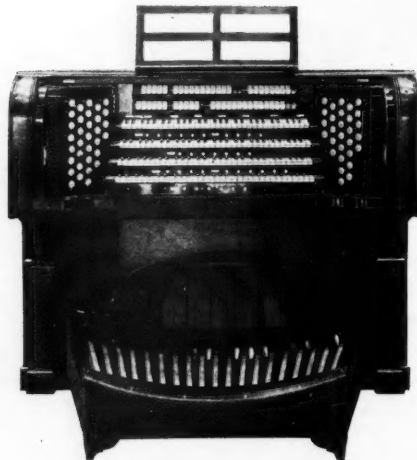
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Large Three-Manual Built by Kilgen Will Be Opened Feb. 11.

Feb. 11 is the day set for the dedication of a large three-manual organ built by George Kilgen & Son of St. Louis for the Polish St. John Cantius Church, West Chicago avenue and Carpenter street, Chicago. This is an instrument of forty speaking stops. Wilhelm Middelschulte will give the dedicatory program.

Following is the specification of the instrument:

GREAT ORGAN—(73-note chest).

- Open Diapason, 16 ft.
- Open Diapason, 8 ft.
- Open Diapason No. 2, 8 ft.
- Doppel Flöte, 8 ft.
- Gross Flöte, 8 ft.
- Viol d'Gamba, 8 ft.
- Octave, 4 ft.
- Flute Harmonic, 4 ft.
- Super Octave, 2 ft.
- Tuba, 8 ft.

SWELL ORGAN—(73-note chest).

- Bourdon, 16 ft.
- Open Diapason, 8 ft.
- Salicional, 8 ft.
- Vox Celeste, 8 ft.
- Aeoline, 8 ft.
- Stopped Flute, 8 ft.
- Flauto Traverso, 4 ft.
- Violin, 4 ft.
- Contra Fagotto, 16 ft.
- Corno, 8 ft.
- Oboe, 8 ft.
- Vox Humana, 8 ft.
- Tremolo.

CHOIR ORGAN—(73-note chest).

- Quintaton, 16 ft.
- Quintadena, 8 ft.
- Violin Diapason, 8 ft.
- Dulciana, 8 ft.
- Melodia, 8 ft.

- Flute d'Amour, 4 ft.
- Piccolo, 2 ft.
- Clarinet, 8 ft.
- Tremolo.

PEDAL—(Augmented).

- Resultant Bass, 32 ft.
- Open Diapason, 16 ft.
- Open Diapason No. 2, 16 ft.
- Bourdon, 16 ft.
- Lieblich Gedeckt, 16 ft.
- Flute Major, 8 ft.
- Bass Flute, 8 ft.
- Violoncello, 8 ft.
- Trombone, 16 ft.
- Contra Posaune, 16 ft.

There are twenty-two couplers. All combination pistons are adjustable at the organ bench. Four master pistons affect the entire organ.

The Kilgen factory is also building a large divided organ for the new St. Philomena's Church, Chicago.

Atlanta Recitals Broadcast.

Charles A. Sheldon, Jr., Atlanta's widely known city organist, gave what was pronounced to be one of the most inspiring organ recitals ever heard in Atlanta in the Auditorium Jan. 14. By special cable connections with WGM's broadcasting station, the program was thrown into the ether for radio fans of the nation. The recitals by Mr. Sheldon have featured the broadcasts from this station for many months and the popularity of the programs is attested in the many letters received commending the idea and paying unusual compliments to the widely recognized ability of Atlanta's city organist.

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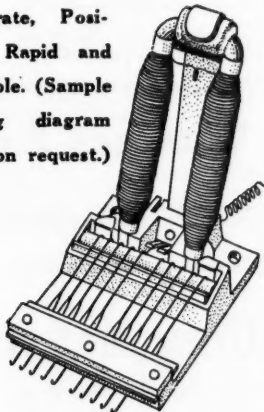
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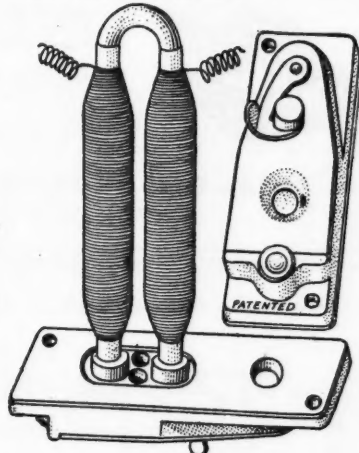
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Celebrating the Four-Hundredth Anniversary of the First Hymnal

By CHARLES N. BOYD
Pittsburgh Musical Institute

We are approaching the quadricentennial of the first hymnals of permanent influence, Luther's "Eitlich Cristliche Lyeder," which was published at Wittenberg in 1524, and the books which succeeded it in the same year. It must not be thought that these were the first hymns, for, as the Rev. W. H. Frere has said: "The Christian church may be said to have started on its way singing. The earliest witnesses from within and from without alike bear witness to this. The Epistles of St. Paul are full of the echo of 'Psalms and hymns and spiritual songs.' But the practice of hymn singing grew and languished by turns, and it was not until Luther, realizing the possibilities of congregational singing (though without disparagement of artistic music for and by choirs), exploited the matter with his usual forcefulness that the endless cycle of hymnals began.

Many legends are attached to Luther and the musical side of his life, but from accounts which seem well authenticated we may gather that as a lad at Magdeburg and Eisenach Luther paid no school dues, lived rent free, and had the privilege of begging bread at the house doors; in return he sang as chorister in the church to which the schools were attached. In 1501 he entered the University of Erfurt, then of foremost rank in Germany. Here he was a free student, and according to his biographer, Dr. Thomas Martin Lindsay, not embarrassed by great poverty. He was preparing for the career of a lawyer, and worked harder at his studies in scholastic philosophy than at the classics. His associates called him "the philosopher" or "the musician," and the 18-year-old student was known among his friends for his skill as a lutenist and his ability as a debater. He quickly earned the degrees of bachelor and master (the latter in 1505), and may have begun to study law, but his religious feelings caused his sudden change of plan and entrance into the Erfurt convent of the Augustinian Eremites.

Passing over the time in which Luther became a monk, preacher, professor of theology, author of the ninety-five Theses nailed to the church door on Nov. 1, 1517, and central figure in the subsequent and stirring events, we come to the year 1523, Luther having then completed his translation of the New Testament into the vernacular, turned his attention to hymns, and before the end of 1524 had written more than half of the thirty-seven hymns with which his name is connected.

Of Luther's hymns Dr. Philip Schaff has said, in Julian's "Dictionary of Hymnology": "His hymns are characterized by simplicity and strength, and a popular churchly tone. They breathe the bold, confident, joyful spirit of justifying faith with the beating heart of his theology and piety. He had an extraordinary faculty of expressing profound thought in the clearest language. He is the father of the modern high German language and literature. His translation of the Bible may be greatly improved, but will never lose its hold upon the German-speaking people. Luther's hymns passed at once into popular use and accompanied the Reformation in its triumphant march through German lands. Next to the German Bible they proved to be the most effective missionaries of evangelical doctrines and piety."

The "Eitlich Cristliche Lyeder" of 1524 contained but eight hymns, of which four were by Luther. (A facsimile of the title page and one of the songs may conveniently be seen in the preface to the historical edition of "Hymns Ancient and Modern.") These hymns were "Nun freut euch, lieben Christen g'mein," "Ach Gott, vom Himmel sieh' darein" (from Psalm XII), "Es spricht der unweisen Mund wohl" (from Psalm XIV), and "Aus tiefer Noth schrei' ich zu Dir" (from Psalm CXXX). The original melodies, with various harmonizations, are found in Bacon & Allen's "Hymns of Martin Luther. Set to Their Original Melodies" (London, Hodder & Stoughton, 1884).

A discussion of the sources from which these and succeeding melodies were taken is hardly in place here. The works of Balmker and Zahn may be consulted, as also von Winterfeld's "Dr. Martin Luther's Deutsche Geistliche Lieder" (Leipzig, 1840). The latter book was prepared as a part of the celebration of the 400th anniversary of book printing, and contains a facsimile of Luther's manuscript of the "Vater unser," on the second page of which Luther has drawn two staves and written a melody which might have been used for the hymn. Johann Walther, Luther's chief musical aid, left written testimony regarding Luther's interest in music, in which he spoke of his delight in both choral and figural composition, and said: "His discourse concerning music was most noble," and further: "Luther in our time has had the chief part both in the German chorale hymns, and in setting them to tunes; as may be seen, among others, in the German Sanctus ('Jesala dem Propheten das geschah') how masterly and well he has fitted all the notes to the text, according to the just accent and concert." It is not always possible to distinguish the sources of the tunes used in the early Lutheran books, but in addition to those newly composed wide use was made of older church melodies, both German and Latin, and of others of secular origin.

So much for the beginning of the story; its continuation would be a matter of volumes, and the end is not yet. But

the application of the moral lies in the consideration of the musical material provided for the use of modern Protestant congregations. The average modern hymnal is one hundred times larger than Luther's first book, but we cannot claim for all hymnals a corresponding increase in the quality of the contents. Making all due allowances for differences in taste and situation, it is still possible to separate much good wheat from the chaff of many modern hymnals.

There are two ways in which musicians can aid in a worthy celebration of the anniversary in 1924: the first is by bringing to the attention of the clergy many good hymns and tunes which are more or less neglected in the average church, and the second is to promote more intelligent and effective singing of any good hymn-tunes. The word "any" is used advisedly. English-singing people of later days are not partial to chorales. "The Chorale Book for England" failed to make a strong impression despite the backing of Sterndale Bennett and Otto Goldschmidt, and speedily yielded to the popularity of the hymnals influenced by Dykes, Barnby and Sullivan. Dr. Melancthon Woolsey Stryker's "Christian Chorales" has had comparatively small acceptance in this country. Of the German chorales in American hymnals only Luther's "Ein feste Burg" may be said to be familiar to the average congregation. The whole matter of good tunes has been well and concisely stated in the recent report of the joint commission on church music of the Protestant Episcopal Church, a booklet of value and encouragement to every serious church musician. It states:

"Among the characteristics recognized by competent authority as requisite in good congregational tunes are comparative regularity of notation, in distinction from the trivial, jingling and altogether unworthy rhythms of a certain well-known class of tunes; reasonable limit of compass in the melody; that it may easily be sung by people of limited vocal ability; adherence to the diatonic scale, from time immemorial a distinguishing characteristic of the best church music; and freedom from the sentimental weakening effect of ill-advised chromatic alteration. Finally, placing the tune at a pitch suitable for general use. The encouragement of the general use of more of the older tunes of the church, and others of similar character, is much to be desired. Those tunes which were the product of England's 'Golden Age of Music'—the sixteenth and early seventeenth centuries—and the chorales which were the glory of the Lutheran Reformation may well be given preference to many of those of the mid-Victorian period, composed to meet the vocal resources of a choir rather than of the congregation. * * * Worthy of recommendation are the plain-song tunes, associated through many centuries with the life and struggles of the church herself, and a precious heritage."

In conclusion, Luther may again be quoted, as he wrote in the preface to Walther's book of 1525:

"These songs have been set in four parts, for no other reason than because I wished to provide our young people (who both will and ought to be instructed in music and other sciences) with something whereby they might rid themselves of amorous and carnal songs, and in their stead learn something wholesome, and so apply themselves to what is good with pleasure, as becometh the young."

"Beside this, I am not of opinion that all sciences should be beaten down and made to cease by the Gospel, as some fanatics pretend; but I would fain see all the arts, and music in particular, used in the service of Him who hath given and created them."

"Therefore I entreat every pious Christian to give a favorable reception to these hymns, and to help forward my undertaking, according as God hath given him more or less ability. The world is, alas, not so mindful and diligent to train and teach our poor youth but that we ought to be forward in promoting the same. God grant us his grace. Amen."

Organist Honored at Dedication.

A three-manual Austin organ has been installed in the Second Baptist Church of Holyoke, Mass. A festival of praise and dedication service was held Sunday afternoon, Dec. 17. Professor William Churchill Hammond of the Second Congregational Church and James H. Wakelin of the First Congregational Church assisted Emil H. Bemis, the organist of the Second Baptist Church. Mr. Bemis has been organist of the church for thirty-five years and his friends in the church thought that this service would be an excellent time to show their appreciation of his faithful service. At the close of the offertory Mr. Bemis was presented with a bouquet of thirty-five roses and a purse containing a substantial sum of money.

Death of Alois H. Rhode.

Alois H. Rhode, organist and choir-master of St. Anthony's Catholic Church at St. Louis, died in the music room of the church shortly before the 5 o'clock mass Christmas morning. Death was caused by cerebral hemorrhage. He had been organist at St. Anthony's for twelve years and was an authority on ecclesiastical music. He was summoned to Rome by the pope in 1914 to attend a conference there on sacred music. Mr. Rhode was 47 years old and is survived by his widow and six children.

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ORGAN FOR WALTER WILD

Möller Three-Manual for Clinton Avenue Congregational, Brooklyn.

The Clinton Avenue Congregational Church of Brooklyn, N. Y., is to have a new three-manual organ, the contract for which has been awarded to M. P. Möller. Walter Wild, F. R. C. O., is the organist of the church and looks forward to the completion of the instrument.

The old church, which was built sixty years ago, was torn down last summer, the last service being held there in March, 1922. The new church is expected to be dedicated Easter Sunday of this year.

The organ specifications were drawn up by R. Huntington Woodman and Mr. Wild. Everything looks favorable, with a fine new church, an excellent organ chamber, having two arches, one opening into the chancel, 22 feet high, and a smaller one opening into the church proper.

The specification of stops follows:

- GREAT ORGAN** (Pressure 7 inches; Tuba 10 inches).
1. Open Diapason, 8 ft., 73 pipes.
 2. Small Open Diapason, 8 ft., 73 pipes.
 3. Major Flute, 8 ft., 73 pipes.
 4. Gemshorn, 8 ft., 73 pipes.
 5. Gamba, 8 ft., 73 pipes.
 6. Harmonic Flute, 4 ft., 73 pipes.
 7. Octave, 4 ft., 73 pipes.
 8. Tuba Profunda, 16 ft., 85 pipes.
 9. Tuba, 8 ft., 61 notes.
 10. Chimes, 20 notes.
- Tremulant.**
- SWELL ORGAN** (Pressure 7 inches).
11. Bourdon, 16 ft., 73 pipes.
 12. Open Diapason, 8 ft., 73 pipes.
 13. Stopped Flute, 8 ft., 73 pipes.
 14. Viole d'Orchestre, 8 ft., 73 pipes.
 15. Viole Celeste, 8 ft., 73 pipes.
 16. Echo Salicional, 8 ft., 73 pipes.
 17. Quintadena, 8 ft., 73 pipes.
 18. Violina (from No. 16), 4 ft., 61 notes.
 19. Flauto Traverso, 4 ft., 73 pipes.
 20. Dulciana Mixture, 3 ranks.
 21. Double Oboe, 16 ft., 73 pipes.
 22. Oboe (from No. 21), 8 ft., 61 notes.
 23. Cornopean, 8 ft., 73 pipes.
 24. Vox Humana (separate swell box), 8 ft., 73 pipes.
- Tremulant.**
- CHOIR ORGAN** (Pressure 6 inches).
25. Geigen Principal, 8 ft., 73 pipes.
 26. Melodia, 8 ft., 73 pipes.
 27. Dulciana, 8 ft., 73 pipes.
 28. Flute Celeste, 8 ft., 73 pipes.
 29. Celestina (from No. 27), 4 ft., 61 notes.
 30. Flute d'Amour, 4 ft., 73 pipes.
 31. Harmonic Piccolo, 2 ft., 61 pipes.
 32. Clarinet, 8 ft., 73 pipes.

33. Tuba (from No. 8), 8 ft., 61 notes. Tremulant.
- PEDAL ORGAN** (Pressure 7 inches).
34. Resultant Bass, 32 ft., 32 notes.
 35. Open Diapason, 16 ft., 44 pipes.
 36. Bourdon, 16 ft., 44 pipes.
 37. Dolce Bourdon (from No. 11), 16 ft., 32 notes.
 38. Octave (from No. 35), 8 ft., 32 notes.
 39. Bass Flute (from No. 36), 8 ft., 32 notes.
 40. Dolce Flute (from No. 11), 8 ft., 32 notes.
 41. 'Cello (from No. 5), 8 ft., 32 notes.
 42. Double Oboe (from No. 21), 16 ft., 32 notes.
 43. Tuba Profunda (from No. 8), 16 ft., 32 notes.

The entire organ will be under expression.

Bunting Addresses Ministers.

At the Second Congregational Church, Moline, Ill., Ted Bunting, organist and choirmaster, the choir has given a special musical service on the last Sunday of each month, as follows: Sept. 25—City's fiftieth anniversary celebration—festival music.

Oct. 29—Cantata, "Song of Thanksgiving," Maunder.

Nov. 26—Cantata, "The Holy City," Gaul.

Dec. 24—Carol and pageant service.

On Dec. 4 Mr. Bunting addressed the Moline Ministerial Union on "Church Music as a Devotional Asset," at the request of some of the ministers who had heard the address last autumn before the Rock River Association of Congregational Churches and Ministers.

Earl W. Rollman, organist and choirmaster of St. Mary's Episcopal Church, Reading, Pa., has been elected organist and choirmaster of St. Stephen's Reformed Church, where he will have a Möller organ of three manuals and about thirty speaking stops. Mr. Rollman will assume his new duties Feb. 1, and expects to begin a series of half-hour recitals to precede the evening services. The program for Feb. 4, composed of Mendelssohn's works, is as follows: Allegro moderato (First Sonata); Andante recitativo (First Sonata); Chorale and Andante sostenuto (Sixth Sonata).

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"I shall surely use your book in my first-year course in Harmony at Harvard."—Walter R. Spalding, Department of Music, Harvard University, Cambridge, Mass.

"I have studied your book with interest and I predict a large sale for the work."—John Ross Frampton, Iowa State Teachers College, Cedar Falls, Iowa.

"The book is simply admirable; I can say no more and can surely say no less."—Percy Goetschius, Institute of Musical Art, New York City.

"Your book certainly meets the great need of High School harmony teachers. It is unique."—Hazel M. Silcox, Department of Music, Carthage College, Carthage, Ill.

"I am sure that the sale of your book will exceed your expectations. I am already passing it around in the Junior High Schools."—Glenn H. Woods, Director of Music, Oakland, Cal.

"I find satisfaction in the clear and effective work in correlating keyboard and ear-training with writing."—G. S. Dickinson, Department of Music, Vassar College, New York.

"Given properly trained teachers and suitably arranged text-books there is no reason why musically inclined high school students should not become proficient in harmony. Prof. Heacox is a scholar; and clearness and simplicity in arrangement and construction are the marks of his scholarship in his new textbook, *Harmony for Ear, Eye and Keyboard*. Those who study this book will not only learn a great deal but they will greatly enjoy the process of learning. The book as a whole has retained all that was worth while of the old method and has sympathetically followed all that is sound in the new principles of teaching harmony."—Karl W. Gehrken, Professor of School Music, Akron, Ohio.

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EDDY OPENS LARGE MOLLER

Three-Manual Organ in St. Paul's Methodist at Hagerstown.

St. Paul's Methodist Church at Hagerstown, Md., has a new three-manual organ built in its home city by M. P. Möller, and dedicated with a recital Jan. 8 by Clarence Eddy of Chicago. Mr. Eddy's program follows: Festival Prelude on "Ein feste Burg", Faulkes; "Ave Maria", No. 2, Bossi; Prelude and Fugue in A minor, Bach; "The Holy Boy", Ireland; "Bohemesque", Wolstenholme; "Afterglow", Groton; Paraphrase on Gottschalk's "Last Hope", Saul; "Basso Ostinato", Arensky; Oriental Air, Fultoni; Melody, Dawes; "In a Monastery Garden", Ketelby; Concert Variations in E minor, Bonnet.

This organ, one of the largest in any Maryland church, has forty-eight stops and the specification is as follows:

GREAT ORGAN.

1. Double Open Diapason, 16 ft., 73 pipes.
2. First Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason, 8 ft., 61 notes.
4. Doppel Floete, 8 ft., 73 pipes.
5. Gemshorn, 8 ft., 61 notes.
6. Concert Flute, 8 ft., 61 pipes.
7. Flute Celeste, 8 ft., 49 pipes.
8. Cello, 8 ft., 61 notes.
9. Flute Harmonic, 4 ft., 73 pipes.
10. Octave, 4 ft., 61 notes.
11. Piccolo, 2 ft., 61 pipes.
12. Tuba, 8 ft., 61 pipes.
13. Harp, 37 notes.
14. Chimes, 20 notes.

SWELL ORGAN.

15. Bourdon, 16 ft., 97 pipes.
16. Open Diapason, 8 ft., 73 pipes.
17. Viol Diapason, 8 ft., 73 pipes.
18. Viole d'Orchestre, 8 ft., 73 pipes.
19. Aoline, 8 ft., 73 pipes.
20. Vox Celeste, 8 ft., 61 pipes.
21. Gedeckt, 8 ft., 73 notes.
22. Flute d'Amour, 4 ft., 73 notes.
23. Octave, 4 ft., 61 notes.
24. Piccolo, 2 ft., 61 notes.
25. Quint, 2 1/2 ft., 61 notes.
26. Tiercena, 1 1/4 ft., 54 notes.
27. Mixture, 3 rks., 61 notes.
28. Oboe, 8 ft., 61 pipes.
29. Cornopean, 8 ft., 73 pipes.
30. Vox Humana, 8 ft., 61 pipes.
31. Contra Fagotto, 16 ft., 49 notes.

CHOIR ORGAN.

32. Open Diapason, 8 ft., 73 pipes.
33. Dulciana, 8 ft., 73 pipes.
34. Concert Flute, 8 ft., 61 notes.
35. Gemshorn, 8 ft., 61 pipes.
36. Gemshorn Celeste, 8 ft., 49 pipes.
37. Cello, 8 ft., 61 pipes.
38. Flute, 4 ft., 61 notes.
39. Fugara, 4 ft., 61 notes.
40. Clarinet, 8 ft., 61 pipes.

PEDAL ORGAN (Augmented).

41. Open Diapason, 16 ft., 44 pipes.
42. Violon, 16 ft., 32 notes.
43. Bourdon, 16 ft., 44 pipes.
44. Gedeckt, 16 ft., 32 notes.
45. Flute, 8 ft., 32 notes.
46. Octave, 8 ft., 32 notes.
47. Dolce Flute, 8 ft., 32 pipes.
48. Tuba, 16 ft., 32 pipes.

A two-manual organ of fourteen speaking stops, built by the Mudler-Hunter Company of Philadelphia, was consecrated by Cardinal Daugherty in St. Donato's Catholic Church Dec. 24. The new instrument made an excellent impression. Philadelphia reports indicate.

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DUPRE WILL COME BACK FOR TOUR NEXT SEASON TO CROSS CONTINENT AGAIN

On His Present Visit to the United States French Virtuoso Gives a Total of Ninety-two Recitals —Sails March 20.

Arrangements have been completed for the return of Marcel Dupre, the phenomenal young organist at Notre Dame Cathedral, Paris, to America next season for a second transcontinental tour. Before Mr. Dupre returns to France on March 20, he will have played ninety-two recitals in Canada and the United States. The bookings for the present tour are closed, making it necessary for the management to refuse a large number of requests for recitals this season.

During Dupre's present tour the press and public have united in a chorus of praise seldom accorded an organ virtuoso. The San Francisco Examiner reports: "We knew that Dupre was a great organist, a prodigious technician; but he is more than that; he is a great personality." Maurice Rosenfeld in the Chicago Daily News reports: "Dupre gave a masterly exhibition, not only of creative talent, but also of organ playing." Karleton Hackett said in the Chicago Evening Post: "Dupre is a musician of distinguished quality with whom it would be a privilege to become better acquainted." The Manitoba Free Press, Winnipeg, reports: "He commanded the amazed admiration of his audience." The Portland Telegram said: "He did wonders with the organ." Olin Downes in the Boston Post after Dupre's appearance with the Boston Symphony, wrote: "Marcel Dupre played with a most admirable understanding and mastery." The Boston Globe reported: "Dupre proved himself an organist of the very first order. He is not only completely master of the technique of his instrument, but also able to convey the emotional powers latent in the music to his hearers. He has an extraordinary sense of rhythm."

Henry T. Finck, music critic of the New York Evening Post, in commenting upon Dupre's Franck recitals, wrote: "Someone in the audience remarked 'Dupre is Paderewski of the organ,' and he was not far wrong."

Dupre dates in February are as follows:

- Feb. 1.—Plainfield, N. J.
- Feb. 2.—Allentown, Pa.
- Feb. 3.—Philadelphia.
- Feb. 5.—Harrisburg, Pa.
- Feb. 6.—Chambersburg, Pa.
- Feb. 7.—Uniontown, Pa.
- Feb. 9, 10 and 11.—Memphis, Tenn. (three recitals.)
- Feb. 13.—Louisville, Ky.
- Feb. 15.—Birmingham, Ala.
- Feb. 16.—Shreveport, La.
- Feb. 18 and 19.—New Orleans, La. (two recitals.)
- Feb. 22.—Baltimore.
- Feb. 23.—Norfolk, Va.
- Feb. 24 and 25.—Washington (two recitals.)
- Feb. 26.—Pittsburgh, Pa.
- Feb. 27.—Philadelphia Wanamaker Store.
- Feb. 28.—New York Wanamaker Auditorium.

Marr & Colton of Warsaw, N. Y., again have sent to their friends a very tastefully engraved calendar for 1923. The workmanship on the calendar and its appearance are taken to indicate the quality of Marr & Colton workmanship in their factory.

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**The Publisher
and The Organist**

By JOHN HERMANN LOUD, F.A.G.O.

Address delivered by dean of New England chapter, A. G. O., and organist and choir-master of Park Street Church, Boston, before the Boston Music Publishers' Association at the Parker House.

In the first place, permit me to say that there can be, in my opinion, no criticism of the music publishers. If the music published is not all that is desired, it is more the fault of the composers who furnish the manuscripts, for how can the publisher print what he doesn't have submitted to him?

And now let us consider organ music from the standpoint of the recitalist. Our finest organs now have practically all the orchestral instruments represented in their specifications with the mechanical means to handle those registers quickly. Hence it is quite possible, and it is excellently done, to play some of the finest works of the great masters with approximately satisfying orchestral coloring. I have myself heard the overture to Mendelssohn's "Midsummer Night's Dream" played on the Springfield municipal organ in very nearly exact imitation of the orchestral score. The great Andante from Beethoven's Fifth Symphony is another orchestral work which may be admirably performed on an up-to-date organ.

It follows that we find on practically all recital programs transcriptions from orchestral or piano scores. It is right, too, that organists should play whatever may be well done, be it a transcription or not.

However, it is illuminating at least to find that the organ transcription was not the most popular number this past year. Bach's Toccata and Fugue in D minor took the palm as the piece which appeared the most frequently on the programs of our leading organists, with Franck's "Piece Heroique" a good second, and Guilmant's "Marche Funebre et Chant Seraphique" not far behind. Hence, it can be a cause for great satisfaction that our ablest organists still consider the music of Bach, Franck, Guilmant, Saint-Saens, Widor, Vierne, Dupre and others superior to transcriptions. Take the recital programs right through, however, and I believe the proportion would be about six original organ works to three transcriptions, which was what the organists at the 1916 convention in Springfield decided it ought to be.

Personally, I would like to find our American composers writing more music in the larger forms, such as concert overtures, sonatas, etc., although they have written much splendid organ music of lighter character. James H. Rogers, Spaulding Stoughton, Edward Shippen Barnes, Ralph Kinder, R. Huntington Woodman and Roland Diggle have done well in one field or another and their music appears frequently on all American programs. Cannot you publishers persuade them to write more overtures and sonatas?

Organ music from the viewpoint of the church organist is somewhat discouraging, for while there is plenty of good music for postludes, what, may I ask, can organists in our smaller churches, where a four to five-minute prelude and a two or three-minute offertory is required, find? Very little, in fact. You publishers must see to it that more organ collections containing short pieces for offertories and preludes are submitted to you by American composers. Such collections would find a ready sale.

There are many fine players in churches having only mediocre instruments who would use larger works if they had an organ capable of bringing them any pleasure in their performance, or any opportunity to play them in the service. I wish you would think seriously of this matter. As for piano music, I have no difficulty in meeting the demands of pupils of all grades, and the same goes for vocal music, but the great majority of organists in small churches are, to use a slang expression, "up against it."

So much for organ music, and now what is to be said of church anthems?

There is no difficulty in finding plenty of fine anthems which have adorned the shelves of musical libraries for twenty-five or fifty years and longer, but do choirmasters discover many new anthems which compare favorably with the productions of Goss, Atwood, Woodward, Tours, Barnby, Sullivan and Stainer of England, or with the anthems of Chadwick, Parker, Foote, Woodman, Brewer, Shelley, Marston or Rogers of the United States? They do not.

We are all, I am sure, indebted to Max Spicker for his great anthem, "Fear Not, O Israel"; to James H. Rogers for his strikingly beautiful anthem, "Seek Him That Maketh the Seven Stars and Orion," and grateful to Edward Shippen Barnes, who has given us "By the Rivers of Babylon," and to William R. Spence, who did a fine service by composing "O Give Thanks Unto the Lord." Neither must we fail to mention with praise the splendid anthems of George B. Nevin, whose work is of such a uniform standard of excellence. When, however, we organists go to music houses to look over new anthems, we are disappointed not to find very much really worth while anthem music. We do not like to have to fall back continually on the music which is so familiar to all church-goers. But there is not much else for us to do, especially when we are looking for Christmas or Easter music.

It seems to me that our composers of anthems, for the most part, have not

made a close study of the best of the old anthems, which would well repay them for their trouble. Why not compose more music modeled after the style of such beautiful anthems as "The Radiant Morn Hath Passed Away," by Woodward; "Fear Not, O Israel," of Spicker, or "Ho! Everyone That Thirsteth," by George C. Martin? The anthems nowadays are too simple and commonplace. There is not much more to them than a short three-part song.

As a rule I think my average would be about fifteen new anthems a year that are at all worthy of a place beside the best of the old standbys. That is not very good, is it?

To sum it all up, my suggestions would be as follows: Try to induce the American composer to write more organ music in the larger forms, such as overtures and sonatas (there are many organists who would play them) and invite organists to write more organ music for short preludes and offertories for the church service. Also, because "a word to the wise is sufficient," tell composers that you publishers want more anthems modeled on the form of the best of the old favorites.

Handel's "Messiah" was sung by the combined choirs of St. Luke's Episcopal Church, the Freemason Street Baptist Church and Ghent Methodist Church of Norfolk, Va., Dec. 24 at the last-named church. John S. Gridley of the Ghent Church presided at the organ.

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*Violoncello, 8 ft., 73 pipes.
*Melodia, 8 ft., 73 pipes.
*Dulciana, 8 ft., 73 pipes.
*Harmonic Flute, 4 ft., 73 pipes.
Harmonic Tuba, 8 ft., 73 pipes.
Chimes (Deagan Class A), 20 notes.

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SWELL ORGAN.
Lieblich Gedeckt, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Echo Salicional, 8 ft., 73 pipes.
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CHOIR ORGAN.
†Violoncello, 8 ft., 73 notes.
†Melodia, 8 ft., 73 notes.
†Dulciana, 8 ft., 73 notes.
†Harmonic Flute, 4 ft., 61 notes.
Unda Maris, 8 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
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PEDAL ORGAN (Augmented).
Open Diapason, 16 ft., 32 notes.
Bourdon (from Great), 16 ft., 32 notes.
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
Gross Flöte, 8 ft., 32 notes.
Tuba (Great Ext.), 16 ft., 32 notes.
The entire organ is to be enclosed.

Chandler Goldthwaite, city organist of St. Paul, visited Rochester, N. Y., in December and gave a very interesting and well played recital for the students of the Eastman School on the Skinner organ in Kilbourn Hall. The outstanding numbers on the program both in content and performance were Bannes' Toccata on a Gregorian Theme, Bach's Passacaglia and the Finale from the First Sonata by Guilmant.

The Ottumwa (Iowa) Oratorio Society gave Handel's "Messiah," Dec. 15, in the Grand Opera House. A chorus of 160 voices, under the direction of Miss Carson, supervisor of music in the public schools, with Miss Elsa Kressman, soprano; Gustaf Holmquist, bass, of Chicago; Mrs. Genevieve Wheat Baal, contralto, and Holmes Cowper, tenor, of Des Moines, presented to the Ottumwa audience a musical treat such as had not been heard for many years. The accompanists were Mrs. Margaret Walker Stevens and Mrs. Frank Hofmann. Christmas eve a number of the "Messiah" choruses were sung in the First Presbyterian Church, with Mrs. Stevens at the organ. After the services the Oratorio and high school choruses, with the First Cavalry Band, did some effective antiphonal carol singing and playing.

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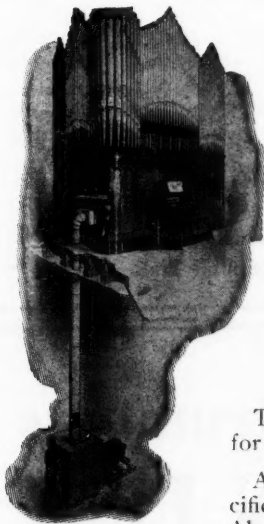
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BIG EVENT IN NEW YORK CITY

Crowded House Hears Playing and Talks in the Wanamaker Auditorium, Under Auspices of S. T. O.

The Society of Theater Organists gave the second demonstration at the Wanamaker Auditorium, New York, Friday, Jan. 12, at 2:30. The house was filled to capacity with a highly intelligent audience.

The program opened with an organ solo, "Fantaisie Symphonique," by Rosseter G. Cole, played by Miss Vera Kitchener of the Lincoln Square Theater. Miss Kitchener displayed admirable poise and stage presence. Her playing showed the possession of well-grounded organ technique, and ability to exploit the remarkable tonal resources of this immense organ.

After introductory remarks by Dr. Alexander Russell and Robert Berentsen, president of the S. T. O., Walter Wild played "Beethoven's Moonlight Sonata," a Prizma film, effectively using portions of the piano sonatas of Beethoven. "The Mechanical Doll," a Max Fleischer Inkwell cartoon, delighted the audience.

"Sherlock Holmes," John Barrymore's superb characterization, was interpreted in a masterly manner by John Priest of the Cameo Theater. He demonstrated the truth of the president's remarks that an organist must be a dramatist as well as a musician. The complex interweaving of the dramatic threads of the plot was minutely mirrored in Mr. Priest's score. Especially noteworthy was the improvisation on the various themes, which showed genuine musicianship and imagination. The use of Saint-Saens' "Danse Macabre," in the thrilling climax, was effective and appropriate.

Dr. Russell addressed the society at an open meeting Monday, Jan. 15, at its headquarters—Havens Studio, 100 West Fifty-fourth street, New York. He spoke of the great progress

made in scoring pictures correctly. The first use of the organ with orchestra was probably at the Wanamaker store, New York, when Rodman Wanamaker's Indian film was shown. He declared that the giving of model performances for pictures on the organ would result in a demand by the public for better music in theaters.

"Messiah" Heard by 15,000.

Fully 15,000 persons crowded the Denver municipal auditorium on the afternoon of Dec. 31 for the presentation of Handel's "Messiah." The production was the climax of a season of Christmas music never equalled in the history of the city, according to the press of Denver. Three hundred voices formed the chorus, every person taking part being a resident of Denver. "The Messiah" was sung by Denver musicians for Denver music lovers, and from the standpoint of presentation and reception, Clarence Reynolds, city organist, who directed the production, declared it an unqualified success. Soloists for the production were Agnes Clark Glaister, soprano; Bessie Dade Hughes, contralto; Robert H. Edwards, tenor, and Ben Henry Smith, basso. Clarence J. Sharpe was organist.

Paul E. Grosh Plays in Paris.

After several years' teaching in the organ department of Oberlin Conservatory, Oberlin, Ohio, Paul E. Grosh sailed for two years' study in Paris with Joseph Bonnet, under whom he has been studying since last September. Mr. Grosh is organist and choirmaster at St. Luke's Church, Paris. His address is 3 to 5 Place Vendome.

Miss Elsie MacGregor gave a recital Sunday afternoon, Jan. 21, on the beautiful Estey organ in the home of Mr. and Mrs. W. J. Goodall, Washington boulevard, Indianapolis. Sunday afternoon, Feb. 11, at 3 o'clock, Miss MacGregor will give a recital under the auspices of the American Guild of Organists at Memorial Presbyterian Church, Eleventh street and Ashland avenue.

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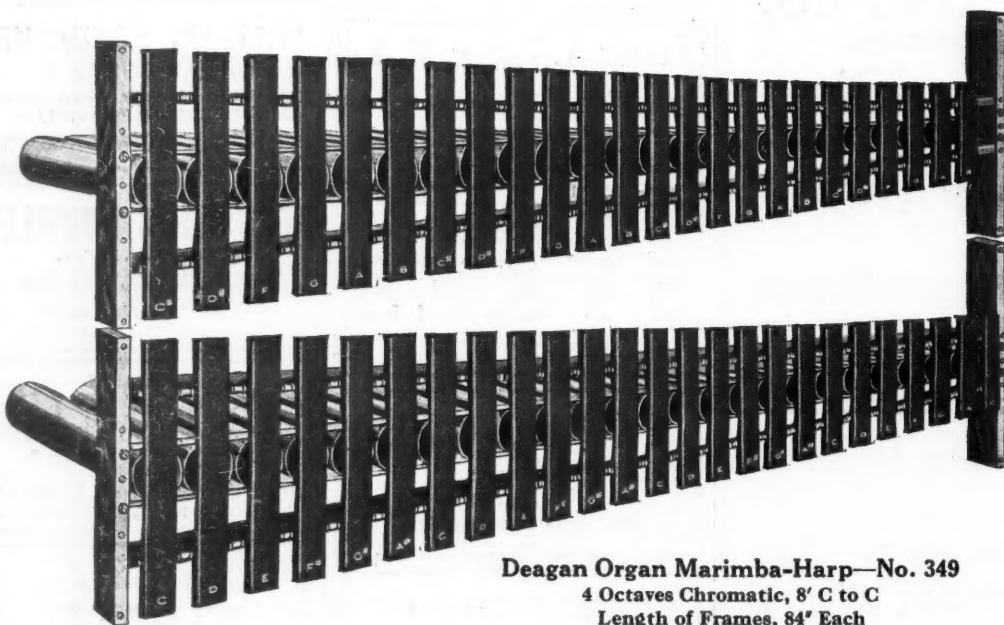
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BY HAROLD V. MILLIGAN.

SOUVENIR AND ASPIRATION, by Sumner Salter; published by Clayton F. Summy Company, Chicago.

Mr. Salter has written two admirable organ pieces, especially well suited to church use. The main theme of "Souvenir" is constructed upon the initials of the composer and the friend to whom it is dedicated, Albert Cotsworth. In contriving this ingenious formula, Mr. Salter has availed himself of the German nomenclature, which designates E flat as "Ess." With this as a starting point, he has evolved a motif which cleverly conceals its somewhat artificial origin and bears every evidence of freshness and spontaneity, and from this motif he has constructed a well-built and engaging composition. A variant of the motif is used as a second theme, in six-four rhythm as contrasted with the four-four rhythm of the first part, and in A flat instead of E flat, although the first notes remain the same. This change of tonal viewpoint adds fresh interest. "Aspiration" is founded upon a dignified theme which ascends in inspiring fashion to a good climax.

A MEMORY, by Homer C. Nearing, published by the Arthur P. Schmidt Company, Boston.

Mr. Nearing made his debut as an organ composer a short time ago with a set of little pieces called "Sketches from a Mexican Desert." At that time we called attention to the unusual quality of his inspiration and especially to a certain strain of delicate and fanciful poetic imaginativeness. We find this quality again in evidence in this short and simple piece. It is akin to the elusive charm of such a piece, for example, as MacDowell's "To a Wild Rose." Indeed, Mr. Nearing's music is at times distinctly MacDowellish. In a young composer this is far from reprehensible. Let him continue to fashion his writing after the spirit and manner of the best models, until in time his own individuality becomes strong enough to find its own expressive idiom. When that time comes, if we mistake not, Mr. Nearing's music will be appraised among the best and most enduring among that of his contemporaries.

DEO GRATIAS, by J. Frank Frysinger, published by J. Fischer & Bro., New York.

Beginning maestoso, full organ, there is a brief and grandiose prelude of four measures, and the main theme strikes out boldly. There is a brief contrasting section of a contrapuntal character, building up to a climax, after which the main theme is resumed. Mr. Frysinger has for the moment forsaken the suave melodiousness which characterized his previous writing, and his striking and vigorous theme is fashioned into a composition which offers the player an effective exploitation of full organ.

OUR SHEPHERD, by Mrs. Crosby Adams; ORIENTAL AIR, by M. Fultoni, published by Clayton F. Summy Company, Chicago.

These two transcriptions are extremely simple. "Our Shepherd" is an arrangement of a three-verse hymn. The transcriber's name is not given. Clarence Eddy has made the transcription of the "Oriental Air" by a composer whose name is enigmatically given as "M. Fultoni (M. Bowen)."

"CONCERT CAPRICE," by Roland Diggle; published by Oliver Ditson Company, Boston.

Mr. Diggle has harked back to the eighteenth century for his "Concert Caprice," which is a dainty and captivat-

ing little piece in the style of the courtly minuet. His gracious and flowing main theme lends itself to mellow flutes, while his middle section, a musette, calls for a clarinet or reedy oboe.

NINE COMPOSITIONS FOR REED ORGAN, by Arthur Davis; published by the Arthur P. Schmidt Co., Boston.

American composers and publishers have not provided much material for the reed organ, or harmonium, as it is called in Europe. As a contribution to the literature of this humble instrument, Mr. Davis' nine pieces are distinctly worth while. Although necessarily cast in the simple idiom of the harmonium, their quality is high grade and the composer has accomplished much in the way of variety and expressiveness. The style of the various pieces may be surmised from the titles, such as "Morning Song," "Invocation," "Pastorale," "Alla Marcia," etc.

Federlein Made Director.

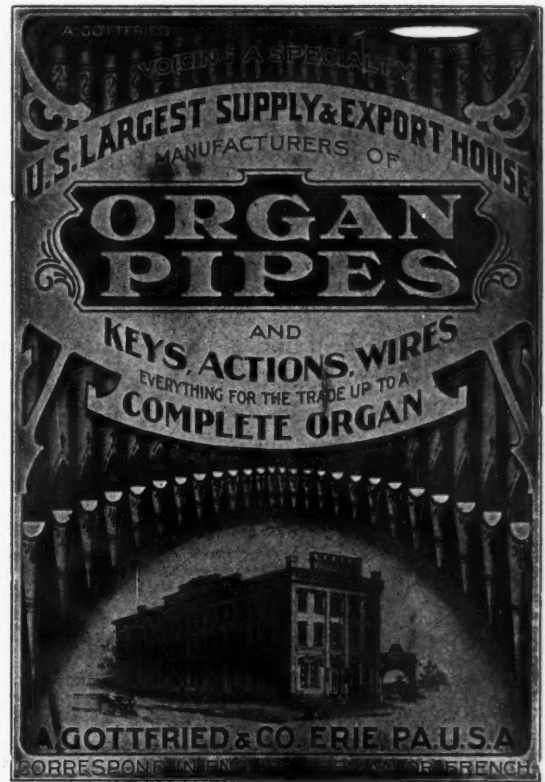
Gottfried H. Federlein, who for the last eight years has been organist at Temple Emanu-El, New York, where Kurt Schindler, conductor of the Schola Cantorum, has been musical director, has been appointed director as well as organist of Emanu-El, following the resignation of Mr. Schindler Jan. 1. For more than two generations this famous congregation has had both a director and an organist, and Mr. Federlein, the first to act in the dual role, follows in the footsteps of many illustrious musicians, such as Frank Van der Stucken and Max Spicker, predecessors of Kurt Schindler. Among former organists have been Will C. Macfarlane and Mark Andrews. The personnel of the choir will remain the same and present policies and traditions will be continued.

Musical Treats for Wheeling.

Edwin M. Steckel, organist and musical director of the First Presbyterian Church and of the Scottish Rite Cathedral at Wheeling, W. Va., and musical critic of the Wheeling Daily Intelligencer, has enjoyed capacity audiences at a series of Sunday afternoon artist recitals at the Scottish Rite Cathedral, arranged by him. Jan. 14 the program was given jointly by Mr. Steckel and Adolph Vogel, 'cellist, of the Philadelphia Symphony Orchestra. Mr. Steckel's numbers included: Prelude from First Suite, Borowski; Minuet, Boccherini; "A Christmas Idyll", M. Austin Dunn; "The Tragedy of a Tin Soldier", Gordon B. Nevin; Overture to "Stradella", Flotow. On Dec. 10 a concert was given by the Scottish Rite chorus, assisted by Mr. Steckel and Graham Marsh, pianists. Mr. Steckel is director of the chorus.

Interesting Book by Stiven.

Frederic B. Stiven, director of the school of music of the University of Illinois, will soon have a book off the press which will be of interest to all lovers of the organ. The book is entitled "In the Organ Lofts of Paris," and it gives an interesting account of unusual experiences which Professor Stiven had while living in the French capital in gaining entrance to the organ lofts of the great churches of that city, of meeting the organists, and of seeing the organs at close range. Personal reminiscences of Widor, Vierne, Daller, Bonnet, Gigout, Guilmant and others make the book of especial interest to organists.



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RECENT NEWSPAPER CRITICISM:

Rockford, Illinois Morning Star, December 10, 1922: "Mr. Eddy makes the organ speak at his will, in playful tones, with deep emotion or profound majesty. His complete but subordinated technic on manuals and pedals and the classic beauty of his melodies and harmonies enraptured the listeners as the artistry of few musicians can do. "The program was wonderfully balanced and arranged to gain the best possible effects. It was composed of several new compositions; the opening number, 'Fantasie on Old Hundred,' John Hermann Loud, one of the new selections, was played for the first time last night by the organist. "The poetic 'Afterglow' in 7-8 rhythm, by Frederic Groton, played from the

original manuscript dedicated to Mr. Eddy, was greeted with acclaim by the audience. In contrast to this 'Bohemian' by William Wolstenholme, a blind composer, was given brilliant and gay rendition with the quaint melody dominant in the variations. This composition is written in 15-8 time, and was given its second rendition by Mr. Eddy last evening. "Of note is the fact that Mr. Eddy manipulates his own stops, a feature which has caused organists in Europe to marvel at his dexterity and skill. He is one of the best known organists in the world, and worthily maintains his high place, not only because of his artistry, but also because of his charm of personality."

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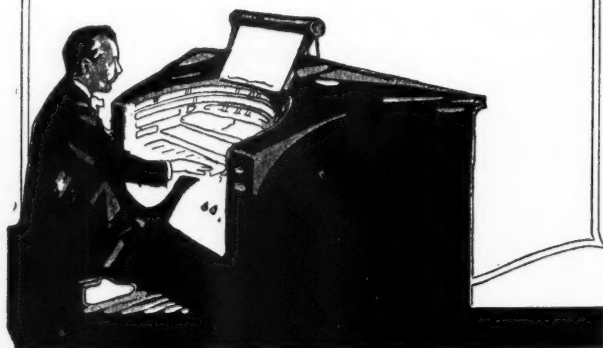
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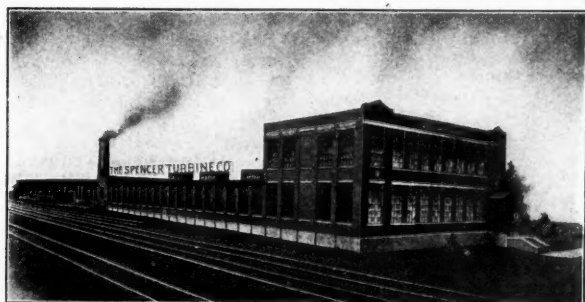
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It seems that many organists are not acquainted with the work you are doing today. I most earnestly recommend to those considering the purchase of an organ to examine your work, and I believe they will conclude there is none better built. I am now looking forward with pleasant anticipations to the completion of the organ you are now building for my employers, which no doubt will be one of the largest and I believe the most interesting organ of any theatre in the East.

I wish to express to you my sincere thanks for your splendid co-operation.

Very sincerely yours,

Francis J. Cronin
Organist Olympia Theatres Inc.

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