# THE DIAPASOI

**DEVOTED TO THE ORGAN** 

Fifteenth Year-Number Two.

CHICAGO, JANUARY 1, 1924.

OneDollar a Year-Ten Cents a Copy.

#### CLEVELAND TEMPLE TO HAVE NOVEL FEATURES

SCHEME OF KIMBALL ORGAN

Specification of Large Four-Manual, Prepared by C. H. Bullis, Provides for Double-Touch—Arrangement of Strings.

The W. W. Kimball Company of Chicago, which was awarded the contract for the four-manual organ for the Temple Tifereth Israel in Cleveland, as previously recorded in The Diapason, has completed the details of the specification, in consultation with Carleton H. Bullis, organist of the temple, who is the author of the scheme. This specification contains a number of unusual features, such as second touch on the three lower manuals. Another feature is the placing of the orchestral strings in the solo chamber and playing them independently on first and second touch on the other manuals as well as the solo, making possible effects in registration which could not be produced with an ancillary or floating string organ. This organ, when installed, will be one of the largest of the many large church organs in Cleveland.

Following is the specification:

GREAT.

First Diapason, 8 ft., 73 pipes.
Second Diapason (unit), 16 ft., 97 pipes.

GREAT.

First Diapason, 8 ft., 73 pipes.
Second Diapason (unit), 16 ft., 97 pipes.
Diapason, 8 ft., 73 notes.
Diapason, 4 ft., 73 notes.
Wald Horn, 16 ft., 97 pipes.
Wald Horn, 8 ft., 73 notes.
Wald Horn, 5 ft., 73 notes.
Wald Horn, 5 ft., 73 notes.
Wald Horn, 4 ft., 73 notes.
Wald Horn, 2 ft., 61 notes.
Wald Horn, 2 ft., 61 notes.
Wald Horn, 2 ft., 61 notes.
Claribel Flute, 8 ft. (Cholr), 73 notes.
Flute (double mouth), 4 ft., 73 pipes.
Viole d'Orchestre, 16 ft. (Solo), 61 notes.

notes. Violes Celestes II., 16 ft. (Solo), 61 Viole d'Orchestre, 8 ft. (Solo), 73 notes. Violes Celestes II., 8 ft. (Solo), 73

Violes Celestes II., 6 L. (Solo), 73 notes.
Viole d'Orchestre, 4 ft. (Solo), 73 notes.
Violes Celestes II., 4 ft. (Solo), 73 notes.
Tuba, 16 ft. (Solo), 74 notes.
Tuba, 8 ft. (Solo), 73 notes.
Tuba, 4 ft. (Solo), 73 notes.
Celesta, 3 ft. (Choir), 61 notes.
Celesta, 4 ft. (Choir), 49 notes.

Tuba, 4 ft. (Solo), 73 notes.
Celesta, 8 ft. (Choir), 49 notes.
Celesta, 8 ft. (Choir), 49 notes.
Second Touch:
Diaphone, 8 ft.
Tibia, 8 ft.
Flute, 8 ft.
Viole d'Orchestre, 16 ft.
Viole d'Orchestre, 8 ft.
Viole d'Orchestre, 8 ft.
Viole d'Orchestre, 8 ft.
Tuba, 8 ft.
Tuba, 8 ft.
Tuba, 16 ft.
Celesta, 8 ft.
Swell to Great, 8 ft.
Swell to Great, 8 ft.
Eight adjustable double-touch pistons affecting stops and couplers of Great organ on first touch and stops and couplers of Pedal on second touch. Double-touch cancel piston affecting couplers on first touch and stops and couplers of Edward of Swell.

Diapason Phonon, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Gedeckt, 4 ft., 73 notes.
Gedeckt, 4 ft., 73 notes.
Gedeckt, 5 ft., 61 notes.
Gedeckt, 2 ft., 61 notes.
Gedeckt, 2 ft., 61 notes.
Salicional, 4 ft., 73 notes.
Salicional, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 73 pipes.
Ligilsh Horn (unit), 16 ft., 97 pipes.
Salicional, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Ligilsh Horn (unit), 16 ft., 85 pipes.
English Horn (unit), 16 ft., 85 pipes.
English Horn (unit), 16 ft., 85 pipes.
English Horn, 8 ft., 73 notes.
Vox Humana, 8 ft., 61 pipes.
Second Touch:
Diapance, 8 ft. Vox Humana, 8 ft., 61 pipes. Second Touch:
Diaphone, 8 ft.
Diaphone, 8 ft.
Diapason, 8 ft.
Viole d'Orchestre, 8 ft.
Violes Celestes II., 8 ft.
Solo Trumpet, 16 ft.
Solo Trumpet, 8 ft.
Celestes, 4 ft.
Solo to Swell.
Choir to Swell.
Choir to Swell, 8 ft.
Eight adjustable double-touch pistons affecting stops and couplers of Pedal on second touch. Double-touch cancel piston affecting couplers on first touch and stops on first touch and stops on first touch and stops on second touch.

CHOIR.

Diapason (unit), 8 ft., 73 notes.

Diapason (unit), 8 ft., 73 notes.

Orchestral Flute, 8 ft., 73 pipes.

Claribel Flute (unit), 8 ft., 85 pipes.

Flute, 4 ft., 73 notes.

Flute Tweifth, 2% ft., 61 notes.

Flute Tweifth, 2% ft., 61 pipes.

[Continued on page 3.]

#### WIDOR FESTIVAL IS OPENED.

Courboin Gives Program at Wanamaker Auditorium, New York.

maker Auditorium, New York.

The first recital in the Widor festival at the New York Wanamaker Auditorium took place Friday afternoon, Dec. 28, before an enthusiastic audience. Charles M. Courboin was the organist of the afternoon and revealed again his command of the tonal resources of the great organ, his brilliant technique and warmth of color. Mr. Courboin, as usual, played everything from memory. The hall was filled not only with organists, organ students and admirers of the organ, but also with a large representation of the general musical public, which is rapidly becoming acquainted with the best literature of the organ through these Wanamaker recitals.

Owing to the impossibility of pre-

these Wanamaker recitals.

Owing to the impossibility of presenting the ten Widor symphonies complete in three recitals, and acting upon the advice of M. Widor himself, the three organists of the occasion—Courboin, Farnam and Dupre—selected their programs to present a general summary of the symphonies, each one being represented by from one to three movements. movements.

M. Widor's letter to the concert direction of the Auditorium follows:

rection of the Auditorium follows:

"I am very grateful indeed for your project of a Widor festival to be interpreted by Messrs. Courboin, Marcel Dupre and Farnam. As to choosing certain pieces rather than others for each one, of these great artists, is this possible? Would it not be preferable to put into an urn the fifty odd numbers of the works and proceed to draw lots? Let us leave to Messrs. Courboin, Dupre and Farnam the liberty to agree and choose."

The complete programs for the fes-

The complete programs for the festival follow:

First Recital, Dec. 28, Charles M. Courboin, organist—From Fourth Symphony. Prelude, Andante Cantabile, Scherzo and Finale. From Second Symphony, Pastorale, Andante and Finale. From Sixth Symphony, Allegro Risoluto, Adagio and Finale.

Finale.

Second Recital, Jan. 3, Lynnwood Farnam, organist—From First Symphony, Intermezzo and "Marche Pontificale." From Tenth Symphony, Chorale and Cantilene. From Third Symphony, March. From Seventh Symphony, Allegretto. From Eighth Symphony, Moderato, Scherzo and Finale.

scherze and Finale.

Third Recital, Jan. 5, Marcel Dupre, organist—From Ninth Symphony, Allegro Serioso, Andante, Fugue and Variations. From Fourth Symphony, Variations, Allegretto, Adagio and Toccata.

#### M. DUPRE BACK FROM COAST.

Has Traveled 7,000 Miles and Giver Fifty Recitals Since Sept. 26.

Marcel Dupre returned from his long Marcel Dupre returned from his long Pacific coast tour at Christmas time, playing a private recital Christmas day in New York City. Since Dupre arrived for his second transcontinental tour on Sept. 26, he has traveled nearly 7,000 miles and played fifty recitals, including the series of ten Bach recitals at Montreal.

citals at Montreal.

After a brief holiday he will plunge into the second part of his season, devoting January, February and March to dates largely east of the Mississippi. His tour reopens Jan. 5 at the New York Wanamaker Auditorium, when he plays the third recital in the Widor festival, in which a survey of the ten organ symphonies of Widor is being presented for the first time in New York City. During January alone he will play twenty-two recitals in New York state and New England.

The Dupper tour, as announced in

The Dupre tour, as announced in last month's Diapason, now numbers 100 recitals. This breaks the record of the first Dupre tour last season.

Harry M. Smith of the Chicago staff of the Aeolian Company and for about thirty years connected with the Aeolian, has gone to New York to become superintendent of the pipe organ factory of the company at Garwood, N. J.

#### PALMER CHRISTIAN.



Chicago Organist Who Accepts Position at University of Michigan.

#### M. P. MOLLER MADE CITIZEN

Good One in Fact for Many Years, He Now Becomes One in Law.

Now Becomes One in Law.

Among a handful of aliens who became citizens of the United States Nov. 24 on order of Chief Judge A. Hunter Boyd, at Hagerstown, Md., was M. P. Möller, one of Hagerstown's most prominent citizens. Though he has been voting for the last forty years, serving on juries from time to time, and taking active part in every political and patriotic movement, Mr. Möller, until awarded his final papers, was not a citizen of the United States. The fact that Mr. Möller was not a citizen was discovered when he appeared in the naturalization court less than a year ago to act as sponsor for

peared in the naturalization court less than a year ago to act as sponsor for an alien seeking papers. Before he was able to act in that capacity he had to show proof of his own citizenship. A search of records followed, but nothing was found to show that he was ever granted his final papers. When a resident of Philadelphia over forty years ago Mr. Möller took out his first papers. Shortly afterward an election was held and he was thrown into contact with a political boss. Negotiations followed, to which he paid little attention, and he was given a slip of paper and told to vote. He did so and has been voting ever since then. Investigation disclosed that the paper handed to him was nothing other than a receipt for poll tax.

#### FOR LOS ANGELES SCHOOL

Campaign Begun to Install \$25,000 Organ in Polytechnic High.

Organ in Polytechnic High.

Students and teachers at the Polytechnic High School in Los Angeles have decided on the purchase of an organ for the new auditorium under construction, and have begun to raise \$25,000, the approximate cost of the instrument. One of the first to come to the assistance of the student body is F. A. Miller, owner of the California Theater. Mr. Miller made a gift of the proceeds of a performance at the theater. Bayne Beauchamp, student-body president, heads the student campaign. Mrs. Gertrude Parsons, head of the music department, first suggested the enterprise. In charge of the teachers' share of the work is Miss Mary L. O'Donoughue, also of the music department.

#### Dedication at Marion, Ind.

Dedication at Marion, Ind.

The three-manual organ built by M. P. Möller for the First Methodist Church of Marion, Ind., was opened with a recital by Hugh Porter Dec. 14. The organ is in the large new edifice just completed and has attracted great attention. The instrument has a harp and chimes among its features.

#### ATLANTIC CITY SCHOOL **OPENS ITS GREAT ORGAN**

BROOK IS AT THE CONSOLE

Many Unique Features in Construction of Remarkable Instrument Built by Midmer-Losh — Designed by Senator Richards.

Dedication of the large new organ in the Atlantic City, N. J., high school took place on the evening of Nov. 27 and marked the completion of probably the largest and most compreably the largest and most comprehensive instrument placed in any school in the world. Arthur Scott Brook, well-known as an organist and organ expert, devoted the forty-eight hours before the opening program which he played to continuous work in completing the details connected with the erection of the organ and then gave the inaugural program before an enthusiastic audience. The organ, built by the Midmer-Losh Company of Merrick, N. Y., has been described and the complete specification was published in astic audience. The organ, built by the Midmer-Losh Company of Merrick, N. Y., has been described and the complete specification was published in The Diapason for March, 1923. The specification was drawn by Senator Emerson L. Richards, the Atlantic City organ "fan" who delights in the preparation of specifications and is himself owner of a large organ in his home. The voicing and other details were under the supervision of Mr. Brook, for many years Senator Clark's organist, a past president of the N. A. O., designer of the St. Louis exposition organ and now on the Midmer-Losh staff. Mr. Brook has been engaged as city organist of Atlantic City, and will make the organ familiar not only to the people of the city but to the thousands who annually visit the famous coast resort.

State Senator Richards, in an address before the recital, warmly praised the loyalty and energy of the mechanic-musicians employed in erecting the organ; while the erector who persevered in placing the 6,000th-odd pipe that actually completed the organ broke the record with forty-eight hours of continuous work, several others had worked thirty-six hours at a stretch during several weeks.

As anticipated, the new auditorium was not large enough to accommodate all the people who wished to hear the organ. Long before 8 o'clock every seat was occupied. By 8:15, when the concert started, from 600 to 1,000 people were standing on the first and balcony floors. It is estimated that fully 500 others did not remain when they saw the crowded condition. In all, 3,000 people jammed the auditorium.

A feature of the evening was an improvisation by Mr. Brook entitled, on the program, "A Southern Melody." Charles B. Boyer, superintendent of schools, introduced Senator Richards as the "architect of the organ, a local

provisation by Mr. Brook entitled, on the program, "A Southern Melody."
Charles B. Boyer, superintendent of schools, introduced Senator Richards as the "architect of the organ, a local boy and a product of our local schools and a graduate of our own high school, who has taken more interest than any other one individual in the task of giving our city this splendid organ."

Atlantic City, a unique ultra-modern community, had an ambition to possess a great symphony orchestra, as a large proportion of the residents and visitors are of a cultured leisure class and appreciate the finest in musical and other arts. The new organ was decided upon to meet the need.

One year was allotted for construc-

decided upon to meet the need.

One year was allotted for construction and the instrument was delivered and in service one month prior to the date set, having been partly in service for six months previously. With the co-operation of the architect, the space available was arranged to excellent advantage, the main organ being located in chambers at each side of the stage and shelved upward in the rear, so that the material in the front of the chambers does not obstruct the tone of the pipes in the rear. The proscenium arch also is not of an obstructive character. Chambers were set aside for acter. Chambers were set aside for the Kinetic blowers in the basement

and the wind regulators in an intermediate chamber, so that the organ chamber proper contains nothing but wind chests and pipes. Thus the slight sound of the high pressure blowers and regulators is completely separated from the auditorium.

regulators is completely separated from the auditorium.

Among the original stops designed and made for this organ are the harmonic tubas, of which the upper notes are four times their natural length and give a power and brilliancy which, it is claimed, never before were applied in any American organ. They are voiced not on the third overtone, as is usual, nor on the fourth overtone, as has been done in one or two recent English examples, but on the fifth overtone, which gives a thrilling brilliancy. The other chorus reeds are generally of special scale and treatment, the great trumpet and trombone chorus being of special slender but heavy resonators, producing a clear characteristic tone of great beauty. The trombone chorus in itself is a unique department related in a sense to the bombarde organs found in a few great French organs but given a special position and treatment. It is intended to represent and typify the effect of the trombone chorus on the church steeple of the Moravians at Bethlehem, Pa., for many years a feature of the Bach festivals. This feature has been for many years a feature of the Bach festivals. This feature has been worked out in detail by Senator Richards. The attention-compelling char-acter of this department is empha-sized by its special position at the side ards. acter of of the gallery near the audience, its assertiveness controlled by a visible swell box of two-inch ornamentally-finished oak.

finished oak.

The string section possesses a grand viol of new and original construction, being made of heavy metal and flared to a larger diameter at the upper part of the pipe. The bassoon of 8-foot pitch possesses resonators of special design and shallots of unique character and produces a new tone of the oboe family, of valuable coloring qualities as associated with the strings. A cone gamba of special design and voicing is the first existing specimen except one previous example which was also built at the suggestion of Senator Richards. It is a soft stop of peculiar charm and usefulness.

The general diapason group was lit-

culiar charm and usefulness.

The general diapason group was literally copied from the wide-mouthed famous Schulze stops in Tyne Dock and Armley, England, made of heavy metal and voiced on low pressures. The mouth width is the full diameter of the pipe. This produces a quality and volume of tone of a free singing nature, giving great power with the most agreeable quality. In addition to a complete diapason group, all the modern diapasons are represented modern diapasons are represented with typical examples, including high pressure, narrow-mouthed pipes. A novelty is the horn diapason, which is

novelty is the horn diapason, which is of large scale and sharply tapered to a small diameter at the top, giving a peculiar typical horn quality of sound. Another novelty is the diapason celeste, believed to be the first example of this lovely stop.

The organ is built principally of hard woods instead of pine. Many of the wood pipes are of a straight grain white mahogany from South America, known as marupa. The pedal sharps are of solid ebony, not merely capped as in most organs, and the white pedal keys are of boxwood. The ends of the sharps are cut away in a new pattern to give free clearance for pedal tern to give free clearance for pedal accessories.

The grand mixture is treated as The grand mixture is treated as a separate complete organ, with its own wind chest and separate action for each rank of pipes. These ranks are individually available as required and the general department of seven large-scaled full voiced diapason ranks is interchangeable between the manual and pedal at both the 8-foot and 16-foot pitch. "Harmonicization," to use a word coined by Dr. Andsley has a word coined by Dr. Audsley, has been exhaustively exploited in this in-strument, there being twenty-two spe-cially provided ranks of harmonic reinforcement besides an extensive development of derived mutation from which may be produced many tonal effects not obtainable with ordinary

methods.

The Midmer-Losh organization built the entire instrument except the free reed saxophone, the musette and the kinura, which were voiced by a specialist in free reeds. The other reed

pipes and all the flue work were made and voiced in the Midmer-Losh factory except the bass octave of one stop of Roosevelt pipes that was originally placed in the instrument as a study, but was retained for sentimental reasons and for its beautiful tone.

Disposition of the manual accessories in a large organ becomes a problem, which was met in this case by placing the stops in vertical oblique curved jambs, where they are easily seen and reached by the performer. Thus the space under the music rack is entirely free of registers and the music rack is adjustable both for distance and height. The design and arrangement of the console is individual. The pedal keyboard is a complete unit with the swell pedals and other accessories and is adjustable in height as well as laterally and longitudinally, to the stature of the organist. No other builder has employed this method. the stature of the organist. No other builder has employed this method. The carvings on the console are sym-

The carvings on the console are symbolical. The cartouche on the curve of the console cheeks is the sassafras tree, which is the Midmer-Losh symbol, and the eight carved panels on the ends of the console represent the arts and sciences taught in the high school and employed in the construction of the instrument. The carved finiels on the case posts represent the forch of

and employed in the construction of the instrument. The carved finiels on the case posts represent the torch of knowledge. The Gothic carved details of the echo organ cases have the fruitful vine as their motif.

The \$2,000,000 building housing the organ, which is the nucleus of a wonderful civic center, at the main highway entrance to the city, fronting a beautiful park, with its auditorium seating 2,000, is a worthy home for this instrument. this instrument.

#### DAYTON CHOIR TO BE HEARD

Interest in Chicago Program of Singers Who Do Notable Work.
Under the leadership of John Finley Williamson, the Dayton Westminster choir will appear Under the leadership of John Finley Williamson, the Dayton Westminster choir will appear at Orchestra Hall, Chicago, Thursday evening, Jan. 17. The choir consists of fifty men and women, all of whom are members of Westminster Presbyterian Church. The organization is the regular chorus choir of that church, but, inspired by Mr. Williamson, has devoted three to five evenings a week during the last three years to rehearsing. Everything is sung a cappella and from memory. Indications are that a large number of sung a cappella and from memory. Indications are that a large number of organists, choir directors, choristers and lovers of what is best in American chorus singing will attend the concert. The program includes: "Judge Me, O God," Mendelssohn; "Jesus, Friend of Sinners," Grieg; "Praise to the Lord," Peter Sohren; "Bless the Lord, O My Soul," Ippolitof-Ivanoff; "O God, Hear My Prayer," Gretchaninoff; "Listen to the Lambs," Dett; "What Christ Said," Lutkin; "The Shepherd's Story," Dickinson; "Beautiful Saviour" ("Crusaders' Hymn"), Twelfth Century; Fifieth Psalm, Christiansen.

#### Suit for \$100,000 Is Dismissed.

Suit for \$100,000 Is Dismissed.
The suit of Ward Stephens, organist, for \$100,000 against the trustees of First Church of Christ, Scientist, New York City, was dismissed late in December by Justice Mitchell in the Supreme Court of New York on the ground that there was no cause for action. Mr. Stephens had played at the church for ten years and said that when he was discharged May 1, 1923, he was unable to obtain any information as to the motive for the action. He admitted that the contract contained a clause providing for a sixtytained a clause providing for a sixty-day notice and that he had received the salary for that period following his dismissal. His attorneys say that the decision will be appealed.

#### Maitland Leaves Aldine.

Maitland Leaves Aldine.

Rollo F. Maitland, widely known as composer and organist, has retired from his post at the Aldine Theater in Philadelphia, where he and Firmin Swinnen have been playing, and Mr. Swinnen will be the only organist at this theater. Mr. Maitland has been eager to devote himself to other branches of work and for the present will put in all of his time in church work and teaching. For the latter he has the use of the organ at the Aldine and his class is a large one in dine and his class is a large one in view of his standing and his versatility,

#### CLASSIFIED ADVERTISEMENTS

FOR SALE-ORGANS, ETC.

WANTED-HELP.

## Do You Want a Home in California?

Two ten-acre peach orchards, adjoining, are to be sold by a Chicagoan who must reduce his holdings in California. Place recently took Chamber of Commerce prize as best in county. Trees are young. Tract is within easy auto trip of the Yosemite and other attractive spots. Price moderate, terms. Owner is a private party, not a promoter. This ad is inserted by a fellow subscriber to The Diapason, not an agent. If you are interested questions will be gladly answered without incurring obligations. Address A3, The Diapason.

FOR SALF—ONE-HALF HORSEPOW-er Orgoblo, used less than one year. Also one five-rank string mixture and two sets of oboe pipes, all C scale, 61 notes. Ad-dress A4, The Diapason.

FOR SALE—ORGAN ACTIONS, JARvis cathedral chimes, harps and xylophones, etc. Can arrange to install. Guaranteed. Kindly mention whether tubular or electric. The Philadelphia Organ Company, Manufacturers, 3744 North Eighth street, Philadelphia, Pa. [3]

FOR SALE — PIANO-ORGAN CONsole, two-manual and pedals, full compass, key and pedal contact spreaders intact (cables cut off). About eightendraw stops and ten couplers; tilting tablets. Would suit organist or learner for pedal practice. Description and price on application to THOMAS KELLY, 401 East Palmer street, Detroit, Mich.

FOR SALE—AEOLIAN ORGAN; TWO manuals, twenty-two speaking stops; electro-pneumatic action. Instrument of highest quality, built for a large hotel. Reasonable expenditure will put this organ into first-class condition for use in church or home. Address M 2, The Diapason. [2]

FOR SALE—TWO-MANUAL JARDINE organ of ten manual stops and pedal bourdon. Standing in M. E. Church, Shrub Oak, N. Y., where it can be played and examined. Price \$200 cash. CLARK & FENTON, Nyack, N. Y.

FOR SALE — TWO-MANUAL ELEC-tro-pneumatic organ. Twenty-four stops, nine couplers. Full description given upon application. Frank East, Box 4300, Jacksonville, Fla.

FOR SALE — TWO-MANUAL AND pedal Vocalion; sixteen stops; pneumatic stop action; motor and blower. Address PETER BUTZEN, 2128 West Thirteenth street, Chicago.

FOR SALE—VERY FINE ROBERT-Morton, two-manual and pedal, eleven ranks pipes, church or residence organ. Very slightly used. Also plays by rolls. Los Angeles Pipe Organ Company, 798 Clanton street, Los Angeles, Cal. [1]

FOR SALE—PEDAL PIANO AT A very low price. In fine condition. Henry F. Miller make. For all details write Charles G. Greeley, 179 Washington street, Boston, Mass.

FOR SALE—AUSTIN ORGAN, TWO manuals, twenty-two stops, electric action, adjustable combinations, 5 H.P. direct current Orgoblo with remote control switch, generator with rheostat, no case. Delivery late spring 1924. Address First Church of Christ, Scientist, California and Franklin streets, San Francisco, or STANLEY W. WILLIAMS, 947 Elden avenue, Los Angeles.

FOR SALE—PILCHER TRACKER AC tion organ. Can be seen in Walnut Street Presbyterian Church, Evansville, Ind. Information supplied by C. Brown, 4539 North Richmond street, Chicago.

Mr. Maitland being expert in church, theater and recital work equally.

It is reported that Chandler Goldthwaite, formerly municipal organist of St. Paul, has been engaged as organist for the first two months after gams for the first two months after the dedication of the large Skinner organ in the Fountain Street Baptist Church at Grand Rapids, Mich. Friends of the church have guaranteed a salary of \$5,000 a year for ten years for the permanent organist, when se-

In addition to preparing an elaborate musical service for Christmas Day and for the afternoon carol service, Mrs. Kate Elizabeth Fox, organist and choirmaster of the Church of the Redeemer, Morristown, N. J., gave Maunder's "Song of Thanksgiving" and Gaul's "Holy City" in November.

## WANTED

Flue pipe voicer. First class man only. Good pay, steady work and excellent living conditions, for one of the oldest and best factories in the middle west. Address J3, THE DIAPASON.

WANTED — A COMPETENT MAN who can tune and is experienced in tubular and electric action, installing new work, repairing, etc. State salary expected, experience, etc. Address CHARLES A. RYDER. 454 Piedmont avenue, Atlanta

WANTED — ONE ZINC AND ONE reed pipe-maker. Must be first-class. Steady work, good wages, ideal working conditions. Address A5, The Diapason.

WANTED—COMPETENT MEN IN all departments. Steady work and good wages. Address Henry Pilcher's Sons, Louisville, Ky.

WANTED — ORGAN TUNERS; steady work; splendid chance. Louis F. Mohr & Co., 2899 Valentine avenue, New York City. [1]

WANTED—FLUE PIPE VOICER OF exceptional ability. Steady position with old established firm. Hourly or plece work. Address M 3, The Diapason.

WANTED — METAL PIPE MAKER. Steady work for capable man. Hourly or piece work. Address M 4, The Diapason.

SUPERINTENDENT — WE WANT A man who knows organs and men thoroughly, who can keep a shop running on an efficient basis, himself doing some work at the bench, and who can assume responsibility without overstepping authority. We will pay a man who has these qualifications every cent he is worth. Before you write be sure you have them. Address K6, The Diapason, stating details.

WANTED—ORGANISTS FOR THEA-ter work. Organists coached on style and repertoire for theater playing by special-ist. Private and special correspondence lessons. Lucrative positions. Over 300 pupils of Sidney Steinheimer now playing in theaters. Exceptional opportunity for organists. Address SIDNEY STEINHEI-MER, manager and instructor, organ de-partment, Frank Miller Lyceum, 145 West Forty-fifth street, New York City.

WANTED — CHEST AND ACTION maker. Good wages and steady work. State qualifications. Address Mudler-Hunter Company. 2638 West Gordon street, Philadelphia.

WANTED — EXPERIENCED MILL hand. Steady work. Mudler-Hunter Com-pany, Inc., 2638 West Gordon street. Philadelphia, Pa.

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

WANTED—AT ONCE, FIRST-CLASS organ mechanics; also an outside finishing man and tuner. Address L 2, The Dia-

#### WANTED-POSITION.

WANTED — EXPERIENCED MALE organist-director desires position with large department store wishing to develop chorus, band or orchestra, or position with Protestant church carrying on a musical ministry. Address A 2, The Diapason.

Zimmerman with Orchestra. Walter P. Zimmerman, organist of First Church of Christ, Scientist, Chi-First Church of Christ, Scientist, Chicago, has been appointed to the position of assistant organist of the Chicago Symphony Orchestra and will also play the piano and the celesta under the baton of Frederick Stock. Mr. Zimmerman will do a part of the work formerly done by Eric De Lamarter, who is assistant conductor and organist of the orchestra. Mr. Zimmerman is well-known to his Chicago friends for his ability as a performer on the organ and his organ compositions are making his name familiar to organists generally.

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JANUARY 1, 1924

780.3

#### JUBILEE OF M. GIGOUT CELEBRATED IN PARIS

SIXTY YEARS AT ST. AUGUSTIN

Church Filled to Pay Honors to Fa-mous Organist—M. Marchal, Blind Organist, at Console-Archbishop of Paris Present.

BY CHARLES A. H. PEARSON.

The Church of St. Augustin in Paris was filled to capacity Monday morning, Nov. 5, with members of the parish and friends and admirers of M. Eugene Gigout, who had assembled at the invitation of Mgr. Jouin, the cure, to celebrate the completion of sixty years' service as organiste du grand orgue by the celebrated organist and composer. His eminence, Cardinal Dubois, archbishop of Paris, celebrated the mass, and his presence added greatly to the importance of the day. The grand organ was played by M. Andre Marchal, organiste du grand orgue at St. Germain-des-Pres, while M. Paul Verdeau played the choir organ and M. Armand Vivet directed. All three musicians are former pupils of M. Gigout.

His eminence, Cardinal Dubois, was met at the chief portal by the procession and escorted to the altar, while the service opened with Leon Boellmann's "Marche Religieuse," played on the grand organ. The choir then sang Vivet's "Beati Omnes," followed by Gigout's "Piece Jubilaire," from the grand organ. Gigout's "Ecce Panis" and Niedermeyer's "Pater Noster" were followed by an address by Mgr. Jouin, who gave an account of the life and work of M. Gigout and spoke of his great contribution to the cause of church music.

After M. Marchal had played his own "Prelude," the choir sang Saint-Saens' "Ave Verum," Franck's "Ave Maria" and Gigout's "Oremus pro Pontifice." The Te Deum was chanted, the organ answering the choir after each verse. Faure's lovely "Tantum Ergo" and the "Laudate Dominum," by Boellmann, concluded the choral portion of the service, followed by a glorious performance of Gigout's famous "Grand Choeur Dialogue," which made a thrilling conclusion for a beautiful and impressive service. M. Marchal, although blind, is one of the best organists I have heard, and his improvisations are a delight.

M. Gigout became organist of St. Augustin in 1863 at the age of 19 years, and still holds the position with great distinction. Since the death of Alexandre Guilmant in 1911 he has also been professor of organ at the National Con

How He Observes Armistice Day.
Carl F. Mueller, the Milwaukee organist, made the first page of the Milwaukee papers with a special "box" in November. Here is the item as taken from a Milwaukee daily:
ARMISTICE DAY BABY IS "HABIT" IN THIS FAMILY.
Carl F. Mueller, 1628 Stowell avenue, is a proud and happy man. Mr. Mueller has every reason to be proud, as four years ago on Armistice Day the stork visited his home and left a baby daughter. On Sunday, Nov. 11, at 12:30 p. m., while Mr. Mueller was seated at the organ of the Grand Avenue Congregational Church, news reached him that he had again become the father of a victory daughter. "It's a great life," says Mr. Mueller. Both mother and child are reported doing very nicely.

Two in Recital at Columbus.

At Columbus, Ohio, Nov. 25 an interesting organ recital was given under the auspices of the Women's Music Club by two members of the Central Ohio chapter, A. G. O., at Memorial Hall. The organists were Miss Dorothy McFadon and Miss Nora F. Wilson. Miss McFadon played two movements of Becker's First Sonata in G minor as the opening number and as a closing group gave Diggle's "Song of Joy," Martin's Evensong and the Grand March from Verdi's "Aida." Miss Wilson played a Toccata and the "Royal Procession" of Spinney and Herbert Hyde's "Le Bonheur."

E. H. Gordon has resigned the position of organist at the Strand Theater, Montgomery, Ala., and moved to Cincin-nati, Ohio.

#### WILLIAM H. HUMISTON DEAD.

Organist, Critic and Conductor Passes Away After Operation.

Away After Operation.

William Henry Humiston, a well-known New York conductor, critic and organist, and formerly a resident of Chicago, died in the Fifth Avenue Hospital, New York, Dec. 5 after an operation. At the time of his death Mr. Humiston was musical critic of the Brooklyn Eagle. Until recently he was assistant conductor of the Philarmonic Orchestra and wrote its pro-

Mr. Humiston was musical critic of the Brooklyn Eagle. Until recently he was assistant conductor of the Philharmonic Orchestra and wrote its program notes for many years. After services in New York, attended by several prominent organists and former associates of the decedent in the A. G. O., the body was taken to Chicago, the home of Mr. Humiston's brother and father, and services were held Dec. 10 at the Berwyn Methodist Church. They were conducted by President Herbert M. Moore of Lake Forest College, and S. E. Gruenstein of the Lake Forest Presbyterian Church was at the organ. Mrs. Edward MacDowell was one of those at the funeral. Mr. Humiston was born at Marietta, Ohio, April 27, 1869, had his high school education in Chicago and was graduated from Lake Forest College in 1891. He was organist of the Lake Forest Presbyterian Church for four years and afterwards played at the old First Congregational.

In 1896 Mr. Humiston moved to New York and began three years of study with Edward MacDowell. He was a former member of the artists' colony at Peterborough, N. H., founded by Mrs. MacDowell in memory of her husband. In the same year he became organist at Trinity Congregational Church at East Orange, N. J., holding this post for years, followed by three years as organist in the Presbyterian Church at Rye. Leaving the organ bench, he spent three years as conductor of opera with traveling companies and settled permanently in New York in 1912. In the fall of that year he succeeded H. E. Krehbiel as program annotator for the Philharmonic Society in these capacities until its amalgamation in 1921 with the National Symphony Orchestral works have been represented on Philharmonic and on stadium programs. stadium programs.

Concert on Bartholomay Organ.

Concert on Bartholomay Organ.

Frederick Maxson, A. R. C. O., F. A. G. O., organist and director at the First Baptist Church, Philadelphia, took his choir to Bridgeton, N. J., Dec. 5 for a concert at the First Presbyterian Church on the organ recently rebuilt by F. A. Bartholomay of Philadelphia. Mr. Maxson's numbers included: Concert Overture in C, Hollins; "Gesu Bambino," Yon; Concert in F (first movement), Handel; Romance in C, Maxson: Spring Song, Macfarlane; "Zampa" Overture, Herold. F. A. Bartholomay & Sons have completely modernized the instrument with electric action and a new console. The original organ was built by Hook & Hastings in 1873. To this was added a choir organ, with some other alterations, by C. S. Haskell, in 1902. The chimes are in the swell box and can be controlled by the swell expression be controlled by the swell expression pedal. The oboe is one of the stops specially designed by F. A. Bartholo-may and its smoothness makes it one of the most useful stops of the instru-

#### Zeuch at Richmond, Va.

Zeuch at Richmond, Va.

William E. Zeuch gave a recital on the new Skinner four-manual at Grace-Covenant Church, Richmond, Va., Dec. 13. Louis E. Weitzel is organist and choirmaster of this church. Mr. Zeuch's program included: "Marche Triomphale," Karg-Elert; Andante con Moto (Unfinished Symphony), Schubert; Scherzo Pastorale, Federlein; Toccata (Fifth Symphony), Widor; Meditation, Sturges; "Minuet a' l'Antico," Seeboeck; "Kammenoi Ostrow," Rubinstein; Scherzo (Fifth Sonata), Guilmant; Reverie, Dickinson; Rondo, Westerhout; "The Bells of St. Anne de Beaupre," Russell; "Chant de Bonheur," Lemare; "Soeur Monique," Couperin: Evensong, Johnston; "Marche Marocaine," de Meyer.

#### FOR TEMPLE IN CLEVELAND.

[Continued from page 1.]

Dulciana, 8 ft., 73 pipes. Clarinet, 8 ft., 73 pipes. Celesta, 8 ft., 61 metal bars. Celesta, 4 ft., 49 notes. Celesta, 4 ft., 49 notes.

Celesta, 4 ft., 49 notes.

Second Touch:
Open Diapason, 8 ft.
Viole d'Orchestre, 16 ft.
Violes Celestes II., 16.
Viole d'Orchestre, 8 ft.
Violes Celestes II., 8 ft.
Tuba, 8 ft.
Tuba, 8 ft.
Tibia, 8 ft.
English Horn, 8 ft.
Celesta, 4 ft.
Swell to Choir, 8 ft.
Great to Choir, 8 ft.
Eight adjustable double-touch pistons affecting stops and couplers of fredal on second touch.
Double touch cancel piston affecting couplers on first touch and stops on second touch.

SOLO.

Diaphonic Diapason (ext. ped. Dia-hone), 8 ft., 53 pipes.
Tibia Clausa (unit), 8 ft., 65 pipes.
Tibia Clausa . 4 ft., 73 notes.
Viole d'Orchestre (unit), 16 ft., 85 ipes. pipes.
Viole d'Orchestre, 8 ft., 73 notes.
Viole d'Orchestre, 4 ft., 73 notes.
Violes Celestes II. (unit), 16 ft., 170

Violes Celestes II. (unit), 16 ft., 170 pipes.
Violes Celestes, II., 8 ft., 73 notes.
Violes Celestes II., 4 ft., 73 notes.
Tuba (unit), 16 ft., 97 pipes.
Tuba, 8 ft., 73 notes.
Cornet, 4 ft., 73 notes.
Solo Trumpet, 8 ft., 73 pipes.
Solo Trumpet, 8 ft., 73 pipes.
Bassoon (unit), 16 ft., 85 pipes.
Bassoon, 8 ft., 73 notes.
Orchestral Oboe. 8 ft., 73 pipes.

PEDAL.
Acoustic Bass, 32 ft. (resultant), 32 notes.

Acoustic Bass, 32 ft. (resultant), 32 notes.
Diaphone, 16 ft., 32 pipes.
Diapason, 16 ft. (Great), 32 notes.
Contra Tibia Clausa, 16 ft., 32 pipes.
Contra Clarabella, 16 ft. (ex. Sw. Clar.), 12 pipes.
Gedeckt, 16 ft. (Swell), 32 notes.
Gedeckt, 16 ft. (Swell), 32 notes.
Wald Horn. 16 ft. (Great), 32 notes.
Wald Horn. 16 ft. (Great), 32 notes.
Flute, 8 ft. (Choir), 32 notes.
Flute, 8 ft. (Choir), 32 notes.
Viole d Orchestre, 8 ft. (Solo), 32 notes.
Viole d Orchestre, 8 ft. (Solo), 32 notes.
Wald Horn, 8 ft. (Great), 32 notes.
Wald Horn, 8 ft. (Great), 32 notes.
Wald Horn, 8 ft. (Great), 32 notes.
Wald Horn, 5 ft. (Great), 32 notes.
Using Stephen (Great), 32 notes.
Using Stephen (Great), 32 notes.
Diapason, 4 ft. (Great), 32 notes.
Tuba, 16 ft. (Solo), 32 notes.
Tuba, 8 ft. (Solo), 32 notes.
English Horn, 16 ft. (Swell), 32 notes.
Clarion, 4 ft. (Solo), 32 notes.
Clarion, 5 ft. (Solo), 32 notes.
Clarion, 6 ft. (Solo), 32 notes.
Clarion, 7 ft. (Solo), 32 notes.
Clarion, 8 ft. (Solo), 32 notes.
Clarion, 9 ft. (Solo), 9 ft

Echo organ to be affected by the couplers of the manuals on which it plays.

ECHO PEDAL.

Echo Bourdon (unit), 16 ft., 97 pipes.
Flute, 8 ft., 23 notes.

Viola (unit), 8 ft., 85 pipes.

ECHO (Played from Great).
Flute, 8 ft., 73 notes.

Viola Aetheria, 8 ft., 73 notes.

Vox Angelica, 8 ft., 73 pipes.
Flute, 4 ft., 73 notes.

ECHO (Played from Solo.)
Flute, 8 ft., 73 notes.

Vox Angelica, 8 ft., 73 notes.
Vox Angelica, 8 ft., 73 notes.
Viola Aetheria, 8 ft., 73 notes.
Viola, 4 ft., 73 notes.
Viola, 4 ft., 73 notes.
Vox Humana, 8 ft., 61 pipes.
Three adjustable double-touch pistons affecting Echo stops played from Great keyboard on first touch and canceling Great stops on second touch. Three adjustable double-touch pistons affecting Echo stops played from Solo keyboard on first touch and canceling Solo stops on second touch. Three adjustable double-touch pistons affecting and canceling stops of all manuals on which Echo is played on second touch.

There will be eleven tremolos, as follows: Great general swell general

touch and canceling stops of all manuals on which Echo is played on second touch.

There will be eleven tremolos, as follows: Great general, swell general, choir general, solo general, tibia clausa, tuba, orchestral strings (fast), orchestral strings (slow), echo general, vox humana and echo vox humana.

Among the accessories are: Couplers to crescendo, reversible; individual locking keys to lock separately all expression pedals to master pedal; all swells to solo pedal, reversible; celesta sustaining pedal; eight double-touch adjustable pistons affecting stops of entire organ on first touch and couplers of every manual on second touch, and tremolo cancel piston.

Yon at Cincinnati Music Hall.
A recital by Pietro Yon at the Cincinnati Music Hall Sunday afternoon, Dec. 9, signalized the formal acceptance of the new Austin organ by the music hall trustees. There were no ceremonies attending the event. Mr. Yon had been engaged to display the qualities of the large organ to its fullest advantage. Local organists were out in force at this recital to discuss and approve the organ and the player.

#### AUSTIN FOUR-MANUAL FOR NOTABLE CHURCH

CONTRACT AT HANOVER, PA.

St. Matthew's Lutheran, in Which One-fourth of Population of City Has Been Baptized, to Have Large Instrument.

The Austin Organ Company has been awarded the contract to build a four-manual with echo and antiphonal organs for St. Matthew's Lutheran Church, Hanover, Pa. When the church was planned it was intended to move the old organ into the new edifice. After the chancel end, including the organ chambers, was finished, Mrs. Clara C. Moul decided to give a new organ in memory of her daughter. It was necessary to modify the specification in certain ways to fit the space in the new building. The specification was prepared by J. H. Springer and Elisha Fowler.

Hanover is a city of 8,000 inhabitants and one-fourth of the entire population has been baptized in St. Matthew's Lutheran Church. It is doubtful if a similar condition exists in any other city.

doubtful if a similar condition exists in any other city.

The specification of the instrument is as follows:

GREAT ORGAN.

Double Diapason, 16 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Major Flute (Pedal Extension), 8 ft., 61 potes.

Major Fraction of the control of the

Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
GREAT (Antiphonal Organ).
Diapason, 8 ft., 61 pipes.
Cor de Nuit, 8 ft., 61 notes.
Melodia, 8 ft., 61 pipes.
Lieblich Gedeckt, 8 ft., 61 notes.
Viola da Gamba. 8 ft., 61 notes.
Viole Actheria, 8 ft., 61 notes.
Viole Actheria, 8 ft., 61 notes.
Vox Angelica, 8 ft., 49 notes.
Fern Flöte, 4 ft., 61 pipes.
Dulcet, 4 ft., 61 notes.
Chimes, 25 notes.
SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Vox Seraphique, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Cor Anglais, 8 ft., 73 pipes.
Corta Viola, 16 ft., 73 pipes.
Corta Viola, 16 ft., 73 pipes.
Contra Viola, 16 ft., 73 pipes.
Contra Viola, 16 ft., 73 pipes.
English Diapason, 8 ft., 73 pipes.

CHOIR ORGAN.
Contra Viola, 16 ft., 73 pipes.
English Diapason. 8 ft., 73 pipes.
Geigen Principal. 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Flute Celeste, 8 ft., 61 pipes.
Linda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Viole d'Amour, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
French Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp.
Tremolo.

Tremolo.

ANTIPHONAL (SOLO ORGAN).
Stentorphone, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 51 pipes.
Gamba Celeste, 8 ft., 51 pipes.
Flute Ouverte, 4 ft., 73 pipes.
Harmonic Tuba, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
ANTIPHONAL (ECHO ORGAN)

Orchestral Oboe. 8 ft., 73 pipes.

ANTIPHONAL (ECHO ORGAN).
Cor de Nuit, 8 ft., 61 pipes.
Lieblich Gedeckt, 8 ft., 61 pipes.
Viole Actheria, 8 ft., 61 pipes.
Vox Angelica, 8 ft., 49 pipes.
Fern Flöte, 4 ft., 61 pipes.
Dulcet, 4 ft., 61 pipes.
Vox Humana (separate chest), 8 ft., 61 pipes.

ipes. Chimes, 25 notes.

PEDAL ORGAN.

Resultant Bass, 32 ft., 32 notes.
Diapason (Wood), 16 ft., 32 pipes.
Diapason (From Great), 16 ft., 32 notes.
Violone, 16 ft., 32 pipes.
First Bourdon, 16 ft., 32 pipes.
Second Bourdon (From Swell), 16 ft., 32 otes. Second Bourdon (From Swell), 16 ft., 32 Octes.
Contra Viola (From Choir), 16 ft., 32

notes.
Octave. 8 ft., 12 pipes.
Violoncello, 8 ft., 12 pipes.
Flauto Dolce (From Choir Concert
Plute), 8 ft., 32 notes.
Contra Fagotto (From Swell), 16 ft., 32

otes. Trombone (Great Extension), 16 ft., 12

ANTIPHONAL (PEDAL ORGAN). Major Bass (Solo Extension), 16 ft., 12 pes. Bourdon (Echo Extension), 16 ft., 12 Bourton (Ec. 10)
pipes.
Contra Viola (Viola da Gamba Extension), 16 ft., 12 pipes.
Octave (From Gross Flöte), 8 ft., 32 Octave (From Gross Flote), 8 ft., 32 notes.
Viole (From Viole Aetheria), 8 ft., 32 notes.

#### PILCHER FOUR-MANUAL FOR JACKSONVILLE, FLA.

FOR FIRST BAPTIST CHURCH

Large Instrument Will Replace Smaller One Built by the Same Firm Twenty-five Years Ago in the Southern City.

Henry Pilcher's Sons have received the contract for a four-manual and echo organ for the First Baptist Church, Jacksonville, Fla., replacing a two-manual Pilcher built twenty-five years ago. The entire organ, with the exception of the great diapasons, is to be under expression. The great, swell and choir will be behind the pulpit, and the solo and echo divisions in separate tower chambers at the front of the tower chambers at the front of the church. The specification is as follows:

great or of the specification is as follows:

GREAT ORGAN.

Double Open Diapason, 16 ft., 73 pipes.
First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Harmonic Tuba, 8 ft., 73 pipes.
(Nos. 4, 5, 6 and 7 enclosed.)

Nos. 4, 5. 6 and 7 enclosed.)

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Echo Salicional, 8 ft., 73 pipes.
Echo Salicional, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Flageolet, 2 ft., 61 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremulant.
CHOIR ORGAN.

19. Vox Humana, 8 ft., 61 pipes.
Tremulant.
CHOIR ORGAN.
20. English Dlapason, 8 ft., 73 pipes.
21. Dulciana, 8 ft., 72 pipes.
22. Concert Flute, 8 ft., 73 pipes.
23. Unda Maris, 8 ft., 61 pipes.
24. Flute d'Amour, 4 ft., 73 pipes.
25. Clarinet, 8 ft., 73 pipes.
26. French Horn, 8 ft., 73 pipes.
27. Tremulant.
SOLO ORGAN.
27. Bourdon (Pedal Bourdon Scale), 16 ft., 73 pipes.
29. Gross Fôte, 8 ft., 73 pipes.
29. Gross Gamba, 8 ft., 73 pipes.
30. Gross Gamba Celeste, 8 ft., 61 pipes.
31. Hohl Flöte, 4 ft., 73 pipes.
32. Harmonic Piccolo (large scale), 2 ft., 61 pipes.
33. Tuba Frofunda, 16 ft., 85 pipes.
34. Harmonic Tuba (from No. 33), 8 ft., 61 notes.
55. Harmonic Clarion (from No. 33), 4 ft.

33. Harmonic Tuba (from No. 30), 6 1...,
61 notes.
35. Harmonic Clarion (from No. 33), 4 ft.,
61 notes.
36. Clarinet, 8 ft., 73 pipes.
37. Orchestral Oboe, 8 ft., 73 pipes.
Tremulant.

Tremulant.

(Played from Choir keyboard.)
Lieblich Gedeckt, 8 ft., 61 pipes.
Vox Angelica, 8 ft., 41 pipes.
Vox Angelica, 8 ft., 49 pipes.
Vox Humana, 8 ft., 61 pipes.
Oboe Horn, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Cox Humana, 8 ft., 61 pipes.
Tremulant.

45. Celestial Harp, 61 notes.
Tremulant.
PEDAI. ORGAN.
46. Resultant (from Nos. 47 and 49), 32
ft., 32 notes.
47. Open Diapason, 16 ft., 44 pipes.
48. Violone (from No. 1), 16 ft., 32 notes.
49. Bourdon, 16 ft., 44 pipes.
50. Lieblich Gedeckt (from No. 8), 16 ft., 32 notes.
51. Echo Bourdon (from No. 27), 16 ft., 32 notes.
52. Gross Flöte (from No. 47), 8 ft., 32 notes.
53. Flauto Dolce (from No. 49), 8 ft., 32 notes.
54. Tuba Profunda (from No. 33), 16 ft., 32 notes.
55. Harmonic Tuba (from No. 7), 8 ft., 32 notes.

notes

ordes.

Organs recently completed and being installed by the Pilcher factory include a three-manual in the First Baptist, Greensboro, N. C., and a three-manual and echo in the Bellevue Baptist, Memphis, Tenn. There are also under construction a three-manual and echo for Odell Memorial Church, Greensboro, N. C.; a three-manual and echo for the First M. E., Selma, Ala, and a three-manual for Annunciation Church, Houston, Tex. The Pilcher factory also is modernizing and electrifying the large three-manual Pilcher in St. Paul's M. E., Houston, Tex., originally built with tubular action.

#### Clemens Uses College Choirs.

On the first three Sundays in December, at the musical vespers in the Church of the Covenant, Cleveland, the quartet was augmented by collegiate choirs under the direction of Dr. Charles E. Clemens, as follows:

Dec. 2—The glee club of Case School.

Dec. School. School.

Dec. 9—The chapel choir of Western Reserve, Adelbert College.

Dec. 16—The glee club and chapel choir of the College for Women.

#### PILCHER TO SANTA ANA, CAL.

Three-Manual Installed in First Church of Christ, Scientist.

Church of Christ, Scientist.

Henry Pilcher's Sons, of Louisville, Ky., have installed a three-manual organ in First Church of Christ, Scientist, Santa Ana, Cal. The instrument contains twenty-two stops, seventeen couplers, eleven combination pistons and seven pedal movements, with electro-pneumatic action throughout.

The specification is as follows:

GREAT ORGAN.

The specification is as follows:

GREAT ORGAN.
Open Diapason, 8 ft., 61 pipes.
Gross Flöte. 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Wald Flöte, 4 ft., 61 pipes.
Tuba, 8 ft., 61 pipes.
SWELL ORGAN.
English Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Acoline, 8 ft., 73 pipes.
Acoline, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 61 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Cathedral Chimes, 20 notes.
CHOIR ORGAN.

Cathedral Chimes, 20 notes.

CHOIR ORGAN.

14. Violin Diapason, 8 ft., 73 pipes.

15. Claribel Flute, 8 ft., 73 pipes.

16. Dolce, 8 ft., 73 pipes.

17. Flute d'Amour, 4 ft., 73 pipes.

18. Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

19. Sub Bass, 16 ft., 32 pipes.

20. Bourdon, 16 ft., 44 pipes.

21. Lieblich Gedeckt (No. 8 extended), 16 ft., 32 notes.

22. Pedal Flute (from No. 20), 8 ft., 32 notes.

#### Atlanta Hears James E. Scheirer.

James Emory Scheirer, organist of the Second Baptist Church of Atlanta, James Emory Scheirer, organist of the Second Baptist Church of Atlanta, Ga., made what may be called his debut in that city Dec. 13 with a recital on the new organ in his church before the Georgia chapter of the A. G. O. Mr. Scheirer, who recently assumed the Atlanta position, is a native of Pennsylvania, formerly lived at Lebanon, and, being an old pupil of Dr. J. Fred Wolle, he is, as might be expected, a thorough Bach scholar, playing many of Bach's works from memory. The critics of the Atlanta papers have commended his organ worlmost highly. Mr. Scheirer made Widor's Fifth Symphony, the last number on his program, the special feature of the performance, and gave it a splendid reading. The remainder of the program included: "Pomp and Circumstance" March, Elgar; Adagio, Beethoven; Minuet, Mozart; Aria from Suite in D, Bach; Intermezzo, Archer; "Souvenir," Drdla; "If I Were a Bird," Henselt; "Evening Star," Wagner.

#### Farewell by C. A. Weiss.

Farewell by C. A. Weiss.

C. A. Weiss, who retires from the post of organist at St. Paul's Evangelical Church, Chicago, after serving thirty-seven years, as announced in The Diapason recently, played his last service in that church Nov. 4. The music consisted largely of compositions by Mr. Weiss, sung by the choir or played on the organ, with the assistance of William Boetticher, violinist. The first hymn was a translation of an old poem by Paul Gerhardt for which Mr. Weiss composed the music in 1905:

A pilgrim and a stranger.

A pilgrim and a stranger, I journey here below, Far distant is my country, The home to which I go.

The home to which I go.

The quartet sang "Only Thine," an anthem with violin obligato, composed by C. S. Doehring, an old friend of the retiring organist. Another feature of the service was a musical setting, with reading, of "The Bend in the Road," by Mr. Weiss. Paul W. Schlorff was at the piano and Miss Anna Weiss was the reader. In a parting word to the organist the pastor handed to him a check for \$500 as a sign of appreciation from the congregation. Paul W. Schlorff has been elected to succeed Mr. Weiss.

#### To Issue Buxtehude's Works.

According to a correspondent of the Musical Courier in Freiburg, Germany, Musical Courier in Freiburg, Germany, a complete edition of the organ works of Dietrich Buxtehude (1637-1707), the organist whom Johann Sebastian Bach, when 20 years old, walked from Arnstadt to Lübeck to hear, will be published under the supervision of Professor Dr. W. Gurlitt, head of the Seminary of Musical Science in the University of Freiburg. The publication versity of Freiburg. The publication of this edition will have the financial assistance of the parish of Ugrino, in Clecken, district of Harburg.

#### A. O. T. ASTENIUS.



A. O. T. Astenius, who left Chicago for the Pacific coast a few years ago, is making a success of his work as organist at First Church of Christ, Scientist, Long Beach, Cal. Mr. Astenius presides over an organ recently rebuilt and enlarged into a comprehensive three-manual by E. A. Spencer of Pasadena. This instrument combines the unit and straight organ systems. In his Sunday programs Mr. Astenius recently has played: "Vision," Rheinberger; Impromptu (MSS.), Ray Hastings; Grand Chorus, Lemaigre; "In Summer," Stebbins; "In Green Pastures," Wely-Astenius; Postlude in F, West; "Romance sans Paroles," Bonnet; Nocturne, "Prince Gustaf," arr. by Astenius; "Jubilate Deo," Silver; Pastorale in A (First Organ Sonata), Guilmant; Berceuse, Jarnefelt; Allegro Pomposo, Holloway.

#### Music Teachers in Session.

Music Teachers in Session.

One of the best meetings in its history is promised for the Music Teachers' National Association convention, which opened its session at the Hotel Schenley, Pittsburgh, Wednesday afternoon, Dec. 26. The program, lasting through two days and a half, is crowded with items of interest to every musician and teacher of music. Thursday morning is given over to simultaneous conferences in voice and piano, with the afternoon of the same day devoted to a discussion of college and university music. That evening the composers of Pittsburgh will offer a program of original compositions to the visitors. Other sessions will stress the development in public school music with demonstrations of class-room work in aural harmony, analysis and original compositions from the schools of the city. The final session on Friday evening is one of unusual strength as far as program material is concerned. P. W. Dykema of the University of Wisconsin, Dr. Otto Kinkeldy of Cornell University, Carl Engle from the Library of Congress and Dr. Eugene A. Noble, secretary of the Juilliard Musical Foundation, are slated for papers at this session. Dr. Charles H. Mills, director of music at the University of Wisconsin, has made arrangements for a conference and luncheon of the heads of music in the state schools of the middle west. The campaign for members under the energetic direction of President Charles N. Boyd is meeting with unusual success. One of the best meetings in its his-

#### Yon Plays at Lowell, Mass.

Yon Plays at Lowell, Mass.

Pietro A. Yon was greeted by a large audience when he gave one of the series of concerts in the Parker course at the Auditorium in Lowell, Mass., Nov. 27. Early in the day the blowing apparatus of the organ met with grief and for a time it seemed that the recital would have to be postponed, but another motor was borrowed and Mr. Yon's performance, according to the praises bestowed upon it by the critics, reflected in no way it by the critics, reflected in no way the earlier disasters of the day. Early in December Mr. Yon was heard at the First M. E. Church of Columbus,

#### PROVIDENCE ORGAN GIFT OF MRS. ROCKEFELLER

BUILT BY HOOK & HASTINGS

Three-Manual in the Beneficent Congregational Church, in Memory of Mrs. Aldrich, Is Played by Archer Gibson.

Archer Gibson.

Mrs. John D. Rockefeller, Jr., is the donor of a large three-manual organ built by Hook & Hastings for the Beneficent Congregational Church of Providence, R. I. The organ is a gift to the church in memory of Mrs. Rockefeller's mother, Mrs. Abby Greene Aldrich. Archer Gibson of New York gave a dedicatory program on the instrument Nov. 12 and Mr. and Mrs. Rockefeller and their daughter and members of the Aldrich family were present. Mr. Gibson's performance made a fine impression. His program included: Toccata and Fugue in D minor, Bach; Bourree, Allegro ma non troppo and Allegro, from Organ Concertos, Handel; Andante Cantabile from Fourth Symphony, Widor; "Love's Joy," "Love's Sorrow," "Indian Lament," and "Caprice Viennois," Kreisler; Prelude, Funeral March and Nocturne, Chopin; Largo from "New World" Symphony, Dvorak; Spring Song and Improvisation, Gibson; "A Song of India," Rimsky-Korsakoff; "Souvenir," Drdla; "Kammenoi Ostrow," Rubinstein; Cathedral Procession from "Lohengrin" and "Pilgrims' Chorus," from "Tannhäuser," Wagner.

The scheme of stops of the organ is as follows:

GREAT ORGAN.

1. Bourdon, 16 ft.
2. Open Diapason, 8 ft.
3. Grosse Fiöte. 8 ft.

1. Bourdon, 16 ft.
2. Open Diapason, 8 ft.
3. Grosse Flöte, 8 ft.
4. Concert Flute, 8 ft.
5. Zauber Flöte, 8 ft.
6. Viol d'Amour, 8 ft.
7. Hohl Flöte, 4 ft.
8. Flautino, 2 ft.
9. Mixture, 5 rks.
10. Oboe d'Amore, 8 ft.
11. Clarinet, 8 ft.
12. Trumpet, 8 ft.
Tremolo.
SWELL ORG

SWELL ORGAN.
Violin Diapason, 8 ft.
Gamba, 8 ft.
Gamba Celeste, 8 ft.
Salicional Celeste, 8 ft.
Salicional Celeste, 8 ft.
Dolce Celeste, 8 ft.
Lieblich Gedeckt, 16 ft.
Gedeckt, 8 ft.
Wald Flöte, 4 ft.
Flautino (small scale, conical), 2 ft.
Dolce Cornet, 3 rks.
Trumpet, 16 ft.
Cornopean, 8 ft.
Oboe, 8 ft.
Vox Humana, 8 ft.
Tremolo.
CHOIR ORGAN.

SWELL ORGAN.

Tremolo.

CHOIR ORGAN.

29. Zauber Flöte, 8 ft.

30. Clarinet, 8 ft.

31. Oboe d'Amore, 8 ft.

32. Concert Flute, 8 ft.

33. Viol d'Amore, 8 ft.

34. Hohlflöte, 4 ft.

35. Violin Diapason, 8 ft.

36. Dolce, 8 ft.

37. Dolce Celeste, 8 ft.

38. Chimes, 20 notes.

Chimes playable from all three manuals and pedal.

Chimes playable from all three mant and pedal.

PEDAL ORGAN.

39. Open Diapason (large scale), 16 ft.

40. Violone, 16 ft.

41. Sub Bass (large scale), 16 ft.

42. Bourdon, 16 ft.

43. Lieblich Gedeckt, 16 ft.

44. Diapason, 8 ft.

45. Flute, 8 ft.

46. Violoncello, 8 ft.

47. Trombone, 16 ft.

48. Trumpet, 8 ft.

#### Story in Paintings and Song.

Story in Paintings and Song.

Miss Leola Arnold gave the second of her musical services in a series of "Musical Ministries in the Church" at the First Presbyterian Church of Rockford, Ill., on the evening of Dec. 2 and arranged a very interesting program, in which the Scripture readings were illustrated with appropriate anthems and with stereopticon slides that are reproductions of famous paintings. The slides were obtained from Sumner R. Vinton of Roselle, N. J., whose work in making pictures for the interchurch world movement attracted wide attention. The subject the interchurch world movement attracted wide attention. The subject of the service was "The Childhood of Christ, Told in Bible Stories, Sacred Songs and in Religious Pictures of Early Italian Masters." For three years Miss Arnold has given these services and they have drawn large and appreciative audiences and have been noted in many cities outside of Rockford.



Photograph by the Chicago Daily News



S significant evidence that an appreciation istic quality is

of artistic quality is not confined to any particular locality it will be interesting to music lovers to know that for The Chicago Temple, just as for "Old Trinity", New York, Church of the Ascension, Pittsburgh, St. John's Episcopal, Los Angeles, those entrusted with the selection of the organ, considering it purely a work of art, deliberately chose SKINNER.

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#### DEDICATION SERVICES AT POTTSTOWN CHURCH

THREE-MANUAL BY SKINNER

Charles J. Custer, Organist at Church of Transfiguration for Thirty-seven Years, Presides at New Instrument.

Dedication of the three-manual or-gan built by the Skinner Company for the Lutheran Church of the Trans-figuration at Pottstown, Pa., took place Sunday, Nov. 25, and the opening re-cital on the instrument was played on Thanksgiving evening. On both occa-sions Charles J. Custer, organist and choirmaster of the historic church, pre-sided at the console.

Mr. Custer was enthusiastic over the

Mr. Custer was enthusiastic over the instrument and the audience was enthusiastic over the instrument and the audience was enthusiastic over his handling of it. The recital brought a crowd which jammed the clurch to the doors. Mr. Custer has been organist at the Transfiguration for thirty-seven years and has an abiding place in the hearts of the people who worship there.

The echo and chimes of the organ are the gift of Mrs. Nellie G. Storm in memory of her husband, Thomas F. Storm. The specification of the organ is as follows:

GREAT ORGAN.

GREAT ORGAN.
Diapason. 8 ft., 61 pipes.
Clarabella, 8 ft., 73 notes.
"Gedeckt, 8 ft., 73 notes.
"Aeoline, 8 ft., 73 notes.
"Flügel Horn, 8 ft., 73 notes.
"Cornopean, 8 ft., 73 notes.
"French Horn (prepared for in console), 16 ft. 8 ft. Cathedral Chimes, 20 tubes from Echo.

\*Interchangeable with Swell. SWELL ORGAN

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Flügel Horn, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.
CHOIR ORGAN

CHOIR ORGAN.
Diapason, 8 ft., 73 pipes.

Concert Flute, 8 ft., 73 pipes. Flute, 4 ft., 73 pipes. Orchestral Obee, 8 ft., 73 pipes. Harp.

Cathedral Oute, 8 IL., (3 pipes. Harp. ECHO ORGAN.

(Playable from the Choir.)
Flute a Cheminee, 8 ft., 61 pipes.
Flute Celeste, 8 ft., 49 pipes.
Vox Humana, 8 ft., 61 pipes.
Cathedral Chimes, 20 tubes.
PEDAL ORGAN (Augmented).
Bourdon, 16 ft., 44 pipes.
Echo Bourdon (from Swell), 16 ft., 32 vices.

notes. Gedeckt, 8 ft., 32 notes. Still Gedeckt (from Swell), 8 ft., 32

notes.

Mr. Custer's program at the Thanksgiving recital was as follows: Sonata Romantica, Yon: "The Rippling Brook" (Toccatina in D), Gillette; Sunset Meditation, Biggs; "At Evening," Kinder; Overture to "William Tell," Rossini; Andante Grazioso, Frysinger; "From the Land of the Skyblue Water," Cadman-Eddy; "Liebestraum," Liszt; Grand Offertoire (in D), Batiste. D). Batiste.

"The Birth of the Messiah," a new cantata by W. D. Armstrong, was sung Dec. 23 in the First Baptist Church, Alton, Ill., with a chorus of forty and soloists, with organ accompaniment.

Mrs. H. P. Womelsdorf arranged a special praise service of music at the First Presbyterian Church of Cartersville, Ga., of which she is organist and director, on the evening of Dec. 16. In addition to the quartet she had the assistance of a violinist and a pianist. As the prelude Mrs. Womelsdorf played Noble s Solemn Prelude and Fairclough's "Eventide" and the postlude was the Processional March from H. J. Stewart's "John of Nepomuk."

Under the direction of Marshall Bidwell the Choral Society of Cedar Rapids, lowa, gave the "Messiah" with great success on the evening of Dec. 18 in the Sinclair Memorial Chapel of Coe College. The Cedar Rapids Symphony Orchestra, directed by Joseph Kitchin, assisted, and the soloists were Gladys Swarthout, Ethel Jones, Eugene Dressler and Charles Lutton. Mrs. L. B. Graham presided at the organ.

A large and appreciative audience heard a mixed program by the choir of the First Baptist Church of Everett. Wash. Nov. 13. The music consisted of both sacred and secular numbers. Arthur E. James, organist of the church, played, and in addition to the opening number, Flagler's Festival Overture, there was a plano and organ selection, Demarest's Grand Aria, with Miss Thelma Marshall at the plano.

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14 Rochester 15 Utica

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Jan. 18 Northampton 21 Holyoke 22 Hanover, N. H.

Boston Springfield, Mass. Stamford

Providence
West Newton, Mass.
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If you desire a Dupre date in January, consult the above calendar and telegraph at once.

The February schedule at present contains 20 dates in Pennsylvania, West Virginia, Ohio, Illinois, Tennessee, Louisiana, Georgia and Virginia.

During the month of March, Dupre will be in Province of Quebec, Maritime Provinces, Maine, Massachusetts, New York State, Kentucky, Indiana, Illinois, Nebraska, Colorado, Missouri, Delaware, Pennsylvania.

If you want a Dupre date this season write or telegraph at once to

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### **NEW ORGAN MUSIC**

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Romanza, in F. Arr. by Orlando A. Mansfield..... In lyric style, consisting of two contrasting themes, though both are of romantic quality. The quiet mood, the light registration make this piece useful either in recital, church or theatre work.

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At the Window. Arr. by William J. Smith .....

and is specially recommended to concert and theatre organists.

Tendresse. Arr. by William J. Smith..... Agreeable and spontaneous in melody, and not without animation, which rises to an appassionata climax in the middle theme. Its frankly melod.c character fits it for wide use.

MANSFIELD, ORLANDO A. Phansie, in G minor....

This interesting piece is constructed with thematic coherence, in which the pedal has a melodic share. It is not difficult, and has much value as a recital or church number of quiet style, as well as for study use.

REBIKOFF, VLADIMIR IVANOVITCH

Valse Mignonne. Trans. by H. Clough-Leighter.....

Light in texture and of Chopin-like grace, this waltz has a charm which will bring it to the fore with organists in Mr. Clough-Leighter's able transcription. The Manuals call for fairly agile fingers, but the Pedal is of the very easiest.

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#### PALMER CHRISTIAN TO ANN ARBOR POSITION

CHICAGO ORGANIST CHOSEN

Elected Official Organist of the University of Michigan and Head of Organ Department of School of Music.

of Music.

Palmer Christian of Chicago has been elected official organist of the University of Michigan and head of the organ department of the University School of Music, Ann Arbor, Mich., as the result of joint action of the governing boards of the two institutions. He will begin his new work Jan. 1.

Mr. Christian, who is recognized as one of the leading American organists, has had an enviable career. His early training was received under Clarence Dickinson. Later he spent several years in Europe under such masters as Karl Straube in Leipzig, who is organist at the Thomaskirche, Later he worked under Alexandre Guilmant. In Europe he appeared as concert organist in such places as the Thomaskirche, the Royal Conservatory of Leipzig and Holy Trinity Church, Paris. In America he has had a career which has served to place him in the forefront of organ virtuosi. He is repeatedly called upon for inaugural concerts as well as for recitals on great organs. He played four recitals at the San Francisco Exposition in 1915. He recently completed a series of six at St. Paul. At the convention of the N. A. O. at Rochester, N. Y., last summer he was one of the soloists.

After his return from Europe some years ago Mr. Christian was organist

of music at the Fourth Presbyterian Church and professor of sacred music at McCormick Theological Seminary.

Church and professor of sacred music at McCormick Theological Seminary. In addition to giving a series of weekly recitals on the Columbian Exposition organ and appearing at other university functions, Mr. Christian will be available for the instruction of a limited number of advanced students. The bringing of Mr. Christian to the University of Michigan is in line with President M. L. Burton's well-known policy of providing sound cultural advantages for students of the university. The organ in Hill Auditorium was constructed for the world's fair in Chicago in 1893, and was one of the first great electric action organs to be built. At the close of the exposition it was purchased by the University Musical Society and presented to the University of Michigan. For many years it was played in University Hall, but with the construction of Hill Auditorium, Michigan's monumental music hall, it was rebuilt and modernized and transferred to more commodious quarters. modious quarters.

as Karl Straube in Leipzig, who is organist at the Thomaskirche. Later he worked under Alexandre Guilmant. In Europe he appeared as concert organist in such places as the Thomaskirche, the Royal Conservatory of Leipzig and Holy Trinity Church, Paris. In America he has had a career which has served to place him in the forefront of organ virtuosi. He is repeatedly called upon for inaugural concerts as well as for recitals on great organs. He played four recitals at the San Francisco Exposition in 1915. He recently completed a series of six at St. Paul. At the convention of the N. A. O. at Rochester, N. Y., last summer he was one of the soloists.

After his return from Europe some years ago Mr. Christian was organist at the Kenwood Evangelical Church, Chicago. He then spent several years in the west, where for two years he held the post of municipal organist in Denver. Later he served a year as organist at the Grove Park Inn at Asheville, N. C. A year ago he returned to Chicago as associate director



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Residence: 5357 Wayne Avenue, Chicago Tele RECENT NEWSPAPER CRITICISMS:

RECENT NEWSP
Rockford (Illinois) Morning Star, Nov.
9, 1923.—Mr. Eddy's dominant personality was discernible throughout his program, which was not only rendered with consummate skill and beauty, but also arranged to gain the best results.
So perfect is the technique of this artist that one hears only the magnetic beauty of the music. His entire program was powerful and uplifting, appealing to the finer emotions with its purity of tone and impressive interpretations.

nd impressive interpretations.

Rockford (Illinois) Register-Gazette,
iov. 9, 1923.—Mr. Eddy had chosen careully with a knowledge of audiences in
rranging his program, which included
group of more serious numbers from
lach, Bonnet and Bossi, six of the more
opular and familiar contributions, and
nree meritorious modern compositions.

The organ responded under the
buch of the artist and proved one of
lorious tone with endless possibilities

for effects with a fine equipment technique, appreciation of the comp tions, and knowledge of his instrum-

technique, appreciation of the compositions, and knowledge of his instrument.

Rockford (Illinois) Republic, Nov. 9,
1923.—The playing of Clarence Eddy
demonstrated perfectly the excellence of the organ, a splendid instrument of full,
rich tones. Perhaps no organist in the
country has no technical background,
the wealth of usical experience that is
Clarence Eddy's, and the gave his best
in his recital last evens. More than
equal to all demands of his program, the
organist thrilled his audience with the
superb majesty of his paiding, or touched
them with its delicate sentiment, the
organ entirely at the command at all
imes. Intricate technical passages were
achieved with ease, his pedal work being particularly remarkable. At his will
the tones came forth in stupendous full
ness, or sank to the softest whispers of
melody.

## THE QUALITY PIPE ORGAN CHURCHES, SCHOOLS, RESIDENCES, THEATRES UNITED STATES PIPE ORGAN COMPANY CRUM LYNNE, Delaware Co., Pa.

This is the first of a series of ads to appear in this paper.

# National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR.

NATIONAL ASSOCIATION OF ORGAN-18T8.

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

The new N. A. O. prospectus will be mailed in February. If you think you can use a quantity of the leaflets please let us know at once. You will find them of great use and they will be an aid in obtaining new members.

The organization committee received requests for advice and help from three new districts during the last month. Herbert S. Sammond is chairman of that committee and with his long experience in N. A. O. work he is in a position to give the needed suggestions for the formation of new councils.

The year 1923 was one of growth for the N. A. O. It was also one filled with notable accomplishments. In looking over the records we find more states represented in our membership list, a larger number of recitals and dinners planned by the local councils and in every way greater enthusiasm. If one were to pick the outstanding feature of the 1923 season, he might in all fairness select the festival concert at the Rochester convention, when four organ concertos were given with orchestra. It was truly a remarkable achievement and one of which the N. A. O. may well be proud. There were many other worthy events and a review of the 1923 Diapasons will be found most interesting.

#### Atlantic City for 1924.

Atlantic City for 1924.

Atlantic City has been chosen as our convention city for 1924. New Jersey was the scene of the founding of the N. A. O., many successful conventions have been held on its coast and it seems logical and wise to select Atlantic City for 1924.

The Atlantic City high school organ, built by the Midmer-Losh Company, has been completed and will be available for recitals. If you will turn back to The Diapason of last March, you will see that this instrument is an unusual one. The work of construction has been under the direction of Senator Emerson L. Richards and he is most enthusiastic over the fact that the convention is coming to Atthat the convention is coming to At

that the convention is coming to Atlantic City.

This year we are planning to allow more time for recreation and that city will well serve such plans. Excursion rates to that resort should also swell the ottendance. the attendance.

The exact date of the convention will edecided soon and we trust that all ill reply to any suggestions mailed

#### MacMillan Recital for N. A. O.

MacMillan Recital for N. A. O. Glowing reports of Dr. MacMillan's ability as a recitalist had long preceded his appearance in New York. And in the recital at the Wanamaker Auditorium Friday afternoon, Nov. 30, he fully confirmed such accounts. A superb technique, rhythm, richly colored registration, guided by a mentality imbued with musical feeling, provided organ plaving which left little to be desired. Dr. MacMillan gave a program of unusual interest and one made up of numbers beginning with the early

gram of unusual interest and one made up of numbers beginning with the early composers and continuing up to the present day modernist. One might have wished for a little larger proportion of works of greater dimensions, but the program, in spite of that, was most happily balanced.

An early Air, Sarabande and Minuet by Purcell, arranged by Dr. Mac-Millan, was a delight, especially so coming, as it did. after the scintillating "In Thee Is Joy." by Bach. The great development of the modern organ was brought out most strikingly by the contrasted registration of this number and that of the modern "The

Reed-grown Waters," by Karg-Elert. With closed eyes it would have been easy to persuade oneself that the latter was being played by an orchestra. "Rococo," by Selim Palmgren, a novelty in modern harmonies, gave great pleasure and is a rhythmic dance movement which should find a place in many recital programs.

The classic composers were well represented on the program and were equally well played. A welcome and seldom heard number was the bustling Schumann Fugue on B-A-C-H. Dr. MacMillan brought the recital to a close with the Cantilene and Finale of the Third Vierne Symphony. It was a fitting climax to a most enjoyable program of organ music in its highest form, given in such a manner that it held the interest of the audience until the end.

The program: Chorale Prelude "In

held the interest of the audience uning the end.

The program: Chorale Prelude, "In Thee Is Joy," Bach; Air, Sarabande and Minuet, Henry Purcell; "The Chimes of Cythera," Couperin; Air from the "Water Music," Handel; Prelude and Fugue in A major, Bach; Scherzo, from Sonata No. 5, Guilmant; Prelude on the Welsh Tune "Rhosymedre" ("Lovely"), Ralph Vaughan Williams; Fugue on the Name "Bach," Schumann; Pastorale, Franck; "Rococo," Palmgren; "The Reed-grown Waters," Karg-Elert; Scherzo, Hollins; Cantilene and Finale, from Third Symphony, Vierne.

#### Dr. MacMillan as Guest.

Dr. MacMillan as Guest.

Previous to his recital in the Wanamaker Auditorium, Dr. MacMillan was the guest of honor at a luncheon by Dr. Alexander Russell at the Wanamaker store. The guests on that occasion were the members of the executive committee. Dr. Russell, Mr. Noble and Dr. MacMillan gave brief talks, Mr. Noble speaking especially of the great value of the auditorium concerts in creating a deeper interest in music. in music.

in music.
Dr. MacMillan was informally entertained at the Church of the Holy Communion on the evening of Nov. 28. The Rev. Dr. Mottet, rector of the church, and Lynnwood Farnam were hosts and made everyone most welcome. Dr. MacMillan and Mr. Farnam played short groups of organ solos. Refreshments were served.

#### EXECUTIVE COMMITTEE.

The monthly executive committee meeting was held at headquarters Dec. 10. Those present were: President Noble. Chairman McAll, Mrs. Keator, Mrs. Fox. Miss Whittemore and Messrs. Sammond. Porter. Doane, Stanley, Farnam, Adams and Nevins. The treasurer's report showed that the year was closing with a good balance on hand. Three letters concerning new chapters were discussed and the organization committee was instance.

structed to lend assistance in each instance.

The executive committee took further action in co-operating with the Chicago council in its proposed festival concert with the Chicago Symphony Orchestra.

Plans were discussed for several head-quarters events during the early part of 1934.

The remainder of the meeting was devoted to reports of the committee in charge of the early plans of the 1924 convention. It was voted to hold the convention at Atlantic City.

#### DELAWARE CHAPTER.

DELAWARE CHAPTER.

The twelfth public recital of the Delaware chapter was held in historic Asbury M. E. Church at Wilminston and was a delightful and successful affair. The recital was given by one of our youngest members, Miss Marjorie Gentieu, assisted by visiting organists and soloists. Among those who assisted were two other young organists, Miss Maude Allen and Oscar Cael. The soloists included Miss Anne Butler, contralto, and Walter C. Viohl, a high school boy violinist. Mr. Viohl was accompanied by his brother, Chris W. Viohl, Jr., a member of the N. A. O. and one of the city's most versatile musicians. The others who took part were Samuel Blackwell. organist of the Greenhill Presbyterian Church, and Dr. George Henry Day, state president. A social hour in the church parlors followed the recital.

Thursday evening, Jan. 3, the annual election of officers will be held. This event will be accompanied by the new year round-table dinner in Green Stone Hall, an attractive, home-like mansion which has been remodeled into a tearoom. We are all looking forward to this gala occasion. It is expected that several new members will be welcomed at this meeting.

#### New Year Greeting

President Noble Makes Appeal to Members of the Association

Again the festive season of Christmas has come and gone, and we have all been unusually busy making music, and merry-making, too! Now the new year is with us again, so I send my warmest wishes for a very happy and prosperous time for you all in 1924. We certainly had a wonderful convention in 1923, one that will long be remembered by all who attended it. Shall we make our next better? Why not? It is to be held at Atlantic City, and if we go in large numbers, as no doubt we shall, the railroad authorities will give reduced rates; so go in hundreds!

The N. A. O. is going strong and Again the festive season of Christ-

will give reduced rates; so go in hundreds!

The N. A. O. is going strong and more and more interest is being taken in the association. Quite right, too! But we want more to join us, and so swell the membership to large proportions. Every member should do his or her bit. Do not be afraid to talk of the N. A. O.; do all you can to persuade your friends to join us; give them our pamphlet, "Aims and Objects," as it is worth reading; carry with you membership blanks, but do not keep them in your pocket—hand them around. I am looking forward to seeing you all at the convention, as I have decided to remain in America during this summer.

Yours very sincerely,

Yours very sincerely, T. TERTIUS NOBLE, President.

#### Activity as Test of Life.

Activity as Test of Life.

A chapter of the N. A. O. may exist without any activities during the winter season. But it cannot thus justify its existence, either to its own members or to the community. All fraternal bodies that have achieved permanent success realize this. The local gatherings of each center of the N. A. O. account largely for the growth of the organization. Readers of this page have noted the array of meetings, luncheons, dinners, services and recitals given under N. A. O. auspices all over the country.

This is no new thing. In the old

all over the country.

This is no new thing. In the old days, before state councils and local chapters were thought of, there were "get-togethers" in the hospitable quarters of Tali Esen Morgan, and later Dr. Christopher Marks, in addition to his skillful guidance of the association in days of great discouragement, repeatedly entertained its members in his home. Some of us recall with delight the weekly luncheons held at the old Musicians' Club, and elsewhere, when as many as a score of us exchanged ideas and views, and planned for the events of the season. It is the real test of the convention spirit, when ror the events of the season. It is the real test of the convention spirit, when we make the vision of meetings during the winter come true, when we convince other organists of the need and value of doing something more than just their own professional tasks.

There is more integers them.

There is more interest than ever in knowing what the councils and chapters are doing. The committee on organization is getting inquiries about the forming of new centers, about the best programs for the winter meetings, and about the way in which members may be secured.

We are to publish early in the year.

may be secured. We are to publish, early in the year,

a calendar leaflet, telling of all the meetings of N. A. O. councils and chapters during this season. The dates of the state rallies will be given, as well as local meetings and recitals. This calendar will be an indication of the strength of the N. A. O. It will suggest to our members many ways of reaching those who should join with us. It will contain a list of all state and local officers whose names have been reported to the editor, Mr. Nevins. Will you not send him all the dates of your meetings this season and other notes of the activities of your chapter?

REGINALD L. McALL.

#### REGINALD L. McALL.

#### Lancaster Chapter.

Lancaster Chapter.

As a tribute to two of its members
—John G. Brubaker, conductor of the
Municipal Orchestra, and Charles E.
LeFever, director of the Eurydice
Chorus—members of the Lancaster
chapter attended the opening concert
of the Lancaster Municipal Orchestra
Nov. 15 in the Fulton Opera House.
Those who attended were Dr. William A. Wolf, president; George Benkert, vice-president; George Benkert, vi

#### CENTRAL NEW JERSEY.

CENTRAL NEW JERSEY.

The December meeting of the Central New Jersey chapter was held Monday evening, Dec. 3, at the English Lutheran Church of the Saviour in Trenton. The program was arranged by Mr. Goldenbaum, organist of that church, and everyone enjoyed it. Edward Mueller and J. Hollies gave groups of organ solos.

The second meeting of the season was held in the Clinton Avenue Baptist Church Nov. 5. Paul Ambrose, First Presbyterian Church organist and minister in the church, taking the former's point of view, while the Rev. J. Purman Shook of the State Street M. E. Church gave the pastor's viewpoint and Joseph Wright handled the situation as the congregation sees it. Edward Mueller, organist of the State Street M. E. Church, spoke on the care of the organ.

#### RHODE ISLAND COUNCIL

The Rhode Island council held its December meeting in the choir rooms of Grace Church. Providence. Miss Blanche M. Davis read a paper on impressions of the convention. J. S. Matthews displayed informally his fine new Casavant organ. Two-thirds of the membership were present. M. C. BALLOU.

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#### M'CLELLAN SUFFERS **NERVOUS BREAKDOWN**

MUST TAKE EXTENDED REST

Salt Lake City Organist Stricken in Midst of Recital Tour and Is Compelled to Cancel Twentytwo Engagements.

John J. McClellan, for twenty-three years organist of the famous Mormon Tabernacle at Salt Lake City, Utah, and one of the best-known organists in the United States, suffered a severe nervous breakdown while in the midst of a recital tour on the Pacific coast late in November. As a consequence he had to cancel twenty-two recital engagements. Mr. McClellan was taken to his home as soon as possible, but a letter from him states that immediately after the holidays he will return to the Moore sanitarium at Portland, Oregon, for a rest cure of several months.

Several thousand persons were gath-

several months.

Several thousand persons were gathered in the great San Francisco civic auditorium to hear the organist of the Salt Lake Tabernacle when Professor McClellan was stricken. He went to Portland, where he entered the sanitarium until able to go to Salt Lake City, accompanied by Mrs. McClellan.

Lake City, accompanied by Mrs. Mc-Clellan.

"I have taught for twenty-eight years in Salt Lake and it is not the easiest thing in the world to have to give everything up and go away," he said. "I am in perfect health physically, but my nerves are almost gone. Specialists who examined me, however, assured me that there was no sign of paralysis, although my left hand went back on me when this came on. I will be all right if I take proper care of myself and I am trying hard to carry out physicians' instructions."

Gehrken on a Recital Tour.

Warren H. Gehrken, A. A. G. O., the talented young organist who occupies the important position at St. Luke's Church, Brooklyn, is starting on a transcontinental recital tour. He has engagements thus far at Portland, Maine; Springfield, Mass.; Rome, N. Y.; Youngstown, Ohio; Cleveland and Denver. He is under the management of the Brooklyn Musical Bureau. Before departing on his tour Mr. Gehrken gave the following recital program, his twenty-eighth in this church, at St. Luke's Dec. 5: 1. Prelude and Fugue in A minor, Bach; "Harmonies du Soir," Karg-Elert; Scherzo in E major, Widor; Allegro (First Symphony), Maquaire; Idyll, Baumgartner; "Ave Maria," Arkadelt-Liszt; "Papillons Noirs," Jepson; "In Summer," Stebbins; Toccata in C, d'Evry.

#### Milligan Heard in Chicago.

Milligan Heard in Chicago.

Harold V. Milligan, organist and director at the Park Avenue Baptist Church, New York City, composer and lecturer, as well as music reviewer for The Diapason, visited Chicago for a day in December to give his interesting lecture on "Three Centuries of American Song," with Miss Olive Nevin, soprano, under the auspices of the Musical Guild at 716 Rush street, Dec. 11.

From Chicago Miss Nevin and Mr. Milligan went to Des Moines, for an engagement Dec. 12, and then hastened back east to fill an engagement at New back east to fill an engagement at New Rochelle, N. Y., Dec. 14.

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-FACTORY, ROCK ISLAND, ILL.-



BY HAROLD V. MILLIGAN.

PRELUDE SOLONELLE, by T. Tertius Noble; published by the Arthur P. Schmidt Company, Boston.

P. Schmidt Company, Boston.

Mr. Noble could hardly be called a prolific composer. He evidently writes only when the mood is upon him; in other words, because he feels that he has something to say, and not, as so many do (particularly of the "established" composers), because he feels that he has to say something. Perhaps this fact has something to do with the superior quality of his work. His organ pieces are even rarer than his anthems, which are all too few and far between.

organ pieces are even rarer than in anthems, which are all too few and far between.

The occasion of this "Prelude Solonelle," which is the first new organ composition we have seen from his pen for several years, is a melancholy one, the piece being inspired by the tragic death of a former pupil, Cyril Musgrove. The composition is marked "Lamentoso" and begins with a heavy downward pressing theme, given out in softly lamenting string tones. In spite of the constant downward pressure of the theme, the music advances slowly upward, increasing in passionate intensity as it proceeds. A fortissimo is soon reached and the solo tuba sounds out a heroic phrase. There is a dramatic climax and an abrupt and swift descent. The original theme is resumed and develops quickly again to fortissimo, the tuba again sounding out sternly in octaves. The opening measures are repeated pianissimo and the ending is quiet.

The music is characteristic of the composer, somewhat in the style of his "Prelude to Gloria Domini." There is the same exalted mood, the dignity and grandeur of conception, and the same chromatic feeling in the harmonies. Both hands are constantly occupied with octaves, a trait of this composer, and the use of the tuba is also a mark of his style.

UP THE SAGUENAY, by Alexander

UP THE SAGUENAY, by Alexander Russell; published by J. Fischer & Bro., New York.

This is the fourth in the series of "St. Lawrence Sketches," which Dr. Russell composed a few years ago and which have been appearing at intervals. "The Bells of St. Anne de Beaupre" and the "Song of the Basket-Weaver" have become popular and Weaver" have become popular and have won a degree of permanency in the organ repertoire which comes to few contemporary compositions. We have not seen "The Citadel at Quebec," although it is listed by the publishers as the first of the series.

The following program note is given at the head of "Up the Saguenay": "Over the deep, mysterious waters of the Saguenay broods the spirit of vanished romance, the solitude of forest-covered mountains. Along

waters of the Saguenay proous the spirit of vanished romance, the solitude of forest-covered mountains. Along the upper reaches the river rolls past two vast capes, Eternity and Trinity, which rise like twin Gibraltars on guard. High against the gaunt rocks of Trinity stands a statue of the Virgin, erected by grateful mariners. Beyond are wide waters, sweeping fields reaching to a distant horizon."

With such a theme the composer must maintain a lofty and tragic note. Nothing trite or commonplace mars the picture and one may well believe that the musical material was the direct result of a mood inspired by the scene which the composer has attempted to set forth in music. The connection between "scenery" and music is an elusive one and the composer has attempted to set forth in music. The connection between "scenery" and music is an elusive one and the composer who sets down in notes his reactions to a place or an event must not allow himself too literal an interpretation, or he will defeat his ownends. The haunting note of melancholy which pervades this composition is the best interpretation of the scene it sets forth, and at the same time it may arouse in the mind of the listener memories of a scene quite different from the composer's inspiration. To the listener it may be the mouth of the Columbia river, or Golden Gate, or any other scene of nobility and grandeur. The mood is the thing, and this Dr. Russell has captured and elucidated most admirably.

The resources of the modern organ are called upon as well as the har-

The resources of the modern organ are called upon, as well as the harmonic richness of the modern tonal palette. The beginning is quiet and sustained, the first theme appearing in soft diapasons and flutes. It is sung later as a left-hand melody with a rhythmic accompaniment. The development is free fantasia and full of contrast and variety. There is a quiet "moderato religioso" passage for vox humana on the echo, and the ending is for full organ. for full organ.

SIX VOLUNTARIES, by Bruce Steane; published by Oliver Ditson Company, Boston.

These musicianly pieces are short and simple, and churchly in style. They will appeal to those organists whose labors are confined to small instruments. Their musical quality is greater than their technical requirements. The general manner of each piece is indicated by the titles: "Preludium," "Angelus," "Verset," "Hymn of the Nuns," "Andante Movimento" and "Solemn March."

#### Gleason's Recital Activities

Gleason's Recital Activities.

Harold Gleason of Rochester, N. Y., finds time, despite his duties at the head of the organ department of the Eastman School of Music and as director of the Hochstein Memorial Music School, to devote to recital giving. Dec. 2 he gave the opening recital on the new organ at Salem Evangelical Church in Rochester; Dec. 7 he gave a recital in the First Presbyterian Church of Batavia, N. Y.; Dec. 14 he gave the dedicatory recital on the large Austin organ installed in the First Methodist Church of Rochester. His two Rochester recitals won him new critical appreciation. At Salem Church he played Mendelssohn's Sixth Sonata and his hearers were delighted with it. The organ is a four-manual, affording a player ample opportunity for colorful registration. At the First Methodist Church Mr. Gleason included Bonnet's Concert Variations on his program, winning most cordial comment for his performance from critics who have heard these played by Bonnet himself.

#### Seder Gives Many Recitals.

Edwin Stanley Seder, F. A. G. O., professor of organ at Northwestern University, was heard in a number of recitals in December, playing for the fourth time in as many years at the First Methodist Church, Aurora, Ill., on Dec. 2 in joint recital with Mme. Else Harthan Arendt, soprano. Dec. 7 he gave a recital on the four-manual Austin organ in the new music build-The gave a recital on the four-manual Austin organ in the new music building at the University of Minnesota. Dec. 9 two programs were given—one at Plymouth Congregational Church, Minneapolis, and the other at St. John the Evangelist Church, St. Paul, as the special musical feature of the Sunday evening service. Mr. Seder was heard in the First Lutheran Church, St. Paul, Dec. 10, and Dec. 20 played the dedicatory recital on a two-manual Möller organ in the Methodist Church of Hume, Ill. Dec. 18 he was organist for an "Elijah" performance at Eureka College, Eureka, Ill. Other recital appearances will take place during the winter months. winter months.

#### Atlanta Will Hear Dupre.

Marcel Dupre will give a recital in Atlanta, Ga., Feb. 18, at the First Presbyterian Church. This recital will be under the auspices of the Music Festival Association. Mr. Dupre will also give a recital in the home of Howard Candler, at which the Georgia chapter of the American Guild of Organists will be honor guests. will be honor guests.

The Aeolian Company is installing a large organ in the Wilshire Presbyterian Church at Los Angeles, Cal. It is hoped to have the dedication of the organ on Jan. 27. William Ripley Dorr will be the organist and has now in training a new chorus of twenty voices that made its first public appearance in the Christmas music of the church. the church.

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"The melodies throughout are impressive and are harmonized with a great wealth of modern color without ever becoming either difficult or strained. The music flows smoothly and delightfully onward without a suggestion of effort, spontaneous, musicianly, and reaches, before the end, a really magnificent climax, gradually approached and built up with extraordinary skill and dies away to a delicate and striking end. It is a splendid anthem." F. P. Musical Courier, September 14, 1922.

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standing in line to practice on. Traps, drums, and effects are all on tablet stops to be played on the manuals and pedals. The new second touch gives the tricky three-handed effect. The sobbing high pressure tiblas for song slides make those speaking accents for words.

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The Austin Organ Company has completed for the Strand Theater at Council Bluffs, Iowa, a four-manual organ which is one of the outstanding theater organs in the central west. The installation was made by George D. Marshall of Kansas City, Austin representative in the west. Mathew Slater, who enjoys a wide reputation as a "movie" organist, presides over the new instrument. instrument.

Following is the scheme of stops: GREAT.

GREAT.

Violone, 16 ft., 97 pipes.

Major Flute, 16 ft., 73 pipes.

Viole. 8 ft., 73 notes.

Flute Overte, 4 ft., 73 pipes.

Violetta, 4 ft., 73 notes.

Tuba, 16 ft., 85 pipes.

Tuba, 8 ft., 73 notes.

Chimes, 20 tubes.

Chimes, 20 tubes.

SWELL.

Bourdon, 16 ft., 97 pipes.
Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 notes.
Hohl Flöte, 8 ft., 73 notes.
Celeste, 8 ft., 61 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Dolce, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 notes.
Flutina, 2 ft., 61 notes.
Vox Humana, 8 ft., 61 pipes.
All traps on Orchestral are playable from Swell.

ORCHESTRAY

ORCHESTRAL

ORCHESTRAL.
Tibia Clausa, 16 ft., 85 pipes.
Stopped Flute, 8 ft., 73 notes.
Orchestral Flute, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 notes.
Saxophone, 8 ft., 73 notes.
Clarinet, 8 ft., 73 notes.
Clarinet, 8 ft., 73 notes.
Kinura, 8 ft., 73 notes.
Musette, 4 ft., 61 notes.
Vox Humana, 8 ft., 61 pipes.
Marimba, 49 bars.

SOLO.

Tuba, 16 ft., 85 pipes.
Harmonic Tuba, 8 ft., 73 notes.
Clarion, 4 ft., 61 notes.
\*Marimba, 49 bars.
\*Xylophone, 37 bars.
\*Bells, 37 tubes.
\*Harp, 49 bars.

\*From Orchestral.

\*From Orchestral.

PEDAL (Augmented).

Resultant Bass, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 notes.
Violone, 16 ft., 32 notes.
Bourdon, 16 ft., 32 notes.
Flute, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Trombone, 16 ft., 32 notes.
Trombone, 16 ft., 32 notes.
Tuba, 8 ft., 32 notes.
First Touch:
Bass Drum Roll.
Bass Drum Tap.
Cymbal.
Second Touch:
Bass Drum Roll.
Bass Drum Roll.
Bass Drum Tap.
Cymbal.
PEDAL PISTONS.
Crash Cymbal.

Crash Cymbal.
Siren.
Auto Horn.
Gong.
Bird Whistle.
Grand Crash Pedal.

Provision is made so that an echo organ may be added, to be played from the solo manual.

#### Appreciates Harold Tower.

From St. Mark's Herald, published by St. Mark's Procathedral at Grand Rapids, Mich., is quoted the following, part of an appreciation of Harold Tower, the organist and choirmaster, by the dean of the procathedral, Dr. C. E. Jackson:

C. E. Jackson:

The parish will be glad to know that on Sunday Harold Tower celebrates the beginning of his ninth year as organist and choirmaster of St. Mark's. There is a very happy readiness on all sides to express in no uncertain tones the appreciation of the work that his leadership has meant in the life of this parish. The splendid organization which he has built up contributes not only music of high order, but gives to each and every member of the organization one of the lasting gifts in his life.



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"He has made the big organ an intimate, human voice, speaking of human things lifted and beautified by a fine and sound art, and supported by an admirable technic."

—H. H. (Columbus, O., Evening Dispatch).

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The Musical Leader.

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M. P. Möller, Esq., Hagerstown, Md.

York, Pa., December 15, 1923.

M. F. Moner, Edg.,
Hagerstown, Md.
Dear Sir:

There was a crowded church for my recital in Cumberland, Md., last Thursday night. The recital went off well, and the audience seemed greatly pleased with both the organ and my work.

I very much enjoyed playing the organ in St. Mark's Reformed Church, which you have just installed. Your present action is certainly up to the minute, and I do not see how it could possibly be improved upon. The organ is also voiced very beautifully, and I am certain the organist, minister and congregation will get a great deal of satisfaction, pleasure and service from this organ.

With kindest regards and every good wish, I remain, Yours very truly,
J. FRANK FRYSINGER,
Concert Organist,
Director of Music, Hood College,
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### PROGRAMS RECITAL

Rollo F. Maitland, F. A. G. O., Philadelphia, Pa.—Mr. Maitland gave two recitals in connection with the dedication of the Estey organ in the J. Addison Henry Memorial Presbyterian Church. The first recital, preceding the evening service Nov. 18, consisted of the following numbers: "Hosannah," Dubois; "Chant de Bonheur," Lemare; Allegretto from the Eighth Symphony, Beethoven; "Sweet Ringing Chimes," S. Marguerite Maitland; Toccata from Fifth Symphony, Widor.

At the second recital, Nov. 20, Mr. Mait-

"Sweet Ringing Chimes," S. Marguertte Maitland; Toccata from Fifth Symphony, Widor.

At the second recital, Nov. 20, Mr. Maitland was assisted at the plano by Miss Elsie Bruggeman, organist of the church, in the following program: Concert Overture, Faulkes; "Gesu Bambino," Yon; Scherzo Capriccioso in F sharp minor (plano and organ), Guilmant; Gavotte from "Iphigenia in Aulis," Gluck; Improvisation showing the resources of the instrument; "Chinoiserie." Swinnen; Nocturne from "Midsummer Night's Dream" (arranged for piano and organ by Merkel), Mendelssohn; Spinning Song, Mendelssohn; Love's Dream," No. 3, Liszt; Overture, "Martha," Flotow.

At the North Baptist Church, Camden, N. J., Mr. Maitland played the following numbers Dec. 2: Concert Rondo, Hollins; "Chant de Bonheur," Lemare; "Le Carrilon," Wolstenholme; Passacaglia, Bach; "In the Garden," Goodwin; Gavotte, "In the Garden," Goodwin; Gavotte, Gluck; Nocturne, "Midsummer Night's Dream" Mendelssohn; Allegretto from Eighth Symphony, Beethoven; "Chinoiserie," Swinnen; Overture, "Tannhaeuser," Wagner.

At the First Presbyterian Church, Ger-

wagner.

At the First Presbyterian Church, Germantown, Mr. Maitland played the following numbers Dec. 16, assisted by Thomas L. McClelland, baritone soloist of the church: Prelude in E minor (the greater), Bach; "Chant de Bonheur," Lemare; Gavotte, Gluck; Fantaisie on a Welsh March, Best; Nocturne, R. F. Maitland; "Aubade Printaniere," Lacombe; Overture, "Tannhaeuser," Wagner.

combe; Overture, "Tannhaeuser," Wagner.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio.—In his recital at Trinity Cathedral Dec. 3 Mr. Kraft played: Third Sonata in B flat, Rogers; "Glorificamus." Herbert Sanders; Concert Piece in B. Parker. Mr. Kraft also presented Miss Laura Louise Bender, organist of the Boulevard Presbyterian Church and winner of the Wilson G. Smith medal offered by the Cleveland Musical Association, who played Guilmant's Sonata in D minor. Warren D. Allen, Stanford University, Cal.—At his December recitals in the Memorial Church Mr. Allen's programs included these:

Dec. 6 and 9—Overture and Pastoral Symphony (from the "Messiah"), Handel; "In dulci Jubilo," Bach; Christmas Song, Lemare; "Hosannah" (Chorus Magnus), Dubois.

Dec. 11—"Air majestueux," from "Zo-

symphony (from the Messian ), Handard, "In dulci Jubilo," Bach; Christmas Song, Lemare; "Hosannah" (Chorus Magnus), Dec. 11—"Air majestueux," from "Zoastre," and Minuet, from "Platee." Rameau; "Une vierge Pucelle," Le Begue; "Noel sur les Flutes," D'Aquln; Offertory on Two Christmas Themes, Guilmant.

Hugo Goodwin, St. Paul, Minn. — Mr. Goodwin, the municipal organist, gave the following program Nov. 27 at the First Methodist Church of Faribault, Minn.: Concert Variations, Bonnet; "In the Garden." Goodwin, Serenade, Rachmaninof; "Chimes of Dunkirk," Carter-Goodwin; Air in D, Bach; Sonata in D minor, Guilmant; "Sister Monica," Couperin; "Caprice Viennois," Kreisler; Toccata in F, Widor.

Widor.

Emory L. Gallup, Chicago—Mr. Gallup gave a program of interesting compositions of the modern French school in a recital at St. Chrysostom's Episcopal Church Sunday afternoon, Dec. 9. He played as follows: "Dix Pleces pour Orgue" (Offertoire "Pour la Fete de l'Assomption"), Emile Bourdon; Second Symphony, Louis Vierne; "Fantasia Dialoguee," Leon Boellmann.

loguee," Leon Boellmann.

Gordon Baich Nevin, Johnstown, Pa.—
Two recitals at the First Lutheran
Church in November were marked by the
following programs:
Nov. 19—Fantasia and Fugue in G
minor, Bach; Largo, Handel; Chorale No.
3, in A minor, Franck; "Song of India,"
Rimsky-Korsakoff; Scherzo, from "A
Midsummer Night's IDream," Mendelssolni; "Serenade to the Moon," Raoul
Pugno; Rural Sketches (by request),
Nevin; Overture to "Tannhäuser," Wagner.

Nevin; Overture to Tanhanase, ner.

Nev. 26—Concert Overture in B minor, Rogers; Andante Cantabile from String Quartet, Tschaikowsky; Chorale Prelude, "Jerusalem, Du hochgebaute Stadt," Karg-Elert; Prelude to "L'Apres Midi'un Faune," Debussy; Finale, from Second Symphony, Widor; Etude in G flat (Butterfly Etude), Chopin; The London-derry Air, Traditional; Overture to "Oberon," Weber.

"Oberon." Weber.

Walter B. Kennedy, Oakland, Cal.—Mr.
Kennedy, organist of the First Presbyterian Church of Oakland, played this
program at the First Presbyterian Church
of San Jose, Dec. 4: Sonata in D minor,
Guilmant; "Reve Angelique" ("Kammenoi Ostrow"), Rubinstein; "Christmas
in Sicily," Yon; "The Lost Chord." Sullivan; Elegy, Massenet; Festival Fantasia,
Tschirch; "St. Ann's Fugue," Bach;
"Chant de Bonheur," Lemare; Capriccioso, Lemaigre; "Chant sans Paroles,"
Frysinger; "The Pyramids" (from the
"Egyptian Suite"), Stoughton; "Tannhäuser" March, Wagner.

Edward Gould Mead, Tiffin, Ohio—In his vesper recital at Rickly Chapel, Heidelberg University, Dec. 9, Christmas music made up Mr. Mead's program. He played: Christmas Fantasy, Rebling; Carols—'Hark! The Herald Angels Sing." arr. by Mendelssohn; "It Came Upon the Midnight Clear." Willis; "Silent Night," Gruber, and "O Come, All Ye Faithful,"

Traditional; Pastoral Symphony, Handel; Offertory on Two Christmas Hymns, Guilmant; "Bethlehem," Malling; "Christmas," Foote.

Mr. Mead gave this program Nov. 18 Prelude in D minor, Mendelssohn; Pastorale, Franck; "Hymn to Saint Cecella," Gounod; Meditation, Lang; "Liebestod," from "Tristan und Isolde," Wagner; Allegro con Grazia, from "Symphony Pathetique," Tschaikowsky; Aria in D, Bach; Finale from First Sonata, Guilmant.

legro con Grazia, from "Symphony Pathetique," Tschaikowsky; Arla in D. Bach; Finale from First Sonata, Guilmant.

Samuel A. Baldwin, New York City—Among Mr. Baldwin's December programs at the City College were these:

Dec. 2—Allegro from Sonatina, Op. 74, Karg-Elert; "Pensee d'Automne," Philip James; Air from Suite in D. Bach; Fugue in G major, Bach; "in a Cloistered Garden," William Schroeder; Andantino from Fourth Symphony, Tschalkowsky; "in the Morning," and "Ase's Death," from "Peer Gynt" Suite, Grieg; "The Magic Harp," Meale; Theme and Finale in A flat, Thiele.

Dec. 5—Bach Program: Toccata and Fugue in D minor; Adagio from Toccata and Fugue in C major; Passacaglia; Largo from Second Trio Sonata; Toccata in F; Chorale Preludes ("Jesus, My Guide," and "In dulci Jubilo"); Fantasia and Fugue in G minor.

Dec. 9—Wagner Program: Overture to "Tannhäuser"; Prelude to "Lohengrin"; "isolde's Death Song" from "Tristan"; Prize Song from "Die Meistersinger"; Prelude to "Parsifal"; Magic Fire Seene from "Die Walküre"; "Dreams" from "Das Rheingold."

Dec. 12 — Festival Prelude, Faulkes; "Moment Musical." No. 2. Schubert; Fugue in G minor (lesser), Bach; Cradle Song, P. J. Mansfield; Minuet, Paderewski; Prelude in G minor, Rachmaninoff; Andante Cantabile from String Quartet Tschalkowsky; Sonata, "The Ninety-fourth Psalm," Reubke.

Dec. 16 — "Variations de Concert," Bonnet; Largo, Handel; Fantasia and Fugue in G minor, Bach; Cradle Song, P. J. Mansfield; Minuet, Paderewski; Prelude in G minor, Rachmaninoff; Andante Cantabile from String Quartet Tschalkowsky; Sonata, "The Ninety-fourth Psalm," Reubke.

Dec. 16 — "Variations de Concert," Bonnet; Largo, Handel; Fantasia and Fugue in G minor, Bach; Allegro con Grazia, Woldemar Bargiel; Norwegian Dance, Grieg; Prelude in C sharp minor, Rachmaninoff; "By the Sea," Schubert; Fifth Symphony, Widor.

Dec. 19—Prelude in E flat, Bach; "The Dark Road," Forsyth; Sonata No. 2. Lily Wadhams Moline; "Early Morn," Bartlett; "A Virgin Pure." Le Begue; "Chanted Geer; Fugue in C major, Buxte

minor. Chopin; Symphonic Poem, "Les Preludes," Liszt.

Carl G. Alexis, Rockford, Ill. — Mr. Alexis, organist of the First Lutheran Church, gave November organ programs as follows:

At Salem Lutheran Church, Rockford, Nov. 2—"In the Twilight," Fraxington Harker; Prelude and Fugue in D minor, Bach; "Aftonfrid," Gustaf Hägg; "At Twilight," Frysinger; Canzonetta, Carl G. Alexis: "Will o' the Wisp," Gordon B. Nevin; Third Sonata, Guilmant.

At Emmanuel Lutheran Church, Rockford, Nov. 11—Sketches of the City, Gordon B. Nevin; "In the Twilight," Harker; Third Sonata, Guilmant; "Hallelujah Chorus," Handel.

At First Swedish Baptist Church, Rockford, Nov. 23—Canzonetta, George Rockwell; Prelude to "Lohengrin," Wagner-Bartlett; "Aftonfrid," Hägg; "Jubilate Deo," Silver; Allegretto in B minor, Guilmant; "Christus Resurrexit," Ravanello.

Guimant; "Christus Resurrexit," Ravanello.

Guy C. Filkins, A. A. G. O., Detroit,
Mich.—Mr. Filkins played as follows in a
recital at the Central Methodist Church
the evening of Dec. 3: Concert Overture
in C minor, Hollins; Berceuse, JarnefeltKraft; "Burlesca e Melodia." Baldwin;
"The Holy Night." Buck; "The Infant
Jesus," Yon; "The Angelus," Shuey;
"Fireside Fancies," Clokey; "Finlandia."
sibelius.
For Jan. 7 Mr. Filkins has prepared the
following offerings; "Marche Pittoresque." Kroeger; "Song without Words,"
Nevin; "Told by the Campfire," Goodwin;
First Sonata, Borowski; Serenade, Rachmaninoff-Kraft; "The Bells of St. Anne
de Beaupre," Russell; Grand Chorus in
D, Guilmant.

de Beaupre,"
D. Guilmant.

F. A. Moure, Mus. D., Toronto, Ont.—Dr. Moure gave the following program in his recital at the University of Toronto the afternoon of Dec. 11: "Carillon," Wheeldon; Air for the G string, Bach; Sixth Symphony, Widor; "Fantasie Polonaise," Felix Nowowiejski; "Noel Languedogien," Guilmant; Fantasia on English Carols, Faulkes.

Ames R. Gillette, Northfield, Minn.—
In his recitals at Skinner Memorial
Chapel, Carleton College, Mr. Gillette has
played:
Dec. 9—"Hosannah" (Chorus Magnus),
Dubois; "The Question" and "The Answer." Wolstenholme; Fugue in C, Buxtehude; Nocturne from "Midsummer
Night's Dream," Mendelssohn; Toccata,
Barnes,

Night's Dream," Mendelssohn; Toccata, Barnes.
Dec. 17 — Recital for children from Dec. 17 — Recital for children from Torthfield schools: "Christmas," Dethier; "Gesu Bambino," Yon; Offertory on two Noels, Guilmant; "The Quest," Gillette; "March of the Mag," Dubois.
Dec. 23 — Chorale Preludes ("From Highest Heaven to Earth I Come" and "In dulci jubilo"), Bach; Hallelujah Chorus, Handel; "The Quest," Gillette; "March of the Magi," Dubois; "Gesu Bambino," Yon; Offertory on two Noels, Guilmant; "The Holy Night," Weiss.
Dec. 30, at the First Congregational Church, Duluth, Minn., Mr. Gillette played: Fantasia in G major, Bach; Romance, Lemont; Offertory on two Noels, Guilmant; Andante from "Symphony Pa-

thetique," Tschalkowsky; Pizzicati, Delibes; Slavic Rhapsody, Friedemann; Nocturne, Schumann; Toccata in A flat,

Nocturne, Schumann; Toccata in Barnes.
Barnes.
Jan 2 he will play before the Minnesterial Convocation as follows: Sonata No. 3. Rogers; Fantasia in G, Bach; Pastorale, Gullmant; Introduction, Theme and Variations, Hesse; Pizzicati, Delibes; Nocturne, Schumann.

Delibes; Nocturne, Schumann.

Lynnwood Farnam, New York City—
Following are the programs presented by Mr. Farnam in his recitals on Mondays in December at the Church of the Holy Communion:

Dec. 3—Prelude and Fugue in F minor, and Chorale Preludes, "Hark, a Voice Saith: 'All Is Mortal' "and "Now Rejoice, Ye Christians," Bach; Meditation in Ancient Tonality, Grace; Toccata from First Symphony, Barnes; "Meditation a Ste. Clotilde," James; Scherzetto, Vierne; Introduction, Passacaglia and Fugue, William.

Symphony, Barnes, Scherzetto, Vierne; Introduction, Passacaglia and Fugue, Willan.

Dec. 10—Chorale Prelude on the Welsh tune, "Bryn Cafaria," Ralph Vaughan-Williams; "Grande Piece Symphonique," Franck; Scherzo from Eighth Symphony, Widor; Communion from "Messe Basse," Vierne; "The Nymph of the Lake, Varg-Elert; "The Enchanted Forest," Stoughton; Toccata from Fourteenth Sonata, Rheinberger.

Dec. 17 — Concerto No. 2, Handel; "Echo," Yon; Idyll, "The Sea," Herbert Arnold Smith; Canon in B minor, Schumann; First Symphony, Vierne.

Dec. 24—Chorale Prelude, "A Babe Is Born in Bethlehem," Bach; Finale from "Symphonie de Noel," de Maleingreau; "Une Vierge Pucelle," Le Beque; A Christmas Postlude, Grace; "Christmas in Settimo Vittone," Yon; Pastorale in E major, Franck; "Good News from Heaven," Pachelbel; "Pantomime," Jepson.

Dec. 31—Second Symphony, Vierne, Pological Prelude,

Heaven," Pachelbel; "Pantomime," Jepson.

Dec. 31 — Second Symphony, Vierne;
"Carillons," Bourdon; Elegiac Prelude,
Ireland; "The Reed-Grown Waters,"
Karg-Elert; Andante con Moto, Boely;
Chorale Improvisation, "From Depths of
Woe," Karg-Elert; Scherzo in G minor,
Bossi.

Features of Mr. Farnam's January recitals will be:
Jan. 7—Third Symphony, Vierne.
Jan. 14—Fourth Symphony, Vierne.
Jan. 21—Fifth Symphony, Vierne.
Jan. 28—Triple Chorale, Tournemire.

Mary Chappell Fisher, Niagara Falls,

Jan. 14—Fourth Symphony, Vierne.
Jan. 21—Fifth Symphony, Vierne.
Jan. 28—Triple Chorale, Tournemire.

Mary Chappell Fisher, Niagara Falls,
N. Y.—In a recital at the Asbury Methodist Church of Scranton, Pa., under the auspices of the Northeastern Pennsylvania chapter, A. G. O., Mrs. Fisher presented this program Dec. 4: Sonata in G major (Allegro moderato and Andante espressivo). Elgar; Chorale Preludes ("in Thee Is Gladness and My Heart Is Filled with Longing"). Bach; Pastorale In E major, Franck; Scherzo, Sonata 2, Andrews; "Marche Nuptiale," No. 2; Andrews; "Marche Nuptiale," No. 2; Guilmant; Chorale and Fugue, Sonata 5, Guilmant; Chorale and Fugue, Sonata 5, Guilmant; Chorale and Fugue, Sonata 6, Guilmant; Chorale and Fugue, Sonata 6, Guilmant; Chorale and Fugue on Sina series of fortnightly Saturday afternoon recitals at the First Presbyterian Church of Niagara Falls:

Dec. 8 — Prelude and Fugue on B-A-C-H, Liszt; "Song of the Basket Weaver," Russell; Scotch Fantasy, Third movement, Bruch; Chorale Preludes, "Hark! A Voice Saith: 'All Is Mortal' and 'In Thee Is Gladness," Bach; "Tocate per Fill-vazione," Frescobaldi; "Noel sur les Flutes," d'Aquin; Fugue in C, Buxtehude, Romance, Schumann; "La Media Noche," Albeniz; Noels (Old French)—"Noel Languedcein," "Noel Brabancon" and "Joseph est bien marie," Guilmant.

Nov. 24—Sonata in G major, Elgar; "St. Ann's Fugue," Bach; c'horale Prelude, "A Rose Breaks into Bloom." Brahms; Gavotte from Twelfth Sonata, Martini; "Papillons Noirs," Jepson; Symphony 5 (Allegro Cantabile and Toccata), Widor.

Lester W. Groom, A. A. G. O., Chicago—In a recent recital at Streator, Ill., McGroom of the Church of the Agavitation of the Church of the Agavitation

"Papillons Noirs," Jepson; Symphony 5 (Allegro Cantabile and Toccata), Widor.

Lester W. Groom, A. A. G. O., Chicago—In a recent recital at Streator, Ill., Mr. Groom, of the Church of the Ascension, played this program: Grand Chorus in D., Guilmant; Allegretto, Wolstenholme; Largo, from "New World" Symphony. Dvorak; "Marche Pittoresque." Kroeger; "The Londonderry Air," arr. by Sanders; Concert Overture in E flat, Faulkes; Minuet in G, Beethoven; "Finlandia," Stelius; Nuptial March, Guilmant; Toccata, from Fifth Symphony, Widor.

Lucien E. Becker, F. A. G. O., Portland, Oregon—Mr. Becker's lecture-recital at Reed College Dec. 11 was marked by the following program: Prelude in C sharp milnor, Rachmaninoff; "The Holy Night," Buck; "March of the Magi Kings," Dubois; Passacaglia and Fugue in C minor, Bach; Londonderry Air (Traditional), arranged by Coleman; "Dance of the Hours," Ponchielli.

ditional), arranged by Coleman; "Dance of the Hours," Ponchielli.

Frederic Groton, Huntington Park, Calif.—Mr. Groton, organist at First Church of Christ, Scientist, played the following preceding recent lectures and special services: Prelude and Allegro quasi Fantasia, Douglas; Preludio from Third Sonata, Guilmant; "Prayer," Borowski; "Afterglow," Groton; "Remembrance," Groton; Bevation, Batiste; Meditation, Harker; Andante from First Sonata, Borowski; Meditation on "Toplady," Burdett; Hymn Improvisations.

Harold Tower, Grand Rapids, Mich.—Mr. Tower has played as follows in Sunday afternoon recitals at St. Mark's Procathedral:

Dec. 2—Concert Overture in A, Maitland; Two Chorale Preludes ("Come, Saviour of the Heathen," and "In Thee Is Gladness"), Bach; Prelude and Fugue in D major, Bach; "To a Wild Rose," from "Woodland Sketches," MacDowell; "Souvenir," Drdla; Meditation from "Suite,"

Borowski; Berceuse, Dickinson; "Caprice Viennois," Kreisler; "Le Bonheur," Hyde. Nov. 25—Sonata Romantica (No. 3), Yon; "In Silent Woods," Rimsky-Korsakoff; Madrigal, Simonetti; Minuet in A, Boccherini; "Kammenoi Ostrow," Rubinstein; "The Fourth Beatitude," Franck; Finale (First Symphony), Vierne. Nov. 18—Sonata in F minor, Mendels, sohn; "Song of the Basket-Weaver," Russell; Nocturne, Ferrata; Canon in B minor, Schumann; "A Joyous Morning Song," J. S. Matthews; "The Deserted Cabin" and "Mammy," from "Magnoila Suite," Dett-Nevin; "Ave Maria," Schubert; Finale from Sonata in G minor, Plutti.

J. Frank Frysinger, Frederick, Md.—

Maria," Schubert; Finale from Sonata in G minor, Plutti.

J. Frank Frysinger, Frederick, Md.—Mr. Frysinger, professor of organ, piano and theory at Hood College, gave the inaugural recital on a two-manual Möller organ in St. Mark's Reformed Church at Cumberland, Md., Dec. 13. He played as follows: Sonata in the style of Handel, Wolstenholme; Largo from Concerto for Two Violins, D minor (Transcribed for organ by Gordon Balch Nevin), Bach; Prelude and Fugue in A minor, Bach; "Ave Maria," Schubert; Scherzo in B flat, Hoyte; "Marche Slav," Tschalkowsky; "Kol Nidre," arranged by Bruch; Toccata, Frysinger; "The Seraph's Strain," Frysinger.

S. Lewis Elmer, New York City—In a vesper recital at the Memorial Presbyterian Church of Brooklyn, of which he is organist and director, Mr. Elmer played this program Dec. 9: Sonata in C minor, Guilmant; "Romanza," Lemont; Russian Folk-Song, Nevin; Scherzo, Macfarlane; "Angelus" ("Scenes Pittoresques"), Massenet.

John A. Bell, Pittsburgh, Pa.—Mr. Bell gave the inaugural recital on an organ

Angelus (Scenes Pittoresques), Massenet.

John A. Bell, Pittsburgh, Pa.—Mr. Bell gave the inaugural recital on an organ built by J. H. & C. S. Odell & Co. of New York at the First Brethren Church of Johnstown, Pa., Dec. 4. Mr. Bell's program included: Overture to "William rell," Rossini; Pastorale in A major, Guilmant; "Lamentation," Guilmant; "In Springtime," Kinder; Prelude to "Lohengrin," Wagner; "At Dawn," "Song of Sorrow" and Toccata, Gordon Balch Nevin; Largo from "Xerxes," Handel; "Scotch Fantasie, Macfarlane.

"Scotch Fantasie," Macfarlane.

Irene Belden Zaring, Chicago—Mrs.

Zaring was heard in an evening of music on the new three-manual organ built by M. P. Möller for St. Faul's Lutheran Church at Evanston, Dec. 19. She played the following selections: Festival Prelude on "A Mighty Fortress is Our God," Faulkes; "An Elizabethan Idyll," T. Tertius Noble; "Dawn," Cyril Jenkins; Prelude and Fugue in E minor, Bach; Gavotte from Twelfth Organ Sonata, Martini; Largo from "Xerxes," Handel; "A Cloister Scene," Alfred T. Mason; "A Fountain Reverie," Percy Fletcher; Meiody, Charles G. Dawes; "Exsultemus," Ralph Kinder.

Clarence Dickinson, New York City—

ody, Charles G. Dawes; "Exsultemus," Ralph Kinder.
Clarence Dickinson, New York City—
Dr. Dickinson gave the inaugural recital on a two-manual organ built by M. P. Möller for St. Paul's Evangelical Church at Mount Carmel, Pa., Dec. 10. He included in his program the following: Concert Overture, Hollins; "Ave Maria," Arkadelt-Liszt; Overture to "Der Freischuetz," Weber; "Goblin Dance," Dvorak; "Piece Herolque," Cesar Franck; "The Primitive Organ," Yon; Revery, Dickinson; "The Musical Snuff Box," Liadoff; Cathedral Prelude and Fugue, Bach; "Minuet a l'Antico," Seeboeck; Berceuse, Dickinson; "Christmas," Dethier.

George M. Thompson, Greensborg, N. C.

Box," Liadoff; Cathedral Prelude and Fugue, Bach; "Minuet a l'Antico," Seeboeck; Berceuse, Dickinson; "Christmas," Dethier.

George M. Thompson, Greensboro, N. C. —Professor Thompson, head of the organ department at the North Carolina College for Women, gave a recital of Christmas music at the college Dec. 14, playing; "The Holy Night," Buck; "The March of the Magi." Dubois; "Gesu Bambino," Yon; Paraphrase on "Antioch," Norris.

Miss Eda E. Bartholomew, Atlanta, Ga. —In a recital on the Hall organ at the Westminster Presbyterian Church Nov. 22 Miss Bartholomew presented this program: Chromatic Fantasie in A minor, Louis Thiele; Solemn Prelude, Op. 24, Edward Shippen Barnes; Meditation, Everett E. Truette; "Dreams," Wagner; "Romance sans Paroles," Saint-Saens; Funeral March, Grieg; Rhansody, Alfred J. Silver; Arla, "Pur dicesti," Lottl; Larghetto from Sonata in D. Handel; Minuet, from "Orpheus," Gluck; Festival March, Saul.

Chandler Goldthwalte, New York City—In a recital at the Kearny high school, Kearny, N. J., Nov. 27, Mr. Goldthwalte presented the following program: "In Dir ist Freude" and "In duici Jubilo." Bach: Canon, Schumann; "Kammenol-Ostrow," Rubinstein; "Will o' the Wisp," Nevln; Intermezzo (Symphony 6), Widor; Cradle Song, Chandler Goldthwalte; Prelude and "Love Death" ("Tristan"), Wagner; Allegro (Symphony 2), Widor; Luilaby, Brahms; "All Through the Night," Traditional Welsh Air; Finale (Symphony 1), Vierne.

A. G. Colborn, Bristol, England—In a recital Nov. 14 at Holy Trinity Church, Bristol East, Mr. Colborn, organist of Stapleton Parish Church, played largely American compositions, as follows: Festal March, E. R. Kroeger; "Credo," Alfred Kaiser; "Chansonette," Van Denman Thompson; "At Evening," Kinder; Slumber Song, A. G. Colborn, "A. Joyous Morning Song," J. S. Matthews, Melody and Intermezon of Stapleton Parish Church, played largely American compositions, as follows: Festal March, E. R. Kroeger; "Credo," Alfred Kaiser; "Chansonette," Van Denman Thompson; "At Evening," Kinder; Slumber Song,

## PROGRAMS RECITAL

Charles Heinroth, Pittsburgh, Pa.—In his recital at Carnegie Music Hall Dec. 8 Mr. Heinroth played: Overture to "Coriolanus," Beethoven: "In the Garden" ("A Rustic Wedding"), Goldmark: Ptelude in D minor, Clerambault; "Slegfried" Idyl, Wagner: "Dithyramb," Harwood; "Arpa Notturna" and "Speranza," Yor; "Grand Choeur Dialogue," Gigout.

Grand Choeur Dialogue," Gigout.

Edwin Stanley Seder, F. A. G. O., Chicago—Mr. Seder gave a recital at the Church of St. John the Evangelist in St. Paul Dec. 9, playing as follows: Fugue in E flat ("St. Ann"), Bach; Largo (from Concerto), Bach; Cantilene ("Symphony Romane"), and Finale, Widor; "The Bells of St. Anne de Beaupre," Russell; "Christmas," Dethier.

Max G. Miranda, A. A. G. O., Beloit, Wis.—In a program of the Treble Clef artists' series at the Beloit College chapel Mr. Miranda played these compositions Nov. 14: "Lied des Chrysanthemes," Bonnet; "Elfes," Bonnet; "Rhapsodie Catalane," Bonnet; Rural Sketches, Nevin: Indian Summer Sketch. Brewer; Symphony 2 (Finale), Widor.

Charles M. Courboin. — Mr. Courboin gave the sixth recital on the A. R. Hughes organ, built by the Austin Company, at the First Presbyterlan Church of Warren, Ohio, Dec. 4, and made an impression reflected by the long and laudatory reviews of his performance in the newspapers. His offerings were: "Hosannah," Dubois; Aria from Suite in D. Bach; "Downstream," from "Adirondack Sketches," Eastwood Lane; Passacaglia, Each; Andante from First Sonata, Mailly: "Shepherd's Hey." Percy A. Grainger; "Tp the Saguenay" Russell: Venetian Serenade, Berwald; Finale from First Symphony, Vierne.

Matthew Kingston, Mus. B., London, England.—In his autumn recitals at St. Luke's Church, Hampstead, Mr. Kingston included an Armistice Day program Nov. 10, which was: Allegretto from Seventh Symphony, Bethoven; "The Seraph's Strain," Wolstenholme; Andante Elegiac Symphony, Kingston; "Marche Funere et Chant Seraphique," Guilmant; Funeral March, Chopin; "The Last Post." arr. by Kingston; "In Memoriam" Overture, Sullivan.

Nov. 3 the offerings included: Fantasia in E flat, Faulkes; Nocture in B flat minor, Chopin; Miniature Overture, Triumphal March, "Caractacus," Elgar.

Carl F. Mueller, Milwaukee, Wis.—In his Armistice Day recital at the Grand Avenue Congregational Church Mr. Mueller played this French program: "Grand Responsive Chorus" Gigout: "Lied des Chry

choir and soloists. The programs included.

Dec. 1—Fantasia in C major, "The Bells." William Byrd; Short Suite, Samuel Wesley; Fantasia in F major, W. T. Best; Rhapsody, Op. 17, No. 3, Herbert Howells.

Saturday, Dec. 8—Sonata 6, in D minor, Mendelssohn; Gavotte, Martini; Sonata in G minor (by request), Tartini; Fantasia in A minor, Lemmens; Cantabile in B major, Franck; Nocturne, Op. 16, No. 3, Medtner, and Allegretto, Max Reger (Miss Tooke); Symphony 5 (Toccata), Widor.

Among recent programs at Dr. Whitehead's Monday noon recitals have been: Nov. 19—Sonata 3, in A minor (by request), Mendelssohn; Cantabile in B major, Franck; Allegro Marcia, Frank Bridge; "Ave Maria" (by request), Arkadelt-Liszt; Fantasy Prelude, Charles Macpherson.

Nov. 26—Prelude, and Fugue in C.

delt-Liszt; Fantasy Prelude, Charles Mac-pherson.

Nov. 26—Prelude and Fugue in C minor, Bach; Invention (three parts) in F flat, Bach; Fantasia in A minor, Lem-mens; Cradle Song, Harvey Grace: "Invo-cation," Bossi; "Marcia Festiva." Bossi.

walter Sassmannshausen, Chicago—Mr. Sassmannshausen was greeted by capacity audlences at recitals at Christ Lutheran Church and Hope Lutheran Church and Hope Lutheran Church Nov. 18 and Dec. 2. He was assisted by Carl Backus, tenor, and the choir of Christ Church. The choir sang "The 118th Psalm," by Reinbrecht, with piano and organ accompaniment, under the direction of Mr. Sassmannshausen. The program included the following organ numbers: Allegro Vivace, Widor: "Benedictus." Reger; Fugue, Bach: Chorale Harmonizations, "Praise God, the Lord," "O Sacred Head, Now Wounded" and "Christ Is Risen"; Concert Variations on a Lutheran Chorale, Walter Sassmannshausen: "Gesu Bambino," Yon: Toccata, Widor.

Julian Williams, Huntington, W. Va.— Mr. Williams played his second recital of the present season on Dec. 6 before a large audience which filled the First

Presbyterian Church. His program included the following numbers: First Sonata, Borowski; "Ave Maria," Schubert; "Moment Musicai." Schubert; Ave Maria," Schubert; "Moment Musicai." Schubert; Ave Maria," Schubert; "Moment Musicai." Schubert; Precata and Fugue in D minor, Bach; Alegretto in E flat, Wolstenholme; "Piece Heroique," Franck; Fountain Revery, Fletcher; Prelude in D minor, Clerambault; "Marche Russe." Schminke.

Nov. 29 the choir of the First Presbyterian Ghurch sang Maunder s "Song of Thanksgiving," under the direction of Mr. Williams, before an audience which packed the church to the doors. Under the leadership of Mr. Williams the choir is doing the finest work in its history.

Raymond C. Robinson, F. A. G. O., Mus. B., Boston, Mass. — Mr. Robinson, has given the following Monday noon recitals at King's Chapel:

Nov. 26—Symphony I (Prelude, Pastorale, Allegro Vivace, Andante, Final), Vierne; "Ave Maria," Henselt; Chorale Improvisation, "Aus meines Herzens Grunde," Karg-Elert; Grand Responsive Chorus, Gigout.

Dec. 10—Prelude and Fugue in A minor, Bach; "Hora Mystica," Bossi; Scherzo, Gigout; Fantasie on "Veni Creator," Capocci; Rhapsody, Saint-Saens; "Evening Harmonies," Karg-Elert; Maestoso, Allegro risoluto, Sonata in C minor, Salome.

Henry Overley, Kalamazoo, Mich,—Mr. Overley, assisted by Mrs. Overley, gave a recital Dec. 3 to inaugurate the two-manual Möller organ in the Harvard Congregational Church of Oak Park, Ill. Mr. Overley gave the following program: "Sulte Gothique," Boellmann; ""Morning," from "Peer Gynt" Suite, Grieg; Evensong, Johnston; Concert Caprice, Kreiser: "Pilgrims' Chorus' Tsuite, Grieg; Evensong, Johnston; Concert Caprice, Kreiser: "Pilgrims' Chorus' from "Pannhäuser," Wagner; Berceuse, Dickinson; "Within a Chinese Garden," Stoughton; "Gesu Bambino," Yon; Hallelujah Chorus, Handel.

Miss Ellen Fuiton, Scranton, Pa.—Miss Fulton gave a recital on the afternoon of Thanksgiving Dav at the Second Park

Chorus, Handel.

Miss Ellen Fulton, Scranton, Pa.—Miss Fulton gave a recital on the afternoon of Thanksgiving Day at the Second Presbyterian Church and her program was as follows: Toccata (From Fifth Symphony), Widor; Aria in F, Bach; "Pastourelle," Gustave Ferrari; "Amaryllis," Ascribed to Louis XIII; "Le Cygne," Saint-Saens; Scherzetto, Vierne; "Lerne; "Carillon," Vierne; "A. D. 1620," MacDowell; "Romance sans Paroles," Bonnet; "Sunshine and Shadow," Clement R. Gale.

A. Legile, Jacobs, Savannah, Ga.—In a

MacDowell; "Romance sans Paroles," Bonnet; "Sunshine and Shadow," Clement R. Gale.

A. Lesile Jacobs, Savannah, Ga.—In a recital Dec. 10 at the First Baptist Church Mr. Jacobs gave this program: Russian March, Schminke; Intermezzo in D fiat, Hollins; Two Chorale-Preludes, "We All Believe in One God, Creator" and "O Sacred Head, Now Wounded." Bach; "Fireside Fancies," Clokey; Largo ("New World" Symphony), Dvorak; "Orientale." Cui-Banks; "The Bells of St. Anne de Beaupre." Russell; Toccata (Fifth Symphony), Widor.

Forrest R. Newmeyer, Philadelphia, Pa.—Mr. Newmeyer gave the following program in a recital at the North Baptist Church of Camden, N. J., on the afternoon of Sunday, Dec. 9: Grand March from "Aida," Verdi; Romanza, Parker; Scherzo, Rogers; Overture to the "Occasional Oratorio," Handel; "Dreams." Stoughton; "Will o' the Wisp," G. B. Nevin; "Variations de Concert," Bonnet; Love Songfrom "Venezia," Ethelbert Nevin; Toccata in G major, Dubois.

Miss Lucy Cunyus, Cartersville, Ga.—Miss Cunyus was presented in a recital at the First Prosbyterian Church Nov. 1 by Mis. H. P. Womelsdorf, Miss Cunyus yrogram included: Prelude and Fugue, C minor. Bach; Andante Cantabile from Fourth Symphony, Widor; Andantlino, Franck; Gavotte from "Mignon." Thomas; "Song of the Volga Boatmen," Anon; Postlude in D. Smart.

Mark Shumway Dickey, Boston, Mass.—On Nov. 13 Mr. Dickey gave a recital the the serve Destrict Switch and the server destricts.

Postlude in D. Smart.

Mark Shumway Dickey, Boston, Mass.

On Nov. 13 Mr. Dickey gave a recital at the First Baptist Church. Arlington. Mass. He had the assistance of Miss Josephine Malcolm, soprano. Mr. Dickey played the following selections: Allegro Vivace, Allegro Cantabile and Toccata from Symphony 5, Widor; "The Cuckoo," d'Aquin; Prelude in C flat. Scriabin; Allegretto, Volkmann: Transcription of "Adeste Fideles," Dickey. His own composition at the close of the program was very effective.

Ernest Prang Stamp. \$4 Jonitary 1.000.

very effective.

Ernest Prang Stamm, St. Louis, Mo.—
In a recital at the Second Presbyterian
Church Thursday afternoon, Dec. 13, Mr.
Stamm played as follows: "Suite
Gothique," Boellmann: "Pilgrim's Progress" (Part 9), Austin; "Thistledown,"
Loud; Andantino (request), Lemare;
Scherzo, Dethier.

Frank M. Cram, Potsdam, N. Y.—In his recital at the Normal Auditorium Dec. 2 Mr. Cram's program included: Pilgrim Suite. Dunn: Largo from "New World" Symphony, Dvorak; "A. D. 1620." MacDowell; "Hallelujah Chorus." Handel.

Sympnony, Dvorak; "A. D. 1820." Mac-Dowell; "Hallelujah Chorus." Handel.

Hans C. Feil, Kansas City, Mo.—Mr. Feil has played the following programs recently in his Sunday afternoon recitals at the Independence Boulevard Christian Church:

Nov. 4—Second Suite. James H. Rogers; "Mammy." from "Magnolla Suite." R. Nathaniel Dett; "Marche Nuptiale, "Gullmant; Andante Cantabile, from Symbonny 5, Tschaikowsky; Allegretto in Efat, Wolstenholme; "Cortege Orientale," James P. Dunn; Concert Study (No. 1). Yon.

Nov. 18—"Suite Gothique," Boellmann; "The Fountain." Matthews; "Souvenir," Kinder; "The Home of the Soul" (Concert variations). Ernst Rahn; Communion in G (request), Batiste; Scherzo, Hoffman; "Variations de Concert," Bonnet.

Dec. 2-Suite for Organ, Rogers: "Ave

Maria," Schubert; "Ronde Francaise," Boellmann; "Matin Song," William C. Steere; "Fireside Fancies," Joseph W.

Clokey.

Miss Delia Viola Weber, A. A. G. O., Baltimore, Md.—Under the auspices of the Baltimore chapter, A. G. O., Miss Weber gave a recital at the Peabody Conservatory of Music on the afternoon of Nov. 25, playing the following program: Toccata, Adagio and Fugue in C major, Bach, Allegretto from Symphony 5, Widor; "Le Soupir" and "Le Sourire," B. Johnson; Andante and Scherzo, from Symphony in G minor, Lemare.

Charles Galloway, St. Louis, Mo.—In his recital at Washington University Dec. 16 Mr. Galloway presented this program: "Veni Creator," Georges Jacob, Rhapsodle on Breton Melodies, No. 3, A minor, Saint-Saens; Sonata No. 6, Mendelssohn; Pastorale (Dialogue of the Angels and Shepherds during the Holy Night), Guilmant; "Christmas," Foote.

James P. Johnston, A. A. G. O., Pitts-burgh, Pa.—On Dec. 14 Mr. Johnston gave this program in the series being pre-sented by the Western Pennsylvania chapter of the A. G. O., for the pupils of Schenley High School: Fantasie and Fugue in G minor, Bach; Communion, Torres; "Gesu Bambino," Yon; "Ave Maria," No. 2. Bossi.

Maria," No. 2. Bossi.

Francis W. Snow, Boston, Mass.—Mr.
Snow of Trinity Church gave the Monday noon recital at King's Chapel Dec. 3,
playing as follows: Chorale Preludes, "In
Thee Is Joy" and "O Man, Bemoan Thy
Sin." Bach; Gavotte, Martini; "Chant
Pastorale," Dubois; "Elfes," "Romance
sans Paroles" and "Saprice Heroique,"
Bonnet; Andante, Bridge; "Divertissement," Vierne; "Tu es Petrus," Mulet.

Ernest H. Sheppard, East Orange, N. J.

At Christ Church, East Orange, Sunday afternoons in January, Mr. Sheppard will play:

afternoons in January, Mr. Sheppard will play:
Jan. 6—March on a Theme of Handel, Guilmant; Cantilene in A flat. Hollins; Allegro Jubilant, Milligan; "Evening," Keller.
Jan. 13 — "Reverle Triste," Diggle; Gothic March, Salome; Melody, Guilmant; Scherzo, Munro; Evening Song, Bairstow, Jan. 20—"Prayer," Stark; March (Third Symphony), Widor; Adagio (Moonlight Sonata), Beethoven; Elegie, Sheppard.
Jan. 27 — Toccata, Nevin; Nocturne, Stoughton; "Song of Gratitude," Cole; Meditation, d'Evry; Andante Cantabile, Widor.

Widor.

G. Herman Beck, A. A. G. O., St. Louis, Mo.—Mr. Beck played this program in a recital at Emmaus Lutheran Church the afternoon of Dec. 16: "Christmastide," Weiss; "In dulci Jubilo," Bach; "Shepherds' Song," Merkel; Fantasia, "Silent Night," Thomas; "Alle Himmelsheere singen" (Theme and Variations), Seitz; "Yom Himmel hoch," Seifert; "March of the Magi Kings," Dubois; Christmas Fantasy, Kaeppel.

Miss Bernice McDaniel, Springfield, III.

Miss Bernice McDaniel, Springfield, III.

Were entertained by Miss McDaniel Nov.

19 with a recital at the First Methodist
Church. Miss McDaniel's program included: Old German—Christmas Pastorale on a Chorale, from "Heaven High to
Earth I Come." Pachelbel. American—
Concert Caprice, George Turner: Pastorale, James H. Rogers; Scherzo, Sonata
in D minor, Rogers; "Song of the Basket
Weaver," Russell; "A Song," MacDowell;
"To a Wild Rose," MacDowell; Improvisation, Paul C. Beebe. Modern French—
First movement from Third Sonata in C
minor, Guilmant.

minor, Guilmant.

Loyd Hutson, Sherman, Tex.—Mr. Hutson, organist of the Gem Theater and of the Central Presbyterian Church, played the following compositions in a series of Sunday evening recitals at his church:

Dec. 2—Aria in D. Demarest; Grand Chorus, Guilmant; "Le Cygne," Saint-Saens; "Will o' the Wisp," Nevin.

Dec. 9—"Pilgrims' Chorus," Wagner; Evensong, Martin; Minuet in G. Beethoven; "Supplication," Frysinger; "Song of Joy." Stebbins.

Dec. 23—"The Holy Night," Buck; "In dulci Jubilo," Bach; "Ave Maria," Schubert; "Gloria in Excelsis," Harrison.

William Biley Smith, San, Jose, Cal—

bert; "Gloria in Excelsis," Harrison.

William Riley Smith, San Jose, Cal.—
Mr. Smith, ranked as a remarkably talented young organist, with a great gift
for memorizing, gave a student recital at
the College of the Pacific Sunday afternoon, Nov. 25, playing as follows: Chorale. "O Sacred Head, once Wounded,"
Kuhnau; Prelude in D minor, Clerambault; "St. Ann's" Fugue, Bach; Short
Prelude on "B-A-C-H," Alfred J. Silver;
Chorale in A minor (No. 3), Cesar
Franck; "The Adoration of the Three
Wise Men," Ferrata; Chorale Prelude (on
a melodic fragment from a motet by
Palestrina), Leo Sowerby; Scherzo in G
(from Symphony for organ). Barnes;
"Within a Chinese Garden." Stoughton;
"Variations de Concert." Bonnet.

F. P. Leigh, St. Louis, Mo.—Dr. Leigh,

"Variations de Concert," Bonnet.

F. P. Leigh, St. Louis, Mo.—Dr. Leigh, who again presides over the organ at the Third Baptist Church, after an absence of several years during which he was organist of Immanuel Baptist Church in Chicago, played the following selections in recitals at that church since his return: "Daybreak," Spinney; Elegy, Dethier; Festival Postlude, Demarest; Berceuse, Alden; Andante, Kinder; Meldy, St. Clair; Postlude, Loud; Meditation, Sturges; First Movement (Sonatain E), Rogers; Reverle, Dickinson; "Autumn Memories," Diggle; "In the Twilight," Harker; Festival Postlude, Seifert; "Te Deum Laudamus," Claussmann; "Prayer," Callaerts; "Grand Choeur" in

D. Spence; Prelude (Third Sonata), Guilmant; Berceuse, Dickinson: Festival Postlude in C, Demarest; Reverie, St. Clair: "Vision," Torjussen; March in B flat, Lagarde; Reverie, Truette; "Where Dusk Gathers Deep," Stebbins; "Deep River," Burleigh; Triumphal March, Callaerts; Reverie Pastorale, Morse; March in G, Smart; "At Sunset," Diggle.

in G. Smart; "At Sunset," Diggle.

Dr. Ray Hastings, Los Angeles, Cal.
In a recital at the Open Forum of San
Dimas. Cal., Dec. 3, Dr. Hastings played
as follows: Wedding March, "Midsummer Night's Dream," Mendelssohn; Aria,
D major, Bach: "Pilgrims' Chorus'
("Tannhäuser"), Wagner; "The Magic
Harp," Meale; "Impromptu," "Just for
Fun" and "Caprice Heroic," Hastings;
well-known songs, arranged for the organ: "From the Land of the Sky-blue
Water," Cadman; "Sing, Smile, Slumber,"
Gounod, and "The Lost Chord," Sullivan;
"March of the Magi Kings," Dubois;
Reverie in D flat, O'Haver; Serenade,
Tosselli; "The Return of Rhadames' Army," Verdi.

J. F. Beuter, Chicago—Mr. Reuter, or-

my," Verdi.

J. F. Reuter, Chicago—Mr. Reuter, organist of Holy Cross Lutheran Church, took part in a sacred concert at Gethsemane Lutheran Church, Princeton avenue and Forty-fifth place, Sunday evening, Dec. 9, playing the following selections on the Möller organ on which he played one of the dedicatory recitals a year ago; Prelude and Fugue in B minor, Bach; Meditation, James; Pastorale in D major, Guilmant; Fifth Organ Concerto, Handel; "O Sanctissima," Lux; Trio in E flat, from Sonata 1, Bach; Variations on "Silent Night," Pfretzschner; Grand Fantasia, Bartlett.

C. Albert Scholin, Waterioo, lowa—In

G. Albert Scholin, Waterloo, lowa—In his Sunday evening recitals at the First Methodist Church Mr. Scholin recently has played:
Nov. 11—"Hymn of Glory," Yon; Romanza. Scarlatti; "Chant de Matin," Guilmant.
Nov. 18—Concert Overture in C minor, Mansfield; Nocturne, Foote; Largo (from "New World" Symphony), Dvorak.
Nov. 23—"Grand Offertoire de Ste. Cecile," No. 2, Batiste; "Song without Words," Tschaikowsky; "Evening Rest," Merkel.

Cleo Carrol Johnstone, Los Angeles, Cal.—Miss Johnstone, an artist pupil of Ray Hastings, gave this program in a recital at St. Atanasius' Church Dec. 12: Cathedral Prelude and Fugue (Eminor). Bach: "The Swan," Saint-Saens; "The Little Shepherd," Debussy; "Suite Gothique," Boellmann; Grand Offertory to St. Cecilia, No. 2, Batiste; Romance, Parker; Overture to "Stradella," Flotow-Lemare.

Lemare.

Miss Bessie Godfrey, A. A. G. O.,
Knoxville, Tenn.—In a recital at the First
Methodist Church Dec. 9 Miss Godfrey
played these selections: Processional
March, Guiraud; Reverie, Dickinson;
Serenade, Gounod; "Lamentation," Guilmant; "In Summer," Stebbins; Minuet,
Boccherini; Toccata and Fugue in D
minor, Bach.

minor, Bach.

Eugene H. Gordon, Montgomery, Ala.—
Mr. Gordon gave a recital Nov. 22, before moving to Cincinnati, Ohio, at the Court Street Methodist Church. His program included: Suite, Rogers; Fugue in Fminor, Bach; "Dreams," Stoughton; Scherzo from Fifth Sonata, Guilmant; Andante Cantabile, Tschaikowsky; Concert Variations, Bonnet.

Andrew J. Baird, A. A. G. O., Poughkeepsie, N. Y.—Mr. Baird gave a recital
Dec. 6 at the Reformed Church in which
he presented this program: "Ancient
Phoenician Procession," Stoughton; Pastorale in A. Guilmant; "Marche Funebre
et Chant Seraphique," Guilmant; "Song
of the Basket-Weaver," Alexander Russell; Fugue in E flat ("St. Ann's"), Bach;
"At the Convent," Borodin; Chansonette
(new), Charles O. Banks; American
Rhapsody, Yon.

Rhapsody, Yon.

Fred Faassen, Zion, III.—The following programs by Mr. Faassen have been broadcast from Shiloh Tabernacle:
Dec. 2—Offertoire in B flat, Read; Evensong, Martin; Pastorale in F. Faulkes; "Grand Choeur." Dubois; "Absoute," Salome: "The Holy City," Adams; "Cortege Nuptiale," Moore.
Dec. 16—"Devotion," Sage; "Romanza," Parker; "Marche Pontificale," Lemmens; "Adoratio et Vox Angelica," Dubois; "Verset de Procession," Boellmann; Cavatina, Raff; Andantino in D flat, Lemare; Prelude in G major, Bach.

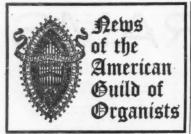
Marie Zarina Hicks, Wyoming, N. J.—

Marie Zarina Hicks, Wyoming, N. J.—
On Dec. 16, at the Presbyterian Church, of which she is organist, Miss Hicks gave the following program of Christmas music: "The Shepherds," Salome; Scotch Noel, Gulimant; Christmas Chorale, "A Rose Bursts Forth," Deigendesch; Pastorale (Second Symphony), Widor; "Gesu Bambino," Yon; "Christmas Night," Goller; Postlude on "Adeste Fideles," Adams.

Adams.

John H. Duddy, Jr., Norristown, Pa.—
In a recital at Christ Reformed Church
Nov. 8 Mr. Duddy's program was: Fantasie, Bach; "Morgenstimung" (from
"Peer Gynt" Suite), Grieg; "Song of the
Basket Weaver." Russell; "The Question" and "The Answer," Wolstenholme;
"In Springtime," Kinder; "Premiere
Arabesque," Debussy; Grand Chorus,
Guilmant.

Minor C. Baldwin, Middletown, Conn.— In a recital at the Church of Notre Dame. Worcester, Mass., Nov. 22, Dr. Baldwin played: Fugue in G Gminor, Bach: Rev-erie, Baldwin: Concerto, Handel; "At Evening," Baldwin; Allegretto, Cametti; "La Cinquantaine," Gabriel-Marie; Sym-phony, Haydn.



#### Annual Guild Luncheon.

The annual luncheon of the Guild will take place in the Waldorf-Astoria Hotel, New York, on New Year's Day at 12:30 o'clock. This is a general at 12:30 o'clock. This is a general meeting and should be largely attended. Aside from the excellent menu that is promised, several fine speakers and guests are expected, and an unusual treat is anticipated.

Headquarters.
Colleagues elected Dec. 3 include the

Charles W. Davis, Easton, Pa.
William T. Trembath, Bethlehem,

a. Fred A. Koehler, Bethlehem, Pa. Julia B. LaVelle, Easton, Pa. Warren B. Norton, Arlington, N. J. Forrest L. Shoemaker, Fremont,

Ruth A. White, Scranton, Pa. Romilda Stoll, Cincinnati, Ohio. Henry L. Woodward, Cincinnati, Ohio

Helen L. Myers, Elmwood Place, Ohio.

Indiana Chapter.
A business meeting was held Dec. 16 in the Tabernacle Presbyterian Church. in the Tabernacle Presbyterian Church. Following the meeting a program of delightful Christmas music was played by Paul Matthews, organist of the church. Mr. Matthews was assisted by the quartet. The program follows: Offertoire to "Christmas," Boellmann; Pastoral Symphony ("Messiah"), Handel; "The Great Day of the Lord Is Near," Sir George Martin; "Christmas in Sicily," Yon; "March of the Magi Kings," Dubois; "Of Thy Mystical Supper" (Russian), Lvoft.

Illinois Chapter.

The December dinner, held Dec. 17 at the Cordon Club, in the Fine Arts building, was an occasion of great interest, made especially so by the presence as a guest of the chapter of the Rev. William Chalmers Covert, D. D., pastor of the First Presbyterian Church of Chicago. Dr. Covert leaves the city early in the year for his new post in charge of the educational work of the Presbyterian Church, with head-quarters in Philadelphia. His long pastorate in Chicago and his deep and practical interest in church music made it appropriate that the members of the chapter should meet him before his departure. Dr. Covert made a brief and delightful talk, interspersed with interesting anecdotes. His chief point was that in his opinion no man can be a good organist who is not a good man. Dr. Covert's words were received with great interest by all present. Thirty-one sat down to dinner. present. dinner.

The next public service of the Illinois chapter will be held at 4 o'clock on the afternoon of Sunday, Jan. 27, at the First Presbyterian Church of Austin. Miss Alice R. Deal, organist and director at this church, is arranging an interesting service program, in which her quartet will take part. The visiting organ soloists will be Stanley Seder, George H. Clark and Mrs. Lily Wadhams Moline.

Deal, organist and director at this church, is arranging an interesting service program, in which her quartet will take part. The visiting organ soloists will be Stanley Seder, George H. Clark and Mrs. Lily Wadhams Moline.

New England Chapter.

A beautiful, although poorly attended, public service was held at First Church, Boston, on the evening of Nov. 26. Professor John P. Marshall of the faculty of Boston University, sub-dean of the chapter, arranged the musical parts of the service. His mixed chorus of twenty-two voices sang Palestrina's "Come, Let Us Worship," Foote's Responses, Sawyer's anthem, "Thou Art My Rest," and Franck's "Kyrie Eleison," from the Mass in A major. The last number was the choral gem of the evening. Harris S. Shaw, A. A. G. O., played

Bossi's Chorale Prelude in D flat for the service prelude in a manner that was excellent. The offertory was the Adagio from Widor's Sixth Symphony, played satisfactorily by Leland A. Arnold. The Allegro Moderato from Dunham's Sonata, Op. 10, was played authoritatively by Harold F. Schwab. The address of the evening was by the minister of the church, the Rev. Charles E. Park, D. D. He dwelt on the universality of musical art as a means of Christian unity. The closer we draw to God in our music so much the more are forgotten dogmatism and philosophical reasonings, he asserted.

Tuesday, evening, Dec. 4, a large audience assembled at the South Congregational Church, Boston, to hear the chapter's first "guest" organist of the present season, Gottfried H. Federlein, F. A. G. O. His program was unusually interesting. Technical facility and fine taste in registration made the music of the evening not only enjoyable but intensely impressive. The program was as follows: Two Chorale Preludes on "Vater Unser" and Toccata and Fugue in D minor, Bach; Two Tone Pieces—"Dawn and Night," Jenkins, and Chaconne, Bonnet; Two Short Pieces—Allegretto and Allegro Moderato, Lenormand: "Kol Nidre," Bruch; "Scena Campagnuola," Federlein: Introduction to Act 3 and Finale ("Liebestod"), from "Tristan and Isolde," Wagner.

At a meeting of the executive committee of the chapter held Dec. 3 it was unanimously voted that the Rev. Charles E. Park, D. D., pastor of First Church, and the Rev. Harold E. B. Speight, minister of King's Chapel, be made honorary members of the chapter. chapter.

#### Southern California.

Southern California.

A public recital at St. Matthias' Episcopal Church, Los Angeles, Monday evening, Dec. 3, brought out Ernest Douglas, F. A. G. O., and Carl V. Green as solo organists. The service was played and the choir of the church directed by the organist, Robert Hershel Douglas. Mr. Green's selections included: Alla Marcia from the Meditations, Rheinberger; Largo from the "New World" Symphony, Dyorak; Gavotte Pastorale, Frederick N. Shackley. Mr. Douglas played: Adagio (Old French), Bourmault-Ducoudray; "Ciaconna," Johann Pachelbel; Sonata in C minor (MSS, first production), Ernest Douglas.

In addition to the interest naturally aroused by the initial presentation of Mr. Douglas' manuscript sonata, the singing of his Evening Service was a feature of the program.

Members of the chapter to the number of approximately sixty were in attendance at the monthly meeting

Members of the chapter to the number of approximately sixty were in attendance at the monthly meeting Following the dinner a paper on organ stops was read by Otto Hirschler, after which adjournment was made to the church auditorium, where the recital was given.

#### San Diego Chapter.

A Mendelssohn evening was given under the auspices of the chapter at All Saints' Episcopal Church, San Diego, Cal., Nov. 28. The choir under the direction of Austin D. Thomas sang the "Hymn of Praise." Dr. Humphrey J. Stewart played the symphony in the cantata.

#### Southern Ohio Chapter.

"wound up" with a social hour, en-hanced by refreshments served by the ladies of one of the guilds of the church.

W. H. GRUBBS, Registrar.

#### Eastern Oklahoma

Eastern Oklahoma.

The Eastern Oklahoma chapter held its December meeting Dec. 3 at the Coffee Cup Inn, Tulsa. The January meeting will be a social affair, to be held at the home of one of the members. The Rev. Rolfe P. Crum, rector of Trinity Episcopal Church, was a special guest of the club, and favored the members with an impromptu talk on "The Ideal Organist." Mr. Crum's talk was full of worth-while suggestions.

An important matter brought to the

An important matter brought to the attention of the Guild by Dean John Knowles Weaver was that of making an effort to have the big Austin organ in the Municipal Hall placed in a more central place. A committee was appointed to confer with the proper authorities, and it is hoped that some action will be taken.

Dean Weaver, who was formerly connected with the University of Tulsa, has established a school of his own called "The Tulsa College of Fine Arts," and is having an organ installed. Some of the future meetings of the Guild will be held at the college.

#### Georgia Chapter.

Georgia Chapter.

Miss Lillian Grace Rogers gave a recital under the auspices of the chapter at the First Baptist Church of Atlanta Dec. 4. She had the assistance of Solon Drukenmiller as soloist. Miss Rogers played the following program of high excellence: Chromatic Fantasie, Thiele; "Piece Heroique," Cesar Franck; "Clair de Lune," Karg-Elert; Prelude to First and Prelude to Third Act of "Lohengrin," Wagner; "Casse Noisette Suite," Tschaikowsky; Toccata from Fifth Symphony, Widor.

Ferdinand Dunkley, formerly of the Church of the Advent, Birmingham, Ala., has been appointed organist and director at the Highlands Methodist Church of the same city. Here he has a fine quartet choir. Mr. Dunkley also acts as choirmaster of Christ Episcopal Church at Tuscaloosa, Ala.

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A Monthly Journal Deboted to the Organ

Official Journal of the National Association of Organists.

Official Organ of the Organ Builders' Association of America.

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CHICAGO, JANUARY 1, 1924.

#### THE ORGAN IN 1923

Another twelve months of activity—
of hurry and worry, joy and sorrow—
advancement and loss—has passed for
most of us. It is a good time for those
interested in the organ to look back and see what has been done in the cause of the instrument in 1923 before we go on to greater achievements in 1924.

There have been several distinctly There have been several distinctly promising developments, noted in a cursory glance over the pages of the issues of The Diapason for the year. One of them that strikes the reader is the widening field for the organ. The theater demand and the steadily growing movement to have large municipal organs have been noted in previous years, and there has been the usual number of large orders for large church instruments in various parts of the country. These things are hardly usual number of large orders for large church instruments in various parts of the country. These things are hardly new. The important increase in the purchase of organs for schools is marked in the record for 1923. It is a timely and valuable development, helped on by such boosters as the Hoyt Metal Company. The concernmentioned has plastered the country with its slogan of "An organ in every school." The year closes with the completion of a notably large organ in the Atlantic City high school. In Pittsburgh the Schenley high school has just seen the completion of its large organ. Spokane, Wash., is soon to have another. In New York recently three additional schools, it was decided, were to have new organs. The school organ offers a field for the builder and for the organist, but it does much more—it makes the youth farmiliar with the instrument and layers. much more—it makes the youth fa-miliar with the instrument and lovers of its music—and thus the secondary results are much more potent than the primary whenever a school organ is primary built.

built.

Another fine development which any optimist might have predicted is the gradual change in the theater taste. The "piano-organist, who never will be missed," is gradually taking his departure and is being replaced with a trained organist. The public is becoming tired of fakery and cannot be fooled all the time in the "movie" any more than it can be fooled in any other field. The Society of Theater Organmore than it can be fooled in any other field. The Society of Theater Organists, founded in New York, is one of the great factors in advancing the art of theater playing and from the east the movement for high-grade performers is spreading and the field that is opening up is drawing into it the best musicians, who no longer feel hesitancy as to risking their reputations in taking up this interesting and remunerative line of work.

The radio also is helping to spread organ music and we read how the music from American organs is heard even in England. And when an organist, as set forth in our columns, can play for a house wedding from the

church we realize we still live in the days of miracles.

In addition to school organs a splendid event of the year was the opening of the large organ built by the National Cash Register Company of Dayton, Ohio, for its employes, thus making the organ a factor in improving industrial conditions.

The N. A. O. again in the year just

dustrial conditions.

The N. A. O. again in the year just closed offered a feast of organ music and an opportunity for the organists to meet through its convention, held at Rochester. An important development was the first convention of California organists, held under the auspices of the A. G. O. chapters of that state, showing the enterprise of the men on the Pacific coast. That the classical and the historical side of organ music have not been neglected was shown by the fine Cesar Franck festival at Wanamaker's auditorium in New York early in the year. Then there was the great five-day festival of organ music in the same place in May, there was the great five-day festival of organ music in the same place in May, in which the N. A. O., the A. G. O. and the Society of Theater Organists took part—an event that made organ history. As the year closed the great Widor festival began at Wanamaker's, with men of world-wide fame at the console.

What has been done in the field of composition is told by our co-worker, Dr. Thompson, who in another page exhaustively reviews the new music of the year.

In July the tercentenary of the death of William Byrd was observed. We wonder what that early English organist would say if he could return and take notice of some of these interesting things of which we have just made mention!

Everett T. Truette's useful and original volume, "Organ Registration," which was published in 1919, has met with such a demand that a second edition has just been issued by the publishers, C. W. Thompson & Co. This is a book which every organist should have in his library, which every organ teacher should use as a textbook and which every organ pupil should study diligently. Mr. Truette has made it a thorough and scientific treatise, showing the qualities of all stops and how they may be combined. He has used as examples various compositions and has gone into the subject of registration from every angle in 257 closely printed pages. His experience and standing as an organ instructor in Boston make the book authoritative. It is a refreshing sign that it became necessary to issue this new edition of so practical a work.

#### BELITTLING HANDEL.

This is the season when some wise men among organists and writers deem men among organists and writers deem it necessary to let us know that they consider Handel a back number. In the midst of our enjoyment of musical and spiritual feasts presented by performances of "The Messiah" such as the Apollo Club under Harrison Wild gives annually, we have it buzzed into our ears that all this is "jazz." Handel does not need the services of The Diapason as an attorney, but when something makes us distinctly tired we sometimes are able to obtain relief by expressing ourselves plainly on the expressing ourselves plainly on the subject. That is the reason for this

We know an organist who, when he was very young and as inexperienced as he was young, was called upon to play the accompaniments of "The Messiah," and in his musical infancy—he did not claim superior erudition—he wondered what anyone could admire in the solos and choruses of Handel's great work. This, of course, was in no way the fault of Handel Since that time this organist has added a little more than thirty years of experience to his record, and now he wonders why he ever was so ignorant. It requires musical experience and religious feeling to get the most out of Handel's We know an organist who, when he musical experience and religious feeling to get the most out of Handel's oratorios, and when that is present the magnificence of the "Hallelujah Chorus," the simple beauty of "Comfort Ye My People" and the thrilling setting of Job's famous words in "I Know that My Redeemer Liveth" are too deeply felt to be influenced by any successors of the men to whom the

same Job said "Ye are the people, and wisdom will die with you."

Anyway, why this perennial extolling of one class of composers and belittling of others? Why bring up the question whether Bach should not have been resurrected by Mendelssohn? And why attack Handel? Should the Gospels be retired because some Bible scholar becomes convinced that the Prophet Isaiah was a much better writer than Mathew or Mark? Suppose he was? One had a certain story to tell and the others another. It seems as silly as to get up a debate on the relative merits of a cook book and a railroad guide. One is useful when the other is valueless, and vice versa.

versa.

There is one great consolation in the that Handel's name will live and his music will be sung and played long after those who rise to relegate him to oblivion have passed from the scene, or have become converted.

Of interest to organists and builders of organs should be the announcement that the swell box idea has been adapted to the piano. This is the first time on record—to our knowledge—that this has been done, although it seems strange, on thinking it over, that the useful shutters on which so much of organ expression depends should not have been put to use on other instruments long ago. At the showrooms of Paul G. Mehlin & Sons in New York a few weeks ago a number of visitors saw a demonstration of the new application of the swell to a Mehlin piano. It is announced that the device provides a "crescendo pedal" for the piano and is the invention of Kurt Hetzel, late director of Wagnerian opera in one of the leading theaters in Munich, Germany, and was installed in a Mehlin grand with the co-operation of Charles Mehlin. The new pedal, which is placed at the left of the other pedals, controls a series of wood shutters, which are in the top of the case of the instrument. Much appreciative comment on the value of the new crescendo pedal was made to the inventor by the large number of guests who were present, it is reported. Of interest to organists and buildreported.

Musical Opinion reports hearing on the most excellent authority that Louis Vierne, the distinguished composer and organist of Notre Dame, Paris, will visit England in January and will give a number of recitals in England and in Scotland.

Marr & Colton, the progressive or-gan builders of Warsaw, N. Y., have again remembered their friends with engraved desk calendar for the year an engraved desk calendar for the year 1924 which is decidedly artistic and useful—possessing thus the same good qualities which without doubt are inherent in the product of their factory.

#### RANSLATES ORIGINAL TEXT.

TRANSLATES ORIGINAL TEXT.

Philadelphia, Nov. 26.—Editor The Diapason: The question of the texts of my Russian arrangements having arisen a number of times and only recently again. I beg space in your valued columns to state that in all of the anthems and secular pieces which I have prepared from the Russian, the original text was, in each instance, translated and used, and that all these pieces were printed with the original text, now in English. There are no texts "adapted," for an adaptation is very liable to be foreign to the spirit and style of the music of a piece. There are but two exceptions—one in which a verse sung to the archbishop is omitted and a text written in, and another in which the sixth tone of the Greek Liturgy is adapted to a Kyrie Eleison. In both instances a foot-note explains this fact. Further, the music is as it was originally, including the octavo-bass parts. It has not been altered or "arranged" for mixed voices from a male or female arrangement. The few numbers for women's voices in this series of nearly one hundred pieces are in their original form. None of these pieces has been copied from other English arrangements, but all were prepared from the original Russian copies, hundreds of which, entirely unknown here, are still in my possession for future preparation.

I will appreciate your kindness if you will make these facts known to the musical public. Very truly,

N. LINDSAY NORDEN.

Dr. Walter Keller gave a recital Nov. 25 at All Saints' Church, Ravenswood, Chicago, to open a two-manual organ built by the Hall Company for this church. The new instrument was installed as a memorial.

### The Free Lance

By HAMILTON C. MACDOUGALL

"Pierrot Schoenberg's Lunaire schoenberg's "Pierrot Lunaire seems to be the latest and the most striking manifestation of the ultramodern school. As I read Percy A. Scholes' criticism of the work and ex-Scholes' criticism of the work and examined the citations from the score (see the London Observer of Nov. 25) I asked myself if Schoenberg were sincere in writing it. Was "Pierrot Lunaire" the product of an honest, unaffected, straightforward impulse toward musical composition? Or was the impulse a complex of insincerity, of desire for notoriety, of an overweening egoism?

If we believe a composer to be sincere—that is, devoted to his art and obedient to what he honestly thinks to be its laws—he claims and receives our respect, and no matter how flagrantly he violates what we think to be artistic laws he makes out through his sinrespect, and no matter how flagrantly he violates what we think to be artistic laws, he makes out, through his sincerity, a prima facie case for the value of his work. If you think Schoenberg a poseur, an attitudinizer, you do not in the least mince your words, but proclaim him a humbug. On the other hand, if you believe him to be the soul of sincerity, you say to yourself: "This man's music sounds like the devil, but he is a sincere soul and there must be something in his music beyond my comprehension—something fine and good; I'll hold on a bit before I condemn him."

I'd like to point out that there is no more reason for believing Schoenberg artistically sincere than there is for believing him insincere. Neither way is it possible to prove the point. Let us, therefore, dismiss from our minds all surmises as to the sincerity or otherwise of any of the modern composers; time alone will tell whether their work is good. That is the supreme test—time.

What is your opinion of emotional-ism in music? Do you think that music written or performed without emotion can be real music? Do you think that there is a necessary balance between emotionalism and in-tellectuality in good music and in its rendering that should be kept? If so, how may one determine where the balrendering that should be kept? It so, how may one determine where the balance lies, or keep it there after one has determined it? I have a friend who thinks the composers Tchaikowsky (or do you prefer Tschaikowsky (or even Chaikowsky?), Wagner, Richard Strauss, etc., are moral perverts, but that Haydn, Mozart, Brahms, etc., are normal men, sane and sound. He refers me to medical works bearing on degeneracy of various kinds for proof.

degeneracy of various kinds for proof.

It is very difficult to discern a composer's moral or personal character by scrutinizing his art product. Of course, if a man has an ordinary, everyday, New England conscience he will resolve all his discords and clean up the least and last of his construction details. Or if he is a conservative in politics he will, possibly, despise Stravinsky, Prokofieff, Milhaud, Bartok and the whole crowd of ultramodernists. But, aside from that, can you judge a man's moral character by his music or by his musical performance? I doubt it. Beethoven's music at its best is broad and noble. If we may believe Thayer, Beethoven as a man was pecvish and mean. Wagner, as a man, was by no means ideal; but there are the Prelude to "Lohengrin" and the Funeral March from "Götter-daemmerung." Is there anything purer than the first or loftier in its general conception than the second? The whole question is an interesting one.

Carl J. S. Weiss, organist of Bethany English Lutheran Church, Edgewater, Chicago, has been ill for a number of weeks with blood poisoning in his right hand, but is now slowly recovering. He expects to return to his place at the organ early in the new year.

L. Gilbert Piaggi, choir director of Calvary Cathedral, Sioux Falls, S. D., has accepted the position of organist and choirmaster at St. Thomas' Episcopal Church of Sioux City and will move his family to that city.

#### Lynnwood Farnam Tells of Recent Trip in Europe

Large Organs Seen by New York Organ ist in the Course of His Travels.

#### Second Article

Second Article

I spent in company with several friends three days in the quaint city of Wells, a place of 5,000 inhabitants set in the midst of most beautiful, fertile country. We stayed at the Swan Hotel, directly opposite the well-kept piece of land on which stands the cathedral. The west front of this building is of massive proportions and is flanked by two flat-topped towers, both of which, in spite of assertions to the contrary, seem to require some sort of spire or turret to complete the already fine effect. The cathedral, like most ancient buildings abroad, constantly surprises one by its beauty from a thousand different aspects, and one will no soon forget the view of it from a distance, or the walls and moat which surround it. surround it.

During my visit the music of the cathedral services was in charge of the assistant organist, Dr. M. P. Conway. The work of the boys was notably excellent and the choir kept together in a way that surprised me—in fact, this is a noticeable achievement with most Catholic choirs, where the organist is far away and often alto-gether out of sight.

The Wells organ is a Harrison of fine ensemble and exquisite voicing but the organist has to contend with two drawbacks in the use of it. The most serious of these is due to the wornout system of blowing by water which lights the accompanionent of two drawbacks in the use of it. The most serious of these is due to the wornout system of blowing by water which limits the accompaniment of services (except once a week on Sunday afternoon) to a mere handful of stops on swell or choir and perhaps two light 16-foot stops on the pedal—that is, unless you want a dismal sinking of the pitch. I played two postludes for Dr. Conway, in one of which (the first movement of Widor's Fifth) I nearly came to grief, but managed to pull through by dint of long waits, thinned chords, high pedal and Dr. Conway putting in stops. They hope within a year or two to have electricity installed in the city, which will improve matters connected with the organ power. The other difficulty I mentioned is the fault of a famous clock situated in the north transept. This clock was made originally by Peter Lightfoot, a monk of Glastonbury, and has connected with it a tournament of knights and a seated figure of one Jack Blandiver, all of which perform every quarter of an hour, with a festival performance on the hour. Every day at a few minutes before 3, the hour of choral service, a hundred or two tourists gather in the transept to see the clock strike and their departure immediately this act is over is most disturbing to those at service. I spoke of Sunday afternoon being a time when the organ power was adequate. This is due to the fact that there is a nave service and the city fathers turn on sufficient water to support robust congregational singing.

One of many musical treats in London was the hour of Bach playing with which Dr. Harold Darke favored me on Sept. 12 at his church, St. Michael's, Cornhill. I well remember him at the Royal College of Music as a boy in "knickers," and one of Sir Walter Parratt's pupils. For years he has been especially successful as a choir trainer and his organ work is justly famous. The English musical public evidently will listen to all the organ Bach that Darke will give them in the same way that they devour the series of daily Bach piano recitals of Harold Samuel. Darke's style is a combination of sane and dignified treatment with fitting points of freedom in rhythm and interpretation.

The schedule of recitals and special services which Dr. Darke accomplishes seems to me prodigious. In addition to his regular church work he has a series of noon organ recitals and a series of afternoon Bach recitals, as well as various events with his choral society, the St. Michael's Singers.

Dr. Darke told me of a new idea of his with respect to the treatment of Bach's Trio-Sonatas. He thinks that on the organ two oboes or two flutes are excellent for certain movements, following out the orchestration plan so often found in Bach's accompaniments to choral works and concertos. This idea appeals to me, although most of us, I think, aim at contrast in the voices of these trios. Here is Dr. Darke's program: Prelude and Fugue in B minor; Trio in G ("To God on High"); Chorale Prelude in G minor ("Now Comes the Gentiles' Saviour"); Chorale Prelude in B flat and G ("Have Mercy, God, the Father"); Sonata No. 6 in G (entire); Toccata and Fugue in D minor.

I should like to make a few observations on pure diapason tone and its use. Several times this summer I realized more than ever how exquisite this type of organ effect can be 'when the registers and the building are favorable. The diapasons and principals of the famous Schulze organ at St. Bartholomew's, Armley, and of the Willis instrument at St. Alban's, Holborn, London, stand out particularly in my memory. Now and then one finds a church in Paris whose small chancel accompanimental organ contains low pressure diapasons and principals of luscious sweetness. At St. Eustache, Bonnet's church, a number of us were charmed beyond words by the effect of these stops accompanying the voices in plainsong chants. Several English organists use their soft diapasons as treble solo stops and in Bach trios, with which use, however, I never can quite agree. I should like to make a few observa-

It seemed strange to find on many of the famous English organs the old-fashioned trigger swell pedal, although few if any of these trying accessories are now being built.

During one of the services I attended at Ste. Clotilde, Paris, the congregation was subjected to no less than three collections—one for the pew rent, one for the poor and the third, I believe, for the general church funds.

Work of Grace Chalmers Thomson.

Work of Grace Chalmers Thomson.
Grace Chalmers Thomson, Mus. B.,
A. A. G. O., organist and choir director at Grace Methodist Church, New
York City, is showing her usual successful activity in making the music of that church varied and attractive. In addition to a good quartet she has an exceptional women's choral society, which assists in the special services. On Sunday evenings in October she gave portions of Mendelssohn's "Elijah." In November Cyril Jenkins' new "Lux Benigna" was sung and Nov. 22 twenty soloists from the Civic Orchestra gave a program. Dec. 2 the quartet and the women's choral sang Maunder's "Song of Thanksgiving" antiphonally in the evening and at the morning service Woodman's "Ode to Thanksgiving" was the musical feature. The St. Cecilia choir of girls, also directed by Miss Thomson, sings at all morning services.

#### Opens Weickhardt Organ in East.

Opens Weickhardt Organ in East.

A two-manual organ built by the Wangerin-Weickhardt Company of Milwaukee for St. Brigid's Church at Westbury, L. I., was played in recital by Richard Keys Biggs of the Cathedral Chapel, Brooklyn, on Dec. 11. Mr. Biggs; expressed enthusiasm over the voicing of the instrument, which has ten speaking stops and 640 pipes, besides twenty chimes. Mr. Biggs' program was as follows: "Suite Gothque," Boellmann; "Sunset," Biggs; "Will o' the Wisp," Nevin; Largo, Handel; "Ronde Francaise," Boellmann; Chorale in B minor, Franck; "Marche Nocturne," MacMaster; "A Royal Procession," Spinney.

Kwyre Nooz, the novel and interesting little paper which represents the choir of the Third Baptist Church of St. Louis, has resumed publication after a lapse during the absence of Dr. F. P. Leigh, who a month ago returned from Chicago to resume his position at this church, as announced in The Diapason. The publication tells of the activities of choir members, lists the singers and the anthems sung and in every way reveals the esprit de corps existing in this church's musical activities.



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#### Survey of Church Music for 1923.

The articles in this column always need an apology of some sort, and especially when the title is as ambitious as the one before you. For the sake of new readers, then, I must explain that for the last few years I have presented in the January issue of The Diapason a statement of what anthems color duets cantatas and organ mu-Diapason a statement of what anthems, solos, duets, cantatas and organ music of the preceding year seemed best to me. I do not pretend to have seen everything published; I have not actually tried all the things mentioned I do not include music of the Roman Catholic Church because I am not a competent judge of its merits, though I am aware that there are a number of men like Nicola Montani who are composing fine things for their comcomposing fine things for their com-

First, then, for the anthems, which at the close of the year, seem good enough to repeat:

at the close of the year, seem good enough to repeat:

1. Baines—"Sweet Bells of Easter Time." (St) Easter.

2. Barnes—"Thou Little Joy of Heaven." S.Y.A. (D) Christmas.

3. Barnes—"Three Kings," 3 pages. (S) Christmas, Epiphany.

4. Barnes—"Three Kings," 3 pages. (S) Christmas, Epiphany.

5. Candlyn—"Sleep, Holy Babe," SSA (D) Lent.

5. Candlyn—"Sleep, Holy Babe," SSA (Chorus or trio, A solo. (G) Christmas.

6. Candlyn—"Lift your glad Voices," AT optional solos. (D) Easter.

7. Candlyn—"An Easter Antiphon," double chorus. (G) Easter.

8. Candlyn—"Fierce Raged the Tempest," unaccompanied, four parts mixed. (S) Lent, General.

9. Candlyn—"Ride on in Majesty," Bar. optional. (G) Falm Sunday.

10. Carey—"Save Us, O Lord." Vesper hymn, single sheet. (G) Evening.

11. Clokey—"Noel, Noel" and "His Birthday." (Summy) Christmas.

12. Clokey—"Christmas Joy" and Christmas Hymn." (Summy) Christmas.

13. Coombs—"Let Me Kneel at Thy Feet." SA. (B) Adoration, Advent.

14. Daniels—"Glory and Endless Years," men TTBB. (St) Memorial, Armistice.

15. Dick B.S. A. The activative violing.

Years," men TTBB. (St) Melhola.
Armistice.

15. Dickinson—"The Promise of Resurrection." B. S-A-T. echo choir, violin.
'cello, harp. (G) Easter.

16. Dickinson—"The Earth and Man,"
unaccompanied chorus. (G) Nature.
17. Donovan—"How Great, O Lord, Is
Thy Goodness," SBar. (B) God's Guidance and Protection.

18. R. W. Dunham—"Sing and Rejoice," S-T. (G) Advent.

19. Forsyth—"The Burning Flame," A.
(D) Christmas.

19. Forsyth—"The Burning Flame," A.
(D) Christmas.
20. Gilbert—"The Great, Eternal Christmas, 'A and Bar obligatos, section for TTBB, violin, 'cello, harp. (G) Christmas.
21. James—"O Blest Is He That Cometh," Sobligato. (G) Advent or Palm Sunday.
22. Josten—"Crucifixion," unaccompanied chorus, 8 parts. (S) Good Friday. Lent.
23. J. S. Matthews—"That Easter Morn" (S) Easter

22. Josten—"Crucinxion," unaccompanied chorus, 8 parts. (S) Good Friday, Lent.
23. J. S. Matthews—"That Easter Morn." (S) Easter.
24. J. S. Matthews—"Shadows of Night," 5 parts. (S) Evening.
25. Milligan—"The Day Is Past," unaccompanied, 8 parts. (St) Evening.
26. Nevin—"In That Day," men. (D) Festival, Dedication.
27. Nevin—"Let Us Now Go," men. (D) Christmas.
28. Rachmaninoff — "Blessing and Glory," accompanied. (D) Adoration, Ascension.
29. Shaw—"Spring Bursts Today," unaccompanied. (G) Easter Carol.
30. Stanford—"Jesus Christ Is Risen," double chorus. (G) Easter.
31. Troman—"Grant Us Thy Peace," pages vesper hymn. (G) Evening.
32. Vibbard—"How Beautiful upon the Mountains," S obligato. (G) Advent.
33. Viele—"While to Bethlehem," medium solo. (G) Christmas.
34. E. R. Warren—"The Christ Child Smiled," unaccompanied chorus. (G) Christmas.
35. Whitmer—"God of the Dew," SAT.

Smiled," unaccompanies Christmas. 35. Whitmer—"God of the Dew," SAT.

35. Whitmer—"God of the Dew," SAT.
(St) Nature.
36. Woodman—"Behold Now, Praise the Lord." (S) Praise, Festival, Thanksgiving.

The most striking thing about this list is the return to the accompanied anthem. Candlyn's "Fierce Raged the Tempest" is a good number in the unaccompanied style of Noble; Dickinson's "Earth and Man" is beautiful, though I am convinced that the composer would have done better to make a solo of the text; the Josten number is a sonorous and difficult thing, hard to judge; the Milligan anthem is very nice, but not the composer's best; the little Shaw carol is truly exquisite, and so is the second number by Mat-

thews, though there I should prefer an accompaniment; the Warren carol is good. And that exhausts the list of unaccompanied things. Certainly there is no such proof of the popularity and

is no such proof of the popularity and increased importance of unaccompanied anthems as I had expected to find.

On the contrary, here is one of the most elaborate and beautiful things that Dickinson has composed, a big Easter anthem; an exquisite Epiphany carol by Barnes, as delicately beautiful as anything I have heard in a long time; a manly and vigorous double chorus by Candlyn, and a Palm Sunday number by the same composer that is sure to last a long while; a graceful number by Donovan; a finely vigorous Advent anthem by Dunham, more or less in the style of James, to whom it is dedicated; an original and appealing carol by Forsyth; a splendid whom it is dedicated; an original and appealing carol by Forsyth; a splendid big motet by James; a beautiful Easter carol by Matthews, with the charm that he has learned from traditional music; an ambitious work by Vibbard, and a cheerful prajse anthem by Mr. Woodman, and all of these are accompanied panied.

panied.

It is hard to say which of these is finest. The most difficult and ambitious works are numbers 7, 15, 20, 21, 22, 30 and 32. Of these I happen to like the number by James best, though the Dickinson anthem is one that looks exceedingly attractive and the Candlyn number has a fine Gregorian dignity and breadth. and breadth.

and breadth.

Of course, the best is not necessarily to be found among the most difficult. Both the Matthews numbers are perfectly delightful and well within the reach of the average chorus choir. Candlyn's "Ride On" is bound to become a standard Palm Sunday anthem. My own choir seemed to like the Rappe "Three Kings" better than any My own choir seemed to like the Barnes "Three Kings" better than any of the other new Christmas music we presented this year; it is as fine as it can be, and the text by Shakespeare is superlative. The little Carey vesper hymn I have done again and again at the close of eventory unaccompanied. the close of evensong unaccompanied. It is a fine example of a "fake" Gregorian melody. The numbers by Coombs and Donovan both go very

well with a quartet.

In summary, I should say that James' "O Blest Is He" and Dickinson's "The Promise of Resurrection" son's "The Promise of Resurrection" are the best of the big anthems of the year, my own preference resting with the former; that of the anthems of medium difficulty there is little to choose between Matthews' two numbers and Candlyn's "Ride on in Majesty"; and that for a short, exquisite number the Barnes "Three Kings" bears off the palm. If you have a quartet, look at numbers 1, 2, 3, 6, 8, 9, 10, 11, 12, 13, 17, 18, 19, 23, 31, 33, 35 and 36. The other numbers will require a chorus; and the ones already described above as "difficult and ambitious" will require a chorus above the average. require a chorus above the average The Stanford number will go best with cathedral boy choir.

In addition to these original anthems mention must be made of some excel-lent editions of older numbers, the arrangements often being so fine as to partake of the full excellence of cre-ation. This is true particularly of the new numbers in the "Sacred Choruses" (G) of Dr. Dickinson and Mrs. D inson. Their new issues of 1923 Dick clude:

clude:

Bohemian Carol—"The Angels and the Shepherds," 8 parts, unaccompanied. (G) Christmas.

Gulbins—"Dark and Still Was Bethlehem's City," 8 or T obligato and unaccompanied chorus. (G) Christmas.

G. Schumann — "Christmas Cradle Song," 8 obligato and unaccompanied chorus. (G) Christmas.

Purcell—"Hallelujah," A or B. (G) Evening.

Moravian—"An Evening Prayer," 4 parts unaccompanied. (G) Evening.

P. E. Bach—"The Day of Judgment," 8 or T. (G) Advent or Lent.

Norwegian—"This Glad Easter Day," SA. (G) Easter.

The fifth and last of these go very

SA. (G) Easter.

The fifth and last of these go very well with a quartet and are delightful for any type of choir. The Bach number is dramatic and effective. The Bohemian Carol was already well-known in another edition; though it is in eight parts, it is very easy and as jolly as any carol that I know.

Gerald Reynolds has been publish-

Gerald Reynolds has been publishing a series of women's choruses for the Women's University Glee Club of New York. The excellent series includes a number of Christmas carols:

Noel Bressan—"Hearken Every True

Believer," SSAA. (F). Noel Alsacien—"Sleep, Little Dove," Noel Alsacien—"Sieep, Little Dove," SSA. (F). Noel Bressan—"'Mid Yon Pale Heav-ens," SSAA. (F). Gruber—"Silent Night," SSAA. (E).

Dr. Davison and Mr. Surette con-nue their Harvard Glee Club Series, ablished by E. C. Schirmer of Bospublished by E. C. Schirmer of Boston, All the following numbers are for men's voices in four parts:

Henschel-"Morning Hymn." Morning

Praise.
Pergolesi—"Glory to God." Christmas.
Handel—"Let Their Celestial Concerts
(Samson)." Praise, Ascension.
Handel—"Hallelujah Amen" ("Judas
Maccabaeus"). Praise, Adoration.
Mr. Hinners has also added a few
numbers to his choice Amherst College series of choruses for men's
voices (G):

Mendelschn—"Lord on Our Offenses

Mendelssohn—"Lord, on Our Offenses. Jook Not." Lent. Eccard—"Presentation of Christ in the Pemple." Gibbons—"O Lord, Increase My Faith." Purcell—"Thou Knowest, Lord." Lent,

Giboons— O Lord, increase my Faith.

Funceil—"Thou knowest, Lord." Lent,
Funeral. •

In addition to these there are some
other excellent new editions:
Ancient Carol (Mansfield ed.)—"Shepherds, Rejoice," all in 2 parts. (8t)
Christmas.

Bach—"Break Forth, O Beauteous
Light," from Christmas Oratorio. (D)
Christmas or Advent.
Nicolau (Schindler ed.)—"Good Friday
Musle in a Catalonian Church," 4
choruses, 14 parts. (D) Good Friday.
Parker — "Cometh Earth's Latest
Hour." From "Hora Novissima." (G)
Advent, Kingdom in Heaven.
Bortniansky (Ham ed.)—"Hark, What
Mean Those Holy Voices," arr. of the
Cherubim Song. (G) Christmas.

During the year certain leading firms have acquired the rights to the publications of the Composers' Publication Society and have brought out the following new editions of those works:

Noble Ed. for ed. WOIKS:

Noble—"Save. Lord, or We Perish."
Ed. for mixed voices, a cappella and also
ed. for men's voices. (St) Lent.
Noble—"But Now, Thus Saith the
Lord," S or T. (St) Missions.
H. A. Matthews—"O Love Invisible,"
unaccompanied, 4 parts. (D).
H. A. Matthews—"God That Madest,"
S. (D) Evening.
H. A. Matthews—"Three Women Went
Forth," 8 parts, unaccompanied. (D)
Easter.

Easter.
Candlyn—"On Christmas Morning." (G)
Christmas.

These excellent numbers are probably not known to the majority of choirmasters, though they represent some of the best work of their composers. The first number by Noble, the third by Matthews and the one by Candlyn are of the very first class. Candlyn are of the very first class. I have not learned what has happened to the numbers in the series belonging to the numbers in the series belonging to J. S. Matthews, Barnes and Willan. It was a most interesting venture. Men of established reputation and great ability banded together to publish their own compositions at their own expense and pocket all the profits. They actually did make money on most of the numbers, but they tired of the nuisance of addressing packages and bills, as many people had prophesied. prophesied.

A few good settings of canticles of the Episcopal Church have appeared this year:

Harvey B. Gaul—Short Communion Service in G minor. (S) Includes Kyrie. Threefold Kyrie. Gloria Tibi, Gratias Tibi, Sursum Corda, Sanctus.

James—Benedictus es, Domine, in C. (G)

A. W. Snow—Benedictus es, Domine and Benedictus in D. (St)

White—Benedictus es, Domine, in D. (S)

White—Benedictus es, Domine, in D. (S)
Clokey—Communion Service, 8 parts, unaccompanied. (G)
Harwood—Communion Service in E flat. (G)

The Gaul Communion Service is decidedly original and good. A lot of it is in five-four time. It is not at all difficult, however. I have bought it for my quartet, but have not tried it out yet. There is one curious bit reminiscent of "Madame Butterfly"; I confess that I had not noticed it until Candlyn pointed it out to me. I hope that this will not prevent the use of what is otherwise fine ecclesiastical music. The James setting of the new canticle is big, sonorous, difficult and fine. The excellent setting by Snow is easier, but decidedly good and original. These two rank with Miles Martin's for musical worth and originality. The White setting is straightforward, cheerful, easy and very useful. The Gaul Communion Service is de ity. The White setting is straightforward, cheerful, easy and very useful. Clokey's service is unique in that it is for unaccompanied chorus in eight parts. The writing is modal in flavor and reverent. It is not difficult if you have a choir accustomed to singing a

cappella in divided parts. I am not cappella in divided parts. I am not sure that the Harwood service was published this year—it bears no date; but it just reached me last summer and I am taking this opportunity to recommend it. It is a short and easy setting, much of it in unison, and yet so fine that any choir might enjoy doing it. I regard it as a model of its kind.

Many sacred solos have been published. Perhaps you would find one or two of the following useful:

or two of the following useful:

P. Ambrose—"The Angel's Song," high.
(Presser) Christmas.
P. Ambrose—"Saviour, Breathe an
Evening Blessing," medium. (Presser)
Evening.
Bertrand Brown—"Be Not Afraid," 2
keys. (B) Stilling the Tempest.
K. C. Brown—"Spirit of God," 2 keys.
(B) Holy Spirit.
Huhn—"Great is the Lord," 2 keys.
(B) Praise, The Church.
Kennedy — "Song of Consecration,"
high. (G) Consecration, Surrender to Christ.

Christ.

Marsh—"O Perfect Love," 2 keys, vlo-lin obligato. (St) Weddings.

Turner-Maley—"I See Him Every-where," 2 keys. (S) Lent, Christ's Pas-sion.

of these I like best the number by Kennedy, with a very attractive organ part, a good text, and an idiom showing more or less of modern French influence. The Turner-Maley song also I have found effective. Both Ambrose numbers are easy and tuneful. The Huhn solo is of the roaring, hearty type that goes best with a baritone. baritone.

There are two duets, neither of them of high merit. Shelley's "Angel Voices, Ever Singing" (Flammer) is for soprano and alto. It has a tune that will make it popular. The rhythm is hardly churchly. Kennedy's "The Infant King" (Flammer) is churchly enough, but hasn't so direct a tune. Take your choice.

The year has seen the publication of some really notable cantatas. Two of them, which won the Strawbridge & Clothier prizes, would better be held over for next year. By the terms of the prize they were not released for general use until after the presentation in Philadelphia. I shall therefore leave them for consideration in January, 1925, after they have had a season's use, though I am loath not to tell you how fine they are. But here are some others:

Willan—"The Mystery of Bethlehem."

Willan—"The Mystery of Bethlehem,"
SBar. Oboe, 2 trumpets, 4 horns, 3 trombones, drums, harp ad lib. Can be given with organ accompaniment. (G)
Clokey—"When the Christ Child Came,"
SATB. (Birchard)
Stoughton—"The Woman of Sychar,"
SATB. (White-Smith)

These three works have all been reviewed. The noble work by Willan is difficult and grand, a great composition. Parts 3, 4 and 5 are published as separate anthems and are not difficult for a good chorus or boy choir. I urge choirmasters to look at those securge choirmasters to look at those sections. The Clokey work is within the range of a moderately good choir. I am giving the last section with a quartet, but the middle part makes a chorus imperative. It is graceful and delightful music. The Stoughton number is easiest; it should be within the capacity of almost any choir. When I gave it, I omitted the last chorus because it did not seem quite the thing for church. It is a sort of oriental dance. Otherwise this is a pretty and effective work, giving opportunity to all your soloists and showing the colors of a modern organ. I have never had any use for Mr. Stoughton's previous choral compositions but this ors of a modern organ. I have never had any use for Mr. Stoughton's pre-vious choral compositions, but this cantata is quite another matter.

cantata is quite another matter.

When you feel gloomy about the commercialism of publishers, recall that Mr. Gray published this Willan cantata in the same year when Mr. Birchard, who specializes in good but easy music for schools, published the Clokey work. The fact is that both are really interested in the advance of the art. The question for us is whether we will perform such works after they are published.

It has been my custom to tack on a It has been my custom to tack on a word or two regarding organ numbers that have reached me during the year and which I have liked. A frank friend has told me that he appreciates this custom because he always says to himself: "Well, if Thompson can play that piece, it must be easy." So I tell you what I have found good, and I have no illusions about my own

have no illusions about my own criteria.

The best long work of the year that I have seen is the third Rogers Sonata (S), in B flat. There are four movements and all are good, tuneful and fairly easy. The opening number is a vigorous prelude, well built and thematically virile. The capriccio is dainty, fast, easy. The cantabile is rather a luscious tune that will make a good offertory and is fated to be popular. The Passacaglia is decidedly the best part from a musician's viewpoint, and it will please an audience if well played. It will take some decent playing. It follows the general formula for a passacaglia and at the same time it is free and spontaneous. Mr. Rogers has done few things better. There are other good things. The "Seven Pieces" of Barnes (B) would be worth buying if only for the lovely little Chanson which Mr. Farnam is featuring in his programs. The Esquisse is delightful, and I like the prelude on "Shining Shore" very much.

I have had a lot of fun with

Esquisse is delightful, and I like the prelude on "Shining Shore" very much.

I have had a lot of fun with Clokey's "Fireside Fancies" (Summy), the best suite of its sort since Gordon Nevin's "Sketches of the City." It is program music and it says something with high good nature and tuneful skill mingled with no little wit. Doubtless Mr. Clokey had a good time writing the little pieces, and certainly the average audience is amused and touched by them.

Hollins' new Concert Overture in F minor reached me this year. I am not sure that it is of this year's date, but I have not seen it programmed much, as it certainly would be if our organists knew it. It is published by Novello.

Here are a lot of pieces that I have played and enjoyed:

played and enjoyed:

played and enjoyed:

Banks—Improvisation. (G)
Bingham—Aria. (G)
Candlyn—"Indian Legend." (G)
Candlyn—"Song of Autumn." (G)
Dickinson—Romance (Andante Cantabile). (G)
Ferrari—Sortie in D. (G)
Groton—"Caress." (D)
James—"Pensee d'Automne." (G)
Jepson—"Papillons Noirs." (S)
Lemare—Twelve Short Improvisations.
About a page each. In two books. Some for chimes. (G)
O. A. Mansfield—Phansie in G minor. (D)
Noble—"Prelude Solonelle." (St)
E. B. Smith—Indian Summer Idyll. (S)
The clever orchestral number by

O. A. Mansfeld—Phansle in G minor.

(D)

Noble—"Prelude Solonelle." (St)
E. B. Smith—Indian Summer Idyll. (S)
The clever orchestral number by
Jepson made a hit at the N. A. O. convention last summer. It was played
twice very beautifully by Mr. Gleason.
It is not difficult, but you need a modern organ. The Candlyn "Indian
Legend" is about the most appealing
tune its composer has written into an
organ composition. It sounds much
like Cadman. The piece is dedicated
to me and therefore is very easy. His
other number, in five-four time
through the first section, is lovely and
not hard. Two other numbers of
romantic color are those by Dickinson,
a fine love-song tune, and by James,
a delicious piece of tonal painting with
melody about as direct as it can be on
the right side of vulgarity. This
sounds like an early work of James
worked over and a few clever touches
added. Mr. Noble's Prelude made a
deep impression when he gave it a fine
presentation at the convention last
summer. It is somber and grand. It
will probably not be so popular as the
Prelude to the "Gloria Domini."

One excellent new instruction book
has appeared — Dr. Macdougall's
"Dramatic Pedal Studies" (S). The
little pieces not only are good as
etudes, but are interesting to play. I
have even seen one of them used as a
recital piece. Don't miss this book.

In a later issue I shall review Gardner and Nicholson's "Manual of English Church Music" (Macmillan), the
most important book in our field published this year. Suffice it to say here
that the work is chiefly of value to
Episcopalian organists and that to
them it will be of great interest.

The best transcriptions of the year
are a "Book of Classical Airs" (S),
edited by Barnes. Two new arrangements have appeared of Mr. Yon's delightful Christmas tune "Gesu Bambino" (F), for violin and piano (organ).
Those who use extra instruments may
be interested to know of a new work
of George W. Andrews entitled "A
Song of Devotion" (F), for violin,
'cello, harp (piano) and organ.

IS OPENED BY DE LAMARTER

Hook & Hastings Three-Manual Organ at Muskegon, Mich.

gan at Muskegon, Mich.

Eric De Lamarter of the Fourth Presbyterian Church, Chicago, gave the opening recital recently on the three-manual organ built by the Hook & Hastings Company for the First Congregational Church of Muskegon, Mich. Mr. De Lamarter opened with three compositions by Bonnet and played works by Bach, Boely, Clerambault, Borowski, Buck, Lemare, Rosseau and Widor, closing with his own Minuet, Intermezzo and March in Miniature.

Following is the specification of the

Following is the specification of the

Miniature.
Following is the specification of the Muskegon organ:

GREAT ORGAN.

1. Open Diapason, 8 ft., 61 pipes.
2. Hohl Flöte, 8 ft., 61 pipes.
3. Viola da Gamba, 8 ft., 61 pipes.
4. Dulclana, 8 ft., 61 pipes.
5. Octave, 4 ft., 61 pipes.
6. Fifteenth, 2 ft., 61 pipes.
7. Trumpet, 8 ft., 61 pipes.
8. SWELL ORGAN.
8. Bourdon, 16 ft., 61 pipes.
9. Open Diapason, 8 ft., 61 pipes.
10. Saliclonal, 8 ft., 61 pipes.
11. Volx Celeste, 8 ft., 49 pipes.
12. Aeoline, 8 ft., 61 pipes.
13. Stopped Diapason, 8 ft., 61 pipes.
14. Flute Harmonique, 4 ft., 61 pipes.
15. Violina, 4 ft., 61 pipes.
16. Dolce Cornet, 3 rks., 183 pipes.
17. Piccolo, 2 ft., 61 notes.
18. Cornopean, 8 ft., 61 pipes.
19. Oboe, 8 ft., 61 pipes.
20. Vox Humana, 8 ft., 61 pipes.
21. Voloe d'Orchestre, 8 ft., 61 pipes.
22. Viole d'Orchestre, 8 ft., 61 pipes.
23. String Celeste, 8 ft., 49 pipes.
24. Concert Flute, 8 ft., 61 pipes.
25. Flute d'Amour, 4 ft., 61 pipes.
26. Orchestral Clarinet, 8 ft., 61 pipes.
27. Open Diapason, 16 ft., 42 pipes.
28. Bourdon, 16 ft., 42 pipes.
29. Lieblich Gedeckt, 16 ft., 30 pipes.
30. Gross Fibte, 8 ft., 30 notes.
31. Flauto Dolce, 8 ft., 30 notes.
32. Violoncello, 8 ft., 30 pipes.

Appointed to Theater Posts.

Appointed to Theater Posts.

Recent appointments from the School of Theater Organ Playing of the American Conservatory include: Stanley Anstett, Butterfly Theater, Kenosha, Wis.; F. V. Stump, Canton, Ohio; Frederick Marriott, Adams Theater, Chicago; Miss Helen Searles, Woodlawn Theater, Chicago; Mrs. Cane, Harding Theater, Chicago; Miss Ruth Wiltrane, Ohio Theater, Indianapolis, Ind.

The Fordham Lutheran Church in Brooklyn, New York, observed its eighth anniversary with a choir concert the evening of Nov. 22 under the direction of Julius Mattfeld, organist and choirmaster. A program of strong popular appeal was presented and a large congregation took advantage of the occasion to hear Mr. Mattfeld's organization of singers.

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#### SCHEME OF ROCKFORD ORGAN

Three-Manual Möller Instrument in

Emmanuel Lutheran Church.
The three-manual organ recently installed by M. P. Möller in Emmanuel Lutheran Church at Rockford, Ill., and opened with a recital by Clarence Eddy, as noted in the December Diapason, is the gift of the Frank G. Hogland family to the church. Following is the scheme of stops of the new organ:

is the scheme of stops of the new organ:

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 pipes.

4. Doppel Flöte, 8 ft., 73 pipes.

5. Clarabella, 8 ft., 73 pipes.

6. Dulciana, 8 ft., 73 pipes.

7. Flute d'Amour, 4 ft., 73 pipes.

8. Octave, 4 ft., 61 pipes.

9. Tuba, 8 ft., 61 pipes.

10. Chimes, 25 notes.

SWELL ORGAN.

11. Bourdon, 16 ft., 97 pipes.

12. Gedeckt, 8 ft., 73 notes.

13. Orchestral Flute, 4 ft., 73 notes.

14. Quint, 2% ft., 61 notes.

15. Fifteenth, 2 ft., 61 notes.

16. Tiercena, 13/5 ft., 61 notes.

17. Open Diapason, 8 ft., 73 pipes.

18. Flauto Traverso, 8 ft., 73 pipes.

19. Salicional, 8 ft., 73 pipes.

20. Vox Celeste, 8 ft., 61 pipes.

21. Aeoline, 8 ft., 73 pipes.

22. Fute Harmonique, 4 ft., 73 pipes.

23. Cornopean, 8 ft., 73 pipes.

24. Oboe, 8 ft., 73 pipes.

25. Vox Humana, 8 ft., 61 pipes.

26. Harp, 49 bars.

CHOIR ORGAN (Augmented).

(Enclosed with Great.)

25. Vox Ruman, 8 tr., 9 t pipes.
26. Harp, 49 bars.
CHOIR ORGAN (Augmented).
(Enclosed with Great.)
27. English Open Diapason, 8 ft., 73 pipes.
28. Doppel Flöte, 8 ft., 73 notes.
39. Melodia, 8 ft., 73 notes.
30. Dulclana, 8 ft., 73 notes.
31. Flute, 4 ft., 73 notes.
32. Tuba, 8 ft., 61 notes.
32. Tuba, 8 ft., 61 notes.
33. Viola d'Gamba, 8 ft., 73 pipes.
4. Clarinet, 8 ft., 73 pipes.
PEDAL ORGAN.
55. Open Diapason, 16 ft., 44 pipes.
36. Bourdon, 16 ft., 44 pipes.
37. Lieblich Gedeckt (from No. 11), 16 ft.,
32 notes.
48. Flute (from No. 36), 8 ft., 32 notes.
49. Violoncello (from No. 33), 8 ft., 32 notes.
40. Violoncello (from No. 33), 8 ft., 32 notes.

notes.
41. Tuba (twenty from No. 9), 16 ft., 32

notes.
42. Small Diapason (from No. 1), 16 ft., 32 notes.

For Circulating Choir Library.

Through the efforts of the Federated Church Musicians of Los Angeles plans have been made to establish a church choir music department of the public library. Already enough music has been pledged—anthems and quartets—for an excellent start. Those making further contributions to this department are requested, if possible, to donate sets of twenty-five each of anthems for chorus, or five each of quartets, sending or taking these to the church music department of the library. It is planned to have such of this music as may be of suitable standard properly bound and available for the use of choirs desiring it.

## Edward Gould Mead

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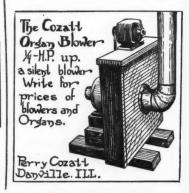
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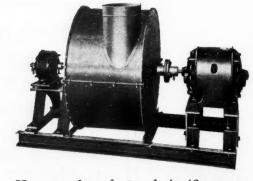


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A three-manual organ built by Casa A three-manual organ built by Casavant Brothers for the Church of Notre Dame de Pitie, North Cambridge, Mass., and which was opened in November, is an effective instrument of thirty-one speaking stops. The specification is as follows:

GREAT ORGAN.

1. Double Open Diapason, 16 ft., 68 pipes.

Double Open Brapasca, pipes.
Open Diapason, 8 ft., 68 pipes.
Hohl Flöte, 8 ft., 68 pipes.
Salicional, 8 ft., 68 pipes.
Harmonic Flute, 4 ft., 68 pipes.
Octave, 4 ft., 68 pipes.
Mixture, 4 rks., 272 pipes.
Trumpet, 8 ft., 68 pipes.
SWELL ORGAN.
Powedon, 16 ft., 68 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 68 pipes.
Open Diapason, 8 ft., 68 pipes.
Stopped Diapason, 8 ft., 68 pipes.
Stopped Diapason, 8 ft., 68 pipes.
Viola da Gamba, 8 ft., 68 pipes.
Vox Celeste, 8 ft., 56 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Principal, 4 ft., 68 pipes.
Piccolo, 2 ft., 61 pipes.
Dolce Cornet, 3 rks., 204 pipes.
Cornopean, 8 ft., 68 pipes.
Obce, 8 ft., 68 pipes.
CHOIR ORGAN.
Geigen Principal, 8 ft., 68 pipes.
Melodia, 8 ft., 68 pipes.
Dolce Flute, 4 ft., 68 pipes.
Plageolet, 2 ft., 61 pipes.
Clarinet, 8 ft., 68, pipes.

PEDAL ORGAN

PEDAL ORGAN.

27. Open Diapason, 16 ft., 30 pipes.
28. Bourdon, 16 ft., 30 pipes.
29. Octave (18 from No. 27), 8 ft., 12 pipes.
29. Octave (18 from No. 27), 8 ft., 12 pipes.
30. Stoppe Flute (18 from No. 28), 8 ft., 12 pipes.
31. Trombone, 16 ft., 30 pipes.
There are four pistons affecting the great and pedal, five pistons affecting the swell, three for the choir and two for the pedal. Three generals affecting all stops and couplers are pedals. There are reversible pistons bringing on and taking off the following: Swell to pedal, great to pedal, choir to pedal, swell to great, choir to great, swell to choir and full organ.

#### Special Service at Poughkeepsie.

Special Service at Poughkeepsie.

A midnight service was held at the Church of the Holy Comforter, Poughkeepsie, N. Y., Christmas Eve. Le Jeune's beautiful Mass in C was sung by a large choir. Handel's "O Thou That Tellest Glad Tidings," from "The Messiah," was used as the offertory. Preceding the service a short organ recital consisting of the following numbers was given by Carrie C. Hopper, who has recently become organist and choir director of the church: "Chorus of Angels," Clark; Pastoral Symphony ("Messiah"), Handel; "March of the Magi Kings," "Dubois; "The Holy Night," Buck. The "Hallelujah Chorus" from Handel's "Messiah" was used as the postlude. used as the postlude.

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On Sunday, November 11th, three Three-Manual Hillgreen-Lane Organs were dedicated in the city of New York and environs: One in Holy Trinity Episcopal Church, New York City, Recital by Dr. Miles Farrow; one in Christ's Episcopal Church, Hackensack, N. J., Recital by J. H. Winant, and one in All Saints' Episcopal Church, Bayside, L. I., Recital by Nicholas DeVore.

We are wondering if this is not a record in Organ-Building History.

Other installations during the month of November are: Benson M. E. Church, Omaha, Nebr.; First Presbyterian Church, Superior, Nebr.; First Christian Church, Aurora, Nebr.; First Christian Church, Pine Bluff, Ark.; Natick Theatre, Natick, Mass., and First Church of Christ, Scientist, Honolulu, Hawaii.

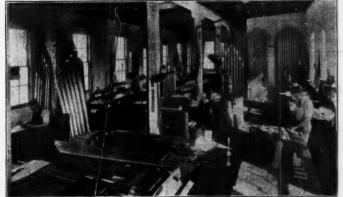
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#### News Notes from Boston By S. HARRISON LOVEWELL

Boston, Mass., Dec. 22.—The trustees of the Boston public library have issued a list of subjects for the lectures to be given on Sunday afternoons and Thursday evenings during the winter months. We call attention to the following on music: "William Byrd and His Contemporaries," by Miss Sarah M. Gould; "Bells and Bell Ringing," by Mrs. Arthur A. Shurtleff; "Message of Music," by Mme. Beale Morey; "What Women Are Doing for Music," by Mrs. William Arms Fisher; "Organs and Choirs of Greater Boston," by Henry C. Lahee; "Master Music for Young People," by Malcolm Lang, and "Music of the Passover," by Henry Gideon, M. A. The lecture on bell ringing has been heard by the correspondent of The Diapason and he can cordially recommend it as most instructive. Mme. Morey, well known as an organist and choirmaster, gives charm to her lecture by means of a chorus of young girls dressed in Greek costumes. Mr. Lahee, who is intimately acquainted with all that has been going on in musical life in Boston for thirty years, and author of several volumes on music, will use lantern slides to illustrate his lecture. The list of these subjects and the dates may be obtained at the public library.

For his eleventh Sunday noon recital Church, William E. Zeuch played the following selections: Fantasie, Berens; Matins and Evensong, Faulkes; "Minuet Antico e Musetta," Yon; Allegro Maestoso, Maquaire; "Pavane d'Angelo," Hahn; "Evening Bells and Cradle Song," Macfarlane; "Marche aux Flambeaux," Guilmant.

J. Albert Wilson is much more than the organist and choirmaster of the Church of the Epiphany, Winchester. Besides his duties as music supervisor in the public schools he has found time this season to conduct the operetta "Pirates of Penzance" in behalf of the church choir fund. Practically all the singers belong to the choral club under his direction, and the two performances Dec. 14 and 15 were a great success.

For the fourth season a notable pageant of symbolical significance was given Sunday, Dec. 16, at Second Church, Audubon Circle. It can fittingly be called the "Adoration of the Child by Lute and Lyre," and it was the intention of the Rev. Mr. Shippen and Mrs. Shippen to reproduce the earnestness and seriousness that characterizes the Oberammergau performances of the Passion Play, and so the "devotion" had for its background Gregorian chants and traditional carols. The organ music played by Thompson Stone included "How Brightly Shines the Morning Star," Karg-Elert, and "Fiat Lux," Dubois.

Henry King Fitts, for many years organist of St. John's Episcopal Church, Roxbury Crossing, died Dec. 8 at Winchester, Mass. Many church dignitaries attended the funeral at the Church of the Epiphany, Winchester, and after the body had reposed in state at St. John's Church over night, guarded by members of the choir, a solemn requiem was celevated. Mr. Fitts was very well known professionally in Boston. For a few years he was organist and choirmaster at St. Luke's Cathedral, Portland, Maine, but soon returned to St. John's.

With a chorus numbering forty-two voices and with organ and plano accompaniment, Frederick N. Shackley gave his cantata, "Song of Praise," at the First Baptist Church, Brockton, Sunday evening, Nov. 18. This elaborate composition, consisting of seven numbers for solo voices and chorus, was sung before an audience of 1,200.

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#### DEATH OF ALBERT F. CONANT

San Diego Organist, Formerly of Boston, Passes Away Suddenly.

San Diego Organist, Formerly of Boston, Passes Away Suddenly.

Albert F. Conant, organist at First Church of Christ, Scientist, San Diego, Cal., and prominent in Masonic, club and musical circles, died suddenly Nov. 21 at his home, 4319 Avalon drive. He was 60 years old. Mr. Conant was about to make a telephone call. A moment later members of the family found him lifeless on entering the room after being attracted by the sound of his fall to the floor.

Albert F. Conant was born at Barnstable, Mass., in 1863. He attended the Barnstable academy and later continued his education in Boston. He chose the profession of music and was graduated from the New England Conservatory with honors of such high character that he was asked to become an instructor in that institution. He specialized in organ. In 1895 Mr. Conant married Miss Laura Carey of Vineland, N. J., who was at that time a teacher in the conservatory, and with Mr. Conant was a member of a concert company known as the Boston Rivals. Later he was associated with the First Church of Christ, Scientist, Boston, serving for thirteen years as organist, during which time he compiled a concordance of Mrs. Mary Baker Eddy's works. He also composed the music for a number of Mrs. Eddy's hymns. First Church of Christ, Scientist, San Diego, called Mr. Conant to become church organist in 1911.

Mr. Conant is survived by his widow and two daughters, Miss Helene Conant, at present in Boston, and Mrs. Frederick De Silva of San Diego.

Willard L. Groom of St. Peter's Church in Chicago was engaged as

Willard L. Groom of St. Peter's Church in Chicago was engaged as special organist for the production of "Robin Hood" at Orchestra Hall Dec. 11 and 13 by the Edison Symphony

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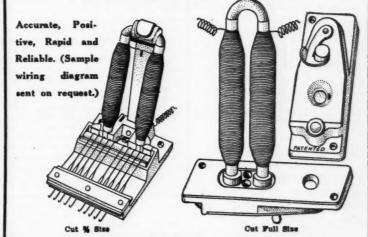
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One of the recent installations was a 15 H. P. Kinetic for the fine instrument in the Auditorium of the Atlantic City High School; this instrument was designed and installed under the direct supervision of Prof. Arthur Scott Brook, who has been selected as the Municipal Organist for Atlantic City.

Organ students will be particularly interested in our new small Kinetic, Style 1-S-112, especially designed for Student Organs, and Chapel Reed Organs.

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#### FOUR-MANUAL PLACED IN NEW YORK CHURCH

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Seventy-six Stops at Madison Avenue Presbyterian Church, Thirty Being from Old Organ-Specifications by Seth Bingham.

Casavant Freres have finished in-Casavant Freres have finished installing a four-manual organ in the Madison Avenue Presbyterian Church of New York City. The instrument consists of seventy-six speaking stops, of which thirty were retained from the old organ. Eventually there will be airchty four stops.

old organ. Eventually there will be eighty-four stops. The specifications, drawn by Seth Bingham, organist of the church, are as follows:

GREAT ORGAN.

Open Diapason, 16 ft., 61 pipes.
Diapason 1., 8 ft., 61 pipes.
Diapason II., 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Traverse Flute, 8 ft., 61 pipes.
Dolce, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Twelfth, 2% ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Seventh, 11/7 ft., 61 pipes.
Seventh, 11/7 ft., 61 pipes.
Harmonic Trumpet, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Celesta (From Choir).

SWELL ORGAN.
Contra Gamba, 16 ft., 73 pipes. GREAT ORGAN

Swell pipes.

Swell Organ.

Contra Gamba, 16 ft., 73 pipes.
Diapason I., 8 ft., 73 pipes.
Diapason II., 8 ft., 73 pipes.
Diapason II., 8 ft., 73 pipes.
Diapason II., 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Flutina, 2 ft., 61 pipes.
Doube Trumpet, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Celesta (From Choir).
Fremulant.
CHOIR ORGAN

CHOIR ORGAN.
Bourdon, 16 ft., 73 pipes.
Contra Dolce, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Guidena, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Guigen, 8 ft., 73 pipes.
Geigen Celeste, 8 ft., 73 pipes.
Guintadena, 8 ft., 73 pipes.
Guintadena, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Tierce, 1 3/5 ft., 73 pipes.
Tierce, 1 3/5 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Cralinet, 8 ft., 73 pipes.
Celesta (metal bars), 61 notes.
Celesta sub.
Tremulant.
SOLO ORGAN.

SOLO ORGAN

SOLO ORGAN.

Stentorphone, & ft., 73 pipes.
Gross Flöte, & ft., 73 pipes.
Gamba, & ft., 73 pipes.
Gamba, & ft., 73 pipes.
Gamba & ft., 73 pipes.
Gamba Geleste, & ft., 73 pipes.
Gamba ft., 73 pipes.
Hohlpfeife, 4 ft., 73 pipes.
Hohlpfeife, 4 ft., 73 pipes.
Hohlpfeife, 4 ft., 73 pipes.
Musette, & ft., 73 pipes.
Musette, & ft., 73 pipes.
Celesta (From Choir).

PEDAL ORGAN.
Contra Bourdon, 32 ft., 32 pipes.
Open Dlapason, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 pipes.
Colone, 16 ft., 32 pipes.
Contra Gamba, 16 ft., 32 pipes.
Contra Dolce, 16 ft., 32 pipes.
Contra Dolce, 16 ft., 32 pipes.
Contra Dolce, 16 ft., 32 pipes.
Guint, & ft., 32 pipes.
Bass Flute, & ft., 32 pipes.
Flute, 4 ft., 32 pipes.
Flute, 8 ft., 32 pipes.
Posaune, 16 ft., 32 pipes.
Trombone, 16 ft., 32 pipes.

Special Services at Butte.

Special Services at Butte.

Preparing five special numbers for each Sunday evening service in one rehearsal a week is the record of Grace M. E. choir at Butte, Mont. Edward C. Hall, the choirmaster and organist, has a mixed chorus of twenty-five voices. Nov. 12 the choir appeared in a concert of classical compositions before a crowded church. During the Advent season special programs were prepared. Dec. 2 they gave "Great Songs of the Night," Dec. 9 "Great Songs of the Night," Dec. 16 "The Angels' Message," Dec. 23 "The Christ Child" and Dec. 30 "The Christmas King." Dec. 12 Mr. Hall played the following program at his weekly recital: "March of the Magi Kings," Dubois; Adagio in Fminor Hummel; Pastorale (First Sonata), Guilmant; "Sound the Loud Timbrel," Avison; "Herald Angels," Dinelli; "Grand Choeur," Guilmant.

Busy Month for Courboin.

Busy Month for Courboin.

Charles M. Courboin finished the month of December with recitals in Philadelphia and New York City Dec. 27 and 28. Dec. 27 he played in the Wanamaker Auditorium at Philadelphia as joint soloist with M. Dupre for the Christmas concert of the Philadelphia Orchestra. Dec. 28 he gave the first of a series of three recitals in New York, at which the ten organ symphonies of Widor are presented. On Dec. 12 Mr. Courboin gave a recital in the Lutheran Church of the Holy Trinity, Lancaster, Pa. Dec. 3 he was heard in Syracuse for the second time this season by an audience that packed the Mizpah Auditorium (1,750 capacity). Dec. 4 he appeared in Warren, Ohio, and Dec. 5 in Youngstown, and in spite of rainy weather he was greeted by capacity audiences at both recitals. Nov. 20 Mr. Courboin made his debut at Richmond, dedicating a new organ in St. Mark's Church, meeting with marked success and an enthusiastic reception. Among Mr. Courboin's bookings for early in the new year are recitals Jan. 14 at Wilson College, Chambersburg, and Jan. 16 in Cleveland. land.

Eddy at Olivet Baptist.

Eddy at Olivet Baptist.

The splendid old First Baptist Church at Thirty-first street and South Park avenue, Chicago, has changed hands, but not creed. It is now known as Olivet Baptist and is as flourishing with its colored congregation as in its palmiest earlier days. An audience that packed the spacious auditorium recently seemed to feel a pride and satisfaction in the new decorations and the fine new Möller organ just installed. It was good to see how things can "carry on" in spite of changes. Those in charge picked a winner to play the first program on the organ when they selected Clarence Eddy. Without doubt he had mixed emotions, for the prosperous days of the old church were those when he was in the heydey of his youth with all the world before him. And he conquered that world and made his place, his name and his fame so firmly that the passing years have not disturbed his masterly supremacy. On this occasion he played many things with which his name has been well associated and included recognition of several new works, Rossetter Cole's "Hymnus" and "Spring Fancies" making definite appeal. Throughout Mr. Eddy was rewarded with eager, interested attention. He gave out his best and won hearty applause as he added a further feather of conquest to his pretty full tiara. Beauty, balance, proportion and a certain churchly style make themselves felt in the organ and suggest serviceability in a marked way.

A. C.

#### Oak Park Church Concert.

Oak Park Church Concert.

Two young women who deserve recognition for earnest well-doing gave an organ concert at the Euclid Avenue Methodist Church, Oak Park, recently. Edith Phillips Heller is the organist of the church and furnished the bulk of the program at the event referred to. She is well equipped by nature and training, facile and resourceful, ambitious and industrious. Florence Boydston has abandoned the organ bench temporarily, to use a very good contralto in the South Church quartet. But she has many opportunities for playing also. She is talented to a degree, playing and singing with excellent understanding and a continual progress toward the upper reaches of finish and polish. She sang two groups of songs admirably, proving thereby that she was entitled to the suffrage of those who applauded and enjoyed.

A. C.

Mrs. George Forsyth played Reubke's Sonata, "The Ninety-fourth Psalm," in a pogram of the Ladies' Music Club of Oklahoma City, Okla., Dec. 8 at the Lutheran Church.

West's Thanksgiving cantata, "Faith and Praise," was sung under the direction of Mrs. Florence Clayton Dunham at the Billingsley Memorial Church of Fairmont, W. Va., Nov. 26, with such success that it had to be repeated by general request Dec. 9. Before the cantata Mrs. Dunham and Miss Bock gave several organ and plano duets, including: Theme and Variations, by Henry M. Dunham; Nocturne, Kroeger, and Grand Aria, Demarest.

## **SUGGESTIONS CRITICISMS COMMENDATION--**

All are welcomed at the office of THE DIAPASON

Our large and growing family of readers is expected to help us make a better paper. If our subscribers and advertisers tell us we are giving them what they want, we know we are on the right track. That is why we take satisfaction in a few entirely unsolicited letters of a number received recently, within a period of two weeks, from which we quote as follows:

"I always look forward to The Diapason; you have built up a wonderful paper, of great value to the organ world." —An outstanding Cleveland organist and educator.

"Your editorials in the October number were worth the whole paper."—This from a noted concert organist and college

"May I tell you again how much I enjoy your splendid paper—the 'organist's Bible'."—From an Oklahoma organist.

"Can't run the business without The Diapason."-A prominent Boston organist's comment in renewing his subscription.

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"I can assure you that I read The Diapason with the greatest pleasure and interest, and look forward to its coming every month. It is full of interest, not only to the profession, but to laymen like myself, who are glad to keep in touch with what is going on in the organ world."—This from a prominent

If you will tell us wherein we can improve The Diapason, we shall be grateful to you. If you will tell others who may not yet be subscribers what you gain from the monthly visits of this paper we shall be even more obliged to you.

### THE DIAPASON

(Published to Help the Organist Keep Up to Date) 1507 Kimball Building, Chicago

#### News from Philadelphia

BY DR. JOHN M'E. WARD,

Philadelphia, Pa., Dec. 22.—With all the pomp and ceremony that makes it one of the foremost of the city churches, St. Clement's produced its first vespers of its patronal saint on the evening of Nov. 22. It was also a Guild service, with the combined choirs of St. Clement's and St. James', reinforced by strings, harp, tympani and brass. Henry S. Fry, dean of the Pennsylvania chapter, was conductor. The organ was played by S. Wesley Sears and Frederick Stanley Smith. The church was packed with a representative and musical audience, who were amply repaid in the well-nigh perfect presentation of a difficult program. The following morning being St. Clement's day, the St. Cecelia Mass by Gounod was the musical setting of another elaborate and ceremonious religious celebration of the mass. Firmin Swinnen played, reinforced by an orchestra, and Mr. Fry again conducted. This service likewise deserves unstituted praise for the hard work involved in its preparation and its most laudable presentation. Why do not other churches which have large endowment funds find it convenient to foster their musical settings to a far greater extent than is now done?

Kenneth A. Hallett has just assumed the post of organist of the Summerfield Church in Kensington, where he will also have the direction of a large chorus choir.

The choir of St. Peter's, Harold Gilbert, organist, recently paid a musical visit to the Church of the Redemption and sang a full choral service and five anthems.

one of the notable events in the forty years' history of the Strawbridge & Clothier chorus, under the direction of Dr. Herbert J. Tily, was the presentation at a musical reception and dinner to 150 of Philadelphia's foremost musicians of the two prize cantatas. "The Light of the World," by T. Frederick H. Candlyn, of Albany, and "The Babe of Bethlehem," by Harvey B. Gaul of Pittsburgh. This was the first public rehearsal and disclosed musical material of undoubted merit in both compositions—in fact, it was a toss-up which was the better. The chorus never sang better, which is saying much; the accompaniment of brass, woodwind, tympani, chimes and piano was a delight. At the dinner both Mr. Candlyn and Mr. Gaul made addresses, both humorous and serious. Dr. Tily's address on the "Value of Music in Business" was a gem of the first water, attentively listened to by the guests.

These works were publicly performed daily, under the direction of the respective composers, for the entertainment of the store patrons.

A party of Philadelphia organists made an automobile pilgrimage to Atlantic City Nov. 24 to inspect the new organ in the high school, which is to be used as the recital instrument for the 1924 convention of the N. A. O.

James C. Warhurst has signed a contract with the Walnut Street Presbyterian Church to install a quartet and chorus choir there. He commences his duties on March 1.

Handel's "Messiah" (Christmas selections) was performed in the First Baptist Church, Frederick Maxson, organist, Mediator Episcopal Church, under Willlam N. Bentz; St. Mark's Lutheran, Dr. J. M'E. Ward, organist, and St. Michael's Lutheran, with William T. Timmings at the organ.

St. Peter's Church, Germantown, has installed a Skinner organ of about thirty registers. T. Tertius Noble played an opening recital Dec. 19 to a capacity congregation. Harry M. Staton, organist of St. Peter's, played a recital, Sunday, Dec. 23, at 4 p. m., assisted by the women's choir, the men's choir and the regular choir of the church.

Estey Organs in Pittsburgh.

Among fall Estey installations in the Pittsburgh district have been orthe Pittsburgh district have been organs in the Glenville Baptist Church, Cleveland, the Methodist Church of Houtzdale, Pa.; Bethany Lutheran Church, Altoona, Pa.; the United Evangelical Church, Johnstown, Pa.; the First Brethren Church, Dayton, St. Luke's Evangelical Lutheran, Dayton, and the Wayne Street United Brethren, Dayton. Among organs under construction are two three-manuals—one for the Second Church of Christ, Scientist, Dayton, and one for Mount Carmel on the Mount Catholic Church,

Altoona—and two-manual instruments for Terra Alta, W. Va., the First Baptist, New Brighton, Pa., Christ Episcopal, Xenia, Ohio, and First Christian Science Church, Charleston, W. Va. Late in November contracts were closed with the Hillman Avenue Christian Church, Youngstown, Ohio; the High Street United Brethren Church, Dayton; the First United Presbyterian Church, Zanesville; the Corpus Christi Catholic Church, Warwood, Wheeling, W. Va., and the Hoge Memorial Presbyterian Church, Columbus, Ohio. Besides his work for the Estey Company, S. Dwight Smith is planning for a series of special musical services at the First Presbyterian Church this winter and has charge of the Pittsburgh Christian Endeavor chorus, in which he has over 260 voices. A few recitals (four this fall) serve to keep him from having too much idle time.

Christmas Greetings by Choir.

Christmas Greetings by Choir.

Handsome Christmas greetings were sent out by the choir of the First M. E. Church of Asbury Park, N. J., shortly before Christmas, telling members of the church of the plans for the musical services of the Christmas season. This is only one of the many things done by Mrs. Bruce S. Keator, the organist and director, to make the music more interesting and to bring it closer to the people of the community. On Dec. 23, at the morning service, at 10:40, the chimes rang and the organ and violin were heard in Massenet's "Meditation." In place of the regular processional, the congregation (seated), and violin were heard in Massenet's "Meditation." In place of the regular processional, the congregation (seated), led by the woman's league and the women's missionary societies of the church, sang "Come Thou Long Expected Jesus." Immediately following the hymn came the announcement from a voice in the choir loft "Arise, Shine, for Thy Light Is Come" (Maker), the chorus of which was sung by all the choirs. Next, a child appeared to tell about the Christ Child lying in a manger, and to offer her lullaby song ("Away in a Manger," written by Martin Luther for his own children). And then came a "Christmas Consecration" by all the singers—"Beside Thy Cradle Here I Stand," from Bach's Christmas Oratorio. During the offertory the united chorus rendered "On Christmas Morning," by Candlyn. Later in the service antiphonal effects were heard in the anthem "The Angels and the Shepherds," a traditional Bohemian air, arranged by Dickinson.

The American Conservatory presented of Frank Van Dusen's advanced or-gan pupils in the recital at Kimball Hall Saturday afternoon, Nov. 17. The pupils playing were George Ceiga and Whitmer

Mrs. Alma Finholm Johnson, a pupil of Dr. John T. Erickson, has been appointed organist and choirmaster of the Steinway Reformed Church, Astoria. N. Y. The organ is a three-manual and formerly was installed in Steinway Hall, New York. The instrument is a gift of the Steinways.

#### STUDY IN PARIS SUMMER 1924

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Santa Barbara, Calif. Dec. 5, 1923.

W. W. Kimball Co., Organ Department, Kimball Hall, Chicago, Ill.

Representing the Southern California Chapter of the American Guild of Organists, we wish to extend to you sincere congratulations on your excellent work in the First Presbyterian Church, Santa Barbara. The organ is beautiful in every way and was greatly appreciated by recitalists, capacity audience and music committee.

Rev. C. A. Spaulding, D.D. Frank A. Bradley
[Minister and organist
of the church]

Roland Diggle, Dean George A. Mortimer B. Ernest Ballard
[The Los Angeles Delegation]

[W. U. night letter]

Palo Alto, Calif., Dec. 14, 1923.

R. P. Elliot, Kimball Organ Co., Chicago, Ill.

It was a great pleasure to play the new Presbyterian organ in Santa Barbara last Monday. The Kimball Company is to be congratulated on the artistic blending of old tone with new and the silence and efficiency of the mechanical features.

Warren D. Allen.
[Organist Stanford University]

The organ is a large three manual electric utilizing pipes and some windchests of the original two manual built in the Los Angeles factory under the supervision of W. B. Fleming in 1902. Stanley W. Williams, in later years superintendent of the Los Angeles factory and now general technical representative of the Kimball organ department on the Pacific Coast, designed the specification and supervised the installation.

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#### THREE-MANUAL IN BROCKTON.

#### Möller Organ Is Dedicated by the Archbishop of Sweden.

M. P. Möller has just installed a three-manual organ in the new First Swedish Lutheran Church, Brockton, Mass., and it was dedicated on Thanksgiving Day by the Rt. Rev. Soderblom, archbishop of Sweden. The organ is built in special chambers at the left of the chancel, speaking both into the transept and the church. The specifications of the instrument are:

ansept and the church. The specinitions of the instrument are:

GREAT ORGAN.

Grand Bourdon, 16 ft., 61 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 pipes.
Geoss Fibte, 8 ft., 61 pipes.
Claribel Flute, 8 ft., 61 pipes.
Doppel Fibte, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Twelfth, 2% ft., 61 notes.
Fiteenth, 2 ft., 61 notes.
Wald Fibte, 4 ft., 61 pipes.
Tuba Mirabilis, 8 ft., 61 pipes.
Well ORGAN.
Lieblich Gedeckt, 16 ft., 73 pipes.
Swell Organson, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 73 pipes.
Acoline, 8 ft., 73 pipes.
Fute Harmonic, 4 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Vox Celeste, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 73 pipes.
Fute Harmonic, 4 ft., 73 pipes.
Vox Celeste, 8 ft., 73 pipes.
Cholina, 4 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Tremolo.
CHOIR ORGAN.
Open Diapason, 8 ft., 73 pipes.

Tremolo.

CHOIR ORGAN.
Open Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Viol d'Gamba, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.

Unda Maris, 8 ft., 73 pipes.
 Flute d'Amour, 4 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 PEDAL ORGAN.

PEDAL ORGAN.

32. Double Open Diapason, 16 ft., 32 pipes.

33. Open Diapason, 16 ft. (20 from No. 4), 12 pipes.

34. Bourdon, 16 ft., 32 pipes.

35. Lieblich Gedeckt, 16 ft., 32 notes.

36. Gedeckt, 8 ft., 32 notes.

37. Violoncello, 8 ft., 32 notes.

38. Tuba Profunda, 16 ft. (20 from No. 12), 12 pipes.

12), 12 pipes.

Preparation has been made in the console for future addition of an echo, A two-manual organ, built by M. P. Möller, was recently completed in the South Street M. E. Church, Brockton, and another two-manual is being built for Gethsemane Lutheran Church in the same city. the same city.

#### To Broadcast Gillette Recitals.

To Broadcast Gillette Recitals.

Carleton College, at Northfield, Minn., is spending \$25,000 on a radio broadcasting station to broadcast the Sunday afternoon vesper organ recitals given by James R. Gillette and the Sunday evening vesper service in which the Carleton choir takes a prominent part under the direction of Frederick Locke Lawrence. The main broadcasting room is in the school of music building, from which faculty and student programs will be sent out several times each week.

Frank Van Dusen gave a recital at Fourteenth Church of Christ, Scientist, Chicago, Dec. 7 and played the first of a series of recitals at the grammar school of La Grange Dec. 14.

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

#### The Semi-Weekly News Reel.

(Concluded.)

The recent earthquake in Japan brought one solid reel in the Pathe News of scenes of the disaster. Music suitable for these must be a combination of pathetic and oriental. "Nipponese," by O'Sullivan; "By the Japanese Sea," by Hauenschild; "Japanese Sunset," by Deppen, and parts of Fauchey's "Suite Tragico Nippone" are in the desired tragic Nipponese atmosphere.

are in the desired tragic Nipponese atmosphere.

Day'd Lloyd-George's visit to America tested the resourcefulness of the organist. The question arose: Welsh or British music? We chose "March of the Men of Harlech," the old Welsh air, on scenes of his arrival, and in later films played patriotic (Civil War) airs, as he visited Lincoln's tomb and the battlefields of the Rebellion.

In a recent view of the allies evacu-

In a recent view of the allies evacuating Constantinople, where Italian, British and French troops were shown, we took Garibaldi's Hymn, "British Grenadiers" and "Le Regiment du Sambre et Meuse" in F and B flat and improvised a march bringing in the national air as the respective troops appeared.

A recent weekly contained a Chinese

recent weekly contained a Chinese eral scene. This required a char-A recent weekly contained a char-funeral scene. This required a char-acteristic Chinese number, but one not in the usual "chop suey" tempo. A section of Lively's "Within the Walls of China," with the opening "alla dirge" on trumpet (swell closed) proved ef-fective, and when later scenes were of a restless nature, the second theme— alla marcia—was resorted to on or-chestral oboe and strings. chestral oboe and strings.

An Italian burial gave us much thought. Finally "Lacrymosa," by Weidt, in Dr. Carl's funeral album (Ditson) proved correct. A number of Russian scenes appear

A number of Russian scenes appear from time to time, some of quiet rural life, others of a martial character, while still others are of American relief work. We suggest "A Russian Rural Scene," by Langey, for the first; "Hymn of Free Russia." by Gretchaninoff (both Schirmer), for the second, and a stirring march ending with a strain of "America" for the third, as where a Russian peasant and son are shown in reverence before the American flag. can flag.

Parades of Civil War veterans on Memorial Day are always fitted best with "Marching through Georgia" and "Rally 'round the Flag," while scenes of United States navy life call for "The Man behind the Gun" and other Sousa

Man behind the Gun" and other Sousa marches.

Scenes in city "zoos" of the various animals require light two-four intermezzos. "Badinage" and "Al Fresco" by Victor Herbert are good examples.

On volcanic eruptions a new number, "Fire Music." by Haines (Hawkes ed.) is excellent, with suitable registration to portray the hissing steam and vapor, and a judicious use of the thunder pedal for the explosions and rumblings which actually occur.

During the early winter many ski iumpers appear. Here a waltz is a refreshing change, with an abrupt and slight pause as the jumper leaps into the air.

On Christmas shopping scenes. kiddies. toys and Santa Claus, etc.. Herbett's song, "Toyland." from the opera "Babes in Toyland," is always ef-

Miscellaneous and grewsome views of train wrecks, accidents, etc., call for a mournful adagio like Arensky's Elegie in G minor, while on flood disasters Rachmaninoff's "Floods of

Spring" or a light agitato is appro-

As an example of how not to play the weekly, we heard a musician begin a galop on a race track scene presto and fortissimo, and when slow motion scenes intervened, he slowed down the tempo so much that it was ludicrous. A racing horse never slows down, nor can a galop be played at one-fourth its tempo and sound right. On these slow motion scenes the correct way is to soften down to a pianissimo, but keep the tempo the same. Changing the tempo gives the audience a rude jolt. The organist may even continue a march, and by using triplets and sixteenths in the right hand, give enough of the agitato idea for the race.

With this article we conclude our series on the short subjects and we believe we have covered the different styles of short films and fillers that go to make up the motion picture program.

NEW PHOTOPLAY MUSIC.

NEW PHOTOPLAY MUSIG.

A series of five legitimate organ works, by an organist also associated with picture theaters, comes to hand. The composer, Floyd J. St. Clair, has an inherent gift of melody and a natural love of the harmonious. (1) "Descending Night," an andante espressivo in D flat, with a refreshing and fluent excursion into A major, is a smooth and satisfying work. (2) "Voices of the Sky," also in A, has a main theme first announced in single notes by the oboe. An E major section, as in full chords—not fortiseline, as some would have written it—but on the vox, with arpergio accompaniment on the harp. (3) "Dream Melody," in A flat, has what we might term a most soothing theme in the major and a second minor part. A treatment of the theme as in the last number, but substituting the concert flute for harp and diatonic passages in the left hand brings a return of the first theme. (4) "Wisions," in D. an application of the first theme. (4) "Wisions," in D. an application of the first theme. (4) "Wisions," in D. an application of the first theme. (4) "Wisions," in D. an application of the first theme. (4) "Wisions," in D. an application of the first theme. (5) "March Pompous," in G. is a vigorous and militant march, characterized by smooth progressions of chords, by interesting and original harmonic and melodic material, a subdued second theme, and a splendid climax. These five numbers are applicable to film playing and will also be useful for the church and concert organist. Published by S. Fox Co., as is also the following plano suite.

ROMANTIC: Suite, "In an Old Rose Garden." by Chifford Adams, is one of those pleces for which organists are continually looking—something new and different. "Amor Councer," by Frimi. and "Colimette." by Bosc. are both in this same category, altouch in the first there is a second part in six-eight tempo, and a Farcies, by Clifford Adams, is one of those pleces for which organists are continually looking—something new and different. "Amor Counceded by a haunting duet for str

#### RECITALS AT HOLY TRINITY

Prominent Men Heard Sunday Evenings at New York Church.

nings at New York Church.

A series of interesting Sunday evening recitals has been given at Holy Trinity Church, New York City. Nov. 18 John Cushing presided at the organ and the other artist was Miss Kathryn Platt Gunn, violinist. The program included: Praeludium and Allegro, Pugnani-Kreisler; "Canto Amoroso," Sammartini; "Poem," Fibich; Berceuse, Ysaye; Allegro ben Moderato, from Sonata in A major, Cesar Franck.

G. Darlington Richards of St. James

G. Darlington Richards of St. James' Church played this program Nov. 25: Prelude, Pierne; Adagio, Bach: "Grand Choeur," Kinder; Elevation, Rosseau; Reverie, Dethier.

Dec. 2 Channing Lefebvre of Trinity Church gave the following program: Sketch in F minor, Schumann; Adagio from Sonata 1, Mark Andrews; Scherzo from Sonata 2. Andrews; Scherzo from Sonata 2, Andrews Fugue from Pastoral Sonata, Rhein Andrews

Pigger Frager Fr

The Estey Organ Company has added three men to its selling staff. J. B. Jamison, who has just returned from six months in Europe, during which he visited several organ factories and inspected many of the famous European instruments, is now on the western coast with headquarters at San Francisco. He will take care of northern California, Washington and Oregon. J. W. Morrison, who is an organ man of wide experience, is covering the western part of the New York. C. M. Burr is with the Boston studio and will handle residence organ sales for New England.

#### A. Lindsay Shaw Takes Bride.

A. Lindsay Shaw Takes Bride.

A pretty wedding of the Thanksgiving season took place Monday afternoon, Nov. 26, in Christ (Swedes') Episcopal Church, Norristown, Pa., when Miss Alice Caroline MacKay, daughter of Mr. and Mrs. Charles W. MacKay of Swedeland, became the bride of A. Lindsay Shaw, son of Mr. and Mrs. Lindsay Shaw of Norristown. An informal reception was held in the parish-house after the ceremony. Mr. Shaw and his bride left on a wedding trip by boat to Florida. Mr. and Mrs. Shaw will be at home after Jan. I in their new home on Wakefield avenue, Jeffersonville. Both the bride and bridegroom were graduated from the Norristown high school, the bride in 1918 and the bridegroom in 1916. Mr. Shaw is organist and choirmaster of All Saints' Episcopal Church. He is connected with the Canadian Pacific Railroad offices in Philadelphia.

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#### Augmentation and the Modern Pedal Organ By ERNEST L. MEHAFFEY

Pedal augmentation is one of the comparatively recent innovations that have come into general use with modern electric and pneumatic actions. Like many other innovations, it has many merits, and also has many abuses, and today our American organs seem to be suffering from the abuse of pedal augmentation. No clever mechanical devices can replace the tone of pipes which should be in the pedal organ, but today many specifications show that builders and organists are neglecting the foundation of their pedal organ and depending upon augmentation to produce the tone they wish.

Within the last year the writer has seen a number of organs of various sizes in which pedal augmentation has been carried to an extreme that is most damaging to the tonal results obtained. One organ, a four-manual of sixty speaking stops, has ten stops in the pedal organ. Of these ten all but one are either borrowed directly from the manual stops. The one true pedal stop in the organ is a pedal bourdon, 16 ft. Imagine the result when the full organ is played! Of course, it is disappointing, and unconsciously an organist finds himself "doubling up" in playing the pedals in an effort to get more foundation into the pedal stops are not there.

Another organ, three-manual, thirty stops, has four stops in the pedal or-

done, however, for the pedal stops are not there.

Another organ, three-manual, thirty stops, has four stops in the pedal organ. They are: Open diapason, 16 ft.; dulciana, 16 ft.; lieblich gedeckt, 16 ft.; bass flute, 8 ft. An analysis of this organ showed that the open diapason in the great was of metal only as far as tenor F, being of wood from there down. The pedal open diapason, 16 ft., was an extension of this manual diapason. The dulciana, 16 ft., was an extension of the choir dulciana, 8 ft., the lieblich gedeckt was borrowed directly from the swell bourdon, 16 ft., and the bass flute was borrowed di-

rectly from the open diapason, 8 ft., in the great organ. This pedal organ was most unsatisfactory. Had the pedal diapason been independent, with the bass flute borrowed or extended from the pedal diapason, it would have sounded fairly good throughout. As it was, the great diapason was the true manual diapason tone only to tenor F. From there down, being of wood, it was not a true great organ diapason such as an organist expects. The bass flute, being borrowed directly from the great diapason, was useless when the flute, being borrowed directly from the great diapason, was useless when the great diapason was coupled to the pedal. It was of no use in accompanying the full swell, except below tenor F, the change in character of tone being so marked above that, and so unbalanced, that it was most objectionable. The extension of the choir dulcing the pedal was commendable and able. The extension of the choir dulciana to the pedal was commendable and proved very useful. The lieblich gedeckt, however, being borrowed entirely from the swell, was not as satisfactory. It made a good pedal stop, but the manual stop, as a 16-ft. bourdon, was too heavy for the rest of the swell organ. One builder solves this difficulty by using only the lower twelve pipes of the swell bourdon for the pedal lieblich gedeckt, the remainder being independent pipes, thus permitting him to voice his swell bourdon through the middle register so as properly to balance with the swell organ.

properly to balance with the swell organ.

Still another instance, this time in a small two-manual specification of nine stops: Here the pedal bourdon, the only stop, was borrowed, or rather extended, from the melodia of the great organ. The true bourdon tone comes from a stopped pipe. Evidently the builder planned to use the open lower pipes of the melodia for the upper end of the bourdon. We would not suggest that any builder would substitute stopped basses in the lower register of his melodia. Of course, these are cheaper to make, but they would spoil his melodia bass.

These last two instances of augmentation merit no commendation whatever. If stops must be borrowed or extended, let us have them of characteristic tone throughout, and not resort to cheapening devices to make up the pedal.

the pedal.

In organs of eleven to fifteen or sixteen stops it seems to be a practice to

borrow the lieblich gedeckt from the swell bourdon. This is a splendid addition to the pedal department when there is already a bourdon of sufficient scale to support the heavier stops of the manuals. It gives a soft pedal stop which is very useful; but, as has been said in a previous paragraph, care must be used in its voicing, or the swell organ will suffer.

Practically every organ built today

said in a previous paragraph, care must be used in its voicing, or the swell organ will suffer.

Practically every organ built today has sub-couplers on the manuals. The general effect of extensive augmentation is nullified to a large extent when sub-couplers are used on the manuals, except in the lower octave of the pedals. Of course, this is not true when soft stops are used, accompanied by soft pedal stops, without sub-couplers on the manuals.

Who is to blame for the faulty pedal organs that are being so largely constructed today? The builders? They are the ones who will be blamed when the tone of the pedal proves disappointing. But they are not entirely to blamed, for the organists who draw up specifications and neglect the pedal are just as much to blame. Of course, the pedal costs more than any other department, its stops always demand more wind, bigger chests, bigger blower and bigger space, but they also mean bigger and better tone. Then why neglect them? For the cost of a pedal diapason an organist can have two or three manual stops. But manual stops are not going to put the foundation under the organ. Fundamental pedal stops are the only ones that can do that. Put the pipes into the organ and one will get the tone. Leave them out and you can't expect to get the results you really want.

H. S. Schweitzer, F. A. G. O., arranged a program of Mendelssohn

H. S. Schweitzer, F. A. G. O., arranged a program of Mendelssohn works for a musical service at St. Thomas' Reformed Church, Reading, Pa., Sunday evening, Dec. 2. As the prelude he played the Sonata in A major and the Andante from the Italian Concerto. The postlude was the Finale from the First Sonata. The chorus, with the assistance of soloists, sang selections from "The Ninety-fifth Psalm," "St. Paul" and the "Elijah."

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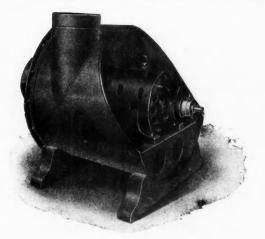
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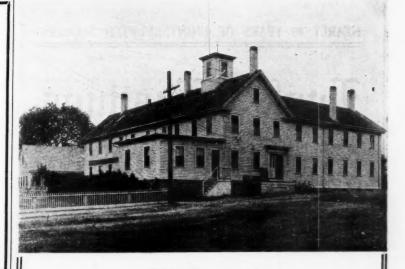
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