

THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

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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.
 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 1/2 ft., 73 notes.
 Wald Horn, 4 ft., 73 notes.
 Wald Horn Twelfth, 2 3/4 ft., 61 notes.
 Wald Horn, 2 ft., 61 notes.
 Gross Flöte, 8 ft., 73 pipes.
 Claribel Flute, 8 ft. (Choir), 73 notes.
 Flute (double mouth), 4 ft., 73 pipes.
 Viole d'Orchestre, 16 ft. (Solo), 61 notes.
 Violes Celestes II., 16 ft. (Solo), 61 notes.
 Viole d'Orchestre, 8 ft. (Solo), 73 notes.
 Violes Celestes II., 8 ft. (Solo), 73 notes.
 Viole d'Orchestre, 4 ft. (Solo), 73 notes.
 Violes Celestes II., 4 ft. (Solo), 73 notes.
 Tuba, 16 ft. (Solo), 72 notes.
 Tuba, 8 ft. (Solo), 73 notes.
 Tuba, 4 ft. (Solo), 73 notes.
 Celesta, 8 ft. (Choir), 61 notes.
 Celesta, 4 ft. (Choir), 49 notes.
 Second Touch:
 Diaphone, 8 ft.
 Tibia, 8 ft.
 Flute, 8 ft.
 Viole d'Orchestre, 16 ft.
 Violes Celestes II., 16 ft.
 Viole d'Orchestre, 8 ft.
 Violes Celestes II., 8 ft.
 Tuba, 8 ft.
 Tuba, 16 ft.
 Celesta, 8 ft.
 Solo to Great, 8 ft.
 Swell to Great, 8 ft.
 Choir 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 on second touch.

SWELL.

Diapason Phanon, 8 ft., 73 pipes.
 Clarabella, 8 ft., 73 pipes.
 Gedackt (unit), 16 ft., 97 pipes.
 Gedackt, 8 ft., 73 notes.
 Gedackt, 4 ft., 73 notes.
 Gedackt Twelfth, 2 3/4 ft., 61 notes.
 Gedackt, 2 ft., 61 notes.
 Salicional (unit), 16 ft., 97 pipes.
 Salicional, 8 ft., 73 notes.
 Salicional, 4 ft., 73 notes.
 Viola da Gamba, 8 ft., 73 pipes.
 Vox Celeste, 8 ft., 73 pipes.
 Dolce Mixture, 3 rks., 183 pipes.
 English Horn (unit), 16 ft., 85 pipes.
 English Horn, 8 ft., 73 notes.
 Trumpet, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Second Touch:
 Diaphone, 8 ft.
 Diapason, 8 ft.
 Viole d'Orchestre, 8 ft.
 Violes Celestes II., 8 ft.
 Solo Trumpet, 16 ft.
 Solo Trumpet, 8 ft.
 Celesta, 4 ft.
 Solo to Swell.
 Great to Swell.
 Choir to Swell, 8 ft.

Eight adjustable double-touch pistons affecting stops and couplers of Swell organ on first touch and stops and couplers of Pedal on second touch. Double-touch cancel piston affecting couplers on first touch and stops on second touch.

CHOIR.

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 Twelfth, 2 3/4 ft., 61 notes.
 Flute, 2 ft., 61 notes.
 Flute Celeste, 8 ft., 61 pipes.

[Continued on page 3.]

WIDOR FESTIVAL IS OPENED.

Courboin Gives Program at Wanamaker 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 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.

M. Widor's letter to the concert direction 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 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.

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

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

M. DUPRE BACK FROM COAST.

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

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.

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 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.

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 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.

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'Donoghue, also of the music department.

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 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 Merriken, 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 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 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 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.

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 worked out in detail by Senator Richards. The attention-compelling character of this department is emphasized by its special position at the side of the gallery near the audience, its assertiveness controlled by a visible swell box of two-inch ornamentally-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 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 with typical examples, including high pressure, narrow-mouthed pipes. A 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 accessories.

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. Audsley, has been exhaustively exploited in this instrument, there being twenty-two specially 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 carvings on the console are symbolic. 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 finials 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.

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 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 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; Fiftieth Psalm, Christiansen.

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 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.

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 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 SALE—ONE-HALF HORSEPOWER Orgoblo, used less than one year. Also one five-rank string mixture and two sets of oboe pipes, all C scale, 61 notes. Address 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 eighteen draw 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 ELECTRO-pneumatic organ. Twenty-four stops, nine couplers. Full description given upon application. Frank East, Box 4300, Jacksonville, Fla.

FOR SALE — TWO-MANUAL AND pedal Vocation; 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, 795 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. [1]

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, Delco type 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 ACTION 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 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 selected.

In addition to preparing an elaborate musical service for Christmas Day and for the afternoons 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 Ga.

WANTED — ONE ZINC AND ONE reed pipe-maker. Must be first-class. Steady work, good wages, ideal working conditions. Address A5, The Diapason. [2]

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 piece 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. [1f]

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

WANTED — 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 Company, Inc. 2638 West Gordon street, Philadelphia, Pa.

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

WANTED—AT ONCE, FIRST-CLASS organ mechanics; also an outside finishing man and tuner. Address L 2, The Diapason. [1]

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, 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.

THE DIAPASON.

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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 church. The specification is as follows:

- GREAT ORGAN.**
1. Double Open Diapason, 16 ft., 73 pipes.
 2. First Diapason, 8 ft., 73 pipes.
 3. Second Diapason, 8 ft., 73 pipes.
 4. Doppel Flöte, 8 ft., 73 pipes.
 5. Gemshorn, 8 ft., 73 pipes.
 6. Harmonic Flute, 4 ft., 73 pipes.
 7. Harmonic Tuba, 8 ft., 73 pipes. (Nos. 4, 5, 6 and 7 enclosed.)
- SWELL ORGAN.**
8. Bourdon, 16 ft., 73 pipes.
 9. Open Diapason, 8 ft., 73 pipes.
 10. Stopped Diapason, 8 ft., 73 pipes.
 11. Viole d'Orchestre, 8 ft., 73 pipes.
 12. Viole Celeste, 8 ft., 61 pipes.
 13. Echo Salicional, 8 ft., 73 pipes.
 14. Violina, 4 ft., 73 pipes.
 15. Flauto Traverso, 4 ft., 73 pipes.
 16. Flageolet, 2 ft., 61 pipes.
 17. Cornopean, 8 ft., 73 pipes.
 18. Oboe, 8 ft., 73 pipes.
 19. Vox Humana, 8 ft., 61 pipes. Tremulant.
- CHOIR ORGAN.**
20. English Diapason, 8 ft., 73 pipes.
 21. Dulciana, 8 ft., 73 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. Tremulant.
- SOLO ORGAN.**
27. Bourdon (Pedal Bourdon Scale), 16 ft., 73 pipes.
 28. Gross Flöte, 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 Profunda, 16 ft., 85 pipes.
 34. Harmonic Tuba (from No. 33), 8 ft., 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.
- ECHO ORGAN.**
 (Played from Choir keyboard.)
38. Lieblich Gedeckt, 8 ft., 61 pipes.
 39. Viola Aetheria, 8 ft., 61 pipes.
 40. Vox Angelica, 8 ft., 49 pipes.
 41. Fern Flöte, 4 ft., 61 pipes.
 42. Oboe Horn, 8 ft., 61 pipes.
 43. Vox Humana, 8 ft., 61 pipes.
 44. Chimes, 20 tubes.
 45. Celestial Harp, 61 notes. Tremulant.
- PEDAL 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.

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. 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.

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.**
1. Open Diapason, 8 ft., 61 pipes.
 2. Gross Flöte, 8 ft., 61 pipes.
 3. Gamba, 8 ft., 61 pipes.
 4. Dulciana, 8 ft., 61 pipes.
 5. Wald Flöte, 4 ft., 61 pipes.
 6. Tuba, 8 ft., 61 pipes.
- SWELL ORGAN.**
7. English Diapason, 8 ft., 73 pipes.
 8. Stopped Diapason, 8 ft., 73 pipes.
 9. Acoline, 8 ft., 73 pipes.
 10. Salicional, 8 ft., 73 pipes.
 11. Vox Celeste, 8 ft., 61 pipes.
 12. Flute Harmonic, 4 ft., 73 pipes.
 13. Oboe, 8 ft., 73 pipes. 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, 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 work most 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.

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,
 I journey here below,
 Far distant is my country,
 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, 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 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; Pastoral in A (First Organ Sonata), Guilman; Berceuse, Jarnefelt; Allegro Pomposo, Holloway.

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 Kinkedy 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.

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 the earlier disasters of the day. Early in December Mr. Yon was heard at the First M. E. Church of Columbus, Ohio.

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.

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 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 ORGAN.**
13. Violin Diapason, 8 ft.
 14. Gamba, 8 ft.
 15. Gamba Celeste, 8 ft.
 16. Salicional, 8 ft.
 17. Salicional Celeste, 8 ft.
 18. Dolce, 8 ft.
 19. Dolce Celeste, 8 ft.
 20. Lieblich Gedeckt, 16 ft.
 21. Gedeckt, 8 ft.
 22. Wald Flöte, 4 ft.
 23. Flautino (small scale, conical), 2 ft.
 24. Dolce Cornet, 3 rks.
 25. Trumpet, 16 ft.
 26. Cornopean, 8 ft.
 27. Oboe, 8 ft.
 28. Vox Humana, 8 ft. 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.
- 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.

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 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 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 organ built by the Skinner Company for the Lutheran Church of the Transfiguration at Pottstown, Pa., took place Sunday, Nov. 25, and the opening recital on the instrument was played on Thanksgiving evening. On both occasions Charles J. Custer, organist and choir-master of the historic church, presided at the console.

Mr. Custer was enthusiastic over the instrument and the audience was enthusiastic over his handling of it. The recital brought a crowd which jammed the church 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.

- Diapason, 8 ft., 61 pipes.
- Clarabella, 8 ft., 61 pipes.
- *Gedeckt, 8 ft., 73 notes.
- *Aeoline, 8 ft., 73 notes.
- *Flute, 4 ft., 73 notes.
- *Flügel Horn, 8 ft., 73 notes.
- *Cornopean, 8 ft., 73 notes.
- French Horn (prepared for in console), 8 ft.
- Cathedral Chimes, 20 tubes from Echo.

***Interchangeable with Swell.
SWELL ORGAN.**

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 61 pipes.
- Aeoline, 8 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.**
- Diapason, 8 ft., 73 pipes.

- Concert Flute, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 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 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, Fry-singer; "From the Land of the Sky-blue Water," Cadman-Eddy; "Liebestraum," Liszt; Grand Offertoire (in 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, Iowa, 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 Lut-ton. 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 piano and organ selection, Demarest's Grand Aria, with Miss Thelma Marshall at the piano.

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10 Syracuse	25 Stamford
11 Cortland	26 Providence
14 Rochester	27 West Newton, Mass.
15 Utica	28 Washington
16 Albany	30 Philadelphia
17 Worcester	31 New York City

¶ 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.

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A rich and sensuous melodic piece in quasi-popular style. It is very effective in registration, has an easy pedal part, an impassioned climax; and is specially recommended to concert and theatre organists.
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Agreeable and spontaneous in melody, and not without animation, which rises to an *appassionata* climax in the middle theme. Its frankly melodic character fits it for wide use.
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- Phansie, in G minor..... .60
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..... .60
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.

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 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

of music at the Fourth Presbyterian 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.

European Tour for Organists.

The Bureau of University Travel of Newton, Mass., announces a special musicians' tour as a department of its European summer school next summer. The aim of the tour is to combine an opportunity for professional study with a brief tour in England and Italy. July is devoted to professional study in Paris, England being visited in June and Italy in August. Professor George M. Thompson, head of the department of theory of music and organ in North Carolina College for Women, Greensboro, N. C., will be in charge of the party. The tour in England and the tour in Italy after Aug. 6 will be under the direct management of the European summer school and the daily programs will be in charge of its expert staff. Five sailings are offered from June 7 to 21, all by the largest and fastest steamers afloat. The English tour varies accordingly and the price as well. Professor Thompson will sail June 7.



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RECENT NEWSPAPER CRITICISMS:

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.

Rockford (Illinois) Register-Gazette, Nov. 9, 1923.—Mr. Eddy had chosen carefully with a knowledge of audiences in arranging his program, which included a group of more serious numbers from Bach, Bonnet and Bossi, six of the more popular and familiar contributions, and three meritorious modern compositions. The organ responded under the touch of the artist and proved one of glorious tone with endless possibilities

for effects with a fine equipment of 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 the technical background, the wealth of musical experience that is Clarence Eddy's, and he gave his best in his recital last evening. More than equal to all demands of his program, the organist thrilled his audience with the superb majesty of his playing, or touched them with its delicate sentiment, the organ entirely at his command at all times. Intricate technical passages were achieved with ease, his pedal work being particularly remarkable. At his will the tones came forth in stupendous fullness, or sank to the softest whispers of melody.

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National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR.

NATIONAL ASSOCIATION OF ORGANISTS.

President—T. Tertius Noble, 106 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 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 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 attendance.

The exact date of the convention will be decided soon and we trust that all will reply to any suggestions mailed to them.

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 playing which left little to be desired. Dr. MacMillan gave a program 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. MacMillan, 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 Vienne 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 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, Guilman; 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, Vienne.

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.

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 instructed 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 headquarters events during the early part of 1924. 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.

The twelfth public recital of the Delaware chapter was held in historic Asbury M. E. Church at Wilmington 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 tea-room. 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 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,
 T. TERTIUS NOBLE, President.

Activity as Test of Life.

A chapter of the N. A. O. may exist without any activities during the winter season. But it cannot 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 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 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 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,

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.

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 B. Rodgers, financial secretary; Walter G. Bahn, secretary; H. A. Sykes, treasurer, and Esther Bash, Mrs. W. L. Calkin, Lemar Clark, Josephine Kirkland, William Lantz, Florence Marx, C. N. McHose, Ethel Ostermeyer, Violet Patterson, Charles E. Sieber, Jr., Helen J. Sturgis, Florence Shaffner, Gertrude V. Villee, William Z. Roy and Charles E. Wisner.

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, discussed the relation of the 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.

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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 Twenty-
two 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 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.

"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.

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 Rochelle, N. Y., Dec. 14.

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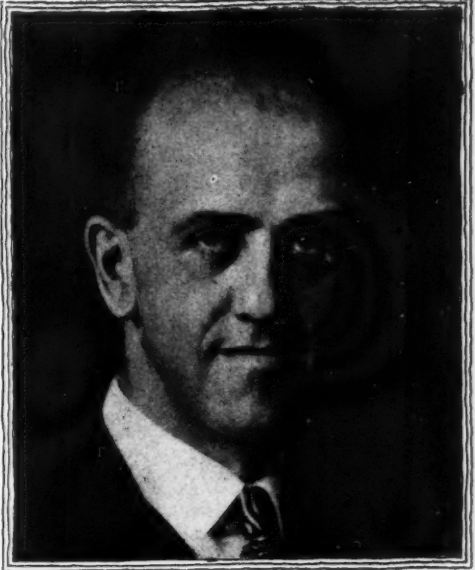
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—Musical Opinion, Oct., 1923.

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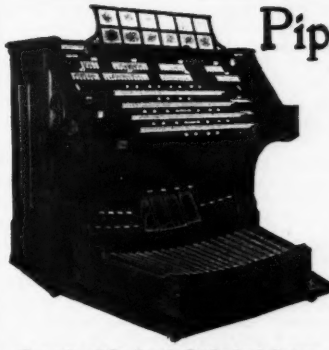
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BY HAROLD V. MILLIGAN.

PRELUDE SOLONELLE, by T. Tertius Noble; published by the Arthur 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.

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 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 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 the upper reaches the river rolls past two vast capes, Eternity and Trinity, which rise like twin Gibraltors 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 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 own ends. 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 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.

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.

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 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.

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.

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.

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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.

Following is the scheme of stops:

GREAT.

Violone, 16 ft., 97 pipes.
Major Flute, 16 ft., 73 pipes.
Viole, 8 ft., 73 notes.
Flute Overté, 4 ft., 73 pipes.
Violetta, 4 ft., 73 notes.
Tuba, 16 ft., 35 pipes.
Tuba, 8 ft., 73 notes.
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 pipes.
Celeste, 8 ft., 61 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Dolce, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 notes.
Flautina, 2 ft., 61 notes.
Vox Humana, 8 ft., 61 pipes.
All traps on Orchestral are playable from Swell.

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.
Wald Flöte, 4 ft., 73 pipes.
Viole, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 notes.
Saxophone, 8 ft., 73 notes.
Clarinet, 8 ft., 73 notes.
Orchestral Oboe, 8 ft., 73 notes.
Kinura, 8 ft., 73 notes.
Musette, 4 ft., 61 notes.
Vox Humana, 8 ft., 61 pipes.
Marimba, 49 bars.

Xylophone, 37 bars.
Musical Bells, 37 bars.
Harp (metal), 49 bars.
Snare Drum, roll.
Snare Drum, tap.
Tomtom.
Block.
Castanets.
Tambourine.
Triangle.

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.**

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.
Cello, 8 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 Tap.
Cymbal.

PEDAL PISTONS.

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 Pro Cathedral at Grand Rapids, Mich., is quoted the following, part of an appreciation of Harold Tower, the organist and choirmaster, by the dean of the pro cathedral, Dr. 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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—H. H. (Columbus, O., Evening Dispatch).

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M. P. Möller, Esq.,
Hagerstown, Md.

York, Pa., December 15, 1923.

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 FRYINGER,
Concert Organist,
Director of Music, Hood College,
Frederick, Md.

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The Success of the Luminous Stop Console

Dr. Melchiorre Mauro-Cottone of the Capitol Theater, New York, after six month's daily use is still as enthusiastic as he was after the first week with the new Console.

Mr. Marcel Dupre played the National Cash Register Concert Organ in Dayton, Ohio, and a friend writes "he was very enthusiastic about the organ and the wonderful console and wants one on his own organ in Paris".

Mr. Will C. Macfarlane ordered a Luminous Stop Console for the four-manual Estey now being completed in the Third Church of Christ, Scientist, in New York City.

Mr. Palmer Christian writes: "It is easy to learn and easy to play."

The wide spread acceptance in so few months of this new stop control is due to the unanswerable logic of its design and the great convenience which every organist appreciates after the first few minutes at the Console.

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ESTEY ORGAN COMPANY
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**Lynwood Farnam Tells
of Recent Trip in Europe**

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

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 not soon forget the view of it from a distance, or the walls and moat which 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 altogether 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 worn-out 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 post-ludes 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.

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.

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 Maunders' "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.

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 Gothique," 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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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 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:

- 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 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) and for violin, cello 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.

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, Rousseau and Widor, closing with his own Minuet, Intermezzo and March in 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. Dulciana, 8 ft., 61 pipes.
- 5. Octave, 4 ft., 61 pipes.
- 6. Fifteenth, 2 ft., 61 pipes.
- 7. Trumpet, 8 ft., 61 pipes.
- SWELL ORGAN.**
- 8. Bourdon, 16 ft., 61 pipes.
- 9. Open Diapason, 8 ft., 61 pipes.
- 10. Sallcional, 8 ft., 61 pipes.
- 11. Voix 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.
- CHOIR ORGAN.**
- 21. English Open Diapason, 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.
- PEDAL ORGAN.**
- 27. Open Diapason, 16 ft., 42 pipes.
- 28. Bourdon, 16 ft., 42 pipes.
- 29. Lieblich Gedeckt, 16 ft., 30 pipes.
- 30. Gross Flöte, 8 ft., 30 notes.
- 31. Flauto Dolce, 8 ft., 30 notes.
- 32. Violoncello, 8 ft., 30 pipes.

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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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:

GREAT ORGAN.

1. Double Open Diapason, 16 ft., 73 pipes.
2. First Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason, 8 ft., 61 notes.
4. Doppel 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 3/4 ft., 61 notes.
15. Fifteenth, 2 ft., 61 notes.
16. Tiercena, 1 3/5 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. Flute 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.)

27. English Open Diapason, 8 ft., 73 pipes.
 28. Doppel Flöte, 8 ft., 73 notes.
 29. Melodia, 8 ft., 73 notes.
 30. Dulciana, 8 ft., 73 notes.
 31. Flute, 4 ft., 73 notes.
 32. Tuba, 8 ft., 61 notes.
 33. Viola d'Gamba, 8 ft., 73 pipes.
 34. Clarinet, 8 ft., 73 pipes.
- PEDAL ORGAN.**
35. Open Diapason, 16 ft., 44 pipes.
 36. Bourdon, 16 ft., 44 pipes.
 37. Lieblich Gedeckt (from No. 11), 16 ft., 32 notes.
 38. Flute (from No. 36), 8 ft., 32 notes.
 39. Octave (from No. 35), 8 ft., 32 notes.
 40. Violoncello (from No. 33), 8 ft., 32 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

A. A. G. O.

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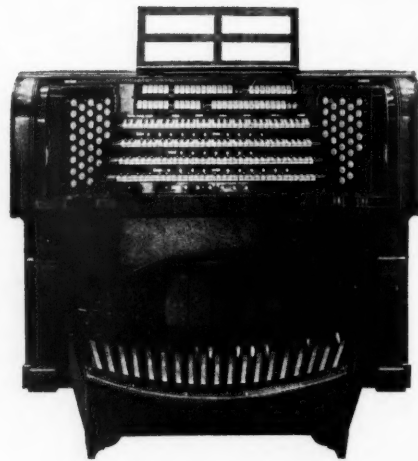


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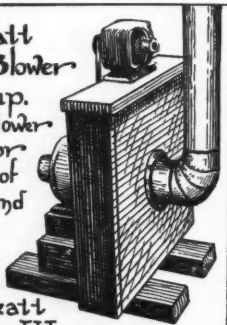
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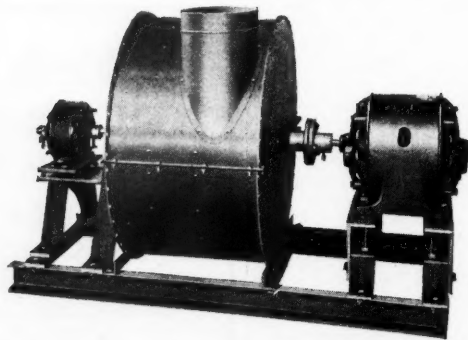


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GREAT ORGAN.

1. Double Open Diapason, 16 ft., 68 pipes.
2. Open Diapason, 8 ft., 68 pipes.
3. Hohl Flöte, 8 ft., 68 pipes.
4. Salicional, 8 ft., 68 pipes.
5. Harmonic Flute, 4 ft., 68 pipes.
6. Octave, 4 ft., 68 pipes.
7. Mixture, 4 rks., 272 pipes.
8. Trumpet, 8 ft., 68 pipes.

SWELL ORGAN.

9. Bourdon, 16 ft., 68 pipes.
10. Open Diapason, 8 ft., 68 pipes.
11. Stopped Diapason, 8 ft., 68 pipes.
12. Viola da Gamba, 8 ft., 68 pipes.
13. Vox Celeste, 8 ft., 56 pipes.
14. Flauto Traverso, 4 ft., 68 pipes.
15. Principal, 4 ft., 68 pipes.
16. Piccolo, 2 ft., 61 pipes.
17. Dolce Cornet, 3 rks., 204 pipes.
18. Cornopean, 8 ft., 68 pipes.
19. Oboe, 8 ft., 68 pipes.
20. Vox Humana, 8 ft., 68 pipes.

CHOIR ORGAN.

21. Geigen Principal, 8 ft., 68 pipes.
22. Melodia, 8 ft., 68 pipes.
23. Dulciana, 8 ft., 68 pipes.
24. Dolce Flute, 4 ft., 68 pipes.
25. Flageolet, 2 ft., 61 pipes.
26. Clarinet, 8 ft., 68 pipes.

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.
30. Stopped 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.

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.

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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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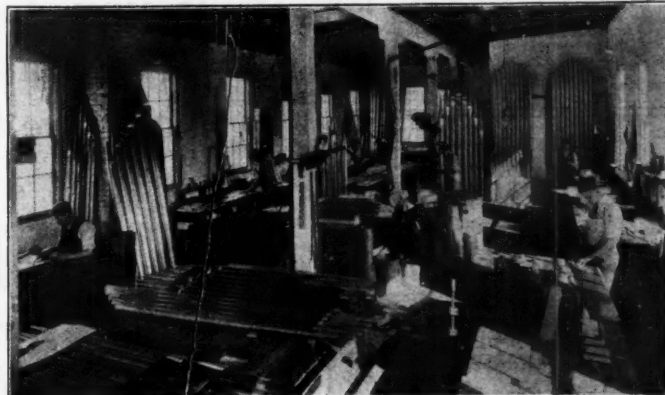
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News Notes
from Boston

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 Dec. 16 at the South Congregational Church, William E. Zeuch played the following selections: Fantasia, Berens; Matins and Evensong, Faulkes; "Minuet Antico e Musetta," Yon; Allegro Maestoso, Maquaire; "Favane d'Angelo," Hahn; "Evening Bells and Cradle Song," Macfarlane; "Marche aux Flambeaux," Guil-mant.

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 celebrated. 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 piano 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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Praise the Lord.....15
- FRED H. YOUNG
Unto Thee Will I Cry.....15

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DEATH OF ALBERT F. CONANT

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 special organist for the production of "Robin Hood" at Orchestra Hall Dec. 11 and 13 by the Edison Symphony Orchestra.

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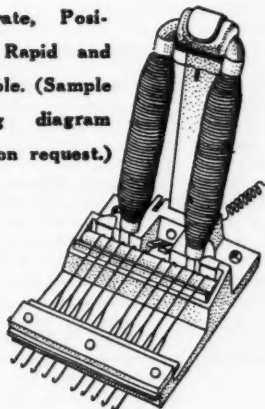
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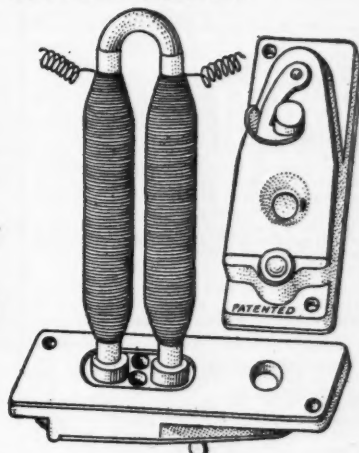


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Seventy-six Stops at Madison Avenue Presbyterian Church, Thirty Being from Old Organ—Specifications by Seth Bingham.

Casavant Freres have finished 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 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 I., 8 ft., 61 pipes.
Diapason II., 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, 8 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Seventh, 1 1/7 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Harmonic Trumpet, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Celesta (From Choir).

SWELL ORGAN.

Contra Gamba, 16 ft., 73 pipes.
Diapason I., 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.
Voix Celeste, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 73 pipes.
Flautina, 2 ft., 61 pipes.
Dolce Cornet, 4 rks., 292 pipes.
Double Trumpet, 16 ft., 73 pipes.
Cornoopane, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Celesta (From Choir).
Tremulant.

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.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Geigen, 8 ft., 73 pipes.
Geigen Celeste, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Fugara, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1 3/5 ft., 73 pipes.
Mixture, 3 rks., 219 pipes.
Trumpet, 8 ft., 73 pipes.
Cor Anglais, 8 ft., 73 pipes.
Crallinet, 8 ft., 73 pipes.
Celesta (metal bars), 61 notes.
Celesta sub.
Tremulant.

SOLO ORGAN.

Stentorphone, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Hohlpfeife, 4 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Musette, 8 ft., 73 pipes.
Celesta (From Choir).

PEDAL ORGAN.

Contra Bourdon, 32 ft., 32 pipes.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Contra Gamba, 16 ft., 32 pipes.
Contra Dolce, 16 ft., 32 pipes.
Quint, 8 ft., 32 pipes.
Bass Flute, 8 ft., 32 pipes.
Cello, 8 ft., 32 pipes.
Gedeckt, 8 ft., 32 pipes.
Flute, 4 ft., 32 pipes.
Trombone, 16 ft., 32 pipes.
Posaune, 16 ft., 32 pipes.
Tromba, 8 ft., 32 pipes.

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 choir-master 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 Adoration," 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 F minor Hummel; Pastorale (First Sonata), Guilman; "Sound the Loud Timbrel," Avison; "Herald Angels," Dinelli; "Grand Choeur," Guilman.

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.

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 palmier 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 heyday 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 mastery supremacy. On this occasion he played many things with which his name has been well associated and included recognition of several new works, Rosseter 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.

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 program 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 piano duets, including: Theme and Variations, by Henry M. Dunham; Nocturne, Kroeger, and Grand Aria, Demarest.

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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."
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"Your editorials in the October number were worth the whole paper."
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—This from a prominent manufacturer.

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 patron 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. Cecilia 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 unstinted 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 William 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 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 Esfey 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.

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), 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 two of Frank Van Dusen's advanced organ pupils in the recital at Kimball Hall Saturday afternoon, Nov. 17. The pupils playing were George Ceiga and Whitmer Byrne.

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.

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[W. U. day letter]

Santa Barbara, Calif.
Dec. 5, 1923.

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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.

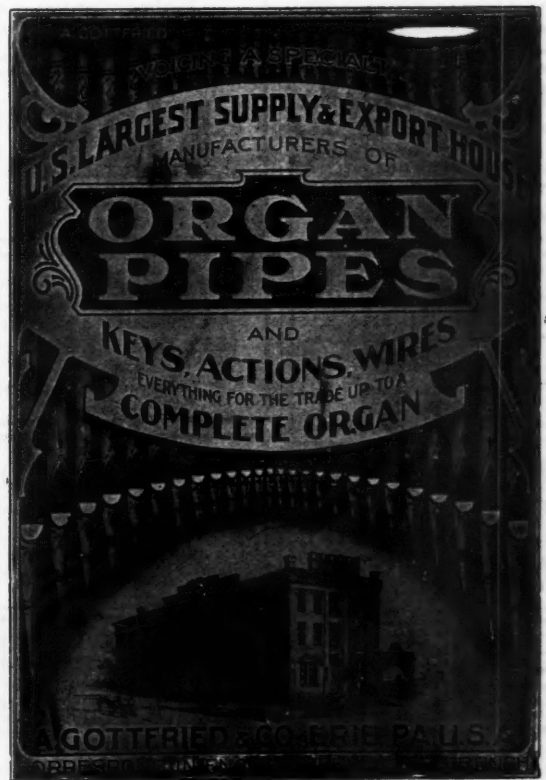
R. P. Elliot, Kimball Organ Co., Chicago, Ill.

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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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:

- GREAT ORGAN.**
1. Grand Bourdon, 16 ft., 61 pipes.
 2. First Open Diapason, 8 ft., 61 pipes.
 3. Second Open Diapason, 8 ft., 61 pipes.
 4. Gross Flöte, 8 ft., 61 pipes.
 5. Gemshorn, 8 ft., 61 pipes.
 6. Claribel Flöte, 8 ft., 61 pipes.
 7. Doppel Flöte, 8 ft., 61 pipes.
 8. Principal, 4 ft., 73 pipes.
 9. Twelfth, 2 1/2 ft., 61 notes.
 10. Fifteenth, 2 ft., 61 notes.
 11. Wald Flöte, 4 ft., 61 pipes.
 12. Tuba Mirabilis, 8 ft., 61 pipes.
- SWELL ORGAN.**
13. Lieblich Gedeckt, 16 ft., 73 pipes.
 14. Open Diapason, 8 ft., 73 pipes.
 15. Stopped Diapason, 8 ft., 73 pipes.
 16. Salicional, 8 ft., 73 pipes.
 17. Viole d'Orchestre, 8 ft., 73 pipes.
 18. Vox Celeste, 8 ft., 73 pipes.
 19. Acoline, 8 ft., 73 pipes.
 20. Flute Harmonic, 4 ft., 73 pipes.
 21. Violina, 4 ft., 73 pipes.
 22. Oboe, 8 ft., 73 pipes.
 23. Cornopean, 8 ft., 73 pipes.
 24. Vox Humana, 8 ft., 73 pipes.
- CHOIR ORGAN.**
25. Open Diapason, 8 ft., 73 pipes.
 26. Melodia, 8 ft., 73 pipes.
 27. Viol d'Gamba, 8 ft., 73 pipes.
 28. Dulciana, 8 ft., 73 pipes.

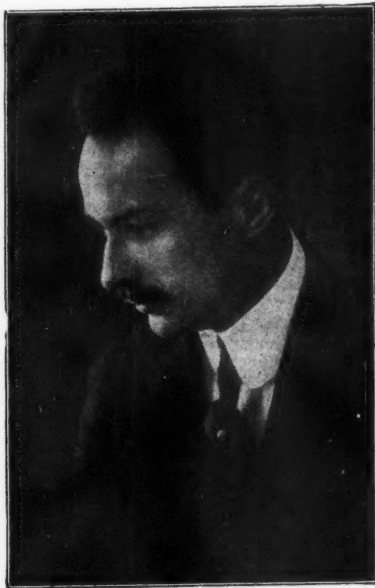
29. Unda Maris, 8 ft., 73 pipes.
 30. Flute d'Amour, 4 ft., 73 pipes.
 31. Clarinet, 8 ft., 73 pipes.
- PEDAL ORGAN.**
32. Double Open Diapason, 16 ft., 32 pipes.
 33. Open Diapason, 16 ft. (20 from No. 4), 12 pipes.
 34. Bourdon, 16 ft., 32 pipes.
 35. Lieblich Gedeckt, 16 ft., 32 notes.
 36. Gedeckt, 8 ft., 32 notes.
 37. Violoncello, 8 ft., 32 notes.
 38. Tuba Profunda, 16 ft. (20 from No. 12), 12 pipes.

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.

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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Valuable Advice for Theatre Players, Settings for Photo Dramas, Reviews of New Music, Etc.

By WESLEY RAY BURROUGHS

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

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 Nipponne" are in the desired tragic Nipponese atmosphere.

David 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 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 funeral scene. This required a characteristic 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 effective, and when later scenes were of a restless nature, the second theme—*alla marcia*—was resorted to on orchestral 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 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.

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 marches.

Scenes in city "zoos" of the various animals require light two-four intermezzos. "Badinace" 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 jumpers 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. Herbert's song, "Toyland," from the opera "Babes in Toyland," is always effective.

Miscellaneous and gruesome 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 appropriate.

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.

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, a modulation to G, and then the theme is in full chords—not fortissimo, as some would have written it—but on the vox, with arpeggio 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) "Visions," in D, an andante sostenuto, is the essence of simplicity. (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. The 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 piano suite.

ROMANTIC: Suite, "In an Old Rose Garden," by Charles Hueter. The first item, "In the Time of Roses," is one of the most haunting melodies we have ever seen, a veritable gem of romantic flavor. The second, "Falling Petals," is an allegretto grazioso in valse tempo, while the third, "Neath the Old Rose Arbor," has a baritone sostenuto theme that is sonorous and satisfying.

BRIGHT: "Frolics and Fancies," by Clifford Adams, is one of those pieces for which organists are continually looking—something new and different. "Amor Coquet," by Friml, and "Colinette," by Bosc, are both in this same category, although in the first there is a second part that is slightly dramatic. The second is in six-eight tempo, and a refreshingly brilliant piece.

AFRICAN AND ORIENTAL: "Nubian Desert Song," by N. Aman, is a D minor andantino for oboe, clarinet or flute, succeeded by a haunting duet for strings and flute. Cui's Berceuse in E flat is published with it.

SPANISH: "Serenata de la Noche," by Rosa F. Burke, an allegretto capriccioso in the Spanish idiom—marked "Tango Discreto"—proves to be one of those gratifying and melodious serenades illustrative of a night in Spain.

ROMANTIC AND NEUTRAL: "Were My Songs with Wings Provided," an arrangement of a song by R. Hahn, offers opportunity for the organist to use the harp accompaniment to a lovely melody. "Dreams," also a song, by Strelezki, is printed with it. This is an expressive air which will be of use also on neutral scenes. "Romance d'Amour," by Arensky, begins with an oboe theme (A major). Then come phrases in duo form for strings, a short modulation into flat chords, and the first theme returns.

WOODLAND: Suite, "A Day in May," by Friml, is in four parts. (1) "Dawn," a descriptive poem of the sunrise, has the air in the left hand, and an ethereal accompaniment in sixteenth chords in the right hand. (2) "Spring Song" (G), a joyful animato, is a lonser movement and works up to a brilliant and joyous close, while (3) "Noontide" (E), as its name suggests, is of a dreamy character, illustrative of a quiet siesta. A syncopated accompaniment and a melodious, soothing air makes this item one of the best. (4) "La Gondole" (F) contains nothing that justifies its Italian caption; it might as well be labelled "Evening Twilight." Marked andante languido, it is a smooth cantabile. The suite as a whole will furnish the theater player with new material, and the different movements may be used on various bright, neutral and quiet scenes as well as on those of a pastoral character.

"And the Night Raven Sings," by H. Bedford, is striking in one particular. The opening chord, that of B flat, is succeeded by one of A major, and after a repetition of the idea the number continues in the first key and is developed with fine harmonic progressions. A piece useful on light dramatic scenes, or on quiet night scenes, or scenes of country life. These series are recent Schirmer Galaxy issues.

RECITALS AT HOLY TRINITY

Prominent Men Heard Sunday Evenings 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' Church played this program Nov. 25: Prelude, Pierre; Adagio, Bach; "Grand Choer," 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; Fugue from Pastoral Sonata, Rheinberger.

John Cushing played as follows Dec. 9: Finale from Symphony 1, Vierne; Minuet, Satz; Meditation-Elegie, Borowski; "Clair de Lune," Debussy; "Sigmund's Song" from "Die Walkure," Wagner.

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 England states and part of 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 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. 1 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 or are extensions of 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. It can't be 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 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 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.

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.

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 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 be 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 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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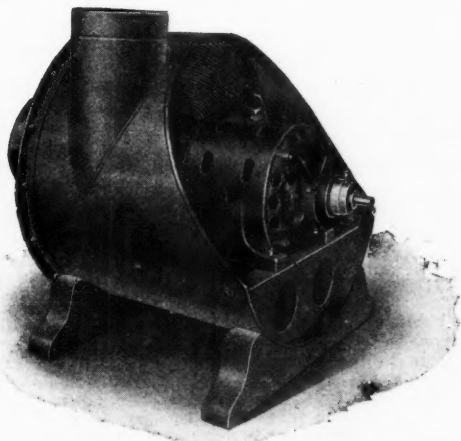
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