

THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Fifteenth Year—Number Three.

CHICAGO, FEBRUARY 1, 1924.

One Dollar a Year—Ten Cents a Copy.

OFFERS SCHOLARSHIP TO WINNING ORGANIST PRIZE BY ESTEY COMPANY.

Trip to Fontainebleau, Tuition and All Expenses Will Be Given Through the American Guild of Organists.

A scholarship at the Fontainebleau School in France for the summer, including cost of tuition, board and lodging in France and all expenses of travel from home to France and return, has been offered by the Estey Organ Company of Brattleboro, Vermont, to the American Guild of Organists, to be awarded to a candidate selected by the Guild. In making the offer Colonel J. G. Estey, head of the organ building firm, suggests that the award be made to the candidate receiving the highest marks in the annual Guild examinations.

At a meeting of the council in New York Jan. 7 the generous offer was accepted with appreciation and the examination committee was asked to make plans for the award. Warden Frank L. Sealy, in writing to The Diapason announcing the award, emphasizes his feeling that "the action of the Estey Company is a generous recognition of a quarter of a century's work of the Guild."

Following is a copy of the letter received by Warden Sealy from the Estey Company making known its desire to offer the scholarship:

The last few years have witnessed a tremendous development in all matters connected with the pipe organ.

We believe that two of the fundamental factors in this development and progress are the efforts which the American Guild of Organists has made to raise the standards of organ playing and the marvelous increase in tonal and mechanical achievements of American organ builders. Certainly the future triumphs of organist and builder are closely tied together and almost entirely dependent upon the individual and associated aggressiveness and progressiveness of the two groups.

Partly to foster mutual appreciation between these groups and largely as an expression of our admiration for the accomplishments of the American Guild of Organists, we would like to make the following proposition to your organization:

Subject to a satisfactory arrangement of details, we will provide a scholarship for the summer course at Fontainebleau, France, for any person nominated by the Guild.

Our suggestion would be to send the candidate who receives the highest grade in your annual examinations, if that can be equitably worked out, but we would leave the matter of selection entirely in your hands, the scholarship to consist of a sum which will cover the cost of tuition, board and lodging at Fontainebleau, transportation and expenses to and from the nominee's home.

If the Guild is interested in awarding a scholarship on this basis, will you suggest a time and place where the details can be considered and mutually agreed upon?

With very best wishes for the Guild's continued prosperity in 1924, we beg to remain, very respectfully,

ESTEY ORGAN COMPANY,
J. G. ESTEY.

Moves Factory to Geneva, Ill.

The Smith Unit Organ Company moved its plant from Chicago to Geneva, Ill., in January and is now housed in its new factory in the prosperous Illinois city just thirty-five miles west of Chicago on the Fox river. The Smith Unit Company has been manufacturing organs on West Erie street in Chicago since its organization several years ago and has made a reputation for the quality of its product, built under the supervision of one of the former associates of the late Robert Hope-Jones. In its new location it will have a number of advantages in addition to greater space.

School Organ for Omaha.

Pupils of the Technical high school at Omaha have well under way a campaign to raise \$10,000 to buy an organ for the new auditorium in the school, President Reed of the board of education has announced. A good share of the money has been pledged, or is in hand, he said.

LYNNWOOD FARNAM AT HIS OWN ORGAN.



Famous Organist Seated at the Console of Skinner Instrument in the Church of the Holy Communion, New York City. The beautiful candelabrum was a Christmas gift presented to him by the choir.

FESTIVAL CONCERT FEB. 11.

Organists to Play with Chicago Orchestra under N. A. O. Auspices.

Feb. 11 is the date set for what will be one of the most important organ events in the middle west in many years. On that evening a festival concert will be given under the auspices of the Illinois council of the National Association of Organists by the Chicago Symphony Orchestra, with leading organists as soloists. It will be an all-American program.

President John W. Norton of the Illinois council and Director Frederick Stock of the orchestra have co-operated to make the program one that will appeal not only to organists, but to the public in general. Mr. Norton and a committee headed by him have worked hard all winter preparing the details of the concert. They have received strong support from the organists of Chicago and vicinity and the sale of tickets, not only to organists, but to music-lovers in general, has been far in advance of reasonable expectations, so that a full house may be expected at Orchestra Hall. The N. A. O. headquarters in New York has given the project its strongest moral and financial support by vote of the executive committee.

Charles M. Courboin has been selected by headquarters as its representative on the program and will come from Philadelphia to play a group of compositions. The other men who will play are Stanley Martin, Palmer Christian, Dr. J. Lewis Browne, Herbert E. Hyde and Eric De Lamar. Following is the list of offerings prepared:

- 1—Orchestra, "In Bohemia," Hadley.
- 2—Group of organ selections, Palmer Christian.
- 3—Prelude and Fugue, organ and orchestra, Walter Keller. Soloist, Stanley Martin.
- 4—Improvisation on given themes, J. Lewis Browne.
- 5—"Piece Heroic," for organ and orchestra, Rossetter G. Cole. Soloist, Herbert E. Hyde.

- 6—Group of organ selections by Charles M. Courboin.
- 7—Concerto for organ and orchestra, De Lamar. Soloist, Eric DeLamar.

The object of the concert is to reveal the resources and possibilities of the organ in conjunction with the orchestra and as a solo instrument, and it is expected to accomplish this in a manner seldom made possible before a large metropolitan audience.

PRAISED BY FOREIGN CRITIC

Middelschulte Work Given High Endorsement by Dr. Pringsheim.

Wilhelm Middelschulte, the Chicago organist, received signal recognition from a foreign critic a few weeks ago when the Allgemeine Musik Zeitung of Berlin, the leading publication in its field in Germany, published a review by Dr. Heinz Pringsheim of Mr. Middelschulte's Chromatic Fantasia and Fugue in which this critic wrote among other things:

"The German organ master who for many years has labored in America has erected a lasting memorial to himself in this grandly conceived and brilliantly executed work. The union of warm-blooded, genuine feeling with masterly technique and an intimate knowledge of all the possibilities of the instrument has led to a creation that carries conviction. Closer study of the composition strengthens this impression, first formed on the occasion of the presentation of the work at the Tonkünstlerfest in Nürnberg two years ago."

It will be recalled that the Chromatic Fantasia and Fugue won the first prize for the best American organ work offered by the National Federation of Musical Clubs in 1922. It will be played by Mr. Middelschulte at St. James' Episcopal Church, Chicago, the afternoon of Feb. 11 at a concert under the auspices of the Lake View Musical Society.

SOLDIERS' MEMORIAL TO HAVE GREAT ORGAN CONTRACT GOES TO SKINNER

San Francisco Palace of Legion of Honor, Gift of Spreckels, Will Install Four-Manual Designed by M. W. Giselman.

The Pacific coast is to have a very important addition to its list of noteworthy organs when a large four-manual for the new Palace of the Legion of Honor, presented to San Francisco by Adolph B. Spreckels, is completed. The contract for this organ has just been awarded to the Skinner Company. The specification was drawn up and the plans for the instrument were made by Marshall W. Giselman, representing John D. Spreckels, donor of the organ.

The remarkable edifice which is to house the new organ has been erected in memory of the California soldiers who went to the aid of France in the world war. It was dedicated last October when the American Legion held its convention in San Francisco. The interior of the edifice is not yet completed, however, and it will take several months to do all the work planned. The palace will house a number of famous works of art, including a number of Rodin's masterpieces, purchased by Mrs. Spreckels in Europe. Mrs. Spreckels chose the site for the building, which is in Lincoln Park, commanding one of the most beautiful views of the city and surrounding towns, of the bay, the Golden Gate and points across the bay.

Following is the specification of the organ which is to grace the interior of the edifice:

- GREAT ORGAN (All enclosed).
- Open Diapason, 16 ft., 73 pipes.
 - Open Diapason Major, 8 ft., 73 pipes.
 - Open Diapason Minor, 8 ft., 85 pipes.
 - Gross Flöte (from Pedal), 8 ft., 29 pipes.
 - Doppel Flöte, 8 ft., 85 pipes.
 - Gamba, 8 ft., 73 pipes.
 - Gemshorn Celeste (2 Rks.), 8 ft., 134 pipes.
 - Wald Flöte (from Doppel Flöte), 4 ft., 61 notes.
 - Octave (from Open Diapason Minor), 4 ft., 73 notes.
 - Twelfth (from Open Diapason Minor), 2 1/2 ft., 73 notes.
 - Super Octave (Open Diapason Minor), 2 ft., 73 notes.
 - Trumpet Profunda, 16 ft., 73 pipes.
 - Trumpet, 8 ft., 73 pipes.
 - Clarion, 4 ft., 73 pipes.
 - Harp and Celesta (from Choir), 61 notes.
 - Chimes (Deagan A).
 - Chimes Aeoline.
 - Tremolo (Beater).
- SWELL ORGAN (10-inch wind).
- Bourdon, 16 ft., 97 pipes.
 - Open Diapason, 8 ft., 73 pipes.
 - Violin Diapason, 8 ft., 73 pipes.
 - Stopped Diapason (from Bourdon), 8 ft., 73 notes.
 - Gedeckt, 8 ft., 73 pipes.
 - Clara-bella Celeste (from Bourdon), 8 ft., 61 pipes.
 - Vox Celeste (2 Rks.), 8 ft., 146 pipes.
 - Viole d'Orchestre, 8 ft., 73 notes.
 - Viole d'Orchestre Celeste, 8 ft., 73 pipes.
 - Flute Traverse, 4 ft., 73 pipes.
 - Gedeckt (from Bourdon), 4 ft., 73 notes.
 - Violina, 4 ft., 73 pipes.
 - Flute Twelfth (from Bourdon), 2 1/2 ft., 73 notes.
 - Flute Super (from Bourdon), 2 ft., 73 notes.
 - Flute Tierce (from Bourdon), 1 3/5 ft., 61 notes.
 - Mixture (Solo), 3 Rks., 183 pipes.
 - Posaune, 16 ft., 85 notes.
 - Posaune (from Posaune, 16 ft.), 8 ft., 73 notes.
 - Flügel Horn, 8 ft., 73 pipes.
 - Glorion, 4 ft., 73 pipes.
 - *Vox Humana, 8 ft., 73 pipes.
 - Tremolo (Beater).

*In its own swell box with hand adjustable opening to regulate volume of tone.

- CHOIR ORGAN.
- Contra Dulciana, 16 ft., 97 pipes.
 - Dulciana (from Contra Dulciana), 8 ft., 73 notes.
 - Diapason Phonor (Leathered lip), 8 ft., 73 pipes.
 - Melodia, 8 ft., 73 pipes.
 - Concert Flute, 8 ft., 73 pipes.
 - Flute Celeste (with Melodia), 8 ft., 61 pipes.
 - Viola Unda Maris (2 Rks.), 8 ft., 146 pipes.
 - Unda Maris (2 Rks.), 4 ft., 146 pipes.
 - Super Dulciana (from Contra), 4 ft., 73 notes.

Flute d'Amour, 4 ft., 85 pipes.
Piccolo (from Flute d'Amour), 2 ft., 61 notes.
Nasard (from Flute d'Amour), 2 1/2 ft., 61 notes.
Orchestral Oboe, 8 ft., 73 pipes.
Corno di Bassetto, 8 ft., 73 pipes.
Tremolo (Beater).
Harp and Celesta.
Chimes (from Great).
Chimes, Aeoline (from Great).
Snare Drum F.
Snare Drum FF.
Castanets.
Cymbourine.
Triangle.
Triangle Roll.
Wood Drum (Chinese Block).
Bass Drum (stroke).
Bass Drum and Cymbal (stroke).
Crash Cymbal.
Chinese Bronze Gong (Tom Tom), roll and stroke action—(1, leather hammer-stroke; 2, leather hammer-roll; 3, wood hammer-stroke).

SOLO ORGAN (15-inch wind).
Stentorphone, 8 ft., 73 pipes.
Tibia Plena, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Gross Gamba Celeste, 8 ft., 73 pipes.
Tuba Profunda, 16 ft., 85 pipes.
Tuba Major (from Tuba Profunda), 8 ft., 61 notes.
Clarion (from Tuba Profunda), 4 ft., 61 notes.
Military Trumpet (25-inch wind), 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Chimney Flute, 8 ft., 73 pipes.
*Vox Humana, 8 ft., 61 pipes.
Harp and Celesta (from Choir).
Chimes (from Great).
Chimes Aeoline.
Tremolo.

*In its own swell box with hand adjustable opening to regulate volume of tone. In Triumphal Arch. Played from Solo Manual:
Clarion (Compass from CC to CI), 8 ft., 31 pipes.
Tremolo (Fan).

ECHO ORGAN (30-inch wind).
Echo Bourdon, 16 ft., 97 pipes.
Stopped Diapason (from Bourdon), 8 ft., 73 notes.
Clarabella Celeste, 8 ft., 61 pipes.
Vox Celeste (2 Rks.), 8 ft., 146 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Corno d'Amour, 8 ft., 61 pipes.
Flute d'Amour (from Bourdon), 4 ft., 73 notes.
Piccolo (from Bourdon), 2 ft., 61 pipes.
Vox Mystica, 8 ft., 61 pipes.
Chimes (25 Deagan A).
Chinese Aeoline.
Tremolo (Beater).

PEDAL ORGAN (Augmented).
Gravissima (Resultant), 64 ft., 32 notes.
Bourdon Profunda, 32 ft., 80 pipes.
Double Open Diapason Major (A), 16 ft., 32 pipes.
Double Open Diapason Minor, 16 ft., 32 pipes.
Open Diapason (from Great), 16 ft., 32 notes.
Sintatone (from Violone), 10 1/2 ft., 32 notes.
Sub Bass (from Bourdon), 16 ft., 32 notes.
Violone, 16 ft., 56 pipes.
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
Gross Flöte (from Double Open Diapason Minor), 8 ft., 32 notes.
Flute (from Bourdon), 8 ft., 32 notes.
Dolce Flute (from Swell Bourdon), 8 ft., 32 notes.
Echo Bourdon (from Echo), 16 ft., 32 notes.
Contra Dulciana (from Choir), 16 ft., 32 notes.
Gamba Celeste (from Solo), 8 ft., 32 notes.
Cello (from Violone), 8 ft., 32 notes.
Tuba Gravissima, 32 ft., 56 pipes.
Trombone, 16 ft., 32 notes.
Tuba, 8 ft., 32 notes.
Contra Posaune (from Swell), 16 ft., 32 notes.
Trumpet Profunda (from Solo), 16 ft., 32 notes.
Trumpet (from Great), 8 ft., 32 notes.
Tympani.
Super Flute (from Bourdon Profunda), 4 ft., 32 notes.
Violin (from Violone), 4 ft., 32 notes.
Clarion, 4 ft., 32 notes.
Piccolo (from Bourdon), 2 ft., 32 notes.
Twelfth (from Bourdon), 2 3/4 ft., 32 notes.

Among the accessories are several interesting features. The thunder pedal, with horizontal movement, will have four or five stops, the first stop bringing on the echo bourdon, the second the softest pedal stop of the main organ, succeeding stops increasing to fortissimo.

There will be a clock in the console. The console will be on 200 feet of flexible cable and six or eight-inch ball-bearing rubber-tired wheels, so that the console may be wheeled to any position in the building or into the Court of Honor, if open air recitals are desired.

Electric lights of the telephone switchboard type will be countersunk in the great to pedal, sforzando pedal and thunder pedal, illuminating when any of these pedals are brought into action.

Announcement has been made of the appointment of Morrison C. Boyd as successor to Alton K. Dougherty, formerly organist in the Arch Street Presbyterian Church, Philadelphia. Mr. Boyd, who is an instructor in the school of music at the University of Pennsylvania, is a graduate of that institution as well as a Rhodes scholar at Oxford.

NEW CASTLE CHURCH HAS NEW FOUR-MANUAL MOLLER ORGAN INSTALLED

First Presbyterian in the Pennsylvania City Receives Large Instrument Designed by John A. Bell—Specifications.

A four-manual Möller organ has just been installed in the First Presbyterian Church of New Castle, Pa. John A. Bell of Pittsburgh drew up the specifications and supervised the installation. The specifications are as follows:

- GREAT ORGAN.**
1. First Open Diapason, 8 ft., 73 pipes.
*2. Second Open Diapason, 8 ft., 73 pipes.
*3. Doppel Flöte, 8 ft., 73 pipes.
*4. Melodia, 8 ft., 73 pipes.
*5. Erzähler, 8 ft., 73 pipes.
*6. Octave, 4 ft., 73 pipes.
*7. Harmonic Flute, 4 ft., 73 pipes.
*8. French Horn, 8 ft., 73 pipes.
*9. Tuba, 8 ft., 73 pipes.
*10. Celestial Harp, 4 ft., 61 bars. Tremulant.

- *In separate swell box.
SWELL ORGAN.
11. Bourdon, 16 ft., 73 pipes.
12. Open Diapason, 8 ft., 73 pipes.
13. Clarabella, 8 ft., 73 pipes.
14. Gedeckt, 8 ft., 73 pipes.
15. Salicional, 8 ft., 73 pipes.
16. String Celeste, 2 ranks, 8 ft., 146 pipes.
17. Hohl Flöte, 4 ft., 61 pipes.
18. Dolce Cornet, 3 ranks, 183 pipes.
19. Oboe, 8 ft., 73 pipes.
20. Cornopean, 8 ft., 73 pipes. Tremulant.

- CHOIR ORGAN.**
21. Violin Diapason, 8 ft., 73 pipes.
22. Concert Flute, 8 ft., 73 pipes.
23. Dulciana, 8 ft., 73 pipes.
24. Unda Maris, 8 ft., 61 pipes.
25. Quintadena, 8 ft., 73 pipes.
26. Flute d'Amour, 4 ft., 61 pipes.
27. English Horn, 8 ft., 73 pipes.
28. Clarinet, 8 ft., 73 pipes.
29. Celestial Harp (from Great).
30. Cathedral Chimes (from Echo). Tremulant.

- ECHO ORGAN.**
31. Aeoline, 8 ft., 73 pipes.
32. Vox Angelica, 8 ft., 61 pipes.
33. Spitz Flöte, 2 ranks, 8 ft., 134 pipes.
34. Vox Humana, 8 ft., 73 pipes.
35. Cathedral Chimes, 21 bells. Tremulant.

- PEDAL ORGAN.**
36. Resultant, 32 ft., 32 notes.
37. Open Diapason, 16 ft., 44 pipes.
38. Bourdon, 16 ft., 32 pipes.
39. Gedeckt, 16 ft., 32 notes.
40. Major Flute, 8 ft., 32 notes.
41. Dolce Flute, 8 ft., 32 notes.
42. Violoncello, 8 ft., 32 pipes.
43. Trombone, 16 ft., 44 pipes.
44. Tromba, 8 ft., 32 notes.

There are twenty-nine couplers and twenty-nine adjustable combinations, in addition to pedal movements and other accessories.

NAME CHANGE ANNOUNCED

Wangerin Organ Company Will Operate with Same Management.

Announcement is made from the headquarters of the Wangerin-Weickhardt Company at Milwaukee that the name of that concern has been changed to the Wangerin Organ Company. The entire management and the personnel of the factory organization remain the same as they have been for years. Adolph Wangerin, one of the founders of the company, is president and treasurer; Edmond Verlinden, superintendent of the factory, is vice president, and Miss F. A. Heyner is secretary of the company.

FRANK TAFT IS PROMOTED

Made General Manager of Organ Department of Aeolian Company.

Frank Taft, a former pupil of Clarence Eddy and a church organist in Chicago and New York, has been appointed general manager of the pipe organ department of the Aeolian Company, with headquarters at Aeolian Hall, New York, and a Chicago studio in the Fine Arts building. Mr. Taft was one of the official organists of Chicago's world's fair and a founder of the American Guild of Organists, and won distinction as a concert organist. He has long been identified with organ building and for over twenty years was art director of the Aeolian Company's organ activities in the installation of organs in residences of the United States and foreign countries.

CLASSIFIED ADVERTISEMENTS

WANTED—HELP.

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 Steinhilber now playing in theaters. Exceptional opportunity for organists. Address SIDNEY STEINHEILBER, manager and instructor, organ department, Frank Miller Lyceum, 145 West Forty-fifth street, New York City.

WANTED—THREE METAL AND ONE ZINC PIPE MAKER. Good pay and steady employment. Address Guttfleisch & Schopp, Alliance, Ohio.

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.

WANTED—WE NEED FIRST-CLASS ORGAN MECHANICS; also an outside finishing man and tuner. Address B 5, The Diapason. [tf]

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—SKILLED WORKMEN IN EVERY DEPARTMENT, HIGHEST WAGES, STEADY WORK. GEORGE KILGEN & SON, 3825 Laclede avenue, St. Louis, Mo.

WANTED—COMPETENT OUTSIDE MEN. Address B-4, The Diapason.

WANTED—METAL PIPEMAKERS. Address B 9, The Diapason.

WANTED—FIRST-CLASS FLUE VOICER. Good proposition in central west. Apply to B 8, The Diapason.

WANTED—POSITION.

POSITION WANTED—FIRST-CLASS FLUE VOICER, with many years' experience, desires position, preferably in southern California. Best references furnished. Change contemplated for reasons of health only. Address B 7, The Diapason.

WANTED—EXPERIENCED MALE ORGANIST-DIRECTOR desires position with Protestant church carrying on a musical ministry. Address A 2, The Diapason.

POSITION WANTED—ORGANIST, composer of note, expert choral and orchestral conductor, twenty years' experience, wishes to locate in the far west. Address B 2, care of The Diapason.

POSITION WANTED—EXPERIENCED CHURCH AND RECITAL ORGANIST-DIRECTOR desires position with good-sized city church or as teacher in private school. Address B 6, The Diapason. [3]

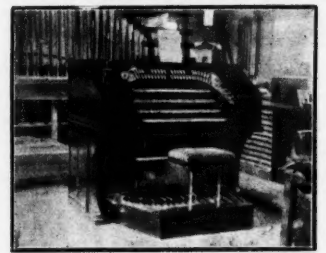
Son of C. S. Losh Is Drowned.

Word comes from Merrick, N. Y., as we go to press of the drowning of Charles Losh, 9 years old, the only son of C. S. Losh, well-known organ builder and head of Midmer-Losh, Inc. The distressing accident occurred Jan. 24 on a skating pond near the Losh home. The boy in coasting with his sled was precipitated into an open space under the ice. Heroic efforts at rescue were futile. The funeral occurred Sunday, Jan. 27. The sympathy of the many organ builders and organists who know Mr. Losh will go out to him in this bereavement.

Nevin Night; Composer Present.

The monthly musical service at St. Paul's Lutheran Church, Allentown, Pa., Jan. 20, was in the nature of a Nevin night, and a program of numbers composed by George B. Nevin of Easton, Pa., together with one work of his son, Gordon, were presented by the choir of thirty-six voices in the presence of the composer, who came from his home with his wife. During their stay Mr. and Mrs. Nevin were the guests of Warren F. Acker, organist of the church, and Mrs. Acker. The attendance at the service was large and the music was greatly enjoyed. Mr. Acker played an organ number, "Festal Procession," and the choir sang "Jesus, Word of God Incarnate," "Crossing the Bar," "Now the Day Is Over" and "In That Day Shall This Song Be Sung," while Miss Florence Kintzel and Joseph Baker sang "Blessed Is the Man That Endureth." Mr. Acker has arranged for another such occasion Feb. 17.

FOR SALE—ORGANS, ETC.



FOR SALE—NEW FOUR-MANUAL UNIT, just about completed. A bargain. PERRY COZATT, Danville, Ill.

FOR SALE—LARGE AEOLIAN PIPE ORGAN. Entirely new. Was shipped from factory to residence, but was not set up on account of sudden death of owner; hence can be easily adapted to another location. Original cost, \$33,000. For sale at a bargain to settle estate. Three manuals and echo organ; thirty-seven complete stops, nineteen couplers, electric action and detached console. Equipped with both Aeolian (116-note) solo music roll attachment and Aeolian Duo-Art (automatic) music roll attachment. Address B 3, The Diapason. [3]

FOR SALE—BEST FOTOPAYER, with attached console, fifteen stops, all percussions. Has been kept in excellent condition. Can be seen at any time. Blower has single phase 110 volt A. C. motor. W. LEE WOOD, P. O. Box 745, Tuscaloosa, Ala.

FOR SALE—TWO-MANUAL TUBULAR-PNEUMATIC ORGAN, 518 speaking pipes in all and 20 chimes. Tremolo. Blower. Very good condition. J. M. Bolt, 1317 South Kildare avenue, Chicago.

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—REASONABLY LARGE SIZE Photoplayer, consisting of three cabinets and piano, including chimes and xylophone. Local organ builders please write Midmer-Losh, Inc., Merrick, Long Island, N. Y.

FOR SALE—PIPE ORGAN, TUBULAR-PNEUMATIC ACTION, twenty-two stops, perfect condition. Specifications on request. HENRY WOLF & SON, Gainesville, Fla. [tf]

FOR SALE—A TWO-MANUAL AND PEDAL PIPE ORGAN, tracker action, fifteen speaking stops, Orgoblo fan blower. Write for price and specification. Max Schuelke Organ Company, 3009-3021 Lisbon avenue, Milwaukee, Wis.

FOR SALE—THREE-MANUAL ORGAN, nineteen stops. Can be seen and played any time. Address Teele Square Theater, Somerville, Mass. [tf]

FOR SALE—TWO 1/4 H. P. BLOWERS, \$65 each. One 1/2 H. P. blower, \$80. One H. P. blower, \$150. PERRY COZATT, Danville, Ill.

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 VOCALION; SIXTEEN STOPS; pneumatic stop action; motor and blower. Address PETER BUTZEN, 2128 West Thirteenth street, Chicago.

Henry F. Seibert's engagements in January included a recital at the home of P. S. du Pont, near Wilmington, Del., Jan. 13, another at Transfiguration Lutheran Church, Pottstown, Pa., Jan. 29, on a new Skinner organ, and several New York Skinner radio recitals.

THE DIAPASON.

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MOLLER CLOSES YEAR WITH BANQUET TO MEN

HAPPY HAGERSTOWN EVENT

Head of Factory Reports Construction of 270 Organs in 1923—Has Been Building Instruments for Forty-nine Years.

The Möller Organ Works built in 1923 a total of 270 organs, which was two more than were constructed in 1922. The factory had a prosperous year and has many orders on hand. The goal is 300 organs for 1924.

These statements were made by M. P. Möller at the annual banquet to employes, given Dec. 28 at the Hotel Dagmar, Hagerstown, Md. Mr. Möller made a plea for still better results in the way of production. Some good things, Mr. Möller said, had come to himself and his men in the way of compliments. He spoke with sadness of the fact that five of the employes of the factory died in the last year. For three years previous to 1923 there had not been a death. Employes who died were Luther Beachley, A. C. Tice, Romanus Reynolds, W. C. Spielman and Samuel Winebrenner.

Mr. Möller referred to the fact that one year from now he will have been building organs for fifty years. He began at Warren, Pa., constructing his first organ there, all with his own hands. He was then 19 years old. He has placed organs all over the United States—from a town in Maine to San Diego, Cal., and from Vancouver, B. C., to Key West, Fla. There is only one organ in Hagerstown not a Möller product. He moved to Hagerstown in 1881 and established his organ business, erecting a factory in a comparatively short time.

Mr. Möller, who acted as toastmaster, introduced a number of guests and employes who responded in interesting speeches. Among those called upon were Henry Holzapfel, H. K. Knoll of the Kinetic Engineering Company, Raymond J. Funkhouser, the Rev. Dr. Scott R. Wagner, A. H. Sherman, E. O. Shulenberger, Frank Plummer, Harry S. Herman, L. W. Robertson and Ray Jacobs. The Rev. Dr. F. B. Plummer said that no history of Hagerstown for the last forty-two or forty-three years would be complete without giving a big place in it to the Möller Organ Works. He said that men engaged in building organs contribute to better homes and a better community. The Rev. Dr. J. E. Harms, Mr. Möller's pastor, brought personal greetings to Mr. Möller as an "organ builder, automobile builder, apartment house builder and Sunday-school builder." Dr. Harms said it was due largely to Mr. Möller that the fine new Sunday-school building of St. John's Lutheran Church was made possible. Dr. Harms spoke of the fellowship in such an event as the banquet of the evening. Each man should feel that he is a part of a great institution in the Möller works, and should feel that they help to make possible devotion to God.

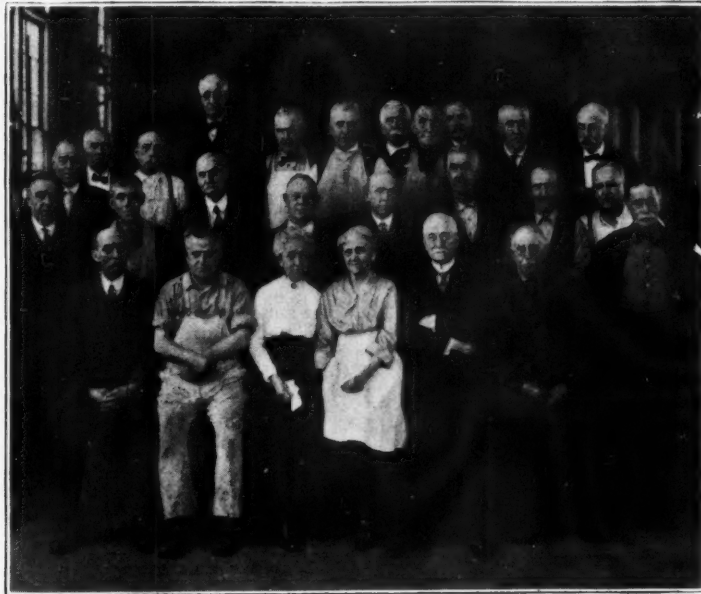
Music was provided by a quartet composed of Messrs. Phillips, Milbourne, Remsburg and M. P. Möller, Jr., and Mr. Milbourne sang a solo. Professor Blodgett, organist of St. John's Lutheran Church, presided at the piano. Two duets were sung by little Martha Elizabeth Möller and little Dorothea Rohrer, daughter of Mr. and Mrs. George W. Rohrer.

J. O. Funkhouser, general superintendent of the Möller factory, was unable to be present at the banquet because of illness.

Third Kimball for Alaska.

The third large Kimball orchestral organ for Alaska has just arrived at Ketchikan, and is being installed. The Kimball representative will visit the two previous installations, the one in Anchorage built in 1917 and that in Cordova, built in 1919, if he can get into Anchorage at this season, Cordova being open without doubt. The owners, one of whom has recently been in the states, report that both organs are in excellent condition, and neither has been visited professionally since the installation of the one at Cordova.

HAVE SERVED ESTEY TWO SCORE YEARS OR LONGER.



Back Row, left to right—Messrs. Leitsinger, A. Hollender, Cobb, Powers, Sargent, Henkel, C. Hollender, Spear, Baker, Amidon, Davis.
Second Row—Messrs. Moran, G. Brockington, Bancroft, Anderson, Grout, Coombs, Doyle, Long.
Front Row—Messrs. Wells and W. Brockington, Mrs. Whitney, Miss Smith, Messrs. Hawley, Mack, Joy.

The picture herewith presented is of a group of twenty-six veterans in the organ industry. Everyone in this picture has given forty years or more of continuous service to the Estey Organ Company. Seven of the group have served for fifty years or more. Several of the men and one of the women have worked at the same job the entire period.

The record made by these workers is probably unequalled in any other factory in the United States if the percentage of the total number of employes is considered. This group represents a little over 10 per cent of all employes at the Estey factory at Brattleboro, Vt.

These figures were brought to light at Christmas time when the company announced it had arranged for group life insurance. Each employe has been given a paid-up policy for an amount

determined by the length of his service. Everyone in the above picture has a policy for \$2,500. The length of service figures compiled for the insurance company disclosed the following facts: Ten per cent have been in the service more than forty years; sixteen per cent have been in the service more than thirty years; twenty-five per cent have been in the service more than twenty years; fifty-one per cent have been in the service more than ten years, and sixty-three per cent have been in the service more than five years. The average length of service for all employes is thirteen years. Eliminating those who have been with the company less than a year, average service runs sixteen years. The insurance company, which handles the bulk of this kind of group insurance, said: "This is indeed a remarkable record; we know of no other concern which can approach it."

S. T. O. ELECTS OFFICERS

Frank S. Adams Made President of Theater Organists for 1924.

At the annual meeting of the Society of Theater Organists held at the Haven studios, 100 West Fifty-fourth street, New York, officers for 1924 were elected as follows:

- President—Frank S. Adams.
- Vice-President—Walter Wild.
- Recording Secretary—Miss A. Ruth Barrett.
- Corresponding Secretary—J. Van Cleft Cooper.
- Treasurer—Edward Napier.
- Trustees—S. Krungold, J. M. Priest (Academic), Miss Florence Grant Chester, Herbert Seiler.

Chairmen of committees appointed—Examination, Harold O. Smith; membership, Walter Wild; organ, Raymond Willever; entertainment, Miss Vera Kitchener; publicity, G. W. Needham. Dr. M. Mauro-Cottone of the Capitol Theater has been appointed a member of the examination committee.

After the election the members present enjoyed an exposition of some modern ideas in organ specifications, delivered by Senator Emerson L. Richards. Light refreshments and a social hour followed.

For the first program of its third season the Society of Theater Organists presented Miss Vera Kitchener at the Wanamaker Auditorium Jan. 11, the occasion being a regular event in the Auditorium series under the direction of Dr. Alexander Russell. Miss Kitchener played Cesar Franck's "Piece Heroique" as her concert number, displaying technical proficiency and good judgment in registration.

Dr. Russell introduced Ernst Luz, general musical supervisor for Loew, Inc., who took for his subject the set-

ting of musical accompaniments for picture plays. Mr. Luz explained his method of catching the mood of the action on the screen and selecting musical numbers capable of establishing a corresponding mood in the audience. Then followed the feature picture, "The Merry-Go-Round," with musical setting as given at the Rivoli. Miss Kitchener, who is the organist of Loew's Lincoln Square Theater, accompanied the feature, playing without score. Her performance showed mastery of the theater organist's art, and evoked enthusiastic applause.

Southern Tour by Clarence Eddy.

Clarence Eddy has started south for his annual recital tour in that section and has a number of important dates booked for the trip. He is accompanied by Mrs. Eddy, the contralto, who will appear with him on his programs. On Jan. 25 Mr. Eddy gave a recital in the Federated Church of Morris, Ill., on a two-manual Pilcher organ. Miss Luella Hanson, a pupil of Mr. Eddy, is the organist of the Morris church. The southern series was opened at Jonesboro, Ark., Jan. 29 with a recital at the First Baptist Church arranged by Miss Pauline Fore, an Eddy pupil, and organist of the church. Jan. 31 Mr. Eddy played at Little Rock, Ark. Feb. 2 and 3 he will play in the Presbyterian Church of Alexandria, La. Mrs. Eddy assists in all of these recitals. The entire month of February will be taken up with the southern tour.

J. Henry Francis, organist and choir-master of St. John's Episcopal Church at Charleston, W. Va., found time in addition to his elaborate Christmas services to put on a splendid pageant at the Charleston high school, where he directs the music. The pageant was participated in by the glee club and chorus of the school and presented the story of the Nativity. It received high praise from all who heard it.

RECITAL SERIES OPENS BIG NEW YORK ORGAN

IN MADISON AVENUE CHURCH

Seth Bingham Arranges Five Programs, the First by Harry B. Jepson—Farnam, Doersam and Gale Also Are Heard.

Five fine recitals to introduce the large four-manual Casavant organ in the Madison Avenue Presbyterian Church of New York were arranged by Seth Bingham, organist of the church, for January and February, and the series will rank among the most prominent organ events of the year in New York City. The first of the programs was the inaugural recital and was played by Harry B. Jepson, the Yale University organist, on the evening of Jan. 9. Mr. Jepson's program included: "Grande Piece Symphonique," Franck; Allegro, Pescetti; Fuga, Pollaroli; Chorale Prelude, "Er-barm' Dich mein," Bach; Allegro from Tenth Concerto, Handel; "The Death of Ase" and "Anitra's Dance," from "Peer Gynt" Suite, Grieg; "L'Heure Exquise" and "Pantomime," Jepson; "Pensee d'Automne," Jongen; Finale from Sixth Symphony, Widor.

Charles Henry Doersam was at the console Jan. 16, playing the following program: Prelude in B minor, Bach; Chorale Preludes, ("O God, Thou Holiest" and "O How Blessed, Faithful Spirits, Are Ye"), Brahms; Allegro ma non Presto (Concerto in B flat major), Handel; "Adoration" and Prelude and Fugue in C minor, Seth Bingham; "Abendlied," Schumann; Second Symphony in E minor, Verne.

Lynnwood Farnam was the attraction Jan. 23 and his program included these numbers: Toccata on a Gregorian Theme, Barnes; Roulade, Seth Bingham; "Carillon," De Lamarier; Un Poco Allegro from Fourth Trio-Sonata, Bach; Prelude and Fugue in A minor, Bach; "Song of the Wine Press," Georges Jacob; Pastorale in F major, Roger-Ducasse; "Les Jongleurs" (from Pageant Sonata), Jepson; Communion (from "Messe Basse"), Verne; Intermezzo and "Marche Pontificale" (First Symphony), Widor.

At the fourth recital, Jan. 29, Walter C. Gale was the soloist, playing as follows: Prelude in C sharp minor, Vodorinski; Evening Song, Bairstow; Capriccio in F, Lemaigre; Toccata and Fugue in D minor, Bach; "To a Wild Rose," MacDowell; Sketch in F minor, Schumann; Prelude to "Gloria Domini," Noble; Fountain Reverie, Fletcher; "Will o' the Wisp," Nevin; "Caprice Heroique," Bonnet.

Mr. Bingham will give the final recital of the series the afternoon of Feb. 5, playing a program which follows: Fantasia and Fugue in G minor, Bach; Chorale Prelude, "Alle Menschen müssen sterben," Bach; Prelude in D minor, Clerambault; "Ave Maria," Schubert; Prelude in C sharp minor, Rachmaninoff; Counter-Theme, Bingham; Gavotta, Martini; "Lied des Chrysanthemens," Bonnet; Chorale No. 3 in A minor, Franck; Allegro Vivace (First Organ Symphony), Verne; Adagio and Toccata (Fifth Symphony), Widor.

COLOGNE HAS HUGE ORGAN

New Five-Manual of 130 Stops Is Built by John Klais of Bonn.

An organ which is to be ranked among the most prominent in the world was opened recently in the large Concert Hall at Cologne, Germany. It was built by John Klais in Bonn and the Zeitschrift für Instrumentenbau of Leipzig states that it has 130 speaking stops and five manuals. Three of the divisions are in swell chambers. The only stop on the fifth manual at present is the celesta, but it is intended to add other stops to this division. In the pedal there are two thirty-two-foot stops and a six-rank mixture as special features. The total number of pipes in the organ is approximately 11,000. The fourth manual consists largely of heavy reeds on high wind pressure. The city of Cologne is proud of the new instrument.

FESTIVAL PORTRAYS WIDOR IN VARIED MOOD

EVENTS FOR ORGAN LOVERS

Recitals in Wanamaker Auditorium by Courboin, Farnam and Dupre an Achievement Added to Record of Russell.

In the Widor festival held in the Wanamaker Auditorium, New York City, Dr. Alexander Russell has added one more notable achievement to his career as a musical director. Since his advent as directing genius of that auditorium the organ recitals have taken on a new dignity and have grown to hold a unique position in the organ history of the world.

Last season Dr. Russell presented a Cesar Franck festival in which the complete organ literature of that composer was heard, and this season, on Dec. 28, Jan. 3 and 5, he gave the organ-loving public an opportunity for hearing a comprehensive survey of the ten symphonies of Charles Marie Widor. The name of Widor has long been a prominent one in the organ world. He is not only a great performer, but one of the most sincere composers of the modern French school, and a distinguished teacher. For each of these vocations Widor has been endowed with the loftiest ideals and natural gifts which have made him a great influence in the development of modern organ playing. It is interesting to note that in 1871 he was appointed organist at St. Sulpice, Paris, and still presides at the same console, playing with his usual vitality and perfection of technique. That fact in itself would make a Widor festival one of great interest.

The recitalist for the first afternoon was Charles M. Courboin. He began with the Toccata of the Fourth Symphony, which has emotional beauty well suited to his brilliant and colorful playing. As we know the toccata of the modern time, this movement seems to be more in the style of a prelude. In the ever-pleasing Andante Cantabile of the same symphony Mr. Courboin displayed his complete control of the resources of the Wanamaker organ and did the registration with a deftness which never interrupted the melodic flow of the andante. The Finale, which is the only movement of this symphony that was altered in the new edition of 1901, was given in a spirited style and roused the audience to much enthusiasm.

Part 2 of Mr. Courboin's program was devoted to the Pastorale, Andante and Scherzo of the Second Symphony. The Pastorale has appeared on many of Mr. Courboin's programs and is always refreshing. It seems to be one of the happiest movements of the ten symphonies. The Andante is truly of symphonic proportions, but one wonders why Widor should prefer this to the lovely Adagio of the Sixth in the orchestral version of the latter. There are beautiful moments in the Andante and Mr. Courboin made the most of them, but there are times when it seems to let down in interest. The Scherzo chosen from the early edition has much charm and would be a fine addition to any organ repertoire.

The third group brought the noble Sixth Symphony. It was interesting to note the change of style between the early opus 13 and the later opus 42. Here Widor seemed to gain greater depth of expression and to have a better command of technical resources. There is a wonderful thrill to the opening theme of the Allegro Risoluto and Mr. Courboin caught the spirit and played with supreme virtuosity.

The Andante and Finale followed and then Mr. Courboin, in response to an encore and in accord with a special request by M. Widor, played the "Salvum Fac" originally written for organ and trumpets and composed for a peace celebration at the close of the world war.

Lynnwood Farnam began the second recital Thursday afternoon with the Intermezzo of the First Symphony. His facile finger work shone in this arpeggiated tracery and he made the whole sing a song of loveliness. What

a contrast came in the "Marche Pontificale" which followed! This march was made resplendent in all its heroic style. Going from the First Symphony, Mr. Farnam played the Chorale and Cantilene of the Tenth and here we found Widor in a new mood. The modern dissonant harmony was heard for the first time. As compared with the four symphonies of the first opus, the last two, the Gothique and the Romane, are, as Harvey Grace so aptly puts it, "caviare." They seem to grow on one with more intimate acquaintance. The lovely Allegretto of the Seventh was a happy choice to follow the Tenth and revealed Mr. Farnam once more as an ideal program maker.

Revised in the new edition from six to seven pages, the seldom-heard march of the Third Symphony was an interesting number and paved the way for the genial Eighth Symphony. If time would have permitted one would have wished for the complete symphony, but Mr. Farnam made a fine selection in giving three movements—the Moderato Cantabile, the Scherzo and the Finale.

Possibly the Cantabile is not the finest of Widor's andantes, but it surely deserves a high place. Mr. Farnam played it beautifully and made it sing as a charming song without words. In the Scherzo and Finale, played without interruption, there was the usual Farnam technical perfection and he gave a splendidly conceived performance of both. The Eighth Symphony is magnificent, and one which recitalists have neglected too much.

As an encore Mr. Farnam played the Allegro from the Sixth and so the second recital came to a close revealing Widor in many new expressions of equal interest.

The third program of the festival was played Jan. 5 with Marcel Dupre at the console. Mr. Dupre returned to New York for the Widor recital after traveling 7,000 miles from the Atlantic to the Pacific coast and back and playing fifty recitals in three months. Apparently his journey has not impaired his vitality and strength, for it was remarked that never had he played with greater brilliance. Dupre's program began with the "Symphony Gothique," of which he played the Allegro Serioso, Andante, Fugue and Variations, revealing again his command of technique and his fine sense of the musical phrase. Throughout he employed the manifold colors of the Wanamaker organ to the best possible advantage. As a tonal description of a great Gothic cathedral, this symphony is perhaps the finest of Widor's musical creations and Dupre gave it an interpretation worthy of the lofty ideals of the composer.

The audience responded with great enthusiasm to the rippling Scherzo from the Fourth Symphony, which Dupre dashed off with speed and clarity. At the close of the four movements of the Fifth Symphony, with the inevitable Toccata, the audience recalled the artist again and again, according him an ovation seldom heard in our concert halls.

Dupre had requested not to be asked to improvise, but so insistent was the demand that Dr. Russell persuaded him to add an extra number in the form of an improvisation on the Moderato of the Eighth Symphony. It would have been difficult to choose between Dupre's free improvisation on this theme and the composer's own conception already created in the symphony.

The audience packed the Auditorium, with many standing.

Six Play at Community Recital.

A community recital by the choir of Holy Spirit Lutheran Church at Reading, Pa., Dec. 10, had as a feature organ solos by six Reading organists, including Miss Marguerite Scheifele, organist and director at Holy Spirit Church. The others who played were: Miriam Baker Hompe of Calvary Reformed Church, Minnie J. Keller of Windsor Street M. E. Church, Rhea E. Drexel of St. Luke's Lutheran Church, Carroll W. Hartline of Trinity Lutheran Church and Luther W. Goodhart of Grace (Alsace) Reformed Church. All but the last-named are pupils of Henry F. Seibert.

RALLY TO AID OF M'CLELLAN Entire State of Utah to Join in Testimonial for Organist.

Through the interest of Governor Charles R. Mabey of Utah and Mayor C. Clarence Neslen of Salt Lake City, together with many prominent citizens of the state, a testimonial has been arranged with the idea of making it possible for Professor John J. McClellan to take a complete rest. Not only Salt Lake, but the state as a whole will participate in giving a mammoth testimonial showing their love and respect for the great work he has done for Utah and its people.

At a meeting of the McClellan testimonial committee Chairman John D. Spencer reported a lively interest in the proposed testimonial. Communications from prominent citizens in outlying cities have been received by the committee, tendering their assistance. It is planned to hold testimonials in various of the larger towns of the state simultaneously with the Salt Lake concert.

Professor McClellan suffered a severe nervous breakdown in California at the inception of a recital tour. Friends of the organist have felt great concern about his condition. During the early part of January it was feared that paralysis of the left hand and foot was setting in, but this condition has slightly abated. It is now evident that Professor McClellan's illness is far more serious than at first thought.

Professor McClellan, being founder of the Mendelssohn Male Chorus of Salt Lake City and musical director of the organization up to the time of his breakdown, was affectionately remembered Christmas Day by these singers. The chorus personnel and officials, through Dr. W. R. Worley, president, conveyed to Mr. McClellan the compliments of the season, their sincere wishes for his recovery and a check for a substantial sum as a token of their affection.

Artists' Association Program.

The Chicago Artists' Association gave its annual organ program Jan. 3 at the Buena Memorial Presbyterian Church, where the new Hall organ was at the disposal of the performers. Mrs. Irene Belden Zaring, chairman of the program committee, had invited Miss Tina Mae Haines, William H. Barnes and John W. Norton to play, and the others on the program included Miss Elaine De Sellem, contralto; Miss Dorothy Bowen, soprano, and Rene S. Lund, baritone. Miss Haines opened the program with a group which included: "The Bells of St. Anne de Beaupre," Russell; "Christmas Eve" (from Sicilian Suite), Mauro-Cottone; Concert Overture in B minor, Rogers. Mr. Norton played these selections: "Contrasts," J. Lewis Browne; "A Cloister Scene," Alfred T. Mason; "Jubilate Amen," Ralph Kinder. Mr. Barnes' offering included: Nocturne, Ferrata; Scherzo Pastorale, Federlein; "Marche Pontificale," from First Symphony, Widor.

New Series by N. Lindsay Norden.

N. Lindsay Norden, the well-known organist and director at the Second Presbyterian Church of Philadelphia, has arranged another of his series of special musical services. With the assistance of a violinist and a harpist he began in January six such Sunday evening services, the subjects of which are:

- Jan. 13—Music of Older Masters.
- Jan. 20—Norwegian Music.
- Jan. 27—A Miscellaneous Program.
- Feb. 3—Negro Music.
- Feb. 10—Request Program.
- Feb. 17—Compositions of N. L. Norden.

Mathers Factory Burns.

Fire the night of Jan. 2 partly destroyed the residence of Richard Mathers, 207 Worth street, Cincinnati, Ohio, and the Mathers organ factory in the rear of the residence. Damage was estimated at \$25,000. Two partly completed organs and a quantity of material were destroyed. Mathers, Mrs. Mathers and their two children were driven from their apartment on the second floor of the building. The residence and organ factory are owned by Alfred Mathers, who at present is living at Clarksville, Ohio.

NEW MADISON TEMPLE TO HAVE THREE ORGANS

ORDER GIVEN TO WANGERIN

Large Three-Manual and Two Two-Manuals for Structure Erected in Wisconsin Capital by the Masonic Order.

The new Masonic Temple at Madison, Wis., is to have three organs, the contract for which has been awarded to the Wangerin Organ Company of Milwaukee. The largest of the three will be a three-manual of forty-nine speaking stops. The other two will be two-manual instruments, to be placed in smaller lodge-rooms of the fine building. The large organ will have an echo of four stops, to be playable from any of the three manuals.

Following is the specification of the largest of the three organs:

GREAT ORGAN.

1. Double Open Diapason, 16 ft., 73 pipes.
2. First Open Diapason, 8 ft., 73 pipes.
3. Second Open Diapason, 8 ft., 73 pipes.
4. Doppelfloete, 8 ft., 73 pipes.
5. Gamba, 8 ft., 73 pipes.
6. Gemshorn, 8 ft., 73 pipes.
7. Harmonic Flute, 4 ft., 73 pipes.
8. Principal, 4 ft., 73 pipes.
9. Twelfth, 2-2-3 ft., 61 pipes.
10. Fifteenth, 2 ft., 61 pipes.
11. Trumpet, 8 ft., 73 pipes.
12. Harp (from Choir), 49 notes.
13. Chimes (from Echo), 25 notes.

Eight combination pistons and release affecting Great.

Eight combination pistons and release for entire organ.

SWELL ORGAN.

14. Bourdon, 16 ft., 97 pipes.
15. Open Diapason, 8 ft., 73 pipes.
16. Stopped Diapason (from No. 14), 8 ft., 73 notes.
17. Viol d'Orchestre, 8 ft., 73 pipes.
18. Viole Celeste, 8 ft., 61 pipes.
19. Flauto Traverso, 4 ft., 61 pipes.
20. Violina, 4 ft., 73 pipes.
21. Dolce Cornet, 3 rks., 183 pipes.
22. Flautino, 2 ft., (from No. 14), 61 notes.
23. French Horn, 8 ft., 73 pipes.
24. Oboe, 8 ft., 73 pipes.
25. Tremulant.

Eight combination pistons and release.

CHOIR ORGAN.

26. Contra Viol, 16 ft., 73 pipes.
27. Geigen Principal, 8 ft., 73 pipes.
28. Concert Flute, 8 ft., 73 pipes.
29. Flute Celeste, 8 ft., 61 pipes.
30. Dulciana, 8 ft., 73 pipes.
31. Flute d'Amour, 4 ft., 73 pipes.
32. Piccolo, 2 ft., 61 pipes.
33. Clarinet, 8 ft., 73 pipes.
34. Tuba Mirabilis, 8 ft., 73 pipes.
35. Harp, 8 ft., 49 bars.
36. Tremulant.

Eight combination pistons and release.

ECHO ORGAN.

35. Fern Floete, 8 ft., 61 pipes.
 36. Cor Anglais, 8 ft., 61 pipes.
 37. Vox Humana, 8 ft., 61 pipes.
 38. Chimes, 8 ft., 25 bells.
 39. Tremulant.
- PEDAL ORGAN.
40. Resultant, 32 ft., 32 notes.
 41. Open Diapason Major, 16 ft., 44 pipes.
 42. Open Diapason Minor, 16 ft., (from No. 1), 32 notes.
 43. Bourdon (big scale), 16 ft., 44 pipes.
 44. Lieblich Gedeckel, 16 ft., (from No. 14), 32 notes.
 45. Contra Viol, 16 ft., (from No. 25), 32 notes.
 46. Octave, 8 ft., (from No. 40), 32 notes.
 47. Flute, 8 ft., (from No. 42), 32 notes.
 48. Flauto Dolce, 8 ft., (from No. 14), 32 notes.
 49. Cello, 8 ft., (from No. 25), 32 notes.
 50. Trombone, 16 ft., 32 pipes.

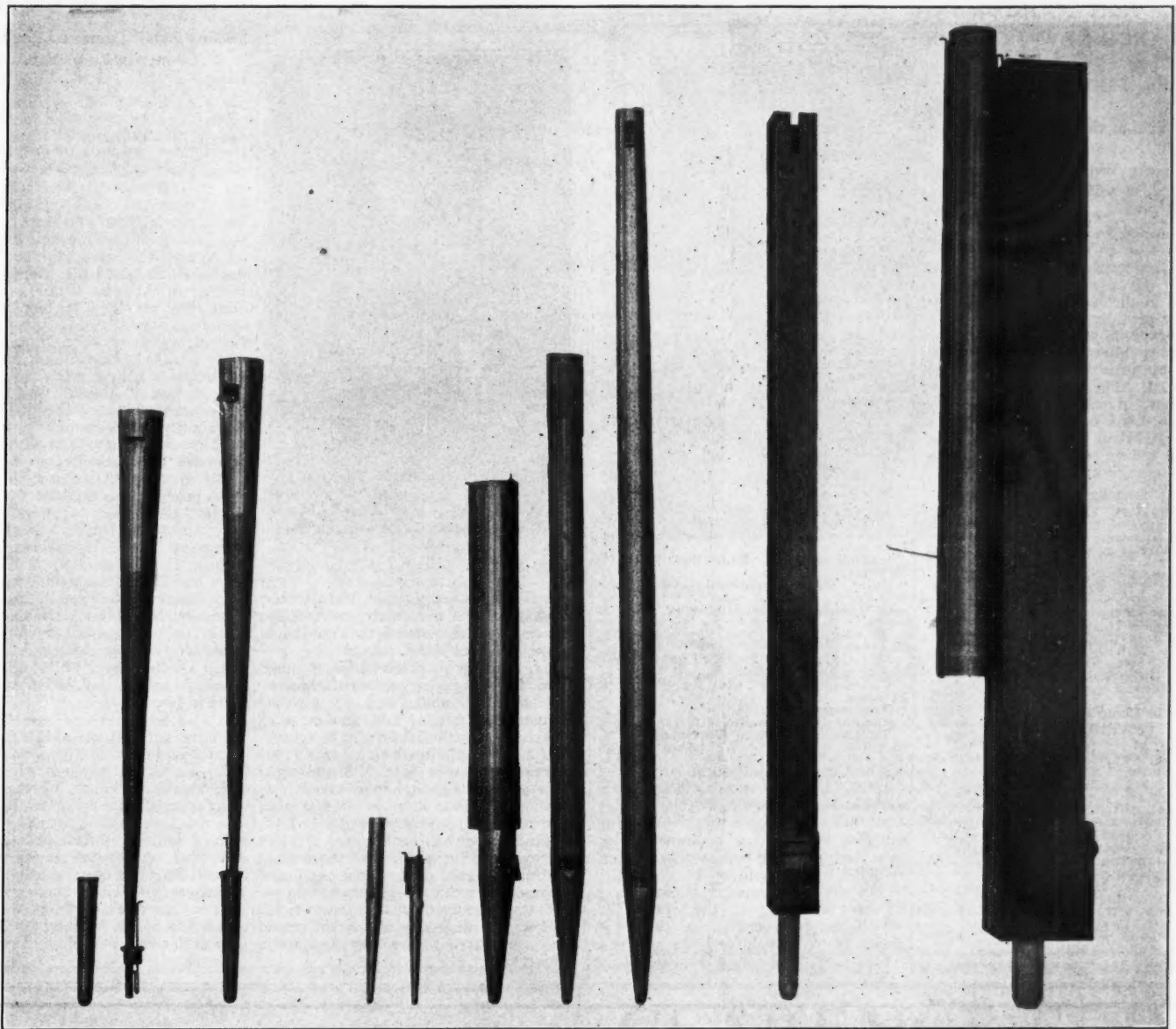
Five toe pistons and release.

American Organs Foremost.

"This statement appeared in a recent article on organs: 'American organ building made rapid strides until today North America manufactures many beautiful instruments which will stand comparison with the contemporary products of Europe.' The writer is altogether too modest," says the Musical Courier. "To be exact, not only will American organs stand comparison with anything manufactured in Europe today, but the best American organs are decidedly superior to anything Europe produces. When Heidelberg decided to install two organs in its Community House, probably the most modern organs in Germany, several workmen were sent from the German plant that built them to study for months in an American factory before construction was begun."

New Company to Expand.

Reports from Defiance, Ohio, are to the effect that a \$100,000 expansion of the Page Organ Company, including building of a new two-story factory and new equipment, has been announced by Manager D. M. Lamson after notification from President H. P. Maus of Lima that plans for the addition had been approved. The expansion will mean addition of at least fifty men to the factory force in 1924.



1, 2
A TYPICAL REED

3, 4, 5
REEDLESS CLARINET

6, 7
REEDLESS OBOE

8, 9
REEDLESS SAXOPHONE
Normal position of cylinder on
No. 9 is inside pipe

THE VALUE OF ESTEY REEDLESS REEDS

The first value of the Estey Reedless Reed Stops is their imitative qualities.

“—the wonderful imitative labial Saxophone—yields a compound tone so closely imitative of that of the true saxophone as to be positively deceptive to the ear. We were naturally very doubtful regarding the possibility of producing so complex a tonality from wood labial pipes; but all doubts were put to rest, on our being afforded the means of judging by direct comparison of the tones of the stop with those of the true saxophone, performed upon within the organ immediately alongside the stop. The imitation was practically perfect while in certain parts of the compass the Saxophone of the Organ was more even and pleasing than the reed instrument.” This quotation is from—
“Organ Stops and their Artistic Registration” by Dr. George Ashdown Audsley.

The second value of these Stops is that they stay in tune.

Every organist knows that pipes with a vibrating reed can be tuned practically every day. The Estey Reedless Reeds produce a reed tone from a labial pipe and consequently need no more attention from the tuner than any other stop. The dependability of these special stops has been the subject of favorable comment from many organists.

The Estey Reedless Oboe, Saxophone, Clarinet and Tuba Mirabilis are installed in organs like the National Cash Register Concert Organ, The Capitol Theatre, and the Third Church of Christ Scientist, New York,—especially for their distinctive tone. In other installations the elimination of constant tuning is the attractive feature.

ESTEY ORGAN COMPANY
BRATTLEBORO, VERMONT

**PITTSBURGH TO HAVE
LARGE NEW SKINNER
WILL BE FINISHED IN FALL**

Four-Manual in the North Side Carnegie Hall, Presided Over by Caspar P. Koch, Will Have a Total of 4,055 Pipes.

The new organ for North Side Carnegie Hall at Pittsburgh, where Caspar P. Koch for a number of years has been the city organist, is under construction at the factory of the Skinner Company and is to be a large four-manual especially adapted to recital purposes. The instrument is to be shipped by June 1 and completed for use Sept. 1. There will be a total of 4,055 pipes, of which 915 will be on the great, 1,465 on the swell, 621 on the choir, 501 on the solo, 365 on the echo and 188 on the pedal. Following is the scheme of stops of this organ:

GREAT ORGAN.

- Bourdon, 16 ft., 61 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- *Doppelflöte (or Grossflöte), 8 ft., 61 pipes.
- *Waldflöte, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- *Hohlflöte, 4 ft., 61 pipes.
- *Zwölftel, 2 ft., 61 pipes.
- *Fifteenth, 2 ft., 61 pipes.
- Mixture (4 rks.), 244 pipes.
- *Trumpet, 8 ft., 61 pipes.
- Chimes (from Echo), 20 bells.
- Tremulant.

*To be in Choir swell-box.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Tibia Clausa, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Aoline, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 73 pipes.
- Flute Celeste (3 rks.), 8 ft., 146 pipes.
- Octave (or Gemshorn), 4 ft., 73 pipes.
- Flute Harmonique, 4 ft., 73 pipes.
- Flautina, 2 ft., 61 pipes.
- Cornet, 5 rks., 245 pipes.
- Contra Fagotto, 16 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Tremulant.

CHOIR ORGAN.

- Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dolce, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Cor Anglais, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Celesta (from Solo), 8 ft. and 4 ft., 61 bars.

- Tremulant.
- SOLO ORGAN (In separate swell-box).**
- Tibia Plena, 8 ft., 73 pipes.
- Viola da Gamba, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Hohlpfeife, 4 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Tuba Mirabilis (or Harmonic Tuba), 8 ft., 73 pipes.
- Celesta, 8 ft., and Celesta, 4 ft., 61 bars.
- Tremulant.

- ECHO ORGAN (In separate swell chamber).**
- Cor de Nuit (or Rohrflöte), 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Chimes, 20 bells.
- *Viole Sourdine, 8 ft., 73 pipes.
- *Vox Angelica, 8 ft., 73 pipes.
- *Fernflöte, 4 ft., 73 pipes.
- Tremulant.

†To be prepared for in the console. Also wiring to chamber.

PEDAL ORGAN (Augmented).

- Contra Bourdon, 32 ft., 56 pipes.
- Diapason, 16 ft., 44 pipes.
- Violone, 16 ft., 44 pipes.
- Bourdon (from Contra Bourdon), 16 ft., 32 notes.
- Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
- Quint (from Bourdon), 10 1/2 ft., 32 notes.
- Octave (from Pedal Diapason), 8 ft., 32 notes.
- Gedeckt (from Contra Bourdon), 8 ft., 32 notes.
- Still Gedeckt (from Swell Bourdon), 8 ft., 32 notes.
- Violoncello (from Pedal Violone), 8 ft., 32 notes.
- Trombone, 16 ft., 44 pipes.
- Fagotto (from Swell), 16 ft., 32 notes.
- Tromba (from Pedal Trombone), 8 ft., 32 notes.

The Carnegie Hall organ over which Charles Heinroth presides is one of the notable Skinner works in this country, and the new one in the North Side building will make a prominent addition to the municipal organs constructed by that builder.

The foregoing specifications are in a way tentative, as the old organ, which has done service for thirty-five years, is to be sold and the proceeds will be applied for additional stops.

CASPAR P. KOCH, MUS. D.



The Carnegie Corporation has granted \$35,000 for the new instrument. The old case, worth several thousand dollars, is to be retained.

Mr. Koch, who received his training from Dr. Singenberger in Milwaukee and Franz Kullak and Dr. Hugo Riemann in Berlin, and studied also composition with Urban and Berger in Berlin, was appointed city organist of Allegheny, now a part of Pittsburgh, twenty years ago and has served continuously since that time. He is also instructor in piano and organ at Carnegie Institute of Technology. He is the author of a number of works, including "Book of Scales for the Organ" and "Bach's Fifteen Symphonies Arranged as Organ Trios." In 1922 the degree of doctor of music was conferred on him by Duquesne University.

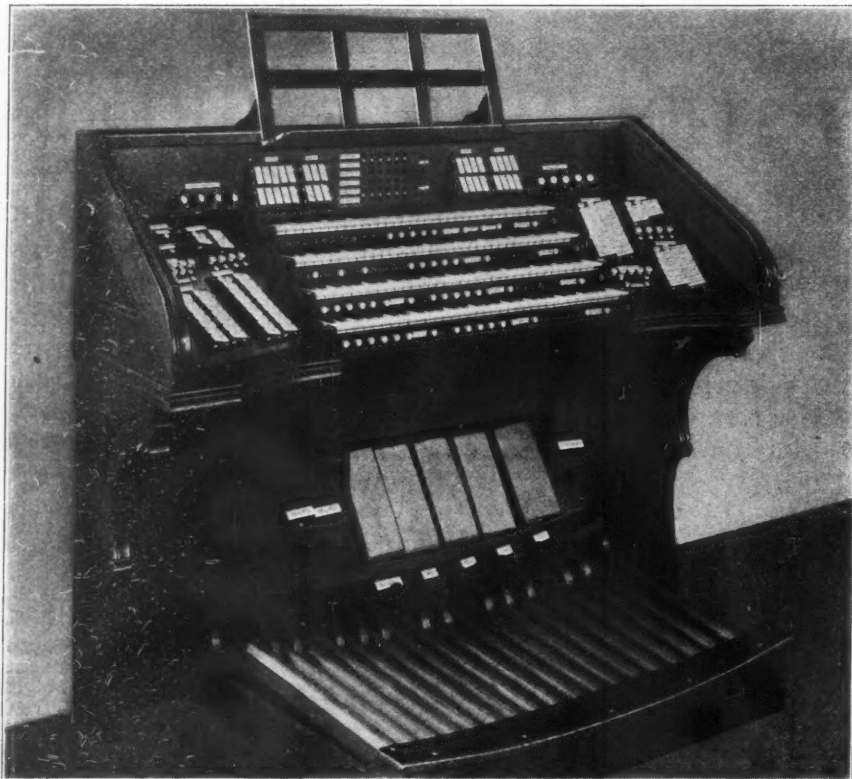
**DUPRE KEEPS UP HIS RECORD
Twenty-four January Recitals and
Twenty-two for February.**

The present tour of Marcel Dupre, the French organist, is surpassing the record of last year, an achievement which is awakening new interest throughout America. Following the closing recital of the Widor festival at the Wanamaker Auditorium Jan. 5, Mr. Dupre left for his January bookings, playing twenty-four recitals in the first month of the new year alone. Everywhere he was greeted by audiences which taxed the capacity of the halls. In Atlantic City Jan. 9, after admitting nearly 4,000 people to the new high school auditorium, the police turned away another thousand who were unable to hear Dupre on the new municipal organ.

So close together were Dupre's bookings in January that it is said influence had to be brought to bear upon the Pennsylvania Railroad to hold a train for three minutes so that Dupre could go from Atlantic City to Syracuse, where he played on the evening of Jan. 10.

In February Dupre will play in the following cities: Harrisburg and Lancaster, Pa.; Princeton, N. J.; Cleveland and Columbus, Ohio; Springfield, Ill.; Urbana, Ill.; Charleston, W. Va.; Danville, Ky.; New Orleans (three recitals); Atlanta (two recitals); Gastonia, N. C.; Lynchburg, Va.; Cincinnati, Washington, Philadelphia, New York, Brooklyn and Montreal, making twenty-two in all.

Francis S. Moore gave a farewell recital in honor of the Rev. Dr. William C. Covert, pastor of the First Presbyterian Church, Chicago, on the afternoon of Jan. 6. After a pastorate of nineteen years in Chicago Dr. Covert left for Philadelphia, to assume the post of general secretary of the board of Christian education of the Presbyterian Church. Mr. Moore played favorite selections which were used when Dr. Covert was installed as pastor of the First Presbyterian Church.



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**PARIS R. MYERS DIES
AFTER CHURCH RECITAL
ORGANIST'S END IS SUDDEN**

Recalled to Old Post at St. John's Church, Evansville, Ind., He Gives Program and Passes Away Immediately Afterward.

Paris R. Myers, a well-known organist and member of the N. A. O., died suddenly at Evansville, Ind., Jan. 6. He had just given his first recital at St. John's Evangelical Protestant Church, of which he recently was appointed organist, when he was taken ill and passed away in an hour at the parsonage. Funeral services were held at St. John's Church Tuesday evening, Jan. 8, and were largely attended by members of the parish and his acquaintances. His former pupils and members of his choirs occupied the middle section of the church, to form his last chorus. The day and hour was selected because he had called a rehearsal for that time to outline plans for the different organizations. Harry Bipper, an old friend and organist at Grace Presbyterian Church, was at the organ, and the Rev. William N. Dresel, the closest friend of Mr. Myers, read portions of the burial service and spoke briefly of Mr. Myers' life and work as a man, a musician and a churchman, reading the words written by William Arms Fisher, "Going Home; Going Home" to the Largo from Dvorak's "New World" Symphony, which number Mr. Myers had rendered as a prelude to the evening worship.

St. John's Church recalled Mr. Myers as its organist and choirmaster to begin work at the church Jan. 1 after an absence of six years. He had previously served the church and conducted the Evansville Oratorio Society and the Evansville Music and Philharmonic Clubs from 1907 to 1918. His inaugural recital followed the evening worship. About an hour and a half after this recital and while discussing his future plans and the work during

the Lenten season and for Easter with the pastor at the parsonage a violent coughing attack caused a hemorrhage of the left lung. Mr. Myers left the room to get a drink and in doing so fell and died before medical aid could reach him. The autopsy showed a large rupture in the left lung and the right lung was weakened, Mr. Myers having suffered an attack of pneumonia while in the south.

Mr. Myers reached the age of 53 years. He was a native of Lancaster County, Pa., and a graduate of the New England Conservatory of Music. He served in Episcopal churches throughout his life except the eleven years at St. John's. His most recent positions were at Trinity Church, Williamsport, Pa.; St. Paul's Church, Chattanooga, Tenn.; St. Paul's Church, Charlotte, N. C., and Trinity Church, Gainesville, Fla. He also served at Wheeling, W. Va. Mr. Myers was unmarried and leaves relatives at York, Pa.

Ditzel Program Big Feature.

Henry A. Ditzel presented his eleventh annual concert of Christmas carols on the afternoon of Dec. 23 in the N. C. R. Schoolhouse at Dayton, Ohio, on the large new Estey organ, before an audience of 3,000. The recital, which was repeated the next afternoon in the First Lutheran Church, was the most impressive musical performance presented this season in the local auditorium, critics said. Interest in the program was widespread. Long before the initial note was struck, the house, stage and orchestra pit were filled and ushers were sent out to disperse the crowds waiting for admittance. Custom and quality have made the Ditzel Christmas recitals an indispensable part of the Yuletide program at Dayton. For eleven years new recruits have been added to the organist's following, until his church could no longer accommodate them. This year two performances were deemed necessary so that everyone would be able to hear the old Christmas stories.



"The Organist with the Human Appeal"

**Henry F.
SEIBERT**

This is Mr. Seibert's first year in New York, and it has been a successful one. Some of the enthusiasm expressed in his recitals probably is due to Mr. Seibert's desire to arrange programs with a human appeal, and yet not lower the standard of the program. So many laymen have expressed the opinion that organ recitals are uninteresting; that they can be made interesting by injecting music that the layman can enjoy and understand.

—Musical Courier.

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

COMING N. A. O. EVENTS.

ILLINOIS COUNCIL.
 Grand Concert, Orchestra Hall, Chicago, Monday evening, Feb. 11.

DELAWARE COUNCIL.
 Feb. 21—Recital by Herbert S. Drew, Hanover Presbyterian Church.

March 21—Recital by Miss Gladys Dashiell, Peninsula M. P. Church.
 April 21—Recital by Homer H. Ewing, McCabe M. E. Church.

May 25—Recital by Dr. George Henry Day, St. John's Church.

KENTUCKY COUNCIL.
 Feb. 14—Gordon Graham, illustrated lecture on "English Organs."
 Feb. 17—Farris Wilson, organ recital at Broadway Baptist Church.
 March 10—Marcel Dupre, recital at Methodist Temple.

The Rhode Island council was organized in 1909 and is therefore the oldest organized state council in the N. A. O.

Everyone is enthusiastic over the idea of an N. A. O. prospectus and we trust you are planning to make good use of a large number. In one day letters were received from the states of Florida and Washington, showing the widespread interest in our activities.

The treasurer's report of Dec. 31 showed the largest balance on hand for such a period in the whole history of the association. The dues of 1924 are coming in rapidly and Mr. Doane is to be congratulated upon the business-like manner in which his department is conducted.

William E. Pilcher, Jr., state president for Kentucky, was present at the executive committee meeting Jan. 14. Mr. Pilcher is doing fine work in Louisville and his visit was a most pleasant one. We wish that every state president could visit headquarters at least once a year.

Two new states have established N. A. O. councils. In Washington Miss Esther Stayner of Spokane has been appointed president pro tem. and has sent in the names of several members. Miss Stayner is organist of the Clemmer Theater and is also active as a recitalist. At Boise, Idaho, Paul G. Hanft will form a state council. Mr. Hanft is organist and choirmaster of St. Michael's Cathedral and conductor of the Boise Civic Festival Chorus. During the Christmas season he conducted the annual performance of "The Messiah." Both of these states present great possibilities for N. A. O. work and all organists in those localities are invited to co-operate in our work.

All organists and choirmasters have grown to appreciate and value the splendid "Music in the Church" section which appears in the Saturday edition of the New York Evening Post. At the last executive committee meeting a resolution expressing such appreciation was framed and sent to Cyrus H. K. Curtis, who recently assumed ownership of that paper. Mr. Curtis is an organ "fan" and we trust that he will continue the valuable "Notes from the Organ Loft" section which has been so ably handled by E. N. Williamson.

At the present time in New York City there is being conducted a great competitive contest for all classes of music and musicians. Mr. Noble, chairman of the examination committee, recently told us of the results of the work. Remarkable violinists and pianists are heard each week, and when the choral competitions begin it is ex-

pected that great enthusiasm will be shown. This competitive scheme is a line one in every way. It inspires the individual as well as the community at large and we believe our own N. A. O. members could start similar contests in their own cities. The incentive for better work which it would bring to everyone would be invaluable. England and Canada have held such festivals for years and the results in every instance have been noteworthy. Write to Mr. Noble for a prospectus of the New York contests.

Dr. Alexander Russell has invited the N. A. O. to take charge of another organ festival during music week at the Wanamaker Auditorium in New York. A committee has been appointed to present a program of unusual historical and musical value.

Convention Dates Are Set.

The last three days of July and the first day of August have been chosen as the most desirable for the 1924 convention. You know that Atlantic City presents a new organ of great magnitude and of vast possibilities; the city itself is known as the playground of America and there will be available the usual excursion rates from all points. One state has already pledged a large delegation. Senator Richards has asked us to stress one point, and that is that you must make hotel reservations early. A complete list of rates will be mailed and we are speaking of this now in order that all may be properly accommodated. This is to be a great convention and we wish to see every member in attendance.

Lancaster Chapter.

A highly appreciative audience listened on Sunday afternoon, Jan. 13, to a public service in the First Presbyterian Church, under the auspices of the Lancaster Chapter Association of Organists, Dr. William A. Wolf, president. The committee in charge—Josephine Kirkland, Florence Marx, Sydney Cooper and Charles E. Wisner—presented a program with the aim of spreading a higher standard of appreciation of the best organ and ecclesiastical music among the people.

Assisting the group of organists who served in the capacity of accompanists and recitalists was Miss Miriam Shaub, contralto soloist of the First Presbyterian Church. In conjunction with a group of songs Miss Shaub sang "O Thou That Tellest Good Tidings" with a fine interpretation and enunciation. The program in its entirety was as follows: "Marche Religieuse," Guilment (Sydney Cooper); "Echo," Yon; "Angelus," Renaud (Richard Stockton); "The Virgin's Lullaby," Buck; "A Ballad of Trees and The Master," Chadwick (Miriam Shaub); Josephine Kirkland, accompanist; Nocturne in G minor, Kryzanowski; Minuet from Symphony in D, Haydn (George B. Rodgers); First movement from Sonata No. 1, Guilment (Richard Stockton); "Sursum Corda," Elgar; Andante from Unfinished Symphony, Schubert (Sydney Cooper); contralto solo, "O Thou That Tellest Good Tidings" from "The Messiah," Handel (Miriam Shaub); Grand Chorus, Hollins (Richard Stockton).

UNION-ESSEX CHAPTER.

A service of Christmas carols in which singers from six Elizabeth church and ministers from three denominations took part was held in the Third Presbyterian Church of Elizabeth, N. J., Dec. 29. This was a service of real Christmas spirit and religious unity. The prelude and postlude were played by Charles Harmon and the service was accompanied by Miss Jessie Bouton.

The January meeting of the Union-Essex Chapter was held at St. John's Episcopal Church, Elizabeth, Jan. 11. J. Thurston Noe, assistant concert organist of the Wanamaker Auditorium of New York, was the recitalist of the evening and was greeted by a large audience. His program was well balanced, contrasted as to composers and played in such a manner that it held the attention of all. Mr. Noe gave a wide color range in his registration, the Bach number being treated in an unusual style. A reception followed the recital. The pro-

gram: "Hosanna" (Chorus Magnus), Du-bois; "Romance sans Paroles," Bonnet; Serenade, Rachmaninoff; Largo from "Kerkes," Handel; Prelude and Fugue in C minor, Bach; Intermezzo, Callaerts; "Song of the Basket Weaver," Alexander Russell; Oriental Sketch, Bird; Toccata, de la Tombelle.

MONMOUTH CHAPTER.

The first meeting of the Monmouth chapter was held Jan. 2 and arrangements were made for a luncheon on Jan. 31 at Asbury Park, N. J. Another meeting will be held at Asbury Park Feb. 19, when Harry Burleigh will be the speaker of the evening. He will also sing negro spirituals. We report one new member, Mrs. Parslow.

HARRIET S. KEATOR, President.

DELAWARE COUNCIL.

The thirteenth public recital of the Delaware council was held in the Wesley M. E. Church at Dover Thursday evening, Dec. 13. The program was arranged by Miss Edna Cariss and Arnold Richardson. Miss Sarah Hudson White and Dr. George Henry Day were guest recitalists from Wilmington and Miss Cariss and Mr. Richardson of Dover also played groups of organ solos. The Dover Choral Society, under the direction of Mr. Richardson, sang. Following the recital a reception was held by Mrs. Harry Mayer.

EXECUTIVE COMMITTEE MEETING.

There was a large attendance at the executive committee meeting Jan. 14. The program committee reported that the next public meeting would be held Tuesday evening, Jan. 29, at the Hotel Woodstock. Oscar G. Sonneck, editor of the Musical Quarterly, was announced as the speaker of the evening.

Messrs. Sammond, Doane, McAll and Nevins were chosen as a committee to prepare the N. A. O. prospectus. The committee appointed to work with Dr. Russell in forming plans for music week consists of Messrs. Noble, Porter, Stanley, Riesberg, Adams, Nevins and Doane. Senator Richards told of the plans for a new chapter at Atlantic City and gave us some details of plans for the coming convention.

Those present were: President Noble, Chairman McAll, Mrs. Fox, Mrs. Keator, Miss Whittemore, and Messrs. Porter, Pilcher, Richards, Doane, Adams, Sammond, Weston, Russell and Nevins.

NINETY ORGANISTS

were represented with programs in the Monthly issue of The Diapason Jan. 1. They included the best-known players in the country, whose names are household words wherever the organ is discussed or known, as well as others not so well known, but who will be. They represented every part of the country and of Canada—from the Atlantic to the Pacific and from Winnipeg to the Gulf. The tastes exemplified in these programs are as diversified as the character and style of the players and the requirements of their audiences. They were all assembled for the benefit of the 4,900 readers of The Diapason in every state of the Union and in a number of foreign countries—for this paper also circulates in South Africa, Ceylon, Turkey, Egypt and New Zealand, and is not confined to America.

We are told that this recital department is the best source of information offered organists who desire to know what is being played and who are eager to enlarge their repertory. It is only one of many features of each monthly issue. A few others are the choir and moving-picture departments and the specifications of organs.

THE DIAPASON exists to keep the organist up to date
 1507 Kimball Building
 CHICAGO, ILL.

JASPER W. SAWYER IS DEAD.

Veteran Clinton, Mass., Organist Had Long Church Career.

News comes from Clinton, Mass., of the death on Jan. 7 of Jasper W. Sawyer, veteran organist and choir director, and a member of the N. A. O. Pneumonia was the cause of death. During his long career Mr. Sawyer served many churches and was deeply esteemed by all who came into contact with him. At the time of his death he was organist of the Church of the Good Shepherd in Clinton. Fifty-three years ago he began his career as an organist at the First Congregational Church of the same city. During the first thirty-nine years of his service he was never absent from the organ bench because of illness.

Mr. Sawyer was an old member of the National Association of Organists, serving on the hospitality committee for two conventions held at Springfield, Mass. He was a charter member of the Clinton camp of the Red Men and musician in their midst. Mr. Sawyer was the composer of a number of vocal and instrumental pieces and often contributed news to the columns of The Diapason.

Mr. Sawyer lacked a few weeks of being 73 years old. He is survived by two sisters with whom he made his home.

SUMMY'S CORNER

Choir Leaders are respectfully requested to make an early consideration of the following
EASTER ANTHEMS:
 AS IT BEGAN TO DAWN 15
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 Sop. solo, chorus and organ. Harp ad libitum.
EASTER BELLS. 15
 by Philo A. Otis
 Tenor and sop. solos, chorus, organ and bells.
NOW IS CHRIST RISEN FROM THE DEAD 15
 by John West
 Baritone solo, chorus and organ.
A PSALM FOR EASTERTIDE. 12
 by Eleanor V. Hull
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**NEW YEAR'S GATHERING
FOR GUILD MEMBERS**

ONE HUNDRED AT LUNCHEON

Annual Affair of A. G. O. in New York Addressed by Dr. Ernest M. Stires, Warden Sealy, John Hermann Loud and Others.

The annual New Year's luncheon of the American Guild of Organists was held at the Waldorf-Astoria in New York. Long before the hour set organists from far and near began to gather in the corridor. A little after 1 o'clock luncheon was served in the dining room to at least 100. The gathering was representative, many chapters being represented. The Guild was so fortunate as to have present its chaplain, the Rev. Ernest M. Stires, D. D. Dr. Stires spoke of the great opportunity before organists for spiritual leadership, mentioning particularly that in the last fifty years St. Thomas' Church has had only three organists and that he did not place their efforts second to the preacher's in many respects. He asked the organists to remember that they cannot give that which they have not received and that if they expect to contribute to the spiritual leadership of the congregation they must receive it. He also spoke of the superficiality of the present age and pointed out the chance the organist had for inculcating peace, courage and strength.

Warden Frank L. Sealy in his remarks said that at present the Guild had members in every state in the union, with the exception of four, and brought to the attention of those present the amount of good that the Guild is capable of doing in the way of establishing standards of excellence in church music. He called attention to the fact that in the early non-conformist church great attention was paid to Psalm singing by the congregation; but during the last century and a half the tendency had been away from this in the direction of the intellectual leadership of the preacher. He urged that it should not be forgotten that worship was the most real and vital object of churchgoing. At the close of his remarks he left as maxims for the new year a few quotations from the works of Miss Muriel Strode, two of which are as follows: "I will not follow where the path may lead, but I will go where there is no path, and I will leave a trail," and "I can never go so far that God will not go with me; I started on my desolate way and then found that God had strapped on his knapsack and taken up his staff."

T. Tertius Noble spoke of the 1923 convention of the N. A. O. at Rochester and commented upon the cordial relationship of the N. A. O. and the A. G. O. As one of the examiners he also had a few words to say about preparing in time. He closed with a tribute to the public for its growing appreciation of good organ music.

Mr. Noble was followed by John Hermann Loud, dean of the New England chapter, who made some inspiring remarks in regard to the activity of the New England chapter and its future plans. As a topic for discussion at one of the socials he suggested "How Can the Organist's Salary Be Raised." Dean Henry S. Fry of the Pennsylvania chapter and Walter E. Hartley concluded the program with some interesting and apt remarks.

Among those present were Deans Henry S. Fry from Pennsylvania, John Hermann Loud, New England, and Miss Margaret Ingle, Baltimore. Other members from out of town present included T. H. F. Candlyn, Albany; Miss Fields, Norristown, Pa.; S. Wesley Sears, Philadelphia; Miss Gale, Barre, Vt.; Herbert F. Sprague, Grand Rapids, Mich.; Miss Dowell, Dallas, Texas, and Walter E. Hartley, Pomona College, Cal.

Candlyn's cantata "The Prince of Peace" was a feature of the morning service Dec. 23 at the First Methodist Church of Independence, Kan., under the direction of Alfred G. Hubach. Mr. Hubach's organ selections in connection with the program were Faulkes' Paraphrase on a Christmas Hymn and Yon's "Gesu Bambino."

ALBERT RIEMENSCHNEIDER.



One of the giants in the organ world—organistically, intellectually and physically—and one of the most popular of musicians in his home city is Albert Riemenschneider of Cleveland. What has directed attention especially among Cleveland organists to Mr. Riemenschneider at this time is the revival of Widor's music in many places where the best in organ literature is fostered. It is recalled that Mr. Riemenschneider in his series of recitals at Baldwin-Wallace College, Berea, Ohio, as early as 1912-1913, played all of the ten symphonies of Widor, who, by the

way, was his teacher when he studied in Paris. In that season the entire list of symphonies was performed for the benefit of students and faculty of the college and outsiders who attended these recitals given by the head of the school of music of the college. Mr. Riemenschneider's work in Baldwin-Wallace College has been a widespread influence for the promotion of the love of organ music, both through his recitals and his teaching, for many years, and his pioneer work in bringing to the attention of music-lovers the works of Charles Marie Widor is only one of the achievements to his credit.

Recitals by Florence Dunham.

Florence Clayton Dunham of Fairmont, W. Va., recognized to be among the leading organists of her state, gave an impromptu recital Jan. 9 at the Baptist Temple of Charleston, W. Va., for an audience of representative men and women of Charleston. Her program included eight compositions of varied degrees of difficulty and her technique was in each instance equal to the demands of the composer. A brilliant musical event at Beckley, W. Va., was the recital given by Mrs. Dunham in the First Presbyterian Church Jan. 8. The audience filled the church. Mrs. Dunham was assisted by Mrs. William Taylor, organist of the Beckley Presbyterian Church. They gave groups of numbers together with Mrs. Dunham at the organ and Mrs. Williams at the piano. Mrs. Dunham gave three groups alone.

Estey Organs in the South.

James N. Reynolds of Atlanta, Ga., reports the installation of eleven Estey organs in his sales territory in 1923. Three of the organs on the list are three-manuals of the most modern type, including the instruments in the Greenville Woman's College, Greenville, S. C.; in First Church of Christ, Scientist, at Jacksonville, Fla., and in Berea College, Berea, Ky. Only one of the eleven has speaking front pipes

—an interesting fact showing the trend away from display pipe fronts. In the last eighteen years the number of Estey organs in South Carolina has increased from two to thirty-three, seven of them in the city of Greenville.

MOLLER TO BOSTON CHURCH.

Second Society of Universalists to Have Large Three-Manual.

The Second Society of Universalists of Boston, which is building a large stone church on upper Boylston street to replace the one destroyed by fire some years ago, has placed an order with M. P. Möller for a large three-manual organ to be completed next September.

This church, when finished, will be the finest ecclesiastical edifice in New England, it is asserted, and with its stone interior and lofty Gothic arches will be an ideal place for a fine organ.

The contract was closed by H. P. Seaver of Providence, New England representative of Mr. Möller.

Following are the specifications of the 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. Gemshorn, 8 ft., 73 pipes.
 6. Gross Flöte, 8 ft., 73 pipes.
 7. Claribel Flute, 8 ft., 73 pipes.
 8. Flute Celeste, 8 ft., 61 pipes.
 9. Flute Harmonic, 4 ft., 73 pipes.
 10. Octave, 4 ft., 73 pipes.
 11. Piccolo, 2 ft., 61 notes.
 12. Tuba, 8 ft., 73 pipes.
 13. Clarion, 4 ft., 61 notes.
 14. Chimes, 20 bells.
- SWELL ORGAN.**
15. Bourdon, 16 ft., 97 pipes.
 16. Open Diapason, 8 ft., 73 pipes.
 17. Flauto Traverso, 8 ft., 73 pipes.
 18. Violin Diapason, 8 ft., 73 pipes.
 19. Viole d'Orchestre, 8 ft., 73 pipes.
 20. Viole Celeste, 8 ft., 61 pipes.
 21. Aeoline, 8 ft., 73 pipes.
 22. Salicional, 8 ft., 73 pipes.
 23. Gedeckt, 8 ft., 73 notes.
 24. Orchestral Flute, 4 ft., 73 notes.
 25. Octave Quint, 2 1/2 ft., 61 notes.
 26. Piccolo, 2 ft., 61 notes.
 27. Tierce, 1 3/5 ft., 61 notes.
 28. Salicet, 4 ft., 61 notes.
 29. Flauto Traverso, 4 ft., 61 notes.
 30. Mixture, 3 ranks, 61 notes.
 31. Cornopean, 8 ft., 73 pipes.
 32. Oboe, 8 ft., 73 pipes.
 33. Contra Fagotto, 16 ft., 61 notes.
 34. Vox Humana, 8 ft., 73 pipes.
- CHOIR ORGAN.**
35. Open Diapason, 8 ft., 73 pipes.
 36. Dulciana, 8 ft., 73 pipes.
 37. Melodia, 8 ft., 73 notes.
 38. Gemshorn, 8 ft., 73 notes.
 39. Gemshorn Celeste, 8 ft., 61 pipes.
 40. Violoncello, 8 ft., 73 pipes.
 41. Quintadena, 8 ft., 73 pipes.
 42. Flute, 4 ft., 61 notes.
 43. Dulcet, 4 ft., 61 notes.
 44. Cor Anglais, 73 pipes.
 45. Clarinet, 8 ft., 73 pipes.
 46. Harp, 49 bars.
- PEDAL ORGAN.**
47. Bourdon, 16 ft., 44 pipes.
 48. Open Diapason, 16 ft., 44 pipes.
 49. Small Diapason, 16 ft., 32 notes.
 50. Tuba, 16 ft., 32 notes.
 51. Quint, 10 1/2 ft., 32 notes.
 52. Flute, 8 ft., 32 notes.
 53. Octave, 8 ft., 32 notes.
 54. Violoncello, 8 ft., 32 notes.
 55. Tuba, 8 ft., 32 notes.

In addition to a full complement of couplers, there will be five combination pistons for the great and pedal, five for swell and pedal, and five for choir and pedal and three general pistons, all adjustable at the console and visibly operating the stops and tablets. There are also to be three toe pistons duplicating the general pistons.

In a contest Jan. 16 of organ pupils of the American Conservatory of Music in Chicago, in which four advanced students took part, Louis Nespo was chosen by the judges to represent the conservatory organ department in the annual concert Feb. 6.

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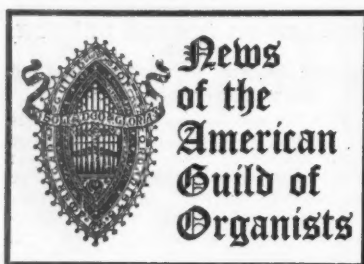
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News of the American Guild of Organists

New England Chapter.

The second social meeting of the New England chapter was held Jan. 16 at the rooms of the Harvard Musical Association, Boston. The dean announced that the discussion held at the annual meeting last May upon "The Promiscuous Giving of Free Organ Recitals" had borne fruit, and that the church which occasioned that discussion had bowed to the inevitable and had arranged for daily recitals on the new organ for a period of two weeks. These recitals were to be given by several of the more prominent organists of Boston at a satisfactory fee. He then paved the way for the discussion of the first topic of the evening: "The Problem of Organ Practice for Students."

In Boston organ pupils under private teachers are practically debarred from opportunities for practice, and as a consequence teaching outside of established institutions languishes. The discussion was opened by William Lester Bates, organist and choirmaster of the Congregational Church of West Newton, who suggested that the next best thing to organ practice was a pedal piano. Miss Edith Lang, organist of the Exeter Theater, suggested that the organ builders be approached by a committee from the chapter in the hope that studio organs might be provided. Mrs. Florence R. King, of the First Presbyterian Church, said she looked forward to the time when Boston would have a municipal organ and that in connection with it practice instruments might be installed. Other suggestions were offered by Messrs. Truette, Shackley, Downes, Smith and Sircom and Miss Lang. Later in the evening a motion was adopted that the dean appoint a committee to investigate the whole matter of organ practice and report at a future date.

The second topic for discussion, "The Raising of Organists' Salaries," brought forth many rare bits of jocularity as well as scattered bits of sound sense. Everett E. Truette, organist and choirmaster of the Eliot Congregational Church, Newton, was the first speaker. He believed that an organist could hardly expect an increase in salary unless he made himself and his services indispensable to the church he serves. Evidently all salaries cannot be raised and in many cases the churches are unable to do anything more financially. He was followed by Charles D. Irwin, organist and choirmaster of the Leyden Congregational Church, Brookline, who explained that his salary had been raised once in the last twelve years and that the increase had mostly been returned for other parish affairs. Drawing largely upon a fertile imagination, he submitted his conception of an organists' union that would compete with the unions of bricklayers and plumbers. If his scheme were adopted, organists would become so scarce that organists' fees would be double those of the pastors.

Dr. Hamilton C. Macdougall, professor of music at Wellesley College, spoke of the fact that although matters were on the mend, the average American husband and business man regards the church as a place for women and children. Of late the business men are being taught to "play the game" and are becoming interested in music. A good way to raise salaries is increased efficiency through higher standards of general education, and ability of organists to mix with people socially. They should also consider themselves as officers in the church. He submitted the following motion: "It is moved that it is the sense of this meeting that the executive committee of the New England chapter be asked to take such steps as they may think proper to bring the matter of the payment of adequate salaries for organ-

ists to the attention of headquarters, or of the various chapters of the Guild. It is moved that the executive committee are respectfully asked to report in consonance with this request at as early a date as they may find convenient." This motion was passed unanimously.

Between the two discussions the dean called upon Herbert Irvine of Swampscott to play a piano solo. His selection, the Tarantelle, "Venice and Naples," by Liszt, was played with clarity and technical finish. Refreshments of assorted kinds followed the more formal part of the meeting and adjournment was at a late hour.

Illinois Chapter.

At a meeting of the executive committee of the Illinois chapter Jan. 8 George H. Clark, organist and choirmaster of Grace Episcopal Church, Oak Park, was elected, subdean to fill the unexpired term of Palmer Christian, who has moved to Ann Arbor, Mich. A nominating committee was elected, with Albert Cotsworth as chairman, which will prepare the slate of officers for next season.

A gala chapter event is scheduled for Feb. 21, when five boy choirs of Chicago Episcopal churches will unite in a service at St. James' Church. The choirs which will take part are those of St. James', under John W. Norton; Church of the Redeemer, Robert R. Birch; Christ Church, Mason Slade; St. Mark's, Evanston, Stanley Martin, and the Church of the Atonement, Frank W. Smith. The anthems to be sung by the combined choirs are Tchaikowsky's "Hymn to the Trinity" and H. A. Matthews' "Blessed Be Thou." Bishop Anderson of the Chicago diocese of the Episcopal Church has been invited to address the chapter.

One of the outstanding services of the year was that held the afternoon of Jan. 27 at the Austin First Presbyterian Church, Chicago, where Miss Alice R. Deal is the capable organist and director and maintains the highest standards in church music. Miss Deal and her choir were at their best and the visiting organists combined with them in offering a program consisting exclusively of American compositions. The choir numbers included Mark Andrews' "Build Thee More Stately Mansions" and William Lester's "Peace Which Passeth Understanding." George H. Clark of Grace Episcopal Church, Oak Park, played a Scherzo in G minor by Elias Blum, Alfred T. Mason's melodious "A Cloister Scene," Walter P. Zimmerman's "Evening Idyl," recently published, and the Finale on a Tonic Pedal by T. F. H. Candlyn. Mrs. Lily Wadhams Moline of the Christian Science Church of Oak Park played her Sonata No. 1 in a manner showing that Mrs. Moline, who is rapidly coming to the front as a composer for the organ, is equally gifted as a performer. The closing organ group, played by E. Stanley Seder of the First Congregational Church of Oak Park, consisted of James H. Rogers' new Third Sonata, in B flat, interpreted with fine regard for its high worth as a new contribution to American organ literature.

St. Paul's English Lutheran Church at Evanston, which has a very inviting and spacious new edifice and a three-manual Möller organ of beautiful solo stops and splendid ensemble, enhanced by most satisfactory acoustics, was the scene of a chapter recital on the evening of Jan. 16. Despite the extreme cold a large audience turned out and the program, by no means a short one, was listened to with great interest. The Rev. C. A. Naumann, pastor of St. Paul's, gave the Guild a hearty greeting. The three organ soloists of the evening were Stanley Martin, William H. Barnes and George Leland Nichols, and they offered a fine variety of organ music, which was interspersed with baritone solos by Rene Lund and Vilas Johnson. Mrs. Irene Belden Zaring was the accompanist. Both of the singers made decidedly good impressions.

Mr. Martin opened the program with a group consisting of Hollins' Overture in C, the Bach Gavotte and Musette and a very interesting Russian

Lullaby by Tschitcherin, arranged for the organ by Mr. Martin. He closed the program with a virile and musically rendition of Rogers' Sonata in D minor. Mr. Nichols played Hugo Goodwin's "At the Cradleside," the Intermezzo from his own Suite in E major, which gave ample evidence of this young organist's talent as a composer, and a good interpretation of Bonnet's "Variations Symphonique." Mr. Barnes played the popular "Christmas in Sicily" of Yon, the Federlein Scherzo Pastorale, in which he excels, and Sibelius' "Finlandia."

District of Columbia.

The monthly business meetings of the District of Columbia chapter are proving of great profit and interest to the members in attendance. Most attractive features have been planned for each meeting by the dean, Walter H. Nash, F. A. G. O., which are given at the close of the business session. At the November meeting a charming trio for violin, piano and cello, by Rheinberger, was played with taste and finely balanced ensemble by Miss Helen Gerrer, Mrs. Gertrude McRae Nash and Mr. Nash. At the December meeting Louis Potter, organist of Calvary Baptist Church, read a paper, "From Bach to Debussy," bridging not only the period in time, but the style of music of the two composers. Illustrating the subject at the piano as he had developed it in his paper, Mr. Potter played the G minor Fantasie by Bach; Prelude, Debussy; Sarabande from the French Suites, Bach; Sarabande, Debussy; Prelude in C sharp minor from "The Well-Tempered Clavichord," Bach; Prelude from Chorale and Fugue, Cesar Franck; Preludes in A major and C major, Chopin, and Prelude—"Minstrels," Debussy, and Mrs. Ruby Potter sang the arias "Bleed and Break, Thou Loving Heart" from the "St. Matthew Passion," Bach, and "Yet Once Again Do I Weep" from "The Prodigal Son," Debussy.

Under the leadership of H. Bruening "The Story of Christmas Night," by Reuter, a recitation with organ and choir, was given as a feature of a Christmas song service by the mixed choir of Immanuel Lutheran Church, Kingston, N. Y., the evening of Dec. 30. Mr. Bruening's organ selections

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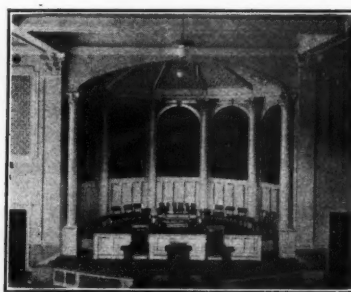
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KINDER GIVES 25TH SERIES

Largest Audiences of the Quarter Century Attend Recitals.

Ralph Kinder has just completed his twenty-fifth annual series of January Saturday recitals at Holy Trinity Church, Philadelphia, and has reached a milestone that calls for comment in his efforts to make the organ more popular in a city known far and wide for its devotion to that instrument. The attendance this year exceeded that in any of the twenty-four preceding years and Mr. Kinder takes this as evidence that there is continued interest in the organ and its literature "provided a program of music which has pronounceable titles and pronounceable composers' names is played." The last recital of the series was the 936th played by Mr. Kinder at this church.

Following are the programs of the series:

Jan. 5—Concert Overture in G major, Kinder; "Benediction Nuptiale," d'Evry; Fugue in D major, Bach; "Liebestraume," Liszt; "Piece Heroique," Franck; "Funeral March of a Marionette," Gounod; "The Bells of St. Anne de Beaupre," Russell.

Jan. 12—"Marche Heroique," Watling; Andante Cantabile (From Symphony No. 5), Tschalkowsky; Sonata in C minor (two movements), Baldwin; Prelude in D flat, Chopin; Wedding Music, Grieg; Meditation, Kinder.

Jan. 19—Tocatta and Fugue in D minor, Bach; Serenade, Kinder; Theme in E (varied), Faulkes; "Finale Jubilante," West; "Salut d'Amour," Elgar; "Elfen-tanz," Johnson; "The Minster Bells," Wheelton.

Jan. 26—Concert Prelude in F, Mansfield; Pastorale in C, Lemare; Persian Suite, Stoughton; Scherzo, Dethier; "Evening Bells and Cradle Song," Macfarlane; Arietta (new), Kinder; Toccata in F (From Symphony No. 5), Widor.

Mr. Kinder is booked for a return engagement at the First Lutheran Church of Worcester, Mass., on Feb. 5 and also will play a number of recitals within a hundred miles of Philadelphia this month.

Norden Puts on Gaul's Work.

The fact that so few people stayed away from the Academy of Music at Philadelphia Jan. 16, despite the excruciating weather, was a strong testimonial to the high reputation among Philadelphia music lovers of the Mendelssohn Club, which gave the first concert of its forty-ninth season. Under the leadership of N. Lindsay Norden, the chorus showed evidences of that careful drilling and delicate shading which are in the nature of legacies from their former great conductor, the late Dr. William W. Gilchrist, who was represented on the program by his chorus for women's voices, "The Sirens." The principal other choral number was by Harvey B. Gaul of Pittsburgh. This piece, entitled "For the Numberless Unknown Heroes," won the prize in the Mendelssohn Club competition last season and this occasion was its first presentation.

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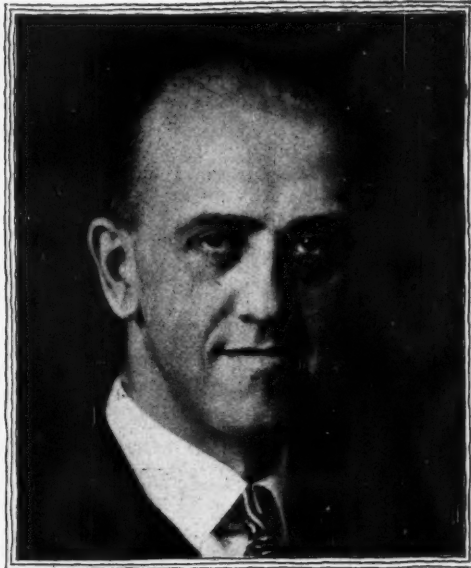
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Morning Post, London, England, Sept. 14, 1923.

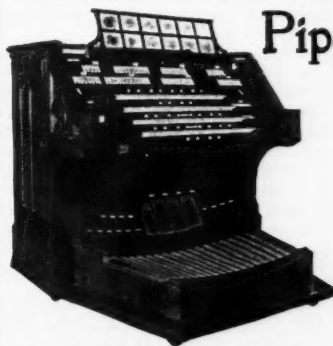
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REVERIE, FOR ORGAN, VIOLIN, VIOLONCELLO AND HARP, by Clarence Dickinson, published by the H. W. Gray Company, New York.

Dr. Dickinson's "Reverie" is also published for organ alone. It is appropriately dreamy and sentimental in style and its fluent and ingratiating melodiousness makes it a captivating piece of music, ideally suited for church use. The use of these instruments in ensemble seems to be becoming increasingly popular in churches and it is to be hoped that the available repertoire of music will continue to grow in both quantity and quality. An enlarged repertoire of music undoubtedly will help to increase the use of ensemble, and vice versa. Let the good work go on!

VALSE MIGNONNE, by Vladimir Rebikoff. ROMANZA IN F, by Carl Busch. SPRINGTIDE, Grieg. AT THE WINDOW, by Cedric Lemont. TENDRESSE, by Cedric Lemont. Published by Oliver Ditson Company, Boston.

A group of transcriptions recently issued by the Ditson Company, of varying styles, but all quite plausible on the organ. The "Valse Mignonne" by Rebikoff (transcribed by Clough-Leigher) is a pleasing bit of salon music, of the type which this Russian composer did well. Its scented elegance surrounds it with the atmosphere of the boudoir and one can easily imagine its graceful phrases accompanying one of the glittering society pictures, of which "movie" directors are so fond.

Of somewhat similar character are the "Romanza" by Busch and the two pieces by Lemont—graceful, pleasing, melodious, sentimental. Incidentally it may be said, they are easy to play. Orlando A. Mansfield has made the transcription of the Busch piece and William J. Smith has transcribed the Lemont numbers. Of larger calibre is Grieg's "Springtide," made into an organ piece by Gottfried Federlein. At first glance it might appear to belong to the same category of salon music, but there is a haunting wistfulness in its melody, a high quality in its sentiment, that set it apart.

PHANSIE, in G minor, by Orlando A. Mansfield, published by the Oliver Ditson Company.

We must confess that we do not know from what language Dr. Mansfield derived his title. It is not English, although the verse which the composer selects as his motto is from no less English a poet than Tennyson. The composition itself is pleasing enough, a plaintive little melody which is given a fine opportunity to do its best by a skillful and ingenious composer—it is one of those "short swallow flights of song that dip their wings in tears and skim away."

CHRISTMAS EVE, by C. W. Dieckmann. BALLADE, by Herbert Sanders. TOCCATA, by Rene Becker.

COUNTER-THEME, by Seth Bingham.

The H. W. Gray Company.

Ample variety is offered in these new Gray publications. Dieckmann's "Christmas Eve" might as well be any other kind of a "silent night," as there is nothing about it except its title to limit its use to Christmas time. There is a pleasant and gracious melody and a quiet middle section, for flute tones, without pedals, slightly suggestive of a Christmas carol, and a return of the first melody. You don't need to wait until next December to play it. Call it "Spring Night" or "Soir d'Ete" or "Herbstnacht" and it will sound just as well. Herbert Sanders' "Ballade" is a tuneful piece of conventional design.

Rene Becker's Toccata is founded on a Gregorian "Ite missa est." It is full of brilliant passage work, through which the rugged strength of the Gregorian tone stands out clearly. Seth Bingham's "Counter-Theme" refers to the simultaneous use of two themes and not to the counter of the music store. If the composer had been Percy Grainger we would have surmised that the melodic idea came to him while waiting to have his music charged at Schirmer's, after the manner of his "Arrival Platform Humlet." Mr. Bingham handles his two themes with commendable skill and their simultaneous exposition at the finish is well managed.

LULLABY, by Richard Wagner; the H. W. Gray Company.

Wagner's epoch-making operas have so dominated the musical horizon for the last two generations that his work in smaller

forms has been almost entirely lost to sight. Most musicians are aware that he wrote a few "pieces," such as the song "Traume," and one or two others, but it is doubtful if even the well-informed musician could name off-hand a half-dozen titles by Richard the Great outside of the great music-dramas. This "Lullaby" shows some of the chromatic harmonic color of which he was fond, but it is not otherwise particularly characteristic or striking, although it is a pleasing and worthy little piece of its kind. The transcribing has been done by Clarence Dickinson.

PRELUDES AND POSTLUDES FOR REED ORGAN, composed, selected and edited by Orlando A. Mansfield; Lorenz Publishing Company, Dayton, Ohio.

The thirty-one compositions in this book are of the kind that will appeal to players of harmoniums or small pipe organs. The music is printed in two staves and the addition of a simple pedal part, when played on a pedal organ, will be an easy matter. We find here our old friends of school-boy days, Lefebure-Wely, Bapteste, Westbrook, Best, Merkel, Rinck, Smart, Volkmar and many others. There are also a number of original compositions by the worthy editor.

BACH AND LUNEBURG ORGAN

[Dr. G. Edward Stubbs in the New Music Review.]

We read in a foreign contemporary that the organ upon which Johann Sebastian Bach played in Luneburg from 1700 to 1703 has been renovated and brought somewhat up to date. It is said that the pipes are nearly all in such perfect condition that they have been left as they were, with the exception of a thorough cleaning. The organ was built in the year 1537.

We imagine that the veneration for the great master has had much to do with the preservation of this ancient instrument. In this country, where we now think nothing of "scrapping" organs that were built only a few years ago, comparatively, this piece of news about the Luneburg antique ought to cause some astonishment.

Some time ago a lengthy article appeared in one of the English journals on a "pipe disease" that attacked old organ pipes, and destroyed the metal, or at least impaired it by some chemical action due to age. It would be of interest to know more about this Luneburg organ. If metal deteriorates in course of time, what about wood?

In certain climates special care has to be taken in the selection of organ timber. In India, for instance, mahogany used to be considered indispensable. The writer once heard W. T. Best give a recital in London on a Hill instrument constructed largely of mahogany. It was bound somewhere for the far East, and it was said that climatic conditions required the use of that particular wood.

However, in Luneburg there is perhaps no bacillus, or micro-organism, inimical to either pipe metal or wood.

By the way, in these degenerate days, when walking is a lost art, and bicycles, trolleys and flivvers transport practically the entire population, it is well for us to remember that Bach thought nothing of walking from Luneburg to Hamburg to attend recitals at St. Catherine's Church, where Sweelinck's celebrated pupil, Reincken, held forth.

What a tribute to the Hollander! How many of us would shake in our shoes if we knew that hovering around our precincts was the great genius of Eisenach! From Luneburg to Hamburg must be a matter of something like twenty to thirty miles. Bach thought nothing of it—or if he did, his enthusiasm made him forget it.

Although Reincken's compositions are now unknown, one of them provided Bach with themes used by him in a famous extempore performance at Hamburg in 1722, on which occasion Reincken is said to have remarked: "I thought that this art was dead, but I see that it still lives in you."

For a Lenten and Good Friday Service Program

There Is a Green Hill Far Away

For Baritone Solo and Mixed Voices
By CYRIL JENKINS

Fischer Edition No. 5350..... .25

In this composition Cyril Jenkins has repeated his success of last season's motet, "Lead, Kindly Light."

Possessing the individuality of "Lead, Kindly Light", which attracted much attention and has been performed by most of the larger church choirs in the country, the new composition is somewhat easier of performance and will prove extremely serviceable for choirmasters in churches of all denominations during the coming Lenten season. The music follows closely the moods of the familiar words of Mrs. C. F. Alexander, opening with the first verse as a solo. Then follows a harmonization of the same words for chorus, with later alternations of solo voice and chorus parts, a most effective *a cappella* bit, and a beautiful blending of solo and chorus on the words

"O dearly, dearly has He loved
And we must love Him too"

A repetition of the quiet mood of the opening phrase marks the close of this sincere, devotional setting.

The range of the baritone solo is from B to E, and Mr. Jenkins has provided opportunity for a very definite contribution by the soloist to the reverent mood of a Lenten service. The chorus parts are not difficult and provide excellent contrast and support for the solo. The organ accompaniment is really in the idiom of the instrument, and the registration is suggested.

For choirs of average ability, possessed of a sense of contrast and flexibility, and good baritone soloist.



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Carl K. McKinley, one of the younger generation of organists whose compositions have attracted wide attention, is now assistant organist at the Capitol Theater in New York City, where he plays the large Estey organ and is associated with Dr. Melchiorre Mauro-Cottone. Mr. McKinley recently moved to New York from Hartford, Conn., where he was organist at Center Church and at the Strand Theater for five years. Mr. Rothafel has accepted a ballet for which he has composed the music for production some time this winter at the Capitol. A symphonic poem by Mr. McKinley, "The Blue Flower," was played at a recent concert of the New York Philharmonic under Henry Hadley at the Metropolitan Opera House.

Mrs. Charles N. Phillips has offered an organ to cost from \$20,000 to \$25,000 to the First Presbyterian Church of Marion, Ohio.

WURLITZER PLANT GROWING

Contract Let for Large Addition to Factory at North Tonawanda.

A contract has been let by the Rudolph Wurlitzer Company for the erection of a three-story addition to its plant at North Tonawanda, N. Y., to accommodate 200 additional employees. The new building will be of steel and brick and will be 253 feet long and 60 feet wide, affording 70,000 square feet of floor space. The main part will be three stories high, with a central tower of five stories and a smaller tower rising beyond that.

The addition is expected to be ready for occupancy about July 1. The general office of the company will be on the second floor, and the main entrance to the plant will be on Oregon avenue, instead of Falls boulevard, as at present. Another feature, which will be made possible by the added space, will be an up-to-date medical office as well as a hospital and rest-room.

Gives a Strauss Program.

A Strauss program was given at the Friday noon hour of music in the Brick Presbyterian Church of New York Jan. 11 by Clarence Dickinson, with Walter Leary, baritone; H. Glantz and M. Schlossberg, trumpets; M. Falcone and L. Haines, trombones, and Alfred Friese, tympani. Mr. Dickinson included: Intermezzo from "Feuersnot"; song, "Dedication"; trumpets, trombones and tympani, Serenade; song, "Twilight Dreaming"; Revery; organ, brass and drums, "Procession"; song, "Rest Thee, Troubled Spirit"; organ, brass and drums, "Festival Piece."

A Mozart program was given Jan. 25 by Dr. Dickinson, with Gitla Erntinn, coloratura soprano; Ernest Wagner, flautist, and Mildred Dilling, harpist, which included the Andantino and Rondo from the Concerto for Flute and Harp, the Allegro from the Symphony in B flat, Lullaby, Overture to "Figaro," the aria "Lonely, Broken-hearted," from the "Magic Flute," "The Violet," and the "Alleluia," with voice, organ, flute and harp.



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Playing before a house of nearly 4,000 people Dupré instantly captured and held the attention of the throng.

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Proved himself to be master in every emergency . . . electrified his audience.

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Great French Organist amazes audience by his skill . . . revelation in organistic finesse and technique . . . he plays the organ as Kreisler plays the violin . . . program of lofty beauty . . . his amazingly clear articulation . . . superb feeling for rhythm . . . absolute control . . . impeccable taste in registration brought both astonishment and delight.

UTICA DAILY PRESS: January 16

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NOTE: Dupré played 24 recitals in January; will play 22 in February and during March plays in Canada, New England, Delaware, New York, Kentucky, Indiana, Michigan, Nebraska, Colorado, Illinois, etc.

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BUSCH, CARL (A)

Romanza, in F

Arr. by Orlando A. Mansfield .50
In lyric style, consisting of two contrasting themes, though both are of romantic quality. The quiet mood, the light registration makes this piece useful either in recital, church or theatre work.

GRIEG, EDVARD (N)

Springtide

Op. 33, No. 2.
Trans. by Gottfried H. Federlein .60
One of Grieg's most beautiful songs, full of pathos, quaintly harmonized, and with a moving climax. This number will be welcome to the recital player and of the utmost value to the theatre organist, as it will illustrate so well scenes of deep emotion.

LEMONT, CEDRIC W. (A)

At the window

Arr. by William J. Smith .60
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.

Romanza

.60
A pleasing piece for recital, church or theatre. The theme, though romantic, has movement and has a quieter counter-melody; the second theme is more brilliant, with a sharply defined rhythm. Pedal part exceedingly easy.

Tendresse

Arr. by William J. Smith .60
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.

MANSFIELD, ORLANDO A. (E)

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 (R)

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.

STEEBE, WILLIAM C. (A)

Matin song

.60
Of fluent melodic loveliness is this happily conceived number. It is for the most part in the form of an accompanied solo, and the pedal part is very easy. There is a fuller climax and a closing decrescendo. Has great possibilities for movie organists.

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RECITAL PROGRAMS

Dr. J. Fred Wolfe, Bethlehem, Pa.—Dr. Wolfe, director of the famous Bach Choir of Bethlehem, gave a recital at Grace Methodist Church, Harrisburg, Pa., Jan. 10, playing as follows: Prelude to the "St. Ann" Fugue and Third Sonata, Bach; Two Chorales from the Little Organ Book, "I Cry to Thee" and "In Thee Is Gladness," Bach; Adagio Lamentoso, from the "Symphonie Pathétique," Tschai-kowsky; Romance, Debussy; Reverie, Strauss; Introduction to Third Act, "Die Meistersinger," Prize Song ("Die Meistersinger") and "Love-Death" ("Tristan and Isolde"), Wagner; "A Rose Breaks forth in Bloom," Brahms; Theme and Finale, Thiele.

S. Wesley Sears, Philadelphia, Pa.—In a recital at St. James' Church on the evening of Dec. 23 Mr. Sears gave a program of organ, violin and harp selections, in which he was assisted by Frederick W. Cook, violinist, and Vincent Fanelli, harpist, both of the Philadelphia Orchestra. The program included: Romance, Perihou; Melody, Paderewski; Allegretto Grazioso, Boisdoffre; "Ave Maria," Schubert-Wilhelmj.

George H. Fairclough, St. Paul, Minn.—In his recitals at the University of Minnesota in January Mr. Fairclough played: Jan. 11—"Le Bonheur," Hyde; "Morn'g Mood," Grieg; "Anitra's Dance," Grieg; Toccata in G, Bach; "Carillon," De Lamarter; Gavotte ("Mignon"), Thomas; "Grand Choeur" in G minor, Hollins.

Jan. 18—"Fugue in G minor (the lesser)," Bach; "Clair de Lune," Karg-Elert; "Dawn," Cyril Jenkins; "Chant de Bonheur," Lemare; Prelude in C sharp minor, Rachmaninoff; "Gesù Bambino," Yon; Toccata ("Suite Gothique"), Boellmann.

In a recital before the Schubert Club at the Church of St. John the Evangelist the afternoon of Jan. 2 Mr. Fairclough played these selections: Fantasia in G minor, Bach; Chorale Prelude, "In dulci Jubilo," Bach; Chorale in A minor, Franck; "Carillon," DeLamarter; "The Enchanted Forest," Stoughton; "March of the Gnomes," Stoughton; "Meditation a Sainte Clotilde," Philip James; "Dawn," Cyril Jenkins; "Christmas in Sicily," Yon; "Le Bonheur," Herbert Hyde.

Charles Galloway, St. Louis, Mo.—Mr. Galloway's program at Washington University Jan. 20 was as follows: Concert Overture in B minor, James H. Rogers; Pastorale, Cesar Franck; "Christmas Bells," Lemare; Sonata in D minor (No. 5), Merkel; "Marche Nuptiale," Guilmant; "Grand Choeur Dialogue," Gigout.

Frank Wilbur Chace, Mus. D., Boulder, Colo.—In a recital at Macky Auditorium of the University of Colorado Sunday afternoon, Jan. 6, Dr. Chace played as follows: Foliaise Militaire, Chopin; Nocturne in G minor, Chopin; Largo from "New World" Symphony, Dvorak; Fantasia on "Carmen," Bizet; Serenade, Moszkowski; Caprice, Kinder; "Chansonette," Charles O. Banks; Toccata, Maily.

Jan. 20 Dr. Chace gave a program of works by Italian composers, as follows: Overture to "William Tell," Rossini; Prayer, "Adoramus Te," Palestrina; "Ave Maria," No. 2, Bossi; Prelude, Siciliano and Intermezzo, Schrom; "Cavallier Rusticana," Mascagni; "L'Organo Primitivo," Yon; Nocturne, Op. 9, No. 2, Ferrata; Grand March from "Aida," Verdi.

Warren H. Gehrken, A. A. G. O., Brooklyn, N. Y.—Mr. Gehrken gave this program Dec. 2 in his twenty-ninth recital at St. Luke's Church: Fantasia and Fugue in E minor, Bach; Chorale, "Awake, Awake, a Voice Is Calling," Bach; "Ariel," Bonnet; Finale (First Symphony), Maquaire; "Hymn to the Sun" ("Le Coq d'Or"), Rimsky-Korsakoff; Minuetto ("Suite L'Arlesienne"), Bizet; Entr'acte from "The Atonement of Pan," Henry Hadley; "Within a Chinese Garden," Stoughton; Allegro (Sixth Symphony), Widor.

John Hermann Loud, F. A. G. O., Boston, Mass.—Mr. Loud played a program at the First Swedish Lutheran Church, Brockton, Mass., Friday evening, Dec. 14. Mr. Loud's program follows: Prelude and Fugue in E minor, Bach; Allegretto Cantabile, Op. 35, Diene; "Sportive Fauns," d'Antalfy; "Speranza" and Humoresque, Yon; Minuetto in F, Op. 48, Salome; "Christmas," Dethier; Fantasia, Sjogren; Caprice in B flat, Guilmant; Improvisation, Loud; "Finlandia," Sibelius.

William H. Jones, A. A. G. O., Raleigh, N. C.—Mr. Jones, organist and choirmaster of Christ Church, gave his fourth annual recital of Christmas music, with the assistance of his choir, Dec. 19. The program included: Fantasia on Old Carols, Faulkes; "March of the Wise Men," Dubois; "Carol of the Russian Children," White Russia; "Sleep of the Child Jesus," Old French; "White Shepherds Watched their Sheep," Seventeenth Century; "Christmas," Dethier; Christmas Cradle Song, Schumann; "From the Eastern Mountain," Matthews; Pastorale in A, Guilmant; "The Shepherd's Story," Dickinson.

George Henry Day, Mus. D., F. A. G. O., Wilmington, Del.—Mr. Day gave a recital before a crowded house at Zion M. E. Church Dec. 27. The mayor of Wilmington and other city officials were among those present. The program follows: Toccata and Fugue in D minor, Bach; "Chant Pastorale," Dubois; "March of the Magi Kings," Dubois; Medley of Christmas Carols; "Will o' the Wisp," Nevin; "Song of India," Rimsky-Korsakoff; "Salut d'Amour," Strang; "Hallelujah Chorus," Handel.

Frank E. Ward, New York City.—Among Mr. Ward's recent Sunday evening programs at the Church of the Holy Trinity have been the following:

Bach; Autumn Song, Faulkes; "The Swan," Stebbins; Arabesque No. 1, Debussy; Nocturne, Op. 54, No. 4, Grieg; "The Marvellous Work," Haydn.

Dec. 9—Offertoire in A flat, Batiste; "The Question" and "The Answer," Wolstenholme; Fantasia in Free Style, Merkel; Cantilene, Maily; Finale on a Tonic Pedal, Candilly.

Dec. 16—Anniversary of Beethoven's Birth—Largo (Piano Concerto No. 1), Beethoven; Allegretto (Eighth Symphony), Beethoven; Adagio (Moonlight Sonata), Beethoven; Tempo di Minuetto (Violin Sonata, Op. 30, No. 3), Beethoven; Overture, "Coriolanus," Beethoven.

Dec. 23—Christmas Suite, F. E. Ward; Toccata in G, Dubois; Chorale Prelude, "In dulci Jubilo," Bach; Christmas Musette and Solemn March, Maily.

Frank Van Dusen, A. A. G. O., Chicago.—The first of a series of recitals on the new Skinner organ in the James Kidston memorial hall at La Grange was played by Mr. Van Dusen Dec. 14. His offerings were as follows: Grand March from "Aida," Verdi-Shelley; Melody, Dawes; "Finlandia," Sibelius; Sonata (Early German), Bach; Musette (Early French), Dandrieu; Gavotte (Early Italian), Martini; Finale, Sonata in G minor, Piuetti; "Christmas in Sicily," Yon; "March of the Magi," Dubois; "The Infant Jesus," Yon; A Southern Fantasy, Hawke; Elevation, Rousseau; Toccata (Gothic Suite), Boellmann.

In a recital at the Fourteenth Church of Christ, Scientist, Jan. 25, Mr. Van Dusen presented this program: Concerto in G minor, Chopin; "Evening Bells and Cradle Song," Macfarlane; "Caprice Viennois," Kreisler; "Fantasia Triomphale," Dubois; Cradle Song, Grieg; March from Third Symphony, Widor.

Professor George W. Andrews, Oberlin, Ohio.—Dr. Andrews, head of the organ department at Oberlin College, who has been on a tour to the Pacific coast, gave a recital in the Bovard Auditorium at the University of Southern California, Los Angeles, Jan. 24. His program was as follows: First Chorale, Franck; Intermezzo, Symphony No. 3, Vierne; "Soeur Monique," Couperin-Guilman; Allegro (Symphony No. 2), Vierne; "Priere," Jongen; Passacaglia and Fugue, Bach; "Ave Maria," Schubert-Nevin; "Love Death," Wagner-Gibson; Toccata (Symphony No. 1), Barnes; "Sunset Shadows," G. W. Andrews; Intermezzo (Sonata No. 2), G. W. Andrews; "Christus Resurrexit," Ravanello.

Warren R. Hedden, New York City.—In his musical programs at the Old First Reformed Church of Brooklyn Dec. 23 and 30 Mr. Hedden, the organist and director, made use of violoncello and violin, with organ, in the following numbers: Pastorale, Paradis; "Extase," Ganne; "Ave Maria," Bach-Gounod; Selection from "The Nutcracker Suite," Tschai-kowsky; Prayer (Noel), Saint-Saens; Minuet ("Berence"), Handel; Romance, Svendsen; Berceuse, Jarnoffelt; Overture to "Samson," Handel; "Marche Solennelle," Gounod.

Hans Hoerlein, Hood River, Ore.—Mr. Hoerlein was the guest organist at Reed College chapel, Portland, the afternoon of Dec. 9, and gave a recital with the assistance of James Collier, baritone. Mr. Hoerlein presented a program of Christmas music, which included the following selections: "Adeste Fideles" (Introduction, Chorale varied, Finale), Oake; "The Shepherds," Salome; Sonata, No. 2, Mendelssohn; "Gesù Bambino," Yon; Ancient Christmas Carols; Christmas Carols; Guilmant; "Noel," Dubois; "Noel," d'Aquin; "Noel Ecossais," Guilmant; "Stille Nacht," Malling; "Es ist ein Reis entsprungen," Deigendesch; "O du Froehliche" (theme by Bach), Rebling.

Arthur H. Arneke, Milwaukee, Wis.—Mr. Arneke gave this program at Temple Emanu-El on the afternoon of Sunday, Dec. 23: Allegro Appassionato, Sonata 5, Guilmant; "Vision," Bibl; Fugue in D major, Bach; "Dreams," Wagner; "Dawn," Jenkins; Ariette from "Afterglows," Class; "Marche Slav," Tschai-kowsky; Suite, "In Fairyland" (Idyl and "March of the Gnomes"), Stoughton; "In Springtime," Kinder; "By the Sea," Schubert; Toccata from Fifth Symphony, Widor.

Rachel E. Johnson, A. A. G. O., Topeka, Kan.—Miss Johnson of the Washburn College School of Music gave the following program at the First Methodist Church Nov. 15: Fantasia in G minor, Bach; Prayer and Cradle Song, Guilmant; Colloquy with the Birds (From "Episodes in the Life of St. Francis"), Bossi; "Romance sans Paroles," Bonnet; "Reve Angelique," Rubinstein; Chorale in A minor, Cesar Franck; Aria, Bach; Gavotte, Martini; "Gesù Bambino," Yon; Offertoire in D major, Batiste.

James R. Gillette, Northfield, Minn.—Mr. Gillette gave this program Jan. 1 in the First Methodist Church of Faribault, Minn.: Slavic Rhapsody, Friedemann; Evensong, Johnston; Humoreske, Ford; Gavotte, Debat-Ponsan; "Finlandia," Sibelius; Meditation, Massenet; Scotch Fantasy, Macfarlane.

At Skinner Chapel, Carleton College, he has played:

Jan. 13—Caprice Heroique, Bonnet; Gavotte and Musette, Handel; Phantom Waltz, Arensky; "Song of India," Rimsky-Korsakoff; Introduction, Theme and Variations in A, Hesse; "Orange Blossoms," Friml.

Jan. 20—Fantasy in G minor, Bach; "Epithalamium," Archer; "Fantasietta avec Variations sur un Theme Provençal," Dubois; Pizzicati, Delibes; "Fire Magic" ("Die Walküre"), Wagner; Finale, Fourth Symphony, Widor.

Jan. 27—March and Chorus from

"Tannhäuser," Wagner; Adagio from Second Sonata, Rogers; "A Fantasy of Moods," Ford; Romance in D flat, Lemare; "Liebeslied," Kreisler; Epilogue, Miller.

Percy B. Eversden, St. Louis.—At pre-lecture recitals at First Church of Christ, Scientist, Dr. Eversden has played: Sixth Sonata, Mendelssohn; "In dulci Jubilo," Bach; "Magnificat," Bonnet; Serenade from Hungarian Suite, d'Antalfy; "Communion," Boellmann. At St. Peter's Church Jan. 20 Dr. Eversden played the following: Prelude and Fugue in E minor, Bach; Largo, Handel; "Der Hölle Ritten sich Zerstört," Karg-Elert; "Gesù Bambino," Yon; First Sonata, Guilmant; "The Men of Sherwood Forest," Eversden; "The Storm," Lefebure-Wely; Improvisation on an announced theme, Percy B. Eversden.

Palmer Christian, Ann Arbor, Mich.—Mr. Christian, recently elected head of the organ department of the University School of Music, assumed the duties of his new position at the beginning of the year. He made his Ann Arbor debut in a recital on the organ in Hill Auditorium Jan. 9 before a large audience which gave him an enthusiastic reception. The program which he played was as follows: Concert Overture in C major, Hollins; Intermezzo, Hollins; Caprice, Barnes; Chorale, Fauchet; Toccata, de Meraux; Nocturne, Grieg; March ("Tannhäuser"), Wagner.

Mr. Christian will give a program each week of the academic year. Jan. 16, 17 and 18 he appeared in Big Rapids, Grand Rapids and Muskegon under the auspices of the University of Michigan extension department.

Raymond C. Robinson, F. A. G. O., Boston, Mass.—In his Monday noon recitals at King's Chapel Mr. Robinson has played the following programs:

Jan. 7—Toccata in F, Bach; "The Rose Window," Mulet; Intermezzo from Sixth Symphony, Widor; Fantasia in D flat, Saint-Saens; Chorale Prelude, "Adorn Thyself, Fond Soul," Bach; "Silhouette," Dvorak; Concert Fugue in D, Guilmant.

Jan. 14—Symphony I (Allegro, Andante, Scherzo, Finale), Maquaire; Reverie, Bonnet; Pastorale, Finale (Sonata D), Guilmant.

In a recital in connection with the community service at the Portland, Maine, city hall Jan. 20, Mr. Robinson played: Allegro from Sixth Symphony, Widor; "Where Dusk Gathers Deep," Stebbins; Intermezzo from Sixth Symphony, Widor; Reverie and "Caprice Heroique," Bonnet; Chorale Prelude, "In Thee Is Gladness," Bach; "The Enchanted Forest," Stoughton; "Finlandia," Sibelius.

Albert Reeves Norton, Pittsburgh, Pa.—Mr. Norton gave a recital at the Home-wood Presbyterian Church Jan. 18 on the occasion of the monthly meeting of the Western Pennsylvania chapter of the A. G. O. His program was as follows: Prelude and Fugue in G major, Bach; "Sunset Shadows," George W. Andrews; "Noel Breton," Charles Quef, Canon, F. sharp; "Jadassohn—Farker and 'Vesperale' and 'A Song from the East,'" Cyril Scott —Pollitt; Allegro con moto from Sonata in A minor, George E. Whiting.

Henry F. Seibert, New York City.—Mr. Seibert was assisted by his choir and by Miss Mary Seiler, harpist, in a musical service Sunday afternoon, Dec. 23, at Holy Trinity Lutheran Church, in which J. S. Matthews' "The Eve of Grace" was sung. The instrumental program included: Organ and harp, "Cantilene," Dubois; "Gesù Bambino," Yon; organ and harp, Largo ("New World" Symphony), Dvorak; organ and harp, "Priere," Marc Delmas; organ and harp, "Silent Night, Holy Night," Gruber.

Samuel A. Baldwin, New York City.—Professor Baldwin's January programs at the City College have included the following:

Jan. 6—Gothic Suite, Boellmann; "Noel sur les Flutes," d'Aquin; Fugue in E flat major, Bach; Londonderry Air, arranged by J. S. Archer; Adagio, from "Moonlight" Sonata, Beethoven; Scherzo in G minor, Bossi; Old Melodies—"Drink to Me Only With Thine Eyes," "Deep River," and Song of the Boatmen on the Volga; Love Song and Ride of the Valkyries; from "Die Walküre," Wagner.

Jan. 8—Overture to "Tannhäuser," Wagner; Air from Suite in D, and Fugue in G major a la Gigue, Bach; Gavotte, Martini; Adagio from "Moonlight" Sonata, Beethoven; "Marche Funebre et Chant Seraphique," Guilmant; Andante Cantabile from String Quartet, Tschai-kowsky; "Finlandia," Sibelius.

Jan. 13—Festival Prelude, Faulkes; Intermezzo, Brahms; Prelude and Fugue in A minor, Bach; Cradle Song and Toccata, Grace; Evening Song and Sketch in F minor, Schumann; Serenade, Schubert; "Grande Piece Symphonique," Franck.

Jan. 20—Suite in D, Foote; Chorale Prelude, "Adorn Thyself, Fond Soul," Bach; Concert Prelude and Fugue, Faulkes; "Masquerade," Jepson; Gavotte, Martini; Concert Study No. 1, Yon; "The Swan," Saint-Saens; Overture to "William Tell," Rossini.

Jan. 27—Prelude and Fugue in E minor, Bach; Berceuse, Vierne; Sonata in D minor, Guilmant; Matin Song, William C. Steere; "In a Village," from "Impressions of the Philippines," Lily Wadhams Moline; "Forest Spell," from "Siegfried," Wagner; "Kammenoi-Ostrow," Rubinstein; Prelude and Fugue on B-A-C-H, Liszt.

Jan. 30—Prelude and Fugue in C minor, Bach; "Scena Pastorale," Bossi; Sonata in the Style of Handel, Wolstenholme;

"Musical Offerings," de Maleingreau; Elevation, Rousseau; "Piece Heroique," Franck; Nocturne, Op. 9, No. 2, Chopin; "Postludium Circulaire," Harvey B. Gaul.

Lynnwood Farnam, New York City.—Mr. Farnam's Monday evening recitals at the Church of the Holy Communion in January were marked by the following programs:

Jan. 7—Third Symphony, Vierne; Six Selections from "Les Heures Bourgeoises," Georges Jacob; Minuet in an Ancient Mode (MSS.), Rowland W. Dunham; "Installation March," C. V. Stanford.

Jan. 14—Fourth Symphony, Vierne; "Carillon," De Lamarter; "Masquerade," Jepson; "The Legend of the Mountain," from "Seven Pastels from the Lake of Constance," Karg-Elert; Prelude and Fugue in C minor, Seth Bingham.

Jan. 21—Seventh Symphony, Widor; Serenade, Grasse; Meditation, Baisrow; Scherzo from First Symphony, Barnes; Toccata in F sharp minor, "Thou Art the Rock," Henri Mulet.

Jan. 28—"Entre Festivals," Ferrari; "Rose Window," from "Esquisses Byzantines," Mulet; Triple Chorale, Tournemire; Improvisation-Caprice, Jongen; Allegro from Second Symphony, Edward Shippin Barnes; Pastorale in F major, Roger-Ducasse; Air Composed for Holy-worthy Church Bells, Wesley; Intermezzo and "Marche Pontificale," from First Symphony, Widor.

The features of Mr. Farnam's February recitals will be:

Feb. 4—Chaconne, Fugue-Triology and Chorale, Karg-Elert.

Feb. 11—"Hallelujah! God be Praised," Reger. (Assisted by the choir of the Church of the Holy Communion.)

Feb. 18 and 25—Bach programs.

Arthur Bowes, New York City.—Mr. Bowes gives a recital on the third Sunday evening of every month at St. Mary's Church in the Bronx and draws excellent audiences to hear his programs. Recent offerings have been as follows:

Jan. 20—Allegretto from First Sonata, Beethoven; Fugue in C minor, Bach; Andante from Second Concerto, Mendelssohn; Nocturne in E flat, Chopin; Largo, Handel; Finale from Concerto in D minor, Mendelssohn.

Dec. 16—"Trümmerei," Schumann; Adagio from "Sonata Pathétique," Beethoven; Allegretto, Durand; Spring Song, Mendelssohn; Nocturne in G, Bowes; First Movement from Concerto in D minor, Mendelssohn.

John Winter Thompson, Galesburg, Ill.—Professor Thompson of the Knox College Conservatory played the following program at the Central Congregational Church Jan. 16: Sonata in D minor (Allegro moderato and Adagio), Merkel; Serenade, Mark Andrews; Allegretto Scherzando, John Winter Thompson; Elevation, Clausmann; Toccata in D minor, Gordon E. Nevin; Grand Fantasia in E minor ("The Storm"), Lemmens.

This was the first of six recitals by Professor Thompson, announced by Knox College and Central Church. The second will be given Feb. 8 at 4:30 p. m.

Ralph Kinder, Philadelphia, Pa.—Mr. Kinder gave the following recital preceding the evening service Dec. 23 at Holy Trinity Church: March on a Theme by Handel, Guilmant; "A Christmas Meditation," Guilmant; "The Holy Night," Buck.

Carl F. Mueller, Milwaukee, Wis.—At his recital the afternoon of Jan. 13 at the Grand Avenue Congregational Church Mr. Mueller presented this program: Pastorale in G, Paul Wachs; "The Nightingale and the Rose," Saint-Saens; "Dragon Flies," Gillette; "The Golliwog's Cake Walk," Debussy; "Volga Boatman's Song," arranged by Nevin; "Ase's Death," from "Peer Gynt" Suite, Grieg; "Bridal Chorus" from "Lohengrin," Wagner; "Marche Militaire," Schubert; "Kol Nidrei," Traditional Hebrew.

This was a Browning program, each number illustrating a quotation from Robert Browning's "Saul," the passages being read by Dr. Charles H. Beale.

At the Scottish Rite Cathedral Dec. 30 Mr. Mueller gave the following Christmas program: Fantasia on Old Christmas Carols, Faulkes; Christmas Pastorale, Rogers; "The Holy Night," Buck; "March of the Magi Kings," Dubois; "Christmas Evening," Mauro-Gottone; "A Christmas Idyl," Marion Austin Dunn; "Grande Offertoire de Noel," Thayer.

Lucien E. Becker, F. A. G. O., Portland, Oregon.—In his lecture-recital at Reed College Jan. 8 Mr. Becker presented this program: "Sunrise," Karg-Elert; Chorale (Sonata in E minor), Merkel; Elevation, E flat major, Rousseau; "Contrasts," J. Lewis Browne; Overture to "Stradella," Flotow.

In a recital at the East Side Baptist Church of Portland Jan. 7 Mr. Becker's program included: Prelude in C sharp minor, Rachmaninoff; Overture to "Stradella," Flotow; Grand March from "Tannhäuser," Wagner; Irish Tune from County Kerry, arranged by Coleman; Ritornello, op. 13, L. E. Becker; "Caprice Viennois," Kreisler; Melody in C, Dawes; Pantomime Music, "Rosamond," Schubert; "Kammenoi-Ostrow," Rubinstein; "To a Wild Rose," MacDowell.

Dr. Ray Hastings, Los Angeles, Cal.—In a recital for the Teachers' Institute at the Auditorium, Dec. 19, Mr. Hastings played: Priests' March from "Athalie," Mendelssohn; "To a Wild Rose," MacDowell; Fantasia, D minor, Conde; Preludes Numbers 7 and 20, Chopin; Serenade, Toselli; "Silent Night," Gruber; Largo, Handel.

RECITAL PROGRAMS

F. A. Moure, Mus. D., Toronto, Ont.—Dr. Moure's January recitals at the University of Toronto were as follows:

Jan. 8—Prelude and Fugue in B minor, Bach; Caprice, Sjögren; Sonata Romantica, Yon; "The Curfew," Horman; Finale in B flat, Wolstenholme.

Jan. 22—Fantasia and Fugue in G minor, Bach; "Chant sans Paroles," Lemare; Suite in E minor, Borowski; Cantilene, Hailing; Prelude and Fugue on B-A-C-H, Liszt.

Dr. Walter Heaton, F. R. C. O., F. A. G. O., Reading, Pa.—In his forty-seventh recital at the Memorial Church of the Holy Cross Jan. 14 Mr. Heaton included the following organ selections: March on Russian Folksongs, Schminke; Sixth Sonata, Mendelssohn; Second Meditation, Gullmant; "Serenade Chloisierie," Flege; "Les Moissonneurs," Couperin; Russian Folksong, Anon.; "A May Festival," Smith; "Rondo alla Turca," Mozart; Southern Melody, Rolfe; "Ronde de Nuit," Gillet; "Patrol Militaire," Rubinstein; "Liebesfreud," Kreisler.

Fred Faassen, Zion, Ill.—Mr. Faassen's programs at Shiloh Tabernacle, broadcast by station WCBD, have included the following:

Dec. 30—Preamble, Pastorale, Scherzo and Epilogue (From Second Suite), Rogers; Minuet, Handel; Chorale and Prayer from Gothic Suite, Boellmann; Communion in G, Batieste; Angel's Benediction, Braga; "In dulci Jubilo," Bach; Postlude in E flat, Abernethy.

Jan. 13—Chromatic Fantasia, Thiele; "I Love to Tell the Story," Fischer; Prelude and Adagio from Third Sonata, Gullmant; "Hosannah," Dubois; "O Salutaris Hostia," Tours; "Melodie Religieuse," Tours; "Marche Legere," Kern.

Frank Collins, Jr., Jacksonville, Ill.—Mr. Collins, organist and choirmaster of Trinity Episcopal Church, gave the following program at a vesper recital Dec. 23: "The Caravan of the Magi," Maunder; "Gesu Bambino," Yon; "The Holy Night," Dudley Buck; "Christmas," Dethier.

On Dec. 28 Mr. Collins gave the following program at the Presbyterian Church, Virginia, Ill.: Offertory on Two Christmas Hymns, Gullmant; "March of the Magi," Dubois; "Christmas in Sicily," Yon; "Christmas," Foote; "Alleluia," Dubois; Pastoral Symphony from "The Messiah," Handel; "Hosannah," Dubois; "Gesu Bambino," Yon; "The Caravan of the Magi," Maunder; "Christmas," Dethier; "The Holy Night," Dudley Buck.

Carl Wiesemann, Dallas, Tex.—Mr. Wiesemann gave this program under the auspices of the Dallas chapter, A. G. O., Jan. 8 at St. Matthew's Cathedral, with the assistance of the cathedral choir: Christmas Chorale, Pachelbel; Fantasia on Old English Carols, Faulkes; "Christmas in Sicily," Yon; "O Holy Night," Adam; "A Joyous Christmas Song," Gevaert; "The Holy Night," Buck; Christmas Musette, Mally; "March of the Magi Kings," Dubois; "When Christ Was Born," Stokowski; "Bethlehem," Schubert; "In dulci Jubilo," Bach; "Christmas," Dethier.

Mr. Wiesemann played a Wagner program Dec. 20, as follows: Introduction to the Third Act, "Lohengrin"; "Evening Star" and "Pilgrims Chorus," "Tannhäuser"; "Magic Fire Scene," "Die Walküre"; Prelude and "Love-Death," "Tristan and Isolde"; Prelude to "Lohengrin"; March from "Tannhäuser," Clokey.

Hans C. Feil, Kansas City, Mo.—In his ninety-ninth recital at the Independence Boulevard Christian Church, Sunday afternoon, Jan. 6, Mr. Feil played: Allegro Symphonique in B flat, H. Brooks Day; Prayer and Cradle Song, Gullmant; "Funeral March of a Marionette," Gounod; Concert Caprice, George Turner; Swedish Wedding March, Södermann; Venetian Idyl, Mark Andrews; "The Kettle Boils," from "Fireside Fancies," Clokey.

Mrs. Florence Dalman Clasen, Milwaukee, Wis.—Mrs. Clasen, a pupil of Carl F. Mueller, gave this Christmas program at the Lutheran Church of the Reformation, the evening of Dec. 16: "Hosanna," Wachs; Christmas Pastorale, Harker; "Christmas in Sicily," Yon; "March of the Magi Kings," Dubois; "The Holy Night," Buck; Hallelujah Chorus, from "The Messiah," Handel.

Frederick C. Mayer, West Point, N. Y.—Mr. Mayer's sixty-third recital at the chapel of the West Point Military Academy was played the afternoon of Dec. 2. The program: Chorale, from "Christmas Oratorio," Bach; "Ave Maria," Arkadelt; "Christmas in Sicily," Yon; "Christmas," from "The Seasons," Tschalkowsky; Christmas Offertory, Barrett; "Prayer of the Virgin," Massenet; Christmas Postlude, "Sit Laus Plena, Sit Sonora," Best.

F. P. Leigh, St. Louis, Mo.—Among Dr. Leigh's selections in his programs at the Third Baptist Church in December were: Moderato and Andante Grazioso (Sonata 1), Plant; Harvest Thanksgiving March, Calkin; "The Angelus," Sellars; "Where Wild Judea Stretches Far," Stoughton; "Une Larme," Mousorgsky; Reverie in D flat, St. Clair; Reverie, Truette; "Deep River," Burleigh; "A Dream," Bartlett; "Within a Chinese Garden," Stoughton; "From the Land of the Sky-Blue Water," Cadman; "At Sunset," Diggle; Preludio (Third Sonata), Gullmant; "The Grandmother" and "The Blind Man" (City Sketches), Nevin; Grand Chorus in March Form, Gullmant; Reverie, Gaynor; Chorale, Kirnberger; "Marche Pontificale," Tombelle; "Shepherd's Morning Song," Davis; Prelude, Chopin; "Eventide," Harker; "Night Song," Harris; Fantasia avec Variations, Dubois; "March of the Toys,"

Schminke; "Sunset at Bethlehem," Lacy; Festal Postlude, Schminke; Christmas Suite, Weiss; "Christmas in Sicily," Yon; "March of the Magi," Harker; "Chant Seraphique," Lemare; Toccata in D, Kinder; "Gesu Bambino," Yon; Intermezzo, Callaerts; "Dreams," Stoughton.

Minor C. Baldwin, Middletown, Conn.—Dr. Baldwin, who has been on a southern recital tour, gave the following program in Christ Church at Raleigh, N. C., Sunday evening, Dec. 30: Concerto, Handel; "At Evening," Baldwin; Symphony, Haydn; "La Cinquantaine," Gabriel-Marie; "Orange Blossoms," Baldwin; "The Rosary," Nevin; "Faith," Monro; "By the Sea," Schubert; "The Marvelous Works," (From "Creation"), Haydn.

Dr. Baldwin also played at Concord, N. C., Sumter, S. C., and other places.

Benjamin L. Kneeder, Swarthmore, Pa.—Mr. Kneeder played the following program in a recital under the auspices of the American Organ Players' Club of Philadelphia at the Swarthmore Presbyterian Church, Jan. 24: Grand Chorus Magnus, Kinder; Meditation, Sturges; "Le Bonheur," Reiff; Fantasia in G minor, Bach; "Christus Resurrexit," Ravanello; Largo from "New World" Symphony, Dvorak; Scherzo, Dethier; Minuet, Beethoven; "Marche Slav," Tschalkowsky.

Bessie Husted Glover, Philadelphia, Pa.—The third recital of the current series of the American Organ Players' Club was given by Miss Glover at the Tioga Methodist Church, Jan. 15. The program: Toccata in D, Kinder; Sonata in E minor, Rogers; "Souvenir," Douglas; Cradle Song, Kreisler; Allegretto, from "Hymn of Praise," Mendelssohn; "Marche Slav," Tschalkowsky.

Charles Heinroth, Pittsburgh, Pa.—Dr. Heinroth played a special program commemorating the death of Stephen C. Foster, Jan. 13, 1864, at the organ recital in Carnegie Music Hall, Jan. 13. The following program was given: "In Memoriam," Foster; Variations on an American Air, Foster-Flagler; An Appreciation of Foster, Charles Heinroth; "Song of Sorrow," Nevin; "Marche Triomphale," Archer. Jessie Yuille Yon sang a number of Foster's songs.

Gordon Balch Nevin, Johnstown, Pa.—Mr. Nevin gave a recital on the large new Estey organ in the National Cash Register "Schoolhouse" at Dayton, Ohio, Jan. 13. His offerings included: Triumphal March, Hollins; "Frere Jacques! Dormez Vous?," J. C. Ungerer; Prelude in G minor, Rachmaninoff; "Serenade to the Moon," Raoul Fugno; Rural Sketches, Gordon Balch Nevin; Chorale No. 3, in A minor, Cesar Franck; Fountain Reverie, Fletcher; "The Cuckoo," Arensky; Fugue, from Sonata on the Ninety-fourth Psalm, Reubke.

Professor James T. Quarles, Columbia, Mo.—At the thirty-fifth celebration of the founding of the West Presbyterian Church, St. Louis, Nov. 20, Professor Quarles, who was the first organist of this church, twenty-five years ago, played the following program, assisted by Mrs. Gertrude Quarles, contralto: Prelude and Fugue in E minor, Bach; Andante, Karl Stamitz; Gavotte, Padre Martini; "Lamentation," Gullmant; Sonata in D minor, Mendelssohn; "A Folk Song of Tuscany," arranged by Kurt Schindler; "Regrets," James T. Quarles; "Songs My Mother Taught Me," Dvorak; Cantabile, Jongen; scherzo in G minor, Bossi; "Abendlied," Robert Schumann; "Variations de Concert," Bonnet.

At Calvary Episcopal Church in Columbia, Professor and Mrs. Quarles gave the following special Christmas recital Dec. 23: Two Chorale Preludes, "In dir ist Freude," and "In dulci Jubilo," Bach; Old French Noel, "Une Vierge Pucelle," LeBegue; Two Old French Carols, "Noel of the Bressan Waits," arranged by Darceiu, and "Bring a Torch, Jeanette, Isabella," arranged by Cuthbert Nunn; Two Modern Chorale Preludes, "Wie Schön Leuchtet der Morgenstern," Karg-Elert, and "Es ist ein' Ros' entsprungen," Brahms; "The Three Wise Men from the Eastern Land," Malling; "The Virgin's Lullaby," from "The Coming of the King," Buck; "Holy Night," Goller; Rhapsodie on Two Noels from Haute Bretagne, Ropartz.

Julian Williams, Huntington, W. Va.—Mr. Williams gave the dedicatory recital on the Kimball organ of the Highlawn Presbyterian Church Jan. 15. The audience packed the church to the doors. Mr. Williams' program included the following numbers: "Fiat Lux," Dubois; Andante Cantabile, Op. 11, Tschalkowsky; Intermezzo, B minor, Callaerts; Toccata and Fugue, D minor, Bach; Sketches of the City, Nevin; Toccata, Mercieu; "Romance sans Paroles," Bonnet; "Bells of St. Ann de Beaupre," Russell; Evensong, Johnston; Toccata from Fifth Symphony, Widor.

Mr. Williams gave his seventh recital at the First Presbyterian Church Jan. 22. He played the following program: "Fiat Lux," Dubois; Nocturne, Chopin; Pastoral and Finale from Second Symphony, Widor; Rural Sketches, Nevin; "Meditation a Ste. Clotilde," James; Scherzetto in F sharp minor, Vierne; "The Seraph's Strain," Wolstenholme; Finale from First Symphony, Vierne.

Chandler Goldthwaite, New York.—In a recital at the First Presbyterian Church of Trenton, N. J., of which Paul Ambrose is the organist, Mr. Goldthwaite played as follows on the evening of Dec. 4: "In dir ist Freude" and "In dulci Jubilo," Bach; Canon in B minor, Schumann; Berceuse, Chandler Goldthwaite; "Finlandia," Sibelius; Scherzetto, Vierne; In-

termezzo, Widor; Lullaby, Brahms; "The Swan," Saint-Saens; "All Through the Night," Welsh Folk Song; "Will o' the Wisp," G. B. Nevin; Finale to Symphony 1, Vierne.

Arthur T. Thompson, Winona, Minn.—Mr. Thompson is giving recitals at the Central Methodist Church which draw from 250 to 300 persons regularly, a most encouraging audience in a city of the size of Winona. Mr. Thompson, who makes his offerings interesting to the listeners, has played the following recent programs:

Jan. 20—Sonata in A minor (Allegro ma non troppo), Borowski; Andante Cantabile (Fourth Symphony), Widor; Toccata and Fugue in D minor, Bach; Serenade, Schubert; "Within a Chinese Garden," Stoughton; Finale (First Symphony), Vierne.

Nov. 25—Sonata Cromatica (Andante rustico—Allegro vigoroso), Yon; Aria, Bach; Gavotte in B flat, Handel; Bridal Song (Wedding Symphony), Goldmark; Desert Song, Sheppard; "Variations de Concert," Bonnet.

Mrs. Kate Elizabeth Fox, F. A. G. O., Morristown, N. J.—Mrs. Fox, organist and director at the Church of the Redeemer, gave a recital under the auspices of the Northeastern Pennsylvania chapter, A. G. O., at the Hickory Street Presbyterian Church of Scranton, Pa., Jan. 24. Her program was as follows: Allegro Risoluto and Adagio, from Symphony 4, Widor; Toccata in D minor, Bach; Elevation in E, Saint-Saens; "Romance sans Paroles," Bonnet; Chorale No. 3, in A minor, Franck; Air for G String, Bach; "Sœur Monique," Couperin; "Dreams," from Sonata 7, Gullmant; Finale, from Symphony 1, Vierne.

Francis Hemington, Chicago.—Dr. Hemington played the following program at the dedication of the Kimball organ in the First Presbyterian Church at Sterling, Ill., Nov. 12: Concert Overture, Hollins; "Invocation" (Seventh Sonata), Gullmant; Scherzo (First Sonata), Rogers; Toccata and Fugue in D minor, Bach; "The Bells of St. Anne," Russell; "In a Chinese Garden," Stoughton; Minuet, Bocherin; Cradle Song, Dickinson; March, "Fomp and Circumstance," Elgar.

Paris R. Myers, Evansville, Ind.—The following program, played on the first Sunday evening of his return to St. John's Evangelical Protestant Church, was the final program of Mr. Myers, who died suddenly an hour after the recital, as recorded in another column: "Marche Religieuse," Gullmant; Meditation, John W. Barrington; "Chant d'Amour," Gillette;

Scherzo in D, Vodorinski; "Preghiera," Ravanello.

Dayton Choir Is Heard.

One of those fine symptoms of interest in choral singing which is still cultivated in American communities, and which Canada has made a national feature, was made evident in Orchestra Hall, Chicago, Jan. 17, when the Dayton Westminster Choir, directed by John Finley Williamson, gave a program heard by many organists and choirmasters of the city. The Dayton choir, an amateur organization which is following in the footsteps of similar organizations in some other cities, and is a development from the nucleus of an ordinary church choir, offers by its achievements a valuable suggestion to many organists who have the opportunity to make more out of their own choirs. The critics of the newspapers gave the organization high tributes. For instance, Maurice Rosenfeld, writing in the Daily News, said: "It is not a large chorus, containing altogether about fifty mixed voices, but their interpretation and singing of sacred part songs, motets and other selections, a cappella, without any advance indication of the pitch, gave us a new sensation in listening to choral singing."

Join Wicks Sales Force.

S. W. Bihl and C. W. Kimball, both well known in the organ world and well versed in matters pertaining to the organ, have joined the sales force of the Wicks Pipe Organ Company of Highland, Ill., entering upon their duties the first of the year. Mr. Bihl has been assigned to the southwestern territory, with headquarters at Kansas City, while Mr. Kimball, located at Lansing, Mich., is taking care of the Wicks business in the northern territory.

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CHICAGO, FEBRUARY 1, 1924.

Owing to an error in the bindery, a few copies of the January issue of The Diapason were mailed out containing duplicates of certain pages and omitting other pages. Any reader who received an imperfect copy may have one that is mechanically perfect if he will send a postal card to this office.

TO TRAIN SALESMEN

On behalf of a special committee of the Music Industries Chamber of Commerce a questionnaire has gone out to members of the various branches of that organization, the first query presented being: "Do you think it would be helpful to the industry to prepare a course in music trades salesmanship?" Basing our reply on what we have seen and heard over a series of years in one branch of the music industry, we would answer "yes," provided the course is made practical and sensible.

The uninformed and the unscrupulous organ salesman have done the organ building interests great injury. Although they constitute a minority, the baneful impression made by selling representatives who are not fitted for their jobs is far too widespread. They not only cause harm to the business as a whole, but they are the causes of most of the ill feeling which from time to time crops out. While organ construction methods have improved from year to year and the organ of today is far in advance of the instrument of the past in nearly every respect, little attention has been given by organ builders to the ways of marketing their product. Thus sales methods have not made the improvement which the product has made.

In the old days the master organ builder divided his time between overalls in the factory and conferences with committees. He sold his own product and personally supervised its construction. This is still the case in many instances. The man with the greatest mechanical talent frequently is the least gifted as a salesman, and therein lies largely the cause for the unprofitableness of the organ business which is a matter of recorded history. The larger builders gradually began to take on salesmen—more to help out than as a very important adjunct to the business—and they were not always careful in the selection of the material. While large manufacturers of other articles have brought their sales departments to the highest point of efficiency, in the organ business this feature has been treated with more or less indifference. Yet the salesman goes out and directly represents the builder and by his acts the character of his employer is judged. Thus much misunderstanding has been caused.

Fortunately some progressive builders have awakened to the fact that art

in organ building and art in salesmanship must go together to build up a successful business. When all of them shall have realized this we predict that well-known forms of jockeying that lead to the sale of organs below fair prices—and consequent cheapening of the instruments—and the various forms of "knocking" competitors which are passé in other fields will be reduced to an inconsequential minimum.

Some interesting statements are made in a report by E. Paul Hamilton, chairman of the special committee of the Music Industries Chamber of Commerce on a correspondence course in salesmanship. He says among other things:

Everyone will agree that to have the best salesmanship obtainable is very desirable for any and every industry. Piano merchants and their sales managers will admit that the supply of real good salesmen in the music industry has been far from satisfactory for a number of years, and this situation, instead of improving, is slowly growing worse. * * * The lack of good salesmen in the music industry is largely due to the fact that there is no efficient effort to recruit or to train higher-grade salesmen.

Higher-grade salesmanship would go a long way in eliminating the ever-growing undesirable sales element in the piano industry, who believe that the only way to sell their pianos is by knocking their competitors' wares, by exaggerating and misrepresenting their own, by cutting prices and offering always larger allowances on trade-ins, more free gifts and longer terms than the other fellow. * * *

Gross ignorance—unscrupulous methods, fraudulent intent in selling—not only costs the music industry millions of dollars each year, but it seriously undermines the confidence of the public in our merchants and industry, and I venture to say that it has a great deal to do with keeping out of our industry the higher-grade salesmen.

There are many who will say that what is quoted above applies to the organ business as much as it does to the piano trade. To improve the condition is a task well worth while.

SUCCESS OF A CITY ORGAN.

From St. Paul comes eloquent testimony to the value of a municipal organ to a progressive city—of the interest such an instrument can arouse and continue to command under the hands of a capable performer. There has been ample evidence of the same nature in such cities as Salt Lake and Pittsburgh, as well as San Francisco, but there are some municipalities which unfortunately have failed to see the possibilities of their instruments and as a consequence have not obtained the best results. Sometimes critics point to these instances as representative, which they are not.

The Pioneer Press of St. Paul, a paper which was largely instrumental in bringing about the installation of the magnificent organ in the St. Paul Auditorium through public subscriptions, has this to say in a news review of the organ Dec. 23:

The commencement of the third year of its history finds St. Paul's municipal organ more firmly entrenched than ever among the important and popular institutions of the city.

Installed in the Auditorium two years ago last September, the instrument, recognized as one of the most complete and remarkable in the United States, has been the means of providing musical entertainment to thousands of citizens who have come, rightly, to feel that it is their organ in a very literal sense.

Since the resignation, last spring, of Chandler Goldthwaite, who left St. Paul to take an important position with the Skinner Organ Company, the post of organist has been occupied by Hugo Goodwin, who came to St. Paul last June from Carleton College, where, for two years, he was organist and director of music. Mr. Goodwin is singularly well equipped for the service he is performing at present.

This is an interesting statement, and a convincing one. Of course, the success of the whole movement is based, first on the fine support the municipal organist has received from the city authorities, and second, on the good use he has made of his opportunity. Mr. Goodwin states that he is planning comprehensive programs for the year on a carefully thought out basis. He always includes one great organ classic. Then he endeavors to include something "with a tune." Next he takes into consideration the fine solo stops of the larger Skinner organ and presents pieces which bring out the strings, or certain reeds. The noonday programs are forty-five minutes long and those on Sundays occupy only an hour.

Mr. Goodwin feels, however, that performance of the scheduled concerts

fulfills only one of the organ's functions.

"Such an institution is not realizing its best aims," he is quoted as saying, "unless it fits in accurately with the educational system, and leads to a better understanding of music in all its higher forms. The plans for this season include a series of Saturday morning programs for school children, each of which will carry explanatory comment."

INJUSTICE TO PUBLISHERS

It is to be hoped that the Federated Church Musicians of Los Angeles will abandon their announced plan for the formation of a circulating library of church music on an extensive scale. This idea, announced in the musical press within the last month, may have its attractive aspects at first glance, but those who have had experience and who have thought on the subject pronounce it an error for various reasons, and bound to fail in the long run.

In the first place, there is injustice in the plan, and we all admit that, containing this element, no project can be a success. As has been pointed out in The Diapason in the past, many organists fail to realize the position of the publishers and what is due them. It is the same thoughtlessness which expects perfection from the organ builder and fails to take into account the great efforts he has made to improve organs and the financial risk he is always incurring. A man may build up through years of effort and expenditure of toil and talent a high-grade organ business and some youthful organist will not hesitate a minute to proclaim throughout the land that the product of this man's factory is unsatisfactory, because perhaps this or that detail does not suit his taste. So with the publishers, we expect only excellent organ works to be put out, and the composer, of course, expects royalties that will make it worth his while to write music, but many never think that they owe these publishers something for the risks they run and for the sums tied up in their business.

We feel convinced that this one argument of injustice is sufficient to impress those contemplating circulating libraries. But even if it made no appeal, there is the perfectly selfish point that the reaction from any plan which will curtail the sale of music unquestionably must be to curtail its publication, by discouraging the publishers, and thus will affect the very necessary organizations on which we must depend to give us both the classics and new music from year to year. Likewise it will discourage the composers, for royalties becoming smaller, the inducement to compose—at best a poorly remunerated business—will be diminished. It is a situation just like that of the railroads and the farmers. Some of our prominent demagogues would have us believe that if we can only reduce the income of the railroads we will all prosper and fail to realize that the welfare of the nation is bound up with that of the carriers. The welfare of organ music is dependent equally upon the wellbeing of organists, organ builders and publishers of music.

There are other arguments against the idea. For instance, music constantly loaned and carried from place to place is quickly worn out and requires frequent replacement. Thus the supposed economies of the library are lost. And just when an organist would want a certain anthem badly he would often find it circulating elsewhere. At Christmas, Easter and other special occasions it would be difficult to obtain popular works, unless many duplicates were in the library, and the purchase of these duplicates again would dissipate the expected savings of the plan.

On the basis of fair dealing and wise policy we have set forth what we consider the fallacies and inequities of the project announced from Los Angeles, and hope to hear that it has been dropped.

Forty-three communities in the United States and one entire state thus far have signified their intention of organizing local observances in co-operation with the first national music week,

May 4 to 10, and hundreds of other towns and cities, of which a large number have already manifested interest in the movement, are expected to participate, according to a report made by C. M. Tremaine, secretary of the national music week committee, at a recent meeting of the committee at the City Midway Club in New York.

J. H. & C. S. Odell & Co., the New York City organ builders, have sent to their friends a calendar for 1924 which justly may be considered a work of art. The feature is a gold and black portrait of Lincoln and the work is so attractive and beautiful that it commands instant attention.

The National Bureau for the Advancement of Music has published in book form a survey of "The Giving of High School Credits for Private Music Study," which is considered by leaders in the musical world as the most comprehensive work on the subject yet produced. The spread of the idea of giving school credits for outside music study by pupils is an important phase of the general development of musical education of the past ten years, and the aim of the survey is to furnish information to school authorities planning the introduction of the outside credit system, as well as to supervisors and teachers of music, music clubs, women's clubs, and other organizations and individuals working for its adoption. It is hoped that other groups not yet interested in the subject will become active in behalf of the idea when they realize the extent to which it is being adopted. The book contains an introduction by C. M. Tremaine, director of the National Bureau for the Advancement of Music, under whose supervision the material was compiled.

CORRECTION BY DR. AUDSLEY.

To the editor of The Diapason: In your article on the Atlantic City school organ in your January issue you say: "Mr. Brook, for many years Senator Clark's organist, a past president of the N. A. O., designer of the St. Louis exposition organ." Mr. Brook was not the designer of the organ, nor had he a word to say in its designing. The organ was schemed and its specification written by me, and by me alone, and it was accompanied by scales and directions for the formation and voicing of important stops. My services were properly remunerated and long retained by the Los Angeles Art Organ Company. The original scheme of the organ is given in the appendix of my work, "The Organ of the Twentieth Century," illustrated by half-tones of the silver medal of the Louisiana Purchase Exposition, awarded me for the "musical appointments" of the instrument, as stated on the official award ribbon, in my possession.

Although it is hardly necessary to say more to substantiate my position, I may give the following quotation from the Kansas City Times of Jan. 27, 1904: "The great instrument was built under the direction and supervision of W. B. Fleming, who invented many of the devices used. The tonal scheme was evolved by George A. Audsley of New York City, who is recognized as one of the greatest living organ experts."

Another claimant has recently cropped up for the honor of designing this noteworthy organ, the most advanced, tonally, that had ever been schemed. In the English magazine, The Organ, for October, 1923, is a description of "The Great Wanganmaker Organ," by Charles A. Radzinsky, in which are these words: "The organ was originally built by the Los Angeles Organ Company, and was entirely rebuilt and greatly enlarged by Mr. Walter B. Fleming, who designed it in the first instance for the Los Angeles Company. Mr. Fleming had nothing to do with the designing of the instrument. He is correctly stated in the Kansas City Times as having directed and supervised the construction of the original organ according to my specification, which he did, except in one very important feature. In my scheme, I divided the pedal organ, and placed sixteen of its stops in a swell-chamber, for obvious artistic reasons. This division is shown in the specification given in 'The Organ of the Twentieth Century.' This artistic advance was not carried out for some trade reason. Fortunately the complete string organ, then introduced for the first time in an organ of any description, was not tampered with."

Respectfully yours,

G. A. AUDSLEY.

At the Morningside Presbyterian Church, New York City, a special program of Christmas music was given Sunday evening, Dec. 23, under the direction of Leah Elizabeth Mynderse, A. G. O. organist: Prelude, "The Holy Night," Buck; soprano and baritone duets, "Watchman, What of the Night?" Neidlinger, and "The Dawn of Hope," Coombs; soprano solo, "The Sleep of the Christ-Child," Gavert; baritone solos, "There's a Song in the Air," Spross, and "O, Holy Night," Adam; carol, "Holy Night," offertory, Pastoral from "Messiah," Handel; postlude, "March for a Church Festival," Best. Miss Laura Ferguson and J. Horace Smithey were the assisting soloists.

The Free Lance

By HAMILTON C. MACDOUGALL

Can anyone inform me as to whether Mr. Dupre is playing any compositions by American composers in his recitals in the United States?

Since I have consistently urged during the last twenty-five years that music is fundamentally (please note the word) organized sound, and is neither poetry nor painting, nor any method of communicating thought, I am much interested to note that the redoubtable Stravinsky, the modern St. Cecilia (perhaps I ought to write St. Cecilius), the inspirer of the modern youth with a hat full of discords that he calls music, has just published an article in The Arts in which he states that music is pure sound, without any power of picturing or expressing anything but itself.

Well, the reaction from the excessive devotion to program music was bound to come some time, but one hardly expected it—though I do not know why not—to get its impetus from the greatest living musical heretic.

And when one really thinks about it, how absurd it is to read the poetic program attached by a beguiling composer to his "tone-poem," and then check off, bit by bit, the music that we are told illustrates it. It is pitiful to see the crowd of the musically unwashed, poring over their concert-book, hoping to get some inkling as to what the mysterious sounds are all about. I allude to the people who bother the life out of us by continually crying, "What does this music mean?" Of course music may be illustrative in intent, but music with such a reason-for-being becomes of less importance than the ideas it fatuously attempts to portray.

Very likely I am altogether too serious about the subject. Perhaps, since it is the unmusical who are the ones influenced by poetic programs, the matter simmers down to the remark one hears often in the Scotch Highlands. When you have a slight indisposition your neighbor will bring you in a bottle of medicine with the apologetic remark: "If it don't do you no harm it won't do you no good."

Or, when I am more than usually disgusted at some brazen-faced attempt to tell a story in music I recall the parody of Dr. Johnson's style—is it in "Rejected Addresses"?—which runs something like this: "Parturient mountains often produce muscipular abortions; and he who follows magnificent promises with insufficient performance reminds us of the pious hawkers of Constantinople who solemnly perambulate her streets crying, 'In the name of the Prophet, FIGS.'"

Did it ever occur to you that platform manners of today are somewhat peculiar? Take a concerto performance for example: the soloist finishes his "piece"; great applause; soloist shakes conductor's hand as much as to say, "Good for you, old chap"; conductor agitates one palm against the other moderately; violinists tap backs of fiddles with bows, in a gentlemanly manner, signifying immense pleasure with soloist's performance; soloist bows to orchestra; next, bows to audience; goes off stage; comes back as many times as he is able to work it; bows to orchestra first, then to audience; finally applause dies down; violinists stop tapping backs of fiddles; soloist telegraphs, "collect," to manager: "Seven recalls at Bungtown after concerto."

Can you tell me why a soloist should show such deference to the orchestra who are simply his accompanists? I suggest that a singer and accompanist might well, following the example of the concerto player, gravely salute each other before beginning the performance, duplicating the act after it. Soloist faces her accompanist; the accompanist faces soloist; they bow to each other respectfully, as much as to say: "We respect each other highly." After the performance soloist applauds the accompanist vigorously, "you're a fine fellow"; accompanist applauds so-

loist equally vigorously, as much as to say, "marvellous, wonderful."

I suggest that after a rousing performance of, say, Strauss' "Symphonia Domestica" or "Till," the following is quite the correct thing: Conductor acknowledges applause; does this four or five times, then makes eloquent gesture toward orchestra as much as to say: "You overestimate my share in the magnificent performance; give these fine fellows their due"; applause continues; conductor steps forward and calls players to rise; orchestra stands in a rather shame-faced manner like school-boys about to get a whipping; orchestra resumes seats; all is over. I maintain that all should not be over; the orchestra ought to point to the conductor with pride and even speak a little speech, the first violin leading off with his bow: "Applaud the old man: he really done it."

Hymn 1,600 Years Old.

A correspondent of Musical Opinion (London) writes: "The excavations in Egypt have yielded many treasures, but few of them can be used today. One of these few was put to good use on Sunday, Nov. 11, at the morning service at St. Andrew's Presbyterian Church, Upper Norwood. Among the papyri discovered at Oxyrhynchus during the past few years was found a fragment on which was written part of a Christian hymn, music as well as words, which was judged to date from about the year 300 A. D. Dr. Witherow, the minister of St. Andrew's, obtained a copy of this ancient hymn, and his son, Mervyn Witherow, in collaboration with Miss E. M. Lucas, organist of the church, translated it into a form of words and music which could be produced by a twentieth century choir and instrument. The following is the translation:

Of the light of the dawn let nought be silent,
Nor let the bright stars be wanting in praise.
Let all the fountains of the rivers lift up their song
To the Father and Son and to the Holy Spirit.
So let all powers on earth cry aloud, cry aloud
Amen, Amen.
Might and honour, glory and praise to God;
Only Giver of all that is good.
Amen, Amen.

"At St. Andrew's the melody was first sung in unison unaccompanied, and then repeated with a harmonized organ part. Probably this hymn had not been sung for 1,600 years, and almost certainly had never before been sung in a church in this kingdom. It provided a unique experience for those who took part and for those who heard."

Seder to Open Large Organ.

Among February activities of Edwin Stanley Seder, F. A. G. O., professor of organ at Northwestern University, will be a dedicatory recital on a three-manual and echo Möller organ in the First Baptist Church at Waterloo, Iowa, Feb. 5. Dec. 16 Mr. Seder gave probably the first Chicago presentation of James H. Rogers' Third Sonata in B flat, recently published, at the First Congregational Church, Oak Park, and used it again at the A. G. O. service in the First Presbyterian Church of Austin in an American composers' program Jan. 27. During January Mr. Seder continued the series of Widor symphonies at Oak Park, as follows: Jan. 6, "Symphonie Gothique" (entire); Jan. 13, Eighth Symphony (three movements); Jan. 20, Eighth Symphony (three movements); Jan. 27, Seventh Symphony (three movements). In February the remainder of the Seventh Symphony and the Sixth and Fifth Symphonies will be played, closing the rendition of the ten symphonies entire. This series is played at the Sunday evening services of the First Congregational Church, Oak Park.

A two-manual organ of eleven speaking stops, built by the Tellers-Kent Company of Erie, Pa., was dedicated Jan. 13 in St. John's Lutheran Church of Newtonburg, Wis., near Manitowoc. Karl Markworth of Milwaukee, organist of Trinity Lutheran Church in that city, gave the dedicatory recital.

H. R. Robinson, formerly of Freehold, N. J., where he was organist of St. Peter's Church, has been appointed organist and choirmaster at St. Paul's Episcopal Church, Hammond, Ind., and took up his new duties in January.

**M. P. MÖLLER
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During the year 1923 we were awarded contracts for Three Hundred and Forty Organs, aggregating approximately Two Million Dollars.

Sixty-seven of these contracts are for three or four manual organs, seventeen have Echo Organs and two floating string departments.

Möller Organs large or small are not surpassed in any detail and they contain features of actual superiority.

Some outstanding features of this business are:

A large, thoroughly equipped manufacturing plant (14,000 sq. ft. additional floor space added in 1923) with every facility for building, testing and shipping. We build pipe organs only.

A separate department for every part of our work, in charge of a foreman specialist and manned by trained workmen. Rigid inspection of work in every department and again while assembling.

Every organ completely assembled in factory and thoroughly tested before shipping.

All installation men, factory trained, thorough mechanics and artistic tuners.

Separate Pipe voicing departments for Diapasons, Flutes, Reeds and Strings. No voicer can excel in all.

A definite knowledge of manufacturing costs, combined with unequalled facilities, consequently the lowest prices for which the best organs can be built.

Forty-three years continuous experience under the same management, during which time we have built 3900 organs.

A guarantee for which we are responsible and which contains no equivocations.

We invite investigation and comparison.

Following is copy of letter received by Mr. J. S. Freberg, Chairman of Organ Committee, First Swedish Lutheran Church, Brockton, Mass., which refers to the three manual Möller Organ just completed:

Mr. J. S. Freberg, Park Street Church, Boston, Mass., Dec. 16, 1923.

My dear Mr. Freberg:

I congratulate you and your church upon having in your possession one of the most satisfying organs I have ever heard or played.

The church seems to be, acoustically, just fitted to enhance the tone of the organ, making the hearing of music there unusually pleasing. You ought to be very glad that such is the case, because in many churches the organ and the church do not always seem to blend.

Of the features of the organ itself, I would like especially to mention these points, all of which stood out to me as way beyond the average: Viz: the strings and Vox Humana of the Swell; the Flutes and Diapason of the Great; the Clarinet and Flutes of the Choir, and the splendid Pedal Organ. The Cornopean and Oboe of the Swell are excellent too.

Well, you have a Grand Organ, and you should be most proud of it. If it stands up well under the test from month to month, you could not ask for more, I'm sure.

Very truly yours,
John Hermann Loud, Concert Organist
Organist, Park Street Church, Boston, Mass.

**M. P. MÖLLER
Hagerstown, Maryland**

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THE beautiful Palace of the Legion of Honor—San Francisco—to have a Skinner Organ,—the gift of Mr. John D. Spreckels. This splendid mem-

TELEPHONE DEPT. NEW YORK

Keeping the Faith

ART and Commerce may go hand in hand, but only in organizations where artistic ideals are dominant, not subject to commercial ambition. Of course, everything that is produced and sold, whether a work of art or not, must conform to some business method, else success and dignity will be lacking. Frequently artistic and commercial ideals clash, and one must act as arbiter between the two. The Skinner organization has just dealt with such a problem. Here it is:

There is a demand for more Skinner organs than we have been producing. We have had to decide whether to increase our rate of production or lose business that would naturally come to us. We have decided *not to be tempted to make a big business of the building of Skinner organs.*

We can build fifty organs of varied sizes annually and be sure of the results. Each one can have the attention from start to finish that Skinner quality requires. To build more in 1924 would mean less care, less personal interest, less pride in each instrument. The Skinner quality has been steadily progressing and improving. We shall find more satisfaction in raising the quality rather than the quantity. We can't do both at once. Therefore, we have decided definitely to complete *only fifty instruments* in 1924 and fifty-five in 1925. Of these we are already committed to thirty-six of the 1924 quota and several of the 1925. This means, of course, that some who would like to have Skinner organs won't be able to get them. But it also means quality, progress and preservation of first place in the minds of connoisseurs. It also means that more of the sales price can be put into quality instead of into selling expenses.

Today a new Skinner installation *fairly shouts Quality* at you in every detail. Lumber so carefully selected and workmanship of such infinite pains that the conviction of outstanding distinction reaches the mind as inevitably through the eye as through the ear.

This might raise the question—is it good to spend so much time and money on details? Why not use cheaper wood and save a little on the metal? Why smooth it up quite so much? Why not be up to date and introduce piece work and give the customer the benefit of the saving?

Our answer is that there are plenty of manu-

facturers doing that very thing in a very intelligent manner. It is legitimate. We have no quarrel with it but our ambition is not in that direction. We cannot expect a workman to do sloppy work on one part and careful work on another, however important. Nor can we give him materials which he recognizes as inferior and expect him to take a craftsman's pride in his work. Neither can we put our common sense to sleep and believe that a man, however conscientious, will work against his own pocket book on piece work.

Among men as among things we find the same classes—distinction, mediocrity, inferiority. Each seeks its own level and a man is measured by his aspirations. Fortunately there are enough of those who aspire to the best to support the Skinner policy and to keep the Skinner organization busy. Curiously enough it is not an extravagant policy at all. The same infinite pains with labor and material which makes a Skinner organ sound better and look better makes it longer lived, more reliable and less subject to repairs. It stays in tune better. It is really cheapest in the long run and that is true of most good things.

Aside from ultimate economy, however, there is a more tangible consideration. Music is no better than the tone with which it is expressed. The finest aria ever written is only fine when sung by a pleasing voice. The only purpose of an organ is to please the ear and its capacity to please is measured not by the number of pipes but by *beauty* and distinction of *tone*. What would our customers gain if our ambition were to produce the most pipes for the money instead of the most pleasure for the money.

And that goes to the root of our purpose and our policy. Our business will grow very, very slowly but we shall be proud of every organ we build and Skinner owners will have that pride of possession which comes only with that which is conceded to be the best.

So we start the New Year, thankful to our friends and clients for the encouragement and support they are giving us and firm in our determination to Keep the Faith.

SKINNER ORGAN COMPANY

Arthur Hudson Marks, *President*
Ernest M. Skinner, *Vice-President*
William E. Zeuch, *Vice-President*

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THE beautiful Palace of the Legion of Honor—San Francisco—to have a Skinner Organ,—the gift of Mr. John D. Spreckels. This splendid memorial erected in remembrance of the California soldiers who went to the Great War, was donated to the City of San Francisco by Mr. and Mrs. Adolph B. Spreckels. Marshall W. Giselman, whose portrait appears above, represented the donor in the selection and design of the Organ.

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How Musical Ministry Is Made Effective in One Church by Organist

By MISS LEOLA ARNOLD

Organist of First Presbyterian Church at Rockford, Ill. Describes Spirit and Plan of Her Special Services. Which Have Attracted Widespread Attention.

It is hard for me to describe a plan of my sacred musical services, as each one is built along some special theme. We have given for several years monthly "quiet hours of music," from October to April, in a series we call "Musical Ministries in the Church." In no sense do we permit the feeling of a Sunday evening concert to prevail, nor are they given as a sort of "bait," or "attraction," to draw people to church. Program building is my hobby and I indulge myself in it from three different angles—the monthly church programs, numerous public concerts and studio musicales which I arrange on various themes to hold the interest and enthusiasm of piano students, and secular concerts for the choir, which come each season, notably my annual responsibility along this line before the Rockford Mendelssohn Club, numbering over 1,200 members.

I count myself most fortunate in that the church where I have played for seventeen years has a minister who loves music and understands its place and power in the regular work of the church. Our Dr. William Holmes Fulton appreciates every detail of the work from the choir loft, and furthers our efforts and desires among the people in active and cordial support, explaining our purpose, creating a friendly feeling between choir and congregation, and giving at all times his unselfish devotion to the advancement of the work of organ and choir. It is needless to say that we attribute our success as an organization to his splendid attitude and encouragement, and are more than happy to assist in any movement in the church which may need our services. The old joke about the choir being the "war department" of the church finds no excuse for being told of us. The choir ideals are high and we have worked together for so long that we treasure our musical association through the church as a dedication of ourselves to the ennoblement of church and civic life in this community.

It has been my special pride to make the music for the regular Sunday worship as fitting to the day, the season or the sermon topic and as harmonious as to Introit, anthem, solo, prayer response, choral benediction, vesper orison, hymn, Scripture, etc., as my knowledge of choir music and the contents of my library would permit. With such friendly co-operation from the pulpit as we have this is never a task, but a pleasure, and with a carefully indexed system and a complete catalogue of our musical library, recording the appropriateness of each solo or anthem for certain church observances, much can be done with the expenditure of little energy in this direction.

With the music for the regular Sunday worship assured to our people we began in a small way to reach out in occasional special Sunday evening services. Our monthly "musical ministries" are the result. Our growth into our present position has been gradual, since to jump full-fledged into such work would have antagonized some of the older and more conservative members, and thus injured the cause of church music. We have sought to correlate our "musical ministry" with the other ministries of pulpit and pews, and because of the consecration and idealism of the fine singers with whom I work, our plan has developed for the glory of God and the good of the congregation, to say nothing of our own spiritual and musical growth. Incidentally, our desire to spread the gospel of good church music has brought a quick response from a musical community, and has attracted large congregations from outside, as well as within our own membership.

As to how we do it, really it seems to do itself now. If it took patience in training ourselves to the extra labor and the proper mental and spiritual attitude toward such work, it also took patience to shape the minds and hearts of our audience to receive it. The press of the city has been a big factor in putting our work before the public, and the announcement of one of our programs seems to be all that is needed now to assure us a splendid audience. They seem to accept us as one of the educational forces of the city, working most unselfishly, as indeed we are, for the advancement of music through the church.

In all these religious programs we try to create a picture in some way to put our audience into the mood that our music may strike a more ready response. We have a horror of an uncomfortable audience, sitting in straight rows and in brilliant light, being "sung at" by a choir trying to "show off." And so through various ways, such as I will try to describe later, we study to establish the spirit of reverence and quiet beauty and peace. The choir support me splendidly in this and work like beavers to carry out all sorts of ideas the week before the service. Sometimes we have to call for assistance from a "ways and means" committee I have called into being to function for extraordinary occasions, and such is their belief in our visioning that they help us most gladly. Having done this sort of "missionary" work for so long, dreaming the program, finding the music, training the choir, trimming the church, etc., through the multitude of details that make for a perfect whole, I hear with surprise of organists who seem to think their whole duty done when they climb on the bench and play and then lock the console and go home.

There have been many articles in The Diapason idealizing work such as ours from the pens of cleverer choir directors than I, and as we all seem to build on the same broad lines I can add nothing new to what has been printed. However, I can testify that we have swept aside the ancient, and almost always stupid, practice of giving oratorios and cantatas with a quartet and now give "twilight musicales," "story, song and picture" services, "musical sermon" ideas, programs of ancient and modern folksongs and spirituals, Armistice Day observances built around some world or national event or for local civic stimulus, evangelistic themes such as "The Life of God in the Soul of Man," etc., and "purpose programs" of many sorts. One is apt to have more ideas for such events than one can find time in the church year to give.

Our "story-song-picture" programs have been three in number. The first was called "The Light of the World" and was built around the miracles, parables and ministries of Christ, employing the Scripture stories, pictures of the old masters, and music for development. The second was developed in like manner, the theme being "The Glory of God in Nature." The third we have recently done, and it was one of the most effective and beautiful services we have ever given. It was called "The Childhood of Christ," and was illustrated with the great pictures of the early Italian masters, with the Bible stories, and with very lovely music.

We have been most fortunate in having Sumner R. Vinton of Roselle, N. J., plan and provide the beautiful slides for our "picture" programs. Mr. Vinton is an authority in this work and his pictures are always artistic. Any director desiring to give programs of this nature may rent the slides from Mr. Vinton at a very small cost. I have a few bulletins of these services which I would be glad to send any director who is interested in studying our plan.

For such programs I try to use music with which our audience is familiar. This gives them a friendly feeling of ease as they watch the constantly changing pictures. Text, music and pictures are enjoyed more fully when this is possible. The church must be in darkness for such a program. I use illuminated orchestra racks for the choir, and the picture screen hides the singers from view, as I do not want

MISS LEOLA ARNOLD.



the personality of the musicians to manifest itself in the least. The singers must be even more than usually particular to enunciate carefully if they wish the words of the text to carry clearly to the audience sitting in the darkened auditorium.

Our minister binds the different parts of such programs together with Bible references, and also with brief explanatory remarks of his own where necessary. He is a past master in giving from the pulpit the correct setting for our programs and is always in perfect harmony with the spirit of the occasion, which means much to the artistic success of the whole. I prepare marked copies of the music for his illuminated reading stand, and from this text he signals the operators in the gallery for picture changing by means of the electric cord. It is all so quietly done that the audience is unaware of the mechanical means. We have one or two rehearsals with him and with the lantern operators to assure picture changing in perfect rhythm with the music. The Diapason for January carried an account of our last "picture" service.

For many years I gave over the evening Easter festival to some other department of the church, feeling that the Easter music did not measure up to the tremendous significance of the day. I wasn't willing to use the same good material over and over again, or augment the small stock of good Easter music I owned with the mock-heroic and blatant stuff that seems to be published in such quantities for this great church festival. Then, one lucky day, I received an inspiration from a Palm Sunday service given by N. Lindsay Norden of the Second Presbyterian Church in Philadelphia, and from it I built an Easter program that has become a tradition for an annual event in our church. I call it "In an Easter Garden," and the auditorium is turned into a beautiful spring garden for the day through the generosity of a wealthy family in the church. The flowers are distributed among the sick and sorrowing members of the church after the service. We have a great profusion of potted hyacinths, tulips, primroses, daffodils, daisies, etc., massed in the windows, while the pulpit and choir loft are green with ferns and white with Easter lilies. A large cross of Easter lilies hangs upon a royal purple banner above the choir loft. The beauty of the church decorations creates an effective setting for the services.

The program is of the "musical sermon" variety and is called "The Life, Death and Resurrection of Our Lord Jesus Christ." It is given in short Scripture story and song. The recent Diapason article by Mr. Lindsey, organist of the Oak Lane Presbyterian Church, in Philadelphia, interested me greatly, for it describes the plan I have used for years with my quartet choir of selecting the best anthems and building them around a certain theme

to give the effect of the connected story as in a cantata. This plan gives opportunity for ingenuity in selection of music and freedom from the hackneyed in rendition. Such work requires constant search for material. We have found many gems among the lovely new compositions the publishers are giving us lately that could be used for church effectively only in a special service setting such as this.

If the editor has space to print our last Easter program (or if he objects to going back ten months, and is willing to go forward two months, to use in advance my 1924 Easter service, which is all ready for the printer) I would like to show how we develop it. I want to make plain that we "stage" certain of our programs in a very beautiful way. By that I mean that we strive to create "atmosphere," and that strange and elusive something called "mysticism," without sacrificing for one instant our spiritual background. The architecture of many modern churches, ours included, does not tend to the exaltation of mood, the profound feeling and uplift of spirit that we wish our audience to share with us, and so we try to create a cathedral-like illusion through dim lights and special effects in a legitimate manner. To this end the people enter a brilliantly-lighted church, flower-bedecked and fragrant, on Easter night. There is a quiet prelude, with organ, harp, violin and cello, followed by the Davidica Easter Hymn of the seventeenth century. After this the audience is seated, and immediately the church is in darkness. The bell in the church tower begins ringing the thirty-three strokes, representing the years of our Lord's life—the days of His flesh. The bell taps every seven seconds. At this point the cross of Easter lilies is illuminated from a spotlight high in the gallery. After the thrill of the first few bell strokes the minister offers a beautiful invocation, voicing the prayer welling up in the hearts of all the people. It would be a hard heart indeed that would not melt to this opening of the service. At the conclusion of the bell ringing I begin playing on a very soft organ in the key of the deep bell tone that is still vibrating on the air in the church, and into the blackness of the auditorium, from the front of the church, come sixteen little girls under 10 years of age, dressed in the soft colors and costumes of Fra Angelico angels. Their gold halos and wings catch the subdued light from antique lanterns, one of which each child holds aloft. In the curve of the other arm each little girl holds a sheaf of Easter lilies. They advance slowly and form a beautiful tableau in a semi-circle in front of the pulpit, and then advance down the aisles to the side walls of the church, where their lighted lanterns, which have parchment paper panels in all the soft colors, are hung among the lovely flowers in the windows.

During their processional the organ and choir use as a soft background the old Barnby chant to the words "He shall give His angels charge over thee." When the last lantern is hung the electric lights under the gallery, softly shaded in a deep amber tissue, and the huge dome lights high up in the roof, shining softly through blue leaded glass, are turned on, and we are ready to proceed with our service in this quiet illumination and with the minds and hearts of our audience prepared for us. After all this long explanation I hope you will have an opportunity to see the program itself printed underneath. To give one like it quietly and reverently is to understand the true mission of serious and beautiful church music and what a responsive chord it strikes in the minds and hearts of the people.

Someone has said that music in concert hall, theater or home circle is an end in itself. Not so in church, where it must be conceived and performed as an agent to promote piety, reverence and the spirit of worship. The choir director must constantly guard against allowing the musical service to grow into a mere musical entertainment. Especially is this a problem when the singing body is a quartet instead of a chorus. Individual characteristics must be subdued and personality merged in the mass if the singers are to be true servants of the people in

expressing prayer and praise from the choir loft. The music must be performed as an act of worship and cannot fail to be a true "ministry" if with the artistic is combined devotion and sincerity.

I am always glad at Christmas time that I am permitted to be a church musician because of the wealth of joyously typical material so fit for the celebration and because of the satisfaction and thorough enjoyment I personally receive in giving with my choir and a chorus of forty men and boys a "candle-light service of old world carols," which has been our Christmas contribution to the community through this church for the last eleven years.

Our 1923 Christmas service is still fresh in my mind, and if this article were not already so long I would like to describe it in detail. People who come from far and near say that they have never witnessed anything like it, and it is the most appealing of all our "ministries." We give it annually before nearly 2,000 people, and for several years have had to give the service twice and issue tickets of admission, entirely free of charge, to control the crowded conditions that threatened to spoil the mystic peace and solemn beauty of our lovely service. We create a beautiful picture interior and a reverent atmosphere for this service that is possible at no other time than the Christmas season, and the demand for admission cards year after year by the same people proves that they carry the traditions of this worship in their hearts and wish to renew the experience each season.

The Diapason is doing a great work for the church and concert organist both here and abroad. I read and mark and re-read and digest each issue. Mr. Thompson's page is my favorite because of the splendid assistance it gives me in my work. And this brings me to state a great desire I have for a new department in The Diapason. It is true that The Diapason is primarily for the organist. (Let the singers take a back seat for once and look for exploitation elsewhere.) Yet are not most of us who are organists also choir directors, and are we not mightily interested in programs for choir and organ as given in the regular church service? I am always glad to find a notice in The Diapason of some unusual service, and it has furnished us with many contributions lately from directors of the despised quartet "choir" like myself.

I enjoy my own hours of labor spent in program building, and the study of programs that have been planned by someone else gives me much pleasure. As I am on the mailing list of some of the fine directors throughout the country who give such services and exchange their bulletins for mine, I am able to indulge my pleasure and grow through the exchange of ideas.

A few individuals have made such work a study and through an analysis of their means and methods much might be accomplished to spread the gospel of good music still further. Mr. Editor, please give us a special page in The Diapason (under the guidance of someone like Mr. Thompson, who has such a natural ability for making one long to try his suggestions), and give us there the printed programs just as they are given in the churches. By that I mean the harmonious entirety of the original program as planned and given should be reproduced. The hymns, responses, Scripture reading, etc., and all the accessories of this sort, which bind the program together and give it unity are omitted when programs are printed in the magazines. In the case of unusual ideas a description of how the ideas were carried out should accompany the program. These services entail much vision, thought and research on the part of the director. Once planned the work could be made of great benefit to other congregations in other cities if we could only share our ideas with one another.

Joseph W. Clokey's cantata, "When the Christ Child Came," was broadcast by WGY, Schenectady, N. Y., on the evening of Dec. 23. It was given at the First Presbyterian Church with orchestral accompaniment under the direction of George J. Abbott.

PROGRAMS BY MISS ARNOLD.

IN AN EASTER GARDEN.

The Life, Death and Resurrection of our Lord Jesus Christ told in story and song. Prelude, "Agnus Dei" (Organ, harp, violin and cello), Georges Bizet; Easter Hymn, "Jesus Christ Is Risen Today" (first verse only), Lyra Davidica; Invocation, (The church will be in darkness for silent prayer during the ringing of the thirty-three strokes of the tower church bell, representing the years of our Lord's life in the days of His flesh. Following this will come the children's procession-al.); Choir Chant, "He Shall Give His Angels Charge Over Thee," Barnby. "My Master Hath a Garden," Geoffrey Gwyther.

A Prologue - Solo for Soprano, "My Master Hath a Garden," Geoffrey Gwyther.

The Prophecy—Scripture Reading, Isaiah 11:1-5; Solo for Bass, "Who is this that Cometh from Edom?" (From "Christ the Victor"), Dudley Buck.

The Story of the Birth—Scripture Reading, Matthew 2:1-2, 9-11; Anthem, "What a Wonder, What a Marvelous Wonder" (A Lithuanian Folk Song) (With violin, cello and harp), arr. by Dickinson.

The Infant Jesus—Scripture Reading, St. Luke 2:8-17; Solo for Alto, "The Virgin by the Manger," Perilhou.

The Friendship of the Christ Child—Duet for Soprano and Alto, Idyll ("Jesus and John"), Cecil Forsyth.

The Preparation of Christ—Scripture Reading, Matthew 4:3-11; Organ Offertory, "The Temptation" (from "The Life of Christ," Op. 63), Otto Malling.

The Ministry of Christ—Scripture Reading, Mark 7:32-35; Organ, "Healing the Sick" (From "The Life of Christ"), Malling.

The Teachings of Christ—Scripture Reading, St. John 15:1-5; Solo for Tenor, "I am the Vine; Ye are the Branches," Palmer Clark.

The Passion of Christ—Scripture Reading, Matthew 26:36-40; Tenor Recitative, "And They Came to a Place Named Gethsemane," Stainer; Anthem, with Solo for Bass, "The Agony" ("Could ye not Watch with Me One Brief Hour?") (from "The Crucifixion"), Stainer.

The Crucifixion of Christ—Scripture Reading, The Story of the Crucifixion, chosen from the four Gospels; Anthem, "Before the Cross" (Old Breton Canticle), arr. by Deems Taylor.

The Sorrow of Mary—Scripture Reading, St. John 19:25-27; Anthem with solo for soprano, "Beside the Cross Remaining," and "While My Watch I am Keeping" (From "The Redemption"), Gounod.

The Resurrection—Scripture Reading, Matthew 28:1-8; Anthem, "By Early Morning Light" (with violin, cello and harp), arr. by Dickinson; Benediction (After the Benediction the people will bow their heads for a moment in silent prayer); Organ, Amen (On cathedral chimes).

THE CHILDHOOD OF CHRIST.

Told in Bible Stories, in Sacred Songs and in Religious Pictures of early Italian Masters. Organ Prelude, "The Birth of Christ," Malling; Hymn, "O Child of Lowly Manger, Birth sung to Federal Street; Invocation; Choir Response to Prayer, "O Little Child Come Down," Hofer-Weldig; Brief talk on the religious paintings of the early Italian artists; Organ Offertory, "Gesù Bambino," Yon.

Twilight Program with Pictures: The Desire of All Nations—Scripture, "In the Beginning was the Word"; The Picture, "The Virgin and Child with St. John" (The Louvre, Paris), Sandro Botticelli; Anthem, "They Were All Looking for a King," Dickinson.

The Annunciation—Scripture, "And in the sixth month"; Picture, "The Annunciation" (In the church of the Jesu, Cortona), Fra Angelico; Anthem, "Mary Sat at Even in Her Garden's Lovely Shade," Gerrit Smith.

The Visitation—Scripture, "And the Angel Gabriel said unto Mary"; The Picture, "The Visitation" (The Poldi Pezzoli Museum, Milan), Antonio Pirri; Anthem, "The Magnificat," Blumenschein.

The Infant St. John—Scripture, "Thou, child, shalt be called the Prophet of the Highest"; The Picture, "The Infant St. John" (Ambrosiana Library, Milan), Bernardino Luini; Anthem, Idyll, Forsyth.

The Nativity—Scripture, "And It Came to Pass"; The Picture, "The Nativity" (National Gallery, London), Sandro Botticelli; Anthem, "And there were Shepherds Abiding," Haesche.

The Adoration of the Magi—Scripture, "Now When Jesus Was Born" Pictures, "The Adoration of the Magi" (The Accademia, Florence), Gentile Da Fabriano; "The Adoration of the Magi" (Emperor Frederick's Museum, Berlin), Masaccio; Anthem, "There Came Three Kings," K. Jewell.

The Stable in Bethlehem—Scripture, "And When They Had Seen the Star"; The Picture, "The Stable in Bethlehem" (The Uffizi Gallery, Florence), Antonio Allegri, called Correggio; Anthem, "The Beautiful Mother is Bending Low," Candles.

The Presentation in the Temple—Scripture, "And When the Days of Mary's Purification"; The Picture, "The Presentation in the Temple" (The Academy, Florence), Fra Angelico; Anthem, "When Mary to the Temple Went, Jennings.

The Flight into Egypt—Scripture, "And when the wise men were departed"; The Picture, "The Flight into Egypt" (The Academy, Florence), Fra Angelico.

The Rest on the Flight—Ancient Legend from the Middle Ages; The Picture, "The Rest on the Flight" (In the Imperial Gallery, Vienna), Unknown Flemish Painter.

Christ among the Doctors—Scripture, "Now His parents went to Jerusalem"; The Picture, "Christ among the Doctors" (In the Ambrosiana Library, Milan), Bernardino Luini; Anthem, "Young and Radiant, He Is Standing," Beecher.

A Prophetic Vision of the Manhood of the Christ Child—A Legend of the Christ Child and the Judas Children; A Twilight Meditation without picture; Soprano Solo, "Child Jesus in His Garden Fair," Tschalkowsky.

Benediction. (After the Benediction, the people will bow their heads for a moment of silent prayer); Organ Amen on cathedral chimes.

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ESTEY TO BUFFALO CHURCH

New Edifice of Lafayette Avenue Baptist Will Have Three-Manual.

The Lafayette Avenue Baptist Church of Buffalo, which is building one of the finest edifices in the city, has given to the Estey Organ Company the order for a three-manual organ. The instrument is to have the new Estey luminous stop system and the manual divisions are to be the great, swell and echo, the last-named playable from the lower manual. In addition to the stops as listed, there are twenty-one couplers, six pedal movements and sixteen combination pistons, a master switch controlling all swell pedals, and other features. There is to be a separate blower for the echo.

One feature of the installation is the location of the echo over the portico, where a maximum height of only 8 feet 3 inches is available. By using patent basses, however, the builders are able to install this organ without capping or mitering any open stop.

Following is the specification:

GREAT ORGAN.

1. Open Diapason, 8 ft., 61 pipes.
- *2. Dulciana, 8 ft., 61 pipes.
- *3. Unda Maris, 8 ft., 49 pipes.
- *4. Gemshorn, 8 ft., 61 pipes.
- *5. Gross Flöte, 8 ft., 61 pipes.
- *6. Flute Harmonic, 4 ft., 61 pipes.
- *7. Saxophone (Estey labial), 8 ft., 61 pipes.
8. Chimes (in Echo Organ), 20 notes.

*Enclosed in separate swell box.

SWELL ORGAN.

9. Bourdon, 16 ft., 73 pipes.
10. Violin Diapason, 8 ft., 73 pipes.
11. Salicional, 8 ft., 73 pipes.
12. Vox Celeste, 8 ft., 61 pipes.
13. Stopped Diapason, 8 ft., 73 pipes.
14. Flauto Traverso, 4 ft., 73 pipes.
15. Flautino, 2 ft., 73 pipes.
16. Oboe (Estey labial), 8 ft., 73 pipes.
17. Cornopean, 8 ft., 73 pipes.

ECHO ORGAN.

- (To be played from manual below Great).
18. Muted Viol, 8 ft., 61 pipes.
 19. Muted Celeste, 8 ft., 49 pipes.
 20. Quintadena, 8 ft., 61 pipes.
 21. Gedeckt, 8 ft., 61 pipes.
 22. Wald Flöte, 4 ft., 61 pipes.
 23. Vox Humana, 8 ft., 61 pipes.
 24. Chimes (playable also from Great), 20 notes.

PEDAL ORGAN.

25. Open Diapason, 16 ft., 44 pipes.
26. Bourdon, 16 ft., 32 pipes.
27. Lieblich Gedeckt (lower 12 from No. 9), 16 ft., 20 pipes, 32 notes.
28. Bass Flute (extension of No. 26), 8 ft., 32 notes.

Another Estey organ for Buffalo is to be installed in Mount Mercy Academy in February.

Gallup Guest of College Club.

Emory L. Gallup, organist at St. Chrysostom's Church, Chicago, was the guest of the Chicago College Club at a tea Jan. 18, when Miss Lillian Richards and Mrs. Calvin Nicols officiated as hostesses. Mr. Gallup played a short piano program.

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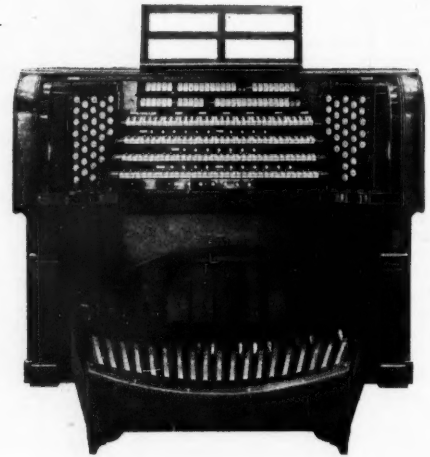


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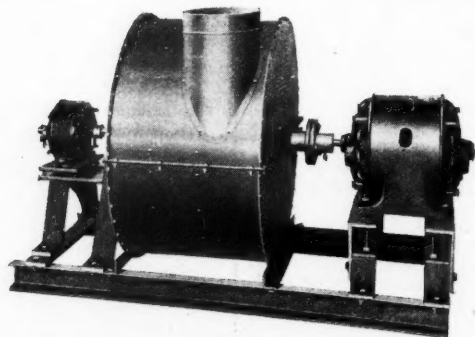
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KIMBALL FORCES AS HOSTS

New Unit at Stratford Theater in Chicago Introduced to Organists.

Theater organists of Chicago, members of the Chicago Society of Organists and the Organists' Club, with a number of conductors and organists not directly engaged in theater work, were guests of the W. W. Kimball Company and the Stratford Theater management in Chicago Jan. 8. They began to gather at the close of the performance, towards midnight, and came streaming in from the more distant sections of the city, and even as far away as Highland Park, Whiting, Hammond and Milwaukee, during the next hour or so.

The occasion was informal, and a number of the leading organists of the city tried the new Kimball unit before 1:30, at which time Edmond Fitch put on the solo which he had played the opening week, the operator having remained to run the slides. This was written to demonstrate the resources of the instrument, and it brought great applause from the players present, both for the quality of the playing and the comedy effects introduced. Some of those players had been through the ordeal of installing new organs and appreciated the introductory verse, which ran something like this:

O, Mister Audience and Missus Audience,
My new organ let me introduce to you,
It cost a lot of dough—
And they built it nice—and S L O W.

After the solo and a few jazz numbers, which Mr. Fitch knows how to make interesting and musical, several other organists, including Milton Charles, Edward Benedict and Stuart Barrie, did impromptu stunts, and about 3:30 adjournment was taken to a nearby restaurant which had been subsidized to remain open and serve a supper, bringing to an end what all voted to be a very pleasant meeting.

The United States Civil Service Commission announces a competitive examination for music teacher. Receipt of applications will close Feb. 26. The examination is to fill a vacancy in the Indian service at Haskell Institute, Kansas, at an entrance salary of \$760 a year, plus the increase of \$20 a month granted by Congress, and vacancies in positions requiring similar qualifications. In addition to the salary named, appointees are allowed furnished quarters, heat and light free of cost. The duties are to organize and train mixed choruses, quartets and other musical organizations and to give vocal and instrumental lessons, particularly on the piano. Competitors will not be required to report for examination at any place, but will be rated on their education, training and experience.

The combined choirs of the First Reformed Church and of St. Stephen's Reformed Church at Reading, Pa., presented H. A. Matthews' "The Story of Christmas" Sunday evening, Dec. 23, under the direction of Earl W. Rollman, with Myron R. Moyer at the organ.

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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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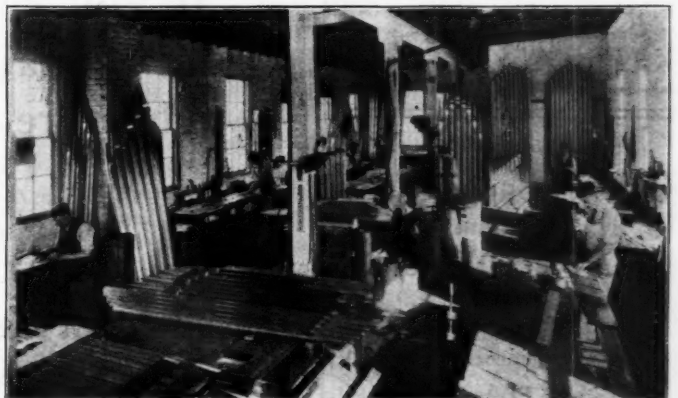
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**News Notes
from Boston**

By S. HARRISON LOVEWELL

Boston, Mass., Jan. 23.—Henry L. Gideon, organist and choirmaster at Temple Israel, who formerly taught music in the Boys' High School of Louisville, and, receiving his degree of M. A. from Harvard, won the John Thornton Kirkland scholarship for music study in Europe, is conducting a course of lectures on music appreciation at the Blue Triangle building, Huntington avenue, on five consecutive Thursday evenings. His topics are: "The Art of Listening to Music," "Why We Should Listen to Music," "Folksongs as the Foundation of All Music," "The Operas," "The Music of Worship," and "Motion Picture Musical Settings."

The following organists in Greater Boston have died during the last month: William A. Barker of Waltham, former organist of the Congregational Church of Waltham; Miss Etta M. Brown, organist of the Austin Square Baptist Church, Lynn, and John G. Thompson, formerly organist of the New Jerusalem Church, Newtonville.

In conjunction with the revival services held in January at Tremont Temple, the following organists have given twenty-minute morning recitals: John Hermann Loud, Alfred Hamer, Raymond C. Robinson, Francis W. Snow, Henry E. Wry, Everett E. Truette and Eustice B. Rice.

John Hermann Loud gave the second of his series of winter recitals Jan. 7 at the Park Street Church before an audience numbering several hundred persons. The virility of his playing and remarkable control of all factors of registration elicited many commendatory remarks. Of his selections probably the most effective number was the Merkel "Concertsatz," which acted as a fine antidote for the overplus of clever French music heard today. His program, containing several novelties and music seldom heard, was as follows: "Christmas," Dethier; "Homage a Bonnet," Howe; Prelude and Fugue in C, Bach; "Chanson Scherzoso," Shackley; "Concertsatz" in E flat minor, Merkel; "Ecstasy," Loud; Air with Variations, Best.

A recital will be given Wednesday evening, Feb. 13, at the First Parish Church, West Newton, by Lynnwood Farnam, organist and choirmaster of the Church of the Holy Communion, New York.

William E. Zeuch's fifteenth recital of the season at the South Congregational Church had the following program: First Sonata, Gullmant; Offertory, Salome; Toccata, Malliy; "In the Morning," Grieg; "Dialogue," Klein; Gothic March, Salome.

In connection with the Christmas services at All Saints' Church, Trenton, N. J., Mrs. Elliot D. Cook gave a recital at a carol service the evening of Dec. 30 in which her program was as follows: Largo, Handel; Andante Religioso, Thome; Air, Borowski; Andante, Widor; Cantabile, Grieg. The church was crowded to hear Mrs. Cook and the mixed choir of sixteen voices under the leadership of Miss Marion Thompson, assisted by violin and violoncello soloists.



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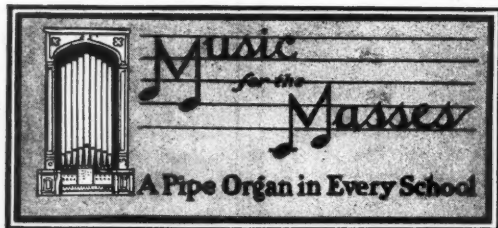
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6. Unda Maris, 8 ft., 61 pipes.
7. Tuba, 8 ft., 73 pipes.
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9. Cathedral Chimes (from Choir-Echo), 21 notes.

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13. Sallcional, 8 ft., 73 pipes.
14. Vox Celestis, 8 ft., 61 pipes.
15. Harmonic Flute, 4 ft., 61 pipes.
16. Oboe, 8 ft., 73 pipes.
17. Cornopean, 8 ft., 73 pipes.
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22. Viol Celeste, 8 ft.
23. Acoline, 8 ft., 73 pipes.
24. Vox Angelica, 8 ft., 61 pipes.
25. Vox Humana, 8 ft., 73 pipes.
26. Cathedral Chimes, 21 tubes.

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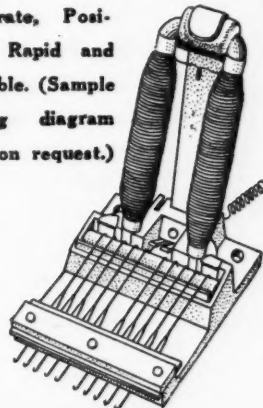
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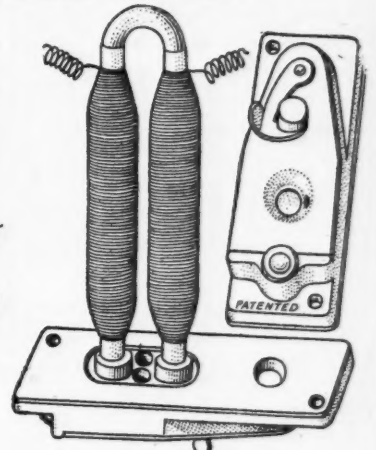


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A Master Theorist and His Influence Upon Modern Music

By S. HARRISON LOVEWELL

Address on the work of Hugo Riemann before the New England Chapter, B. O., by the secretary of the Chapter.

The way of a reformer is no sinecure. Future generations may, indeed, appraise him justly and place him in his proper niche among other immortals; but serenity seldom marks the course of his own lifetime. An unruined demeanor and an aggressive spirit are incompatible qualities and exceptional in any man. The work of a reformer is always needed in this world of ours, but the processes of evolution are slower and sasser than the game called progress there must also be taken into account the processes of devolution. Usually when devolution seems to be the stronger force there arises the reformer. And how quickly when we say "reformer" our minds recall the great leaders of other days in church and state! Under the strong leadership of an apostle of reform there is launched a movement that soon gains adherents ready to fight under the banner of reform. It does not necessarily follow that in every case the new principle that comes into being during the crusade against commonly acknowledged evils is a sound principle, because time has often proved such a principle to be false. And this happens not alone in matters ecclesiastical and political, but also in the realm of art.

Then consider that which is to be reformed. Often reformers in their zeal after all have succeeded only in defaming rather than reforming. This point is abundantly illustrated, but I shall cite no instance because viewpoints are not uniformly the same among people. When factional divisions arise and each division claims superiority to all other divisions, evidently such a supposed reform has a false principle for its foundation. In the attempt to wipe out even an obviously corrupt practice, much that is good is bound to be uprooted. The wheat suffers loss if the tares are destroyed before the harvest. But man is so impatient! Before anyone realizes it a reform movement has been instituted, and affairs are acrimonious. It is necessary only to breathe what took place between those who fought for Wagner and those who fought against him to substantiate such a statement.

It is my purpose to speak somewhat about the work of a great reformer who seemed, rather paradoxically, to have at least, to have lived "in the bonds of peace" with a multitude that did not apprehend his principles of reform. Now, at a time when we see the world distraught with bitterness and suspicion, the case of this reformer strikes one as not a little unusual. But how fine it is that we can say of him that he "kept the spirit in the bonds of peace" and he a man of our own time, although not of our own generation!

Aristoxenos, pupil of Aristotle, Greek philosopher, who lived in the golden period of Greece, wrote many books, and very extensively about music. The little that is extant is not easy to understand. But in one or two of the fragments that have come to us—and one of these was found in Egypt but a few years ago—he stated the basic principles of rhythm in music. These same principles have been utilized in modern times as the foundation upon which the phrased editions of great classics rest. That the ictus falls directly after the barline in the phrased editions and that the phrase signs show the balance between upbeats and downbeats, that relationships cannot easily be disposed of by opposition. The principle first expounded by Aristoxenos, the Greek theorist, still stands regardless of what modern musicians may presume to believe. About two generations ago the accent theory of musical rhythm was expounded and in all likelihood it is taught generally today, nevertheless the gains in the direction of definite phrasing and strictures of phrase signs are phenomenal. Not all that has been done along this line can be called successful. Personally I feel that the phrasing indicated in the literary part of the Widor-Schweitzer edition of Bach's organ works is crude and not sufficiently radical. But even that bears testimony to what I am discussing. The principles that these eminent editors employ in this particular case are not known to me, although it is to their credit that their work is superior to that done by the editors of Bach's works published long ago by the house of Peters in Leipzig. In time an understanding of upbeat and downbeat rhythmic relationships will be taken for granted. That within a few years editors have advanced so far toward a rational phrasing gives assurance of still better work in the future as the result of a greatly needed reform.

The renowned organist, composer, theorist, Zarlino, who lived at Venice during the golden period of the Renaissance, well defined what was already known in antiquity, the harmonic and arithmetical divisions of a taut string. His theory was generally accepted. Rameau, the French composer and theorist, straddled the horns of the dilemma that had arisen respecting the foundation principles of harmony. What he advocated in the one case, and thereafter revoked, gave birth to an innumerable progeny of harmony textbooks that made use of a fundamental scale and a figured bass. Musicians did not accept his confession of error, and so that which Zarlino expounded and Rameau should have espoused failed to arrive at full development until a century and a half after

Rameau's time. Fortunately today we have a system of harmony that stresses tonality rather than a scale-form, and at least attempts to define the difference between consonance and dissonance. That this has resulted in our modern world may be accredited to the master mind to whom this address is offered as an imperfect tribute and memorial.

Not content with instituting reforms in the matter of phrasing and harmony, he went on and on until his influence characterized every possible part of the domain of musical art. A partial catalogue (1909) of his treatises, text-books, manuals, catechisms, incidental articles, compositions, etc., fills sixteen quarto pages. And, judging from manuscripts which it became my privilege to translate, I can master regardless of any typewriter. His handwriting was so peculiarly troublesome that a pupil of his informed me that, while a student under him, when he received a note from his teacher he could not determine whether he was to miss a lesson or take one. No rule of chirography seemed to regulate the letters and they usually were of not less than three kinds. A page would develop, and the thoughts increase in intensity, the handwriting would decrease more and more in size of the letters until at last there was nothing legible. The principle that governed his life was diversity in unity. As it is not my purpose to write a biographical sketch of this master theorist, it can be stated now that our "master theorist" was Dr. Hugo Riemann, who, upon the eve of his seventieth birthday, passed into life eternal, July 10, 1919. His monument at Leipzig was erected through the generous gifts of thousands of German musicians to whom it was a great honor thus to revere him.

Now let me discuss very briefly my own contact with the Riemann reform movement. In the year 1895 I lived as organist and teacher in a small town—it was called a city—in the Blue Grass section of Kentucky. In the early spring a pupil began her study of the "Well-tempered Clavichord," and we used the ordinary edition of this great work. Carl Czerny, regardless of his bias for or against his services in the cause of sound pedagogy, did little in his edition of Bach to give an average pupil much insight into musical values. Like many others, this particular pupil did not take kindly to this music, and due to the fact that her musical studies had no foundation, there soon arose an awkward situation between teacher and pupil. Her aversion to Bach's music was honest enough, but she was also willing to be taught to appreciate that which was not now understood. The catalogues of certain publishers offered opportunity to buy books to aid a struggling student when in dilemma with Bach. A "Catechism" was ordered. Horrors! When it came I could not understand it myself! My conservatory training fell down lamentably before this novel method of indicating period-building, rhythms and harmonic analysis. To my pupil I confessed my ignorance, and swore a solemn oath that I would yet understand these new things.

Other volumes by the same author being listed in the publisher's catalogue I tried my hand—or rather brain—at a book on phrasing. This was put aside in disgust. In desperation I ordered from Boston every available volume of Dr. Riemann's writings. Not to impoverish the family, I read all the smaller books as quickly as possible and returned them. My study of the larger volumes began in earnest. Especially did I study "Verfätschte Harmonielehre" and "Musikalische Dynamik und Agogik." The text of the harmony was read through carefully. A second time it was read and all the exercises were written out as musically as possible. The final chapter on modulation and its countless formulae was then thoroughly assimilated. After one year I began to use the text-book with three of my pupils and made a translation as we proceeded. (The authorized translation of the harmony published the year I made my translation for my pupils is quite a little beyond the ability of an average student to understand. The translation could be improved by being rendered into simpler English.) The work on meter and rhythm was of extreme difficulty, but while it took time, persisted until the study of it could with credit be laid aside. After these beginnings in musical theory the course was clear.

If it cost a struggle to transfer allegiance from principles taught at the conservatory to those advocated by the reform movement, the practical application of the theories to my organ and piano playing entailed an enormous amount of labor. Without conferring with others—because there was no one with whom I could confer—I went at my new task with determination. In spite of having achieved a good standing in the profession as a public performer, and in spite of a decided joy to pride, I began to practice and study Clementi's Sonatinas by means of a phrased edition. It was a kind of devolution. Everything pertaining to metrical and rhythmic construction was taken into consideration. The principles that controlled the fingerings were noted and absorbed. Within a few months I could play all of these sonatinas with fluency and good expression. It took a little longer to dispose of exaggerations in the balancing of upbeats and downbeats. Passing to several Beethoven Sonatas, which were now restudied, and to many other works found in phrased editions, it was evident that the fingerings as a means to interpret a rational phrasing led quickly to a fine and flexible technique. This is true not only on the keyed instruments, but also on the stringed instruments, as I have reason to know. When the phrasing has been determined in detail, there follows the study of the fingering as an interpretative means. It sounds simple, but is not so easy after all. If adhered to with conviction, finger exercises can be wholly discarded.

Because I failed to grasp the full importance of this theorem, I fell from grace. At Portland, Ore., I met a Dutch

pianist. His wife, only 18 years old, played Godowsky's arrangements of Chopin Studies in a way to astonish both Godowsky and dePachmann. I was advised to practice two hours each day on Mansfield's "New Technic," and so have a technique equal to hers. But, regardless of my faithfully carried out program, the attempt at developing an artificial technique was a failure. A technique resting upon the sound basis of rhythmic understanding is something far more to be desired, because the mind and the soul of the musician rule, and not mechanical effort. And so a word about the abused Riemann Phrasing Editions.

Nine years before 1882, Dr. Riemann received his degree of Doctor of Philosophy from the University of Göttingen. His epoch-making "History of Musical Notation" had been published in 1878. After writing several essays and articles upon the need of reform in musical phrasing, he offered his edition of Mozart's Sonatas to the firm of Simrock in Berlin. Upon the advent of this edition into a world of trouble there was a general howl of protest. That howl is still loud today! Such protesting evidence the need of reform. There is much about this situation that does not seem content. Witness the following: In 1896 I was advised by friends to call on a well-known Boston pianist and discuss Riemann with him. He acknowledged that he used the phrased editions. I asked—because I wished help—if he was familiar with the principles Riemann advocated, and he confessed that he had never read any of his books. "Why, then, do you use the phrased editions?" His answer: "Because I like the fingering!" About eight years ago his answer was the same when I asked the same question. Any superficial use of the Riemann editions will accomplish little because there is bound to be much that will not be rightly understood. They are a stumbling-block to many musicians. To show that a knowledge of Riemann's principles has been slow to penetrate the music mind of this country, I will state that a former pupil of mine found it impossible to form a conservatory faculty out of persons able to teach in accord with those principles. My experience duplicates hers. Nevertheless, today every music editor in this country has more or less adopted Riemann's principles in editing new music. They would not be likely to acknowledge their indebtedness, but they are becoming more and more careful in the drawing of the phrase-bow and construction not bodily, but with a shifting from an underlying normal eight-measure period to one of sixteen measures upon occasion. The Riemann markings may be found in Prout's newer textbooks. But editors in general still adhere to the idea that fingering is something apart from phrasing and make little use of it for music, else. Naturally they have to be conservative and not radical to please the public.

A few years ago I discussed musical history in the making with a prominent Guild member, and thoughtlessly deprecated a scholarship that was not considered a field of investigation, but carried on by the best minds in Germany, France, Italy and other countries. This person confessed his general unfamiliarity with certain languages of Europe, and showed decided weaknesses respecting results of European scholarship. He also had written a "History of Music!" Dr. Riemann, on the contrary, was master of many languages, classical and modern, before he was 19 years of age, and so his writings, and especially his histories, rest upon first-hand study of original sources. Each new book, as it appeared, created great discussion; but as time went on the results of his scholarship passed as accepted facts into the texts written by other authors. His restoration of the Doric mode as the foundation of Greek notation was the cause of a severe storm of protest. It put such men as Bellermann, Forlag, Jan and others in the wrong, and discredited the published translations of the Greek hymns. It was the same with the ancient hymnology of the church, with mensural music, and with the music of the Minnesingers and minstrels. First the protest, then the acquiescence. He departed widely from accepted and stake-bound ways, but his prodigious scholarship made it impossible for others to refute entirely his statements. When the time was ripe he became the editor of monumental collections of the music of the pre-classical composers of Germany and Austria. Furnishing many of these works with accompaniments written from the figured bass parts, his work as composer will stand side by side with his work as editor. He organized at the University of Leipzig his Collegium Musicum for the study and performance of all these old musical treasures, and the influence of that organization will long continue.

When death claimed him he was engaged in proofreading the ninth edition of his "Music Lexicon" and had read as far as the letter "K." This edition was a quarto volume of much thickness. Who can realize that he personally wrote every article contained therein. What a vast undertaking! The editor, Schering, who brought the work to publication, says that with the exception of adding to the Riemann biography, he did not depart from the original manuscript. It has been authoritatively said that Grove's "Dictionary of Music and Musicians" is indebted to Riemann for one-half of its material. In the matter of corrected dates Grove's Dictionary always refers to Riemann for its authority.

Certain authors have been audacious enough to steal Riemann's writings without giving credit. * * * The worst instance of straight stealing is that of the

"History of Musical Notation." A Frenchman translated it, and the French government aided him so that he could publish it as his own work! Riemann wrote this great polylog volume before he had come to his thirtieth year and the work as an authority has not been superseded. Its influence will continue until long years into the future.

In May, 1916, at Hamburg, as the result of another one of his several grave breakdowns through inability to cease composition and take rest, there died Max Reger. There is no disputing the fact that as a composer he and Richard Strauss are to be classed together. Who will contest the claim of disciples that he was the greatest contrapuntist since the time of Bach? I shall not take sides in discussing Max Reger's prodigious powers as a composer. There is a Reger Association in Vienna numbering nearly 1,500 members, and Reger is not likely to be lost sight of for the present, seeing that Reger festivals are held annually here and there in Europe. His facility as a composer is known to all. He was called "writer of many notes" as a nickname when a youth for obvious reasons. He composed his music while strolling in the fields and woods, and always without use of an instrument, as he was endowed with the gift of positive pitch. Five years he studied with his parents. Five years he studied with August Lindner. Then he wrote an Overture in B minor that Lindner thought would never come to an end. The manuscript exceeded 100 pages in score. This music was successful. The end of 14 years was passed on to Dr. Riemann at Sondershausen and Wiesbaden. For five years he studied with Riemann. He mastered Riemann's theories, and especially counterpoint, canon and fugue. He was not academically taught, as we know to our sorrow when we attempt to play his largest works for organ or piano. His style was influenced by Bach, Brahms and Wagner, but his compositions in their technical construction are a witness to Dr. Riemann's teachings. Therein is disclosed the principle of diversity in unity. The bounds of tonality are extended to the extreme. Human conception will hardly be able to go farther. Resisting a constant shifting of key, Max Reger maintains in his great works unity of tonality. The C major scale and the chords built thereon would be an impossible basis for analysis of the C major Violin and Piano Sonatas by Reger. The first theme in vivace tempo touches the C major triad once only and that on an eighth note and in the form of the first inversion. As eye music the work looks impossible, but as ear music the C major tonality is unmistakable. This was the work that Reger and Thibaud played at many festivals shortly after it was composed. Thibaud was accused of being a German by his fellow countrymen. The last movement takes a fling at the music critics, the tones of the themes spelling in German the epithets "donkey" and "sheep," respectively, but not respectfully.

Behind the great works Reger wrote for the organ—and the despair of all but the ablest performers—may be seen his enormous facility in the way of extemporization. Lindner remarks especially on Reger's extraordinary gift heard Sunday after Sunday when as a youth he played the services of the church. He was the most devoted Roman Catholic, and it may seem strange to some that he drew so greatly upon the Lutheran chorale for his inspiration. This was due to Dr. Riemann's having interested him in that type of church music. The chorale-vorspiele show directly the influence of Dr. Riemann upon him. We often wonder that a text-book on "Modulation" that had a large sale. Musicians must have purchased it thinking to find something characteristic of Reger in it, but it follows stereotyped lines, and this seems strange because before he went to Riemann he was an enthusiast over Riemann's Sonatinas and especially fell in love with Riemann's use of polyphony.

Lesser light than Hans von Bülow attested Dr. Riemann's great worth as a piano pedagogue. He declared that he knew Riemann's "Comparative Pianoforte School" earlier it would have saved him several years of dilettantism. For that matter, Dr. Riemann was highly esteemed by Brahms and Tschaiakowsky and did much to make the public understand and appreciate their works. In more recent years a French composer d'Indy became a Riemann enthusiast, and partly, if not wholly, accepted his modern teachings. Riemann's work as editor of Thayer's "Life of Beethoven," recently published in this country in translation, will do not a little to perpetuate his name. He also revised and translated into German Gevaert's splendid text on "Instrumentation." He edited, although it is not likely that it has any vogue in this country, Marx's four-volume work on "Composition." And he even made a revision of Köhler's Pianoforte Method.

Upon attaining his sixtieth birthday, Dr. Riemann received a big work in manuscript that had been contributed by theorists of international reputation, essays and treatises upon history, theory and aesthetics. The labor of securing all this material and having it published fell to the lot of Carl Mennicke, a pupil of Riemann at Leipzig. (Dr. Mennicke lost his life as a lieutenant in the great war in a fall from a horse.) When the time of the seventieth birthday approached, another pupil (Unger) undertook to gather material for a second volume of the same kind. He succeeded as well as did Dr. Mennicke, but Dr. Riemann passed away eight days before his birthday and the volume was left in manuscript. Among the theorists it was conceded that he was the greatest of them all!

My personal experience with Dr. Riemann was that of a limited correspondent. Several times he had called on me, as was his wont toward all, over his pipe. With his permission his "Counterpoint" was translated and published. He was

[Continued on page 33.]

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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:

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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

Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

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

Music for Communion Services — Part 1.

Some years ago I published in this column a brief article on music for communion services. Even then I was not satisfied with the article, and now I feel that I must make amends for its many faults. Meanwhile the subject has grown in importance in my own mind, and at least two articles will be needed. In another issue I shall write on settings of the communion service of the Protestant Episcopal Church; for this month, permit me to call your attention to a number of anthems and solos that I have found useful.

ANTHEMS.

In the non-liturgical churches we may use two sorts of anthems at a communion service: Those like the "Ave Verum" which have direct reference to the Eucharist, and certain others which concern the Love of Christ, the Rule of Love, and other subjects used by clergymen for communion sermons. First for the anthems of the former class:

- Candlyn—"Bread of the World," T. (G)
- Elgar—"Ave Verum" (Jesu, Word of God), medium solo. (G)
- Foster—"O Panis." (G)
- Franck, Cesar—"O Bread of Life," S. Panis Angelicus. (D)
- Franck, Cesar—Panis Angelicus, arr. for SSA. (D)
- Franck, Cesar—Agnus Dei, STB. (B)
- Gaul, Harvey—"Bread of the World." (B)
- Hammond—"And Now, O Father," S or T. (S)
- Hyde—"Bread of the World," S obligato. (S)
- Lvoff—"O Holy Jesu," a cappella, 6 parts. (S)
- Lvoff—"Of Thy Mystical Supper." Same music as preceding. (F)
- Matthews, J. S.—"I Am the Bread." (C)
- Mozart—"Ave Verum" (Jesu, Word of God). (G, S)
- Nevin—"Ave Verum" (Jesu, Word of God), S. or T. (D)
- Stainer—"Jesus Said unto the People." (G, S)
- Stewart—"Ave Verum" (Jesu, Word of God), A obligato. (D)
- Vittoria—"Jesu, the Very Thought Is Sweet," a cappella, 4 parts. (G)
- Willan—"Ave Verum" (Hail, true Body), T obligato. (G)

Willan's setting of the "Ave Verum" has a text which is a pretty literal translation of the original Latin; personally I do not regard the words as impossible for a Protestant church, though some of the clergy might not agree with me. It is music of the most touching grace and beauty; I think that I use it oftener than any other communion anthem except the second arrangement of the Lvoff music—a perfect number—and Elgar's simple but beautiful little motet. Another favorite of mine is the Candlyn "Bread of the World," originally written for a quartet, but used by such fine boy choirs as Mr. Noble's. It is not easy for a quartet, but it really repays study. Everyone knows the luscious "Panis Angelicus" from Cesar Franck's Mass in A, probably the most popular tune of the great French composer. The first arrangement of it listed above is a favorite with my choir. The Agnus Dei is more difficult and less direct in appeal, but reverent and fine. The numbers by Hammond and Stainer are included more for the words than for the music, though the music is not bad. The Vittoria number is musically as fine as it can be and not hard for a choir accustomed to the Palestrina style; the words, as so often is the case, do not fit the music perfectly. The numbers by Gaul, Matthews, Mozart, Nevin, Foster and Stewart are all reverent and useful. Many people regard the little Mozart motet as one of the composer's best things.

Now for a longer list of anthems that may prove useful in the non-liturgical churches:

- Auber—"O Loving Saviour," may be sung a cappella. (G)
- Bach—"O Saviour Sweet," mostly A. (G)

- Bach—"O Sacred Head," chorale. (G)
- Barnby—"Beloved, if God so Loved Us." (G)
- Barnes—"Lord, It Is Not Life to Live," S. (S)
- Barnes—"I Know no Life Divided," SB. (C)
- Berwald—"Saviour, Thy Dying Love," A. (D)
- Candlyn—"The Peace of God," a cappella. (G) After the communion.
- Cobb—"Beloved, Let Us Love One Another," B. (G)
- Dickinson—"Beneath the Shadow," A or Bar. (G)
- Dvorak—"May My Heart with Ardour Burn," B Women divided. (G)
- Dvorak—"Blessed Jesu." (G, S)
- Faning—"Let not Your Heart Be Troubled." (G)
- Foster—"Let not Your Heart Be Troubled." (G)
- Field—"Whosoever Drinketh of This Water," B. (G)
- Franck—"O Lord Most Holy," T obligato. Violin, cello, harp obbligato. (B)
- Gaul, Harvey—"O Saving Victim," men's voices. (B)
- Goss—"O Saviour of the World." (D, G, S)
- Goss—"O Taste and See." (D, G, S)
- Grieg—"Jesus, Friend of Sinners," 8 parts a cappella. (G)
- Handel—"Behold the Lamb of God." (D, G, S)
- Handel—"Surely, He Hath Borne Our Grievs." (D, G, S)
- Hawley—"I Lay My Sins on Jesus," SA. (S)
- James—"I Am the Vine," S or T. (Huntzinger)
- Matthews, H. A.—"A Ballad of Trees and the Master," a cappella. (S)
- Matthews, H. A.—"O Saviour of the World," S or T obligato. (S)
- Matthews, J. S.—"The Light of the World," a cappella. (G)
- Matthews, J. S.—"The Saving Victim," TBar. (G)
- Matthews, J. S.—"The Following Love," T. (G)
- Moore—"O Saviour of the World," S and T obligato. (G)
- Moore—"God so Loved the World," S or T obligato. (G)
- Nevin—"Now the God of Hope," Bar. (B) After the communion.
- Noble—"Go to Dark Gethsemane," a cappella. (G)
- Noble—"Grieve Not the Holy Spirit," S or T obligato. (G)
- Riedel (Traditional)—"A Prayer of Penitence." (G)
- Sanders—"None Other Lamb," S obligato and men divided. (D)
- Stainer—"God so Loved." (D, G, S)
- Stainer—"Grieve not the Holy Spirit." (D, G, S)
- Tours—"O Saving Victim," S obligato. (G)
- Woodman—"God so Loved." (S)
- Woyrsch—"Christ Jesus in the Garden," a cappella. (G)

The numbers by Auber, Bach (first), Grieg, Riedel and Woyrsch are in the Dickinson series of "Sacred Choruses"; all of them except the Grieg number go very well with a quartet, and, it need hardly be said, all are melodies of purity and reverent beauty. The Dickinson anthem is one of the composer's best, with a section for unaccompanied quartet or chorus. Both Barnes numbers are melodious and effective, particularly the second. The James anthem is perhaps the composer's easiest, and at the same time one of his most popular because of its Mendelssohnian tune and its very useful text, so appropriate to sermons on brotherly love and unity of the faith. The two numbers by H. A. Matthews are perhaps the best examples of his two manners—one an excellent unaccompanied number with a stirring climax and the other an example of his ingratiating gift of melody. The three numbers by his brother are from the cantata "The Paschal Victor" and are among the best sections of that remarkable work. The first of the Noble anthems is one of the great anthems of all time, I think, with a climax on the last verse, but one that calls for all the power of your choir; it is one of the very few anthems that I give every year. The little numbers by Candlyn and Nevin are benediction sentences that follow well after the communion service in a non-liturgical church. I like the Nevin numbers better than anything else the composer has written. The numbers by Barnby, Cobb, Faning, Foster and Field go best with a boy choir; all are fairly short. The first of the numbers by Moore is very effective with good soloists, and it is easy; the same may be said for the Tours anthem. The Sanders number is more difficult; the text by Christina Rossetti is superlative, and the music is vivid. The Berwald anthem has a real alto solo. The Hawley number is easy and melodious, in the quartet style, as it used to be called. The other numbers are probably familiar to all.

SOLOS.

Here are a few solos that may be found appropriate, especially in the non-liturgical churches:

- Bach—"O Saviour Sweet," Alto. Octavo

- form. (G)
- Barnes—"Communion," 2. (S)
- Bizet—"Lamb of God," 3 keys. Violin, cello, harp. (S)
- Buck—"O Saviour of the World," 2. (S)
- Chadwick—"A Ballad of Trees," 3. (D)
- Cole—"In My Father's House," 2. (St)
- Gounod—"O Divine Redeemer," 3. Violin, cello, harp. (S)
- Gounod—"There Is a Green Hill," 3. (S)
- Handel—"He Shall Feed His Flock," Alto. (D, G, S)
- Handel—"Come unto Him," Soprano. (D, G, S)
- Handel—"He was Despised," Alto. (D, G, S)
- Kennedy—"Song of Consecration," high. (G)
- MacDermid—"In My Father's House," 3. (MacDermid)
- Matthews, H. A.—"In My Father's House," Bass. In "Life Everlasting." (S)
- Mendelssohn—"If with all Your Hearts," T. (D, G, S)
- Turner-Maley—"I See Him Everywhere," 2. (S)

This list is merely suggestive. If we should include all the solos on the love of Christ, the Atonement, the Passion, consecration and the other subjects connected with communion, this article would be too long. The most beautiful of recent communion solos is that by Mr. Barnes listed above. And while I am mentioning solos, I should like to commend to your attention the first volume of Dr. Dickinson's "Sacred Solos," just from the press of H. W. Gray. All the solos in this first volume are for high or medium-high voices. Included is the lovely Grieg number "Jesus, Friend of Sinners," one of the most beautiful tunes in the world, with a text by Mrs. Dickinson that makes the solo acceptable for communion services. A tenor with a sympathetic tone can do wonders with this simple and touching melody. The entire collection is worth while. Perhaps at last the problem of the sacred solo is to be solved if we can persuade Dr. Dickinson to go on with the series. I should like to suggest for his next volume that he arrange as a solo his anthem "The Earth and Man"; most of us find it too hard to present in its present form when it comes to bringing out the words. I have always felt that this should have been a solo.

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A setting for baritone solo and chorus of mixed voices of "There Is a Green Hill Far Away," from the pen of Cyril Jenkins, is promised from the press of J. Fischer & Bro., New York. The work is written on lines similar to the same composer's "Lead, Kindly Light," which to date has enjoyed many performances. "Lead, Kindly Light" was heard to advantage at St. Bartholomew's in New York City on the occasion of the recent special service given under the auspices of the A. G. O.

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GIDEON FROELICH IS DEAD

Veteran New York Organist Passes Away at His Home in Yonkers.

Gideon Froelich, a veteran organist and composer of New York and a member of the National Association of Organists, died Dec. 30 at his home in Yonkers at the age of 77 years. He leaves a widow, Mrs. Marion Froelich.

Mr. Froelich was born in Budapest, Hungary, in 1846. He studied music there and became assistant organist of one of the large churches. His family had other plans for him, but all his bent was toward music. At the age of 19 he came to America, where he continued his studies. He became organist of a Massachusetts church, but later moved to New York and successively occupied positions in that city and Brooklyn, notably in the Fifth Avenue Baptist Church of New York and the Hanson Place Baptist Church of Brooklyn, which he served for twenty-seven years, and the Central Jewish Temple, which he served as organist over forty years. When failing health compelled his retirement he was made director emeritus. His compositions, mostly of religious services, are used in many Jewish temples throughout the country where a high order of music is maintained. Mr. Froelich was a supervisor of music in the New York public schools. Among singers, teachers and friends he was beloved for his kindness and honored for his musical gifts.

Change by J. B. Francis McDowell.

After nearly twenty years' service as organist at the Central Presbyterian Church, Columbus, Ohio, J. B. Francis McDowell recently resigned to become organist of the Central M. E. Church. The latter church has completed its

program for developing the music of the church, has engaged a quartet of popular singers and, with the addition of Mr. McDowell, will make music a larger factor in the services. Mr. McDowell is one of the best known organists in the city, and represents a family that has given more than a half century to musical culture and study in Columbus.

Activity in South Africa.

A very interesting letter from Harold Gill, an organ builder of Cape Town, South Africa, and an old subscriber to The Diapason, tells of recent activities in that faraway part of the world. A guild of organists was formed in 1923 in Cape Town and has proved a success. Organists have been brought together, interesting papers have been read and in November a recital was given by five members of the organization, each playing two numbers on the large four-manual organ in the cathedral.

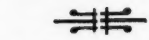
Miss Alice Andrew, A. A. G. O., arranged interesting special programs for the Christmas season at the Third Presbyterian Church of Washington, Pa. Sunday evening, Dec. 30, there was a candle light service, in which a number of old and modern carols were sung by the choir. Miss Betty Thompson, violinist, assisted in the prelude, Massenet's Meditation. On Sunday morning, Dec. 23, J. S. Matthews' "The Eve of Grace" was sung under Miss Andrew's direction. At both of these services there were audiences which filled the church.

N. Lindsay Norden, the Philadelphia conductor, will have a short respite from his many musical activities, and will spend his vacation with Mrs. Norden in Florida.



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By WESLEY RAY BURROUGHS

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

Trailers, Topics and Mirror.

In place of colored slides, which were in use a few years ago, to announce coming attractions, the larger picture houses now run a "trailer," or a "teaser," which consists of a few choice scenes from the next two or three feature films—just enough to whet the appetites of patrons. Right here is where the organist can show his ability in improvisation. As the trailers take about one minute each, there is no time for an extended improvisation, but the main idea is to bring out the proper musical frame for these samples of the pictures—a comedy with an original waltz, fox-trot or bright allegretto, or a drama with an improvised dramatic andante or dramatic agitato, as the case may be, and weaving these bits into one harmonious and melodious number, and changing decisively, if necessary, into the Spanish, Oriental, or other well-known divisions. Here, also, the organist eclipses the orchestra, for no leader can play these, not knowing what to expect, and having no time for musical selection, but the organist can change instantly to suit the mood of the excerpts.

"Topics of the Day," consisting of humorous bits taken from various newspapers, and edited by the Literary Digest, are best accompanied by a recent popular number, or if the rest of the program, especially the feature, is full of comedy, it is restful to use a waltz. Some theaters cut their weekly, scenic, reviews and other short subjects, and form it into a magazine. This method should necessitate a screening so that the music may be cued rightly.

"The Mirror," a film released by the Universal Company, is a novelty among these short subjects. The first consisted of scenes of the San Francisco earthquake of 1905, which required a descriptive improvisation, use of the thunder pedal, and later an elegy, or lament, for the aftermath. Kempinski's "In the Ruins" is a good number for this class of films. The second dealt with McKinley's inauguration in 1897, and compared the crude reproductions of the kinoscope of those days, its flickerings and exaggerated pictures of parades, etc., with the modern machines and methods. The early imperfections showed that although the processions moved at their usual speed, the effect was to retard the projection, whereas with the perfection of the shutters the scenes nowadays are normal. Marches and bright selections fitted this reel. The third depicted the death of King Edward VII. of Great Britain, and the coronation of King George V., opening with a bright number and changing to a military march as the king inspected infantry. T: The greatest funeral—a solemn march until D: Insert of newspaper item is shown containing coronation news; then a brilliant coronation march to the end, in the style of Meyerbeer's.

A few odds and ends of these films remain to be cleared up. A series of clever squirrel comedies, one of which was "Barefeet and Fur Feet," requires pieces like Borch's "Impish Elves," which fits accurately the unexpected and startling motions of these little pets.

Several burlesque films of the discovery of Tut-Ankh-Amen's tomb at Luxor, Egypt, are extant. Two recent popular hits are "Tut-Ankh-Amen" by Carlo and Sanders, and "Old King Tut," by Tiltzer.

Referring once more to the trailers, an additional short film where the theater wishes its patrons a Merry Christmas calls for a bright selection, or if Santa Claus and children are shown, a judicious use of sleigh bells is desirable. Again, if the Christmas scene is more devotional, a hymn like "Adeste Fideles" is correct. Our New Year's greeting to the public consisted of a tall clock, Father Time with his scythe and a little boy representing the New Year. We used flute and vox in left hand, struck twelve notes on the chimes to typify midnight and closed with a few chords, all in common measure.

NEW PHOTO-PLAY MUSIC.

From G. Schirmer comes an assortment of piano solos, among which we choose the following for review:

Concert Paraphrase on Waltz Themes from Gounod's "Faust." The waltz arias from this work are among the most popular operatic favorites written, and with the exception of certain passages that are ultra-pianistic on pages 10 to 12, the transcription may be played on the organ acceptably.

The following will be found useful on neutral, quiet and dramatic quiet scenes: Nocturne, by Elliott Griffis, is a smooth cantabile in E flat, with parlando rubato in E major. "Pensive," by Kate G. Black, has the melody in the inner alto voice, with a flowing figure above in the soprano voice for accompaniment, and the harmonies completed in tenor and baritone voices, and is a pathetic penseroso. "Three Silhouettes" show the musicianship and scholarly writing of Daniel G. Mason. The first, Andante Serioso in A, may be used by playing the theme an octave higher than written. The second, in F sharp major, should be registered with an oboe or other soft solo reed, and on the last two pages a baritone solo stop should be used with harp accompaniment, alternating with delicate combinations of strings, vox, quintadena, etc. The third, in C minor, is in the form of a solemn march, and is easily registered.

"Three Pictures," by Cedric Lemont, are decidedly melodic in treatment. (1) "Just a-Dreaming" is a flowing six-eight con moto in C, much in the style of a barcarolle, and thus correctly fitting quiet water scenes. (2) "By-Gone Days," in D flat, six-four measure, has the theme entirely in the leading voice, while (3) "Serenade," in A, is perhaps the best of the three, in that it has the most satisfying theme, and a unique contrasting section in F.

Two piano solos by John Mokrejs, published by the Clayton F. Summy Company, are (1) "At Parting," a short andante con moto in D flat, and (2) "Down Cherry Lane," in D, which has a captivating, swinging rhythm, also alla barcarolle.

Two organ solos, both by Sumner Salter: (1) "Souvenir," in E flat, opens with an allegro moderato alla breve theme of broad, imposing structure, delightfully contrasted with a central section for celestes, accompanied by flowing figures on the flute. (2) "Aspiration," an organ prelude, also in E flat, opens with a theme beginning solidly from the groundwork, and rising in proportions, until relieved by a clarinet solo, after which comes an ethereal passage for the vox and celestes and the number ends pianissimo. These are also in the Summy edition, and all four fit in well with the atmosphere on neutral scenes.

"Rural Sketches" Make a Hit.

Beloit College, Beloit, Wis., has been giving a series of concerts called the Treble Clef Artists' Series. These concerts are given once a month and at the last one Max Garver Miranda, organist, gave the program, assisted by Mrs. Clarence Gustavson, soprano, and Dr. A. M. Oliver, concert harpist. At this concert Mr. Miranda's principal number was the "Rural Sketches" by Gordon Balch Nevin, which was received with enthusiasm by the audience, the number entitled "O'er Still Meadows" being particularly pleasing. Mr. Miranda writes that "Mr. Nevin is to be congratulated on this new work, for he has handled his material very cleverly and has used mood pictures which appeal."

Wesley Ray Burroughs, familiar to readers of The Diapason through his department for moving picture organists, which he has prepared for a number of years, mourns the loss of his father, John W. Burroughs of Brockport, N. Y., who died Jan. 13 after a long and painful illness. The decedent was 78 years old. Mrs. Wesley Ray Burroughs has been seriously ill for several months, but is on the way to recovery and has been able to sit up within the last week.

Merle J. Isaac, who has been organist at the Paramount Theater in Chicago for the last four years, is now playing at the Wilson Theater, another of the Lubliner & Trinz houses.

RECITALS HEARD FAR AWAY

Arthur Blakeley of Los Angeles Has Letters from Australia.

Arthur Blakeley, organist of the First Methodist Church of Los Angeles, gives three recitals weekly, which are regularly broadcast over KHJ, the Los Angeles Times, and are heard in Alaska, Mexico, Central America, Hawaii, Canada and the entire length and breadth of the United States. Letters of acknowledgment have been received from Australia and New Zealand, 6,500 miles distant. The recitals are given Friday and Sunday evenings from 7 to 7:30, Pacific time, and on Sunday mornings from 10:30 to 11. On account of difference in time and quiet conditions Sunday evenings seem to be particularly favorable for reception along the eastern coast.

A recent program called forth letters of appreciation and inquiry all the way from New Brunswick and Nova Scotia to Florida. From Denver, Buffalo, Toronto, Rochester and other cities word comes in: "The organ recital given last evening was very fine. The acoustic properties of the church must be excellent," "The organ certainly does thrill," etc. On Friday evenings Mr. Blakeley is alone in the church. On Sundays the half-hours are given before the regular services. In the morning the entire service is broadcast. During the last six months he has given 500 numbers.

"To those who look upon the radio as a curiosity and amusement it will come as a surprise to learn that it is one of the greatest benevolences ever introduced," writes Mr. Blakeley. "It is affecting to read some of the letters which pour in. From the bed-ridden, the aged, blind, shut-ins, the sick folk in the hospitals and the wounded veterans at far away Camp Curry come words of thanks. One writes: 'For over nine years I have been flat on my back in bed with an incurable

form of rheumatism of the joints. All that human hearts and human skill can do has been done for me, but I shall never be able to walk again, as every joint in my body has been destroyed. I simply must make the best of a bad situation.' Then came yesterday, like a bolt out of the blue dome of heaven, when the music from that grand organ burst into my room over the radio and I burst into tears."

Cantata by Edwin Hall Pierce.

"The Homage of the Wise Men," a new cantata by Edwin Hall Pierce, had its first performance Dec. 30 at Trinity Methodist Episcopal Church, Auburn, N. Y., from manuscript copies, by a small picked chorus, with soloists. The work occupies about twenty-five minutes in performance and is unique in being practically continuous from beginning to end, like an act of modern grand opera.

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Benedictus, in F..... Stone	10	Magnificat and Nunc Dimittis	
Cantate Domino, in Bb	12	Kinder	12
Young		Te Deum Laudamus, in Db	
Choral Sentences.... Maxson	12	Lamkin	12
Communion Service, in Bb		Lansing	12
Stone	16		

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News from Philadelphia

BY DR. JOHN M'E. WARD,

Philadelphia, Pa., Jan. 24.—The series of 1924 recitals under the auspices of the American Organ Players' Club will include a series of four recitals at the new Hanover Presbyterian Church, Wilmington, Del., played by Dr. George Henry Day, T. Leslie Carpenter, Frederick S. Smith and Herbert S. Drew.

William T. Timmings is active in recital work, his most recent concert being given in St. Nathaniel's Episcopal Church, Kensington.

Professor A. O. Mitchener of the North East high school has been organist of Tioga Baptist Church for a number of years. He recently resigned to take a similar post at St. Simeon's Church. Miss Rosabel Smith has been acting as organist at the Tioga Church until a permanent incumbent is selected.

The choir of St. Paul's, Overbrook, Mr. Thunder director, gave a concert at the Hahnemann Hospital recently, giving good cheer and pleasure to several hundred patients.

Many of our organists are scheduled to appear at the Sunday afternoon concerts under the auspices of the Philadelphia Music League. These events, beginning in January and continuing until April, are conducted on a high plane of artistry. They are given in the Aldine Theater, under ideal conditions.

CASAVANT FOR BALTIMORE.

Three-Manual Being Installed in Memorial Episcopal Church.

Casavant Freres are installing an organ in Memorial Protestant Episcopal Church, Baltimore, Md., the gift of the congregation in memory of the late Rev. William Meade Dame, D.D., rector of the church for forty-four years. Miss Margaret P. Ingle, F. A. G. O., is organist of the church.

The specifications are as follows:

GREAT ORGAN.

1. First Open Diapason, 8 ft., 73 pipes.
2. Second Open Diapason, 8 ft., 73 pipes.
3. Hohl Flöte, 8 ft., 73 pipes.
4. Erzähler, 8 ft., 73 pipes.
5. Octave, 4 ft., 73 pipes.
6. Fifteenth, 2 ft., 61 pipes.
7. Trumpet, 8 ft., 73 pipes.

SWELL ORGAN.

8. Bourdon, 16 ft., 73 pipes.
9. Open Diapason, 8 ft., 73 pipes.
10. Stopped Diapason, 8 ft., 73 pipes.
11. Viola di Gamba, 8 ft., 73 pipes.
12. Voix Celeste, 8 ft., 73 pipes.
13. Aeoline, 8 ft., 73 pipes.
14. Flauto Traverso, 4 ft., 73 pipes.
15. Piccolo, 2 ft., 61 pipes.
16. Mixture, 3 rks., 219 pipes.
17. Cornopean, 8 ft., 73 pipes.
18. Oboe, 8 ft., 73 pipes.
19. Vox Humana, 8 ft., 73 pipes.
- Tremulant.

CHOIR ORGAN.

20. Violin Diapason, 8 ft., 73 pipes.
21. Melodia, 8 ft., 73 pipes.
22. Dulciana, 8 ft., 73 pipes.
23. Chimney Flute, 4 ft., 73 pipes.
24. Closed Horn, 8 ft., 73 pipes.
25. Clarinet, 8 ft., 73 pipes.
- Tremulant.

PEDAL ORGAN.

26. Open Diapason, 16 ft., 30 pipes.
27. Bourdon, 16 ft., 30 pipes.
28. Gedeckt (from Swell) 16 ft., 30 notes.
29. Stopped Flute (18 from No. 27) 8 ft., 30 notes.
30. Octave, 8 ft., 30 pipes.

Eighteen couplers and twenty pistons are among the accessories.

BONNET AT HIS OWN CHURCH.

Plays Bach Chorales According to the Liturgical Year.

M. Joseph Bonnet, having returned to his regular position as organist of the grand organ at St. Eustache, Paris, gave a most interesting series of recitals during November and the Advent season. This series is especially noteworthy because M. Bonnet played several of the Bach chorales in the manner in which Bach intended them to be played, that is, according to the Liturgical year. During Advent he used the four chorales of Advent and on Christmas Day the three Christmas chorales, "A Child Is Born in Bethlehem," "Let Jesus Christ Be Praised" and "The Day Is Full of Joy." In addition, several of Titelouze's settings for parts of the vesper service were performed, such as the "Ave Maris Stella." At the midnight mass on Christmas eve he gave a series of French Noels from the fifteenth century down through Buxtehude, Cesar Franck and Guilman. Two complete symphonies of Widor were included in his recitals—the Fifth and the Second.

Except for the works of Bach and a Toccata by Frescobaldi, practically all of the recital numbers, as well as the music used in the regular services of the church, were of French origin. Besides the names already mentioned compositions by Chauvet, Dandrieu, Le Begue, Gigout, Dubois, Hure, d'Aquin, Vierne, Faure and des Pres were given, but none of Bonnet's own.

As is usual in large Paris churches, St. Eustache has two organs, one near the altar, used for accompanying the choir, and the other, the grand organ in the gallery at the rear, which is used for recital purposes, and during the services at important moments in the celebration of the mass.

Organ Paper in Iceland.

Iceland has a quarterly publication devoted exclusively to the organ—in this instance the reed organ. The name of the interesting paper is Heimer and the editor and publisher is Sigfuss Einarsson. The paper is published in Reykjavik, capital of the kingdom of Iceland and a prosperous and progressive city. Music is cultivated in this far northern country, but the pipe organ has made little advance, whereas the reed organ is greatly in demand and the best makes of these instruments are imported.

A new console has been installed and a number of repairs have been made by the Austin Organ Company on the large Austin in the Auditorium at Atlanta, Ga. The organ was severely damaged a few years ago by leaks in the roof of the building.

WORK OF HUGO RIEMANN.

[Continued from page 26.]

enthusiastic because I had undertaken to translate his five-volume "History of Music." This great work has not been completed, but is still in process and in time will be available in English. Several of his articles I translated for American music periodicals and two of these were translated from the original manuscripts. Although irrelevant as concerns our subject, yet, because the question is occasionally asked, and Leopold Godowsky was the first one to ask me, a few words about Dr. Riemann's compositions may not be amiss. Before the German "pleasure walk" into France in 1871, the young soldier, Riemann, had written two volumes of poetry that were quickly accepted by the firm of Cotta in Leipzig. The volumes were not published because of the war. I state this fact about the poetry because without it some might assume that a theorist at best could create academic music only. His style was patterned after Schumann. Except for much material that had limited pedagogical value, Dr. Riemann wrote in the larger forms successfully, having inherited strong gifts for composition from his father, who had even composed a grand opera. We find many songs that are beautiful, many piano pieces of light character that are attractive, and from these, including sonatas, duets, studies and the like, we progress to a splendid trio for piano, violin and violoncello, a fine work for string quartet, and a piano-violin sonata that I have not studied. He also wrote a symphony which was publicly performed, but never published. Evidently his profound learning never atrophied his love for the beautiful.

Having passed to his eternal reward, he did not go before he was enabled to place the study of harmony upon a psychological basis, and demonstrated that his theories respecting consonance and dissonance, the broadening of the bounds of tonality to the limit of human conception, the use of tonal functions within the key, the sound principles of metrical construction, and a clearly defined rhythmic construction unlock the supposed problems of ancient and modern music. The real difference between the music of an Orlando di Lasso, a Johann Sebastian Bach, a Beethoven, a Brahms, a Debussy, a Ravel, a Stravinsky and a Reger or a Strauss is more a matter of style of expression than of material. On that basis, someone may yet add quarter-tones and other fractional intervals of sound to the material part of composition, but a soundly-taught Riemann disciple discovers nothing of a real issue in that. The spiritual qualities really make a musical composition great.

Fire which caused damage of \$10,000 destroyed the organ in the Peerless Theater, 3955 Grand boulevard, Chicago, late in December.

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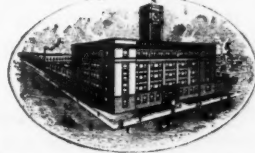
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CASAVANT is unsurpassed.

Built by

CASAVANT FRERES, Ltd.

St-Hyacinthe, P. Q.,
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Established 1898

GUTFLEISCH & SCHOPP

Organ Pipes and Supplies

ALLIANCE, OHIO

We have been in business continuously for twenty-
five years, and our reputation with our customers is
our best recommendation and advertisement.

Organ builders who are not familiar with our work
are respectfully requested to give us a trial order.

Merits Count

The fact that the sale of Wicks Direct Electric Organs has steadily increased from the very beginning and that repeat orders have been secured from several purchasers is ample proof that the Direct Electric System *Has Its Merits.*

Our satisfied customers will willingly testify.

Write for references

Address, Sales Manager

Wicks Pipe Organ Company
HIGHLAND, ILLINOIS

"WE HAVE ARRIVED"

(At the Top)

"NEVER A DISSATISFIED CUSTOMER"

Our Monthly Message:-

What the organist should know:-

HALL ORGANS are designed and built to suit the taste of the organists who will play them.

Voiced at factory and church to meet the approval of the organist.

Organist has choice of any type of Registers, Couplers or Combination action.

We prefer that the organist should write his own specification.

We will build the organ to suit you, and have never failed to please.

"Ask any HALL user."

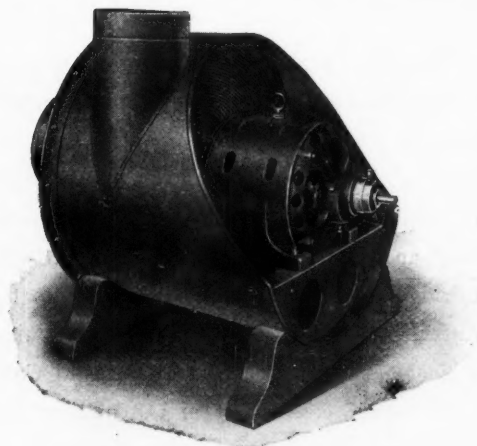
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How important a matter it is that the builder of so costly and so majestic an instrument as an organ be backed by a long experience in and an intimate knowledge of the history of his product. Literally, years are required before one can know, conclusively,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

There is something built into the *Odell Organ* that counts for much—the lessons learned through the extra years of Odell experience. Here is one of the reasons that for years has made the *Odell Organ* an accepted standard of organ quality.

Our booklet "The Pipes of a Thousand Voices" will tell you much of Odell experience and history. Send for it.



J. H. & C. S. Odell & Co.
407-409 West 42nd Street
New York City
Established 1859



ANNOUNCEMENT

On January Seventh the
Corporate Name of

Wangerin-Weickhardt Co.

112-124 BURRELL STREET
MILWAUKEE, WISCONSIN, U.S.A.

was formally changed to



WANGERIN ORGAN COMPANY
110-124 BURRELL STREET
MILWAUKEE, WISCONSIN, U.S.A.

The entire management as well as the whole organization
remains exactly the same as it has been for years.

ADOLPH WANGERIN, President and Treasurer
EDMOND VERLINDEN, Vice Pres. F. A. HEYNER, Secretary



WANGERIN ORGAN COMPANY
110-124 BURRELL STREET
MILWAUKEE, WISCONSIN, U.S.A.

A customer buying his second big Kimball wrote Jan. 15, 1924: "One reason we placed the order with you was that we felt we would get honest treatment, because of your selling policy of having one price for everybody and quoting this price the first time, which is the way the writer likes to do business With such a concern one has confidence in getting a square deal Our experience has taught us that an installation by your company will be a credit to the house."

Kimball organs are built to order, even the standard instruments designed for small churches, lodge-rooms and theatres. They are not "stock" instruments, sold on a basis allowing for large retailers' profits or heavy agents' discounts. They are sold, rather, as close to cost as the conditions of business permit. The price is higher than some others because the cost is higher. There is one Kimball price, the carefully figured schedule price, which is the selling price.

It pays to buy Kimball organs. Testimony to this effect is available, and personal investigation is welcomed. Knowing their real worth, the makers prefer to let them speak for themselves and through the friends they have made.

W. W. KIMBALL CO.
Kimball Hall Established 1857 Chicago

Austin Organs



The standing of the Austin Organ Company is suggested in the imposing list of patents to their credit, which reveal an unceasing and tireless regime in searching out and applying the fruit of scientific study to organ construction and console control. Owing to the infringement on many of these patents the Austin Company has sent out warnings against their being appropriated. The Austin Company stands easily first in the number and extent of patents on organ construction.



Austin Organ Company
171 Woodland St. Hartford, Conn.