

THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Fiftieth Year—Number Ten.

CHICAGO, SEPTEMBER 1, 1924.

One Dollar a Year—Ten Cents a Copy.

MOLLER FOUR-MANUAL FOR CHICAGO TEMPLE

ORGAN IS BEING INSTALLED

Mason Slade to Preside Over Large Instrument to Be Ready at Isaiah in Time for Jewish New Year Services.

Isaiah Temple, one of the largest synagogues in Chicago, which is to have a large four-manual organ built by M. P. Möller, expects to use the new instrument for the first time at the Jewish New Year services. Installation of the organ is under way and Mason Slade, organist of Isaiah Temple, is looking forward to presiding at the completed instrument.

The specifications of this organ, purchased through Ford & Reynolds, are:

GREAT ORGAN.

Open Diapason, 16 ft., 73 pipes.
First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Tibia Plena, 8 ft., 73 pipes.
Clarabella, 8 ft., 85 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 61 notes.
Flute Harmonic, 4 ft., 61 pipes.
Flute, 4 ft., 73 notes.
Fifteenth, 2 ft., 61 pipes.
Trumpet, 8 ft., 73 pipes.
Chimes, 25 notes.
Harp, 49 notes.
Tremulant.

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 97 pipes.
First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 notes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 73 pipes.
Sallcional, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 notes.
Flautina, 2 ft., 61 notes.
Dolce Cornet, 4 ranks, 292 pipes.
Posaune, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Gamba, 8 ft., 73 pipes.
Flute, 4 ft., 61 notes.
Piccolo, 2 ft., 61 pipes.
French Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 49 bars.
Tremulant.

SOLO ORGAN.

Stentorphone, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.
Gross Gamba Celeste, 8 ft., 73 pipes.
Suabe Flute, 4 ft., 73 pipes.
Ophicleide, 16 ft.; Tuba, 8 ft., and Clarion, 4 ft., 85 pipes.
Tremulant.

ECHO ORGAN.

(Played from Solo Manual.)
Echo Flute, 8 ft., 73 pipes.
Muted Viole, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Forest Flute, 4 ft., 61 notes.
Vox Humana, 8 ft., 73 pipes.
Chimes, 25 notes.
Tremulant.

ECHO PEDAL.

Pedal Bourdon, 16 ft., 32 pipes.

PEDAL ORGAN.

Contra Bourdon, 32 ft., 56 pipes.
Open Diapason, 32 ft., 32 notes.
First Open Diapason, 16 ft., 44 pipes.
Second Open Diapason, 16 ft., 32 pipes.
Small Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 32 notes.
Lieblich Gedeckt, 16 ft., 32 notes.
Echo Bourdon, 16 ft., 32 notes.
Octave Bass, 8 ft., 32 notes.
Bass Flute, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Ophicleide, 16 ft., 32 notes.
Posaune, 16 ft., 32 notes.
Tuba, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

The new edifice of Isaiah Temple is one of the most beautiful buildings erected in Chicago in recent years, according to opinions expressed by architects. It is in the Byzantine style and was designed by Alfred S. Alschuler, who has drawn many of the largest public buildings of the city. The temple stands at Hyde Park boulevard and Greenwood avenue. During the development of the design for Isaiah Temple, Professor Slouschz, the eminent archaeologist, visited Chicago with photographs of fragments of a synagogue of the second century, unearthed by him at Tiberias, Palestine, containing motifs that closely resemble those used in the architecture of the Byzantine period. It is

VINCENT H. PERCY AT CLEVELAND AUDITORIUM ORGAN.



Vincent H. Percy is one of the two prominent Cleveland organists who give the radio recitals broadcast by station WJAX from the great Cleveland Public Auditorium, which has the largest Skinner organ in the United States—an instrument that cost the city of Cleveland \$100,000. The other organist who contributes in this manner for the education and pleasure of thousands of listeners is Edwin Arthur Kraft of Trinity Cathedral. Mr. Percy is shown in the picture printed above, seated at the console of the Auditorium

organ. Regarding the radio recitals, given throughout the year, Mr. Percy has several files of letters written to voice appreciation of the programs. The one which came from the greatest distance is a letter from a remote point in the Caribbean Sea. Mr. Percy has been prominent as a Cleveland organist for a number of years and presides over the organ at the Euclid Avenue Congregational Church, a large four-manual Austin installed in 1919. Friday and Saturday he acts as assistant organist to James H. Rogers at his temple.

interesting that the interior and exterior decorations of the newest of temples have been suggested by that oldest of synagogues.

To preserve the pre-eminence of the ark, the organ has been entirely concealed behind grilles surrounding the choir balcony and forming a unified background to the sacred shrine in which the scrolls are deposited. The pipes are grouped in chambers flanking the choir balcony and the sound penetrates through a series of artistic grilles adorned with the inscription: "Let everything that hath breath praise the Lord." The echo organ is concealed in the lower western part of the dome.

FIRE AT PAGE ORGAN PLANT

Part of Factory and Four Organs Destroyed at Defiance, Ohio.

Fire caused damage estimated at \$100,000, largely covered by insurance, at the factory of the Page Organ Company in Defiance, Ohio, on the morning of Aug. 20. It is announced by the company that work will be rushed to replace the burned structure with a modern brick building. Meanwhile construction of organs is to continue in the part of the factory which was not destroyed.

One of four organs which were burned was partly packed preparatory to shipment to Grand Rapids, Mich., where it was to be installed in a theater. Another one, for St. John's Catholic Church in Defiance, would have been ready for delivery soon. The other two were for the Indianola Church of Christ at Columbus, Ohio, and for a theater at Winchester, Ind.

The fire was confined to the frame building at the south end of the plant. Superintendent Lamson made his announcement of the company's future plans after a conference of officials, President H. P. Maus having been called from Lima. The entire force of seventy men will continue to be employed in the unaffected parts of the plant.

FIRST PLACE TO WHITEHEAD

Montreal Organist Wins Highest Honor in Passing F. R. C. O. Test.

Dr. Alfred E. Whitehead, organist of Christ Church Cathedral in Montreal, who has spent the summer in England, passed the F. R. C. O. examination in July, winning the coveted "Carte de LaFontaine Prize" awarded to the candidate capturing first place. Dr. Whitehead's achievement is all the more remarkable when it is realized that of sixty candidates for the fellowship of the Royal College of Organists only four passed.

July 27 Mr. Whitehead gave a recital at his old church, Trinity Congregational in Peterborough, before a large audience. His offerings were: Prelude in E minor, Bach; Canon in B minor, Schumann; "Legend," Harvey Grace; Ballade, Dr. H. Sanders; "Suite Gothique," Boellmann. The Sanders number is dedicated to Dr. Whitehead. The composer is organist of the Dominion Methodist Church, Ottawa, and one of the foremost musicians in Canada.

Dr. Whitehead is bringing from England a large amount of ancient and new music for his Montreal church. Included is a rare find, an anthem by John Worgan, the eighteenth century composer of English church music, written in celebration of the taking of Quebec in 1759. The copy obtained by Mr. Whitehead, one of the first editions, has already aroused great interest among collectors. The anthem will be sung in Christ Church Cathedral in the approaching season. Dr. Whitehead has also acquired interesting first editions of old organ concertos and voluntaries by John Stanley, friend of Handel; Samuel Wesley, Thomas Adams and other eighteenth century composers. These he will use in a series of historical recitals.

Parham Werlein, president of the Philip Werlein Company, of New Orleans, has installed a large Wurlitzer organ on the second floor of his store, in the auditorium, which will be used in concert work.

FINE ENSEMBLE MARKS CONVENTION OF N. A. O.

ATLANTIC CITY GREAT HOST

Six Men of National Fame Heard on Magnificent Instrument—Unit and Straight Organs Discussed—Noble Re-elected.

N. A. O. OFFICERS FOR YEAR.

President—T. Tertius Noble, New York City.
First Vice President—Henry S. Fry, Philadelphia.
Second Vice President—Emerson L. Richards, Atlantic City, N. J.
Third Vice President—Dr. Charles Heinroth, Pittsburgh.
Secretary and Director of Publicity—Willard Irving Nevins, New York.
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Atlantic City, N. J., the "world's pleasure ground," received organists from every part of the United States, gathered for the seventeenth annual convention of the National Association of Organists, with its characteristic hospitality, and when the banquet at the beautiful Seashore Country Club, on the ocean front, came to a close on the evening of Aug. 1, it was voted by those who had been privileged to attend the sessions that the convention was one of the most successful and enjoyable in the annals of the N. A. O.

The big events of the week included programs by six noted recitalists, one enthusiastic debate, the subject being the straight and the unit organ, and the transaction of the annual business. T. Tertius Noble was re-elected president of the association for a third year. The vote was unanimous, first in the nominating committee and then by the entire convention, and the enthusiasm which accompanied this action was such as to indicate unmistakably the regard felt for Mr. Noble. Cleveland was selected as the meeting place for the 1925 convention, thus giving the middle west the opportunity to become further acquainted with the objects and achievements of the organization.

The total registration at the convention was 220. This was not as large as in some years, partly because of the distance from the homes of many members.

There were to be seven recitalists, but on the opening night of the meeting Edwin Grasse, the well-known blind organist and composer of New York, who was to share the Wednesday program with Daniel R. Philippi, was struck by an automobile on the boulevard near the Atlantic City high school building. He was accompanied by his mother, who also was injured and taken to a hospital. At first it was feared that they had been seriously hurt, but the next day the reports from the hospital became more hopeful. Mrs. Grasse recovered rapidly, but Mr. Grasse was compelled to remain at the hospital through the week. It was found that he had suffered a fracture of the scapula and probably would have to remain in a cast for at least one month. No permanent bad results were expected by the surgeons, however. Mr. Grasse, buoyed up by the visits of his friends and the good wishes sent by the convention, maintained a most cheerful attitude in his misfortune.

The recitals were educational and enjoyable. They displayed the many unusual qualities in tone and design of the new organ in the Atlantic City high school. This instrument was conceived by Senator Emerson L. Rich-

ards, a leader in the upper house of the New Jersey legislature, banker, lawyer and business man, who devotes his leisure time to indulging his love for the organ. It was built by the Midmer-Losh Company, headed by C. S. Losh, at its Merrick, L. I., factory. It is the largest school organ in the world and a fine example to bring to the attention of the authorities of high schools in other cities. It stands in a magnificent building which is one of the show places of the resort city. An aid in the creation of this instrument and present at the convention session was Arthur Scott Brook, for several years president of the N. A. O. and at present municipal organist of Atlantic City.

Senator Richards' various activities to make the preparations for the convention and its success from day to day perfect were too many to mention here, and as a host to the organists he established a precedent which will not be easy to emulate.

Organ Is Demonstrated.

Proceedings began with spirit and enthusiasm on the evening of Monday July 28, when the early arrivals and the organ-loving people of Atlantic City gathered at the high school for the usual "get-together." Registration opened briskly and various parts of the country were represented on the opening night. The program of the evening was entirely informal, and just as informative. It consisted of a demonstration of the organ by the father of the instrument and its stepfather, as we might call him. The first is Senator Emerson L. Richards, a man of simple manner and engaging personality, who devotes all the time he can spare to the organ, reveling in its tone colors, studying its design and construction and playing a large organ in his own home. The stepfather is the genial Arthur Scott Brook, who superintended the installation and finishing through his connection with Midmer-Losh, Inc. Mr. Richards called attention to many of the features of the tonal appointments of the organ and Mr. Brook gave illustrations at the keyboard. The diapason chorus, a noteworthy feature, and the many synthetic tones obtained by various combinations, supplementing the complete family of reeds, were demonstrated to the audience. The great tubas came in for attention and admiration. The fine diapasons, some of them replicas of the Schulze work, which was copied with extreme care as to every detail, and the large leathered-lip Hope-Jones diapason, were played and compared. It was suggested that those present be asked to vote on the diapason quality they preferred of the table d'hôte offered. The vote was hardly complete enough to be representative. At first the Hope-Jones type seemed to find the greatest favor, but opinion then veered to one of the Schulze diapasons on low pressure.

Business Session Opened.

Tuesday morning saw the opening of the business session. When President Noble called the morning session to order he introduced Senator Richards as representative of the city and the senator, in the absence of the mayor, who had been detained by a mission outside the city seeking candidates for the approaching beauty contest, voiced the welcome of the community. He also presented a golden key to the city to President Noble. Henry P. Miller, principal of the high school, was introduced next and gave a splendid address of welcome. He paid a tribute to Mr. Richards, a former high school boy, whose interest in the organ led him to carry through the plan which gave Atlantic City the largest high school organ in the United States; to Mr. Losh, builder of the organ, who strove to create a work of art as a monument to the art of organ building, and to Mr. Brook, born in Australia, who became an organist and designer of organs and has helped Atlantic City in the realization of its dream. President Noble made a graceful response to those who welcomed the association and by his tact in the chair showed the wisdom of the choice

CLASSIFIED ADVERTISEMENTS

WANTED—POSITIONS.

JOHN MURIE
THEATRE ORGANIST
143 Logan St. Hammond, Ind.

POSITION WANTED — EXPERIENCED erector, finisher and salesman wishes to make connection with a firm with the idea of handling the factory product in the Southeast. Will furnish references regarding ability and integrity. Will consider salary and commission, or straight commission and expenses while outside of home city. Address K-3, The Diapason.

POSITION WANTED — AUTOMATIC piano and theater pipe organ erector, tuner and repairman. Address K5, The Diapason.

POSITION WANTED — COMPETENT organ service man traveling his own circuit in Illinois, Iowa, and neighboring states, offers part time services to builders, or others. References furnished. Address K4, The Diapason. [10]

POSITION WANTED — EXPERIENCED male organist-director, now playing Eastern Presbyterian church, desires location coming year in Middle West with live Protestant church. Address H 10, The Diapason.

WANTED—MISCELLANEOUS.

WANTED — AT LEAST 1,000 ORGANISTS, directors and ministers to ask the advice of our Special Church Program Bureau. Why play, sing and preach to empty pews at the evening service? John B. Waterman, 610 South Forty-eighth street, Philadelphia, Pa.

WANTED — ALL PIPE ORGAN REBUILDING in the Southwest, any make organ. No job too small. Electric actions, blowers installed, and new stops added. Utilize the good out of the old organ, with new needed parts, and make it like new. Twenty-five years' experience. C. H. BRICK, 5502 Vickery boulevard, Dallas, Tex.

WANTED — BOOKS ON PIPE ORGAN building and construction. Address K 2, The Diapason.

To Open Organ in K. A. M. Temple.

Elaborate preparations are being made for the formal opening of the three-manual Skinner organ installed in the new Temple Kehilath Anshe Mayriv, Chicago. Dr. Tobias Schanfarber is the rabbi in charge and Wilhelm Middelschulte is the organist and musical director. The congregation is now in its new edifice, which replaces the one at Thirty-third street and Indiana avenue, recently sold. Mr. Middelschulte has arranged three special programs for the dedication and they will be given Friday evening, Sept. 5; Saturday morning, Sept. 6, and Sunday morning, Sept. 7. In addition to the organ selections a double quartet and other artists will contribute toward the program, those taking part in the musical festival including Grace Holverschied and Mac Graves Atkins, sopranos; Barbara Wait and Winifred Meckstroth, altos; LeRoy Hamp and Paul Mallory, tenors; John T. Reed and Burton Thatcher, basses; Helen Torgeson, harpist; Ethel Murray, violoncellist, and Hans Muenzer, violinist.

Playing at McKeesport, Pa.

Ferdinand Ueltzen, B. A., of Philadelphia, who at one time was organist at the Norris Square M. E. Church and student organist and musical director at the Philadelphia Central High School, is now organist at the Victor Theater, McKeesport, Pa., presiding at the large three-manual Hillgreen-Lane organ.

THE DIAPASON.

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WANTED—HELP.

WANTED — SALESMAN TO SELL pipe organs in Churches, Theaters and private residences. Must reside in New York-Boston. Must be a business closer, full of push and pep. Best personality, between 21 and 35 years of age. If you have sales ability, experience unnecessary. Extraordinary opportunity. All leads furnished. This is a straight commission proposition. Reply with full particulars to 1923 North Seventh street, Philadelphia, Pa.

WANTED — FIRST-CLASS ORGAN erector. Good tuner and unit organ expert preferred. Bartola Musical Instrument Company, Oshkosh, Wis. [10]

WANTED — EXPERIENCED METAL pipe maker. Address K6, The Diapason.

WANTED — FIRST CLASS MEN in all branches of organ building, including experienced reed and flue voicers; also woodworkers, cabinet makers and reed organ tuners. Factory near New York. Box 64, 1204 St. James building, New York City.

WANTED — FIRST-CLASS ORGAN repair man who is ambitious and conscientious. Must know something about electrical work. Good opportunity. Address H 5, The Diapason.

WANTED — FIRST-CLASS ORGAN mechanic for outside work. One living in or around New York preferred. Address A. J. & J. A. RIZZO & CO., 2219 East Third street, Brooklyn, N. Y.

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

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. [11]

WANTED — MEN FOR ERECTING room and action department. Apply The Marr & Colton Company, Warsaw, N. Y. [8]

WANTED — ALL KINDS OF ORGAN help. Good pay and steady work. Muller-Hunter Company, Inc., 2632-38 West Gordon street, Philadelphia, Pa.

FOR SALE—ORGANS.

FOR SALE — TWO-MANUAL TUBULAR pneumatic organ, twenty stops, none borrowed. Being replaced by larger organ. Standing in Chester Hill M. E. Church, Mount Vernon, N. Y. For further particulars and demonstration address Estey Organ Company, 11 West Forty-ninth street, New York. [11]

FOR SALE—MODERN THREE-MANUAL Kimball roll top console, containing sixty-one stop keys, twenty-three coupler switches and five adjustable combination pistons for each manual, wired complete. Also three-manual electro-pneumatic relay with switch board containing thirty-two switches. Being replaced by new unit console. Address W. W. Kimball Company, Chicago.

FOR SALE — TWO-MANUAL AND pedal Pfeiffer pipe organ. Tracker action. Ten speaking stops. J. W. Gratian & Son, Alton, Ill.

FOR SALE—TWO-MANUAL JOHN-SON tracker organ. Address C. BROWN, 4539 North Richmond street, Chicago.

FOR SALE—ORGOBLO, ALMOST new, 3 H. P., four-inch wind, 220 volts, three-phase, A. C., 60 cycles. Reason for selling, new organ requires high pressure. Price \$240. Address J. Hamilton Smith, Pottstown, Pa.

FOR SALE—OLD ESTABLISHED OR-gan business, in one of the finest cities on the east. A fine opportunity for some young men. Plenty of work of all kinds. Address H 12, The Diapason.

FOR SALE—TWO NEW ONE-QUAR-ter H.P. blowers at \$75.00 each. One three-octave gasoline and blower driven air calloper with two sets of pipes, size 2x3x5 1/2 ft. A bargain. PERRY COZATT, Danville, Ill.

FOR SALE—THREE-MANUAL OR-gan with detached desk. Modern action installed a few years ago. Price reasonable. Address J. Francis Day, Utica Trust Company, Utica, N. Y.

FOR SALE — REASONABLE PRICE, on account enlarging factory, two-manual organ, twenty-one speaking stops, electric action, detached console. Address Peter Butzen, 2128 West Thirteenth street, Chicago. [11]

FOR SALE—ORGANS, ETC.

FOR SALE—THREE-MANUAL OR-GAN OF THIRTY STOPS, COMPLETE EQUIPMENT OF COMBINATIONS, COUPLERS AND ACCESSORIES.

THIS IS A JOHNSON ORGAN BUILT ABOUT 1898, ONE OF HIS LATER AND FINEST WORKS. THE PIPES AND CHESTS ARE IN 100 PER CENT CONDITION AND THE ACTION WILL BE ENTIRELY REBUILT ELECTRICALLY. AN ENTIRELY NEW AND MODERN CONSOLE, HAVING ALL OCTAVE COUPLERS VISIBLE AND ADJUSTABLE COMBINATIONS, WILL BE ATTACHED.

WE GUARANTEE THE ACTION TO BE AS QUICK IN RESPONSE AS ANY ELECTRO-PNEUMATIC ORGAN CAN BE.

A SPLENDID OPPORTUNITY TO GET AN ORGAN EQUAL TO A NEW \$20,000 INSTRUMENT AT A COST OF LESS THAN HALF THAT AMOUNT. BUHL & BLASHFIELD ORGAN CO., UTICA, N. Y.

FOR SALE—A ONE H. P. ORGOBLO, single phase, 60 cycles, two years old. Following sets of pipes, on three-inch pressure, 435A pitch, spotted metal, in good condition; Gamba, 8 ft.; Flute Harmonic, 4 ft.; Violina, 4 ft.; Flautino, 2 ft., of 61 pipes each; Aeoline, 8 ft.; Unda Maris, 8 ft.; Violin Diapason, 8 ft.; Dulciana, 8 ft., of 49 pipes each. Open Diapason, 8 ft.; Octave, 4 ft., of 61 pipes each; basses decorated. Wood pipes as follows: Stopped Diapason and Melodia of 61 pipes each and a Pedal Bourdon of 30 pipes. Packed and ready for shipment. \$400 cash takes the lot, including blower. AUSTIN ORGAN COMPANY, P. O. Box 2111, Atlanta, Ga.

FOR SALE — PIANO-ORGAN CON-sole, two-manual and pedals, full compass, key and pedal contact spreaders adjustable (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—EIGHT-STOP MÖLLER pneumatic pipe organ, in good condition. Reason for selling, Church is moving to larger quarters. Can be examined as it now stands in present church. Very reasonable for quick sale. THOMAS H. MELKIE, 1214 North Dearborn street, Indianapolis, Ind.

FOR SALE—THREE-MANUAL PIPE organ, Hutchings type, electric, twenty-five stops, nineteen couplers, eleven adjustable combination pistons, blower, motor, etc., complete. Organ only three years old. Bargain. Address George W. Wilson, 215 Market street, Newark, N. J.

FOR SALE — JARDINE ORGAN, twelve stops, with Orgoblo, playable in Presbyterian Church, Woodbridge, N. J. Inspection by appointment only. No correspondence with parties too far away to inspect organ. Clark & Fenton, 149 Burd street, Nyack, N. Y. [11]

FOR SALE—CHEAP—A TWO-MAN-ual E. G. & G. G. Hook organ, tracker action, fifteen stops. Organ boxed and ready for shipment. Requires space 25 feet high, 17 feet wide and 18 feet deep. Address C. H. WEST, Rutland, Vermont. [12]

FOR SALE—SEVERAL ONE-MAN-ual pipe organs in good condition; also a three-manual electric pipe organ, practically new. Address A. J. & J. A. RIZZO & CO., 2219 East Third street, Brooklyn, N. Y.

FOR SALE—SEEBURG-SMITH UNIT electric organ of eight speaking stops, with motor and generator. In very good condition. Price reasonable. Suitable for theater. Address Anthony Porto, 1833 West Third street, Brooklyn, N. Y.

FOR SALE—MOLLER & OBEL TUB-ular electric organ. Twenty-one stops. In fine condition. Full description given upon application. Address Anthony Porto, 1833 West Third street, Brooklyn, N. Y.

FOR SALE—AUSTIN THREE-MAN-ual, electric console, open type, forty-five stops, seven couplers, including bench and pedal board. H. O. Iversen, 2510 Thomas avenue, south, Minneapolis, Minn.

FOR SALE—THIRTY-TWO FT. BOUR-don, 16 ft. bourdon, 8 ft. stopped flute, and other stops. Also good casework and front pipes. H. O. Iversen, 2510 Thomas avenue, south, Minneapolis, Minn.

FOR SALE—TWO-MANUAL TRACK-er organ. For particulars address Katherine S. Kropp, 5113 North Broad street, Philadelphia, Pa. [11]

FOR SALE—ORGAN PARTS, CHIMES, harps, percussions, pull and draw actions, kinetic blowing plants, consoles and complete organs. Mention if tubular or electric action. The Philadelphia Organ Co., Manufacturers, 8744 North Eighth street, Philadelphia, Pa. [9]

NEW HONOLULU ORGAN IS OPENED BY CARRUTH

THREE-MANUAL BY SKINNER

Central Union Church in Hawaiian City Has California Organist and His Wife as Guests for Opening Recitals.

From Honolulu, Hawaii, comes news of an organ dedication that has features of more than ordinary interest. The organ is a three-manual of thirty-two speaking stops, designed by Professor George W. Andrews of Oberlin College and built by the Skinner Organ Company. It stands in the fine new edifice of the Central Union Church of the island city, called "the church in a garden." For the opening of the instrument, which is a memorial to Joseph Platt Cooke, and was given by his widow and children, the church invited William W. Carruth, F. A. G. O., of Oakland, Cal., organist of Mills College, to preside at the console. Mr. Carruth was assisted by Mrs. Connell K. Carruth, F. A. G. O., who gave some of the summer recitals and played the piano in organ and piano duets.

The first recital of dedication week was played by Mr. Carruth May 26, and the program consisted of the following selections: Allegro from Symphony 6, Widor; Adagio from Prelude and Fugue in C major, Bach; Little G Minor Fugue, Bach; Scherzo, Gigout; "Romance sans Paroles" and "Elfes," Bonnet; "Marche Funebre et Chant Seraphique," Guilment; "Lied des Chrysanthemes," Bonnet (Mrs. Carruth); Londonderry Air, Coleman; "Within a Chinese Garden," Stoughton; Reverie, Roxana Weihe; Pastorale, Yon; Festival Prelude (organ duet), Volckmar (Mr. and Mrs. Carruth).

On the evening of June 24 Mr. and Mrs. Carruth gave a second recital and on this occasion the program was as follows: March on a Theme of Handel, Guilment; Adagio from Symphony 6, Widor; Scherzo in G minor, Bossi; "Chant de Bonheur," Lemare; Pavane, Bernard Johnson; "Kammenoi-Ostrow," Rubinstein; Barcarolle, Leoncavallo (piano and organ); Roulade, Seth Bingham; "Clair de Lune," Karg-Elert; Oriental Sketch No. 3, Bird; "The Question and the Answer," Wolstenholme; "Ancient Phoenician Procession," Stoughton.

In a vesper recital July 13 Mrs. Carruth played: "Alleluia," Dubois; Allegretto, Guilment; "The Swan," Stebbins; "Matin Provencal," Bonnet; "Romanza," Parker; Largo from "New World" Symphony, Dvorak.

At vespers July 20 Mr. Carruth gave this program: Schiller March, Meyerbeer-Best; Prayer and Cradle Song, Guilment; Scherzo from Sonata 5, Guilment; "Chant de Bonheur," Lemare.

Mr. Carruth made an extended visit to Hawaii and acted as guest organist of the new church through July. Dr. Albert W. Palmer, pastor of the Honolulu church, was formerly pastor of Plymouth Church, Oakland, Cal., and Mr. Carruth was his organist there.

Skinner Order for Oneida, N. Y.

St. John's Episcopal Church at Oneida, N. Y., has awarded to the Skinner Organ Company the contract to build a three-manual organ. The present organ was the gift of Mrs. Higinbotham and her daughters nearly thirty years ago, and during all that period has been considered one of the best organs in the city. The new one will be much larger, and will include, besides the main instrument where the present organ stands, a choir organ on the opposite side of the chancel. It will be installed under the supervision of the organist, Sam Dyer Chapin.

Hugh McAmis in France.

Hugh McAmis of Oklahoma City, Okla., is one of the many organists passing the summer in study at the Conservatoire Americain at Fontainebleau, France. He will spend a year abroad, studying next winter in Paris.

MRS. KATE ELIZABETH FOX, WHO GOES TO NEW POSITION.



KATE ELIZABETH FOX GOES TO WATERTOWN

TO BE AT HISTORIC CHURCH

After Serving at Church of the Redeemer, Morristown, N. J., for Fourteen Years, Woman Organist Takes New Field.

Mrs. Kate Elizabeth Fox, F. A. G. O., one of the most talented eastern woman organists, has been appointed organist and choir director of the First Presbyterian Church of Watertown, N. Y. She has resigned her post at the Church of the Redeemer, Morristown, N. J., where she has served fourteen years, and will enter upon her work at Watertown Oct. 1. The First Presbyterian is a historic church, being 121 years old. It has a membership of 900. Mrs. Fox will have a paid chorus choir and a solo quartet. Plans are under way for a new parish-house costing \$150,000 and it will contain a choir room and office for the organist.

Following her resignation at the Church of the Redeemer the vestry of that church adopted resolutions calling attention to her faithful service and recording its appreciation of her work and regret over her departure. The resolutions further say:

"Resolved, That the vestry accepts with regret the resignation of Mrs. Fox as organist and choirmaster of this parish, effective Sept. 30, 1924, and extends to her its thanks for the services she has rendered the parish during the past fourteen years, and its best wishes for an ever-increasing success in her profession; that a copy of this resolution be sent to Mrs. Fox with a letter signed by the rector and the secretary."

Mrs. Fox has been a church organist since she reached the age of 13 years. She was born in England and came to America as a girl. Her musical studies were continued at Cleveland, where she was organist of St. Mary's Episcopal Church. From there she went to New York and studied with Dr. William C. Carl and Clement R. Gale. She was made organist of Christ Church, Pelham Manor, N. Y., next was at St. Matthew's Church, New York City, and later went to Morristown to become organist of the First Presbyterian Church. In 1911 she went to the Church of the Redeemer, where her activities have been such as to attract attention both locally and nationally. She had a choir of forty-five voices. In 1919 a four-manual organ was installed in the church by the Steere Organ Company and was opened by Mrs. Fox. She is one of the few women who have been heard in recitals at the conventions of the N. A. O.

Among Mrs. Fox's activities has been an annual choir concert given for the last ten years. For the last nine years she and her choir have visited hospitals once a month.

WILL PLAY DEBUSSY WORK

Courboin to Use Own Transcription of "Afternoon of a Faun."

In response to requests, Charles M. Courboin will include in the programs of his forthcoming transcontinental tour his own transcription for organ of Debussy's orchestral tone poem, "The Afternoon of a Faun." When Courboin let it be known in 1921 that he had made such a transcription and would play it at the inaugural recitals on the organ in the New York Wanamaker auditorium, speculation was aroused among musicians as to the possible success of such a venture. Any skepticism which may have existed vanished when he presented the work before a critical audience composed not only of practically all the organists of Greater New York and the musical critics, but a distinguished list of other prominent musicians and patrons of music. The veteran critic of the New York Evening Post, Henry T. Finck, wrote in that paper after the recital: "I was particularly struck by Courboin's colorful and ingenious transcription of Debussy's 'Afternoon of a Faun.' I confess I never enjoyed it so much at an orchestral concert."

THREE-MANUAL BY PILCHER

First Presbyterian Church of Fort Scott, Kan., Awards Contract.

The First Presbyterian Church of Fort Scott, Kan., has awarded the contract for a three-manual organ to Henry Pilcher's Sons, Louisville, Ky. All of the instrument, with the exception of the great diapasons and the pedal organ, will be under expression. Following are the specifications:

- GREAT ORGAN (Expressive).**
 1. First Open Diapason, 8 ft., 73 pipes.
 2. Second Open Diapason, 8 ft., 73 pipes.
 3. Gross Flöte, 8 ft., 73 pipes.
 4. Gross Gamba, 8 ft., 73 pipes.
 5. Melodia, 8 ft., 73 pipes.
 6. Dulciana, 8 ft., 73 pipes.
 7. Octave, 4 ft., 73 pipes.
 8. Tuba, 8 ft., 73 pipes.
 9. Chimes (from Choir).
 (All stops except Nos. 1, 2, and 7 in expression chamber).

- SWELL ORGAN.**
 9. Bourdon, 16 ft., 73 pipes.
 10. Open Diapason, 8 ft., 73 pipes.
 11. Stopped Diapason, 8 ft., 73 pipes.
 12. Salicional, 8 ft., 73 pipes.
 13. Voix Celeste, 8 ft., 61 pipes.
 14. Aeoline, 8 ft., 73 pipes.
 15. Flute Harmonic, 4 ft., 73 pipes.
 16. Dolce Cornet, 3 ranks (Second rank from No. 17), 122 pipes.
 17. Flautina, 2 ft., 61 pipes.
 18. Cornopean, 8 ft., 73 pipes.
 19. Orchestral Oboe, 8 ft., 73 pipes.
 20. Vox Humana (in separate box), 8 ft., 61 pipes.
 Chimes from Choir.

- CHOIR ORGAN (Expressive).**
 21. English Diapason, 8 ft., 73 pipes.
 22. Concert Flute, 8 ft., 73 pipes.
 23. Flute Celeste, 8 ft., 61 pipes.
 24. Dolce, 8 ft., 73 pipes.
 25. Viol d'Orchestre, 8 ft., 73 pipes.
 26. Flute d'Amour, 4 ft., 73 pipes.
 27. French Horn, 8 ft., 73 pipes.
 28. Cathedral Chimes (Deagan Class "A"), 25 tubes.

- PEDAL ORGAN.**
 29. Open Diapason, 16 ft., 32 pipes.
 30. Bourdon, 16 ft., 44 pipes.
 31. Lieblich Gedeckt (from No. 9), 16 ft., 32 notes.
 32. Contra Viol (No. 4 extended), 16 ft., 32 notes, 12 pipes.
 33. Dolce Flute (from No. 30), 8 ft., 32 notes.
 34. Tuba (No. 8 extended), 16 ft., 32 notes, 12 pipes.

G. Herbert Knight to Grinnell.

Dr. G. Herbert Knight of the organ department at Peabody Conservatory, Baltimore, Md., and organist of the Mount Vernon M. E. Church in Baltimore, has been appointed professor of music and instructor in organ at Grinnell College, Grinnell, Iowa, succeeding the late Dr. Edward B. Scheve. Dr. Knight is a graduate of Victoria University, Manchester, England, with the degree of bachelor of music, and also has the degree of doctor of music from McGill University, Toronto. He is an associate of Trinity College of Music, London. He is widely known as a recitalist, composer and choirmaster.

Adolphus C. Evans, formerly of Chicago, has been appointed organist and choirmaster of Grace Episcopal Church at New Orleans, La. He is also organist of the Strand Theater, going to that house from the Liberty.

FAUROTE ADDS GARABRANT

Another Organist Placed Under His Management for Tours.

Announcement is made by Fay Leone Faurote that Maurice Garabrant, associate organist of St. Thomas' Church, New York City, will be added to his list of concert organists. Others under Mr. Faurote's direction are Lynnwood Farnam, Chandler Goldthwaite and Henry F. Seibert. Mr. Farnam will open his coming season with a recital at Town Hall Nov. 3. Mr. Goldthwaite is expected to remain in Paris at the conservatory for three years, but will come back for a special six weeks' tour this fall. There is also a possibility that Mr. Faurote may bring one or two prominent English organists to this country during the season of 1924-5.

Mr. Faurote continues as radio announcer at the New York studio of the Skinner Organ Company, which has completed more than a year of successful radiocasting of organ music through stations WEAJ, New York City; WCAP, Washington, D. C., and WJAR, Providence, R. I.

Gehrken to Eastman School.

Warren H. Gehrken, organist at St. Luke's Church, Brooklyn, has accepted an appointment to the chair of music at the Eastman School, Rochester, N. Y. He will also become organist and master of the choir at St. Paul's Church in that city. Mr. Gehrken recently completed a series of organ recitals at St. Luke's Church which embraced a wide range of compositions. He has been in charge at St. Luke's for five years. Prior to that he was assistant organist at the cathedral at Garden City. Mr. Gehrken expects to leave for Rochester the second week in September.

Goes to Columbus Position.

After serving ten years as director of music at the Woodville Normal and Academy, Woodville, Ohio, Frederick C. Mayer, A. A. G. O., has accepted an offer to become director of the Capital University School of Music at Columbus, Ohio. He succeeds H. Dana Strother, who is to be connected with the music in the public schools of Boston. Capital University is headed by Dr. Otto Mees, a nephew of Dr. Arthur Mees and himself an accomplished musician.

G. C. Ringgenberg, for four years at Jamestown College, Jamestown, N. D., has been engaged as head of the conservatory of Albion, Mich., College, to succeed Rexford D. Colburn, who goes to Syracuse University. Mr. Ringgenberg is a graduate of the New England Conservatory of Music and has studied at the Chicago Musical College in the master classes of Clarence Eddy, Felix Borowski and Xaver Scharwenka.

NEW FIRM IS LAUNCHED TO CONSTRUCT ORGANS

HEADED BY F. C. WEICKHARDT

Schaefer Organ Company Absorbed
and New Plant Established in Mil-
waukee—Sons of Two Organ
Builders Officers.

News comes from Milwaukee of the formation of a new organ manufacturing company which has absorbed the plant of the Schaefer Organ Company and established a factory in the cream city. The new concern is to be known as the Weickhardt-Schaefer Organ Company. The officers are Fred C. Weickhardt, president; Theodore H. Schaefer, vice president, formerly president of the Schaefer Organ Company; Joseph A. Schaefer, secretary, formerly secretary-treasurer of the Schaefer Organ Company; Joseph G. Weickhardt, treasurer.

The company is already operating a factory at 1327 Thirtieth street, Milwaukee, in the heart of the Milwaukee north side factory district. The plant includes the general offices, salesroom and assembling plant. The Schaefer factory at Slinger, Wis., is to be continued as a parts plant only.

Fred C. and Joseph G. Weickhardt are sons of the late George J. Weickhardt, who died in February, 1919, and who was a member of the firm of the Wangerin-Weickhardt Company of Milwaukee. They learned their organ business under the tutelage of their father and since his death have been employed by the Wangerin Organ Company. The Schaefer Company is an old organ firm, founded by the father of the Schaefer brothers, and it has done a prosperous business for some years, with headquarters at Slinger, Wis., and an office in Milwaukee.

COURBOIN'S TOUR TO COAST

Starting Sept. 30 He Will Work Way
Across the Continent.

The Courboin tour management reports a lively interest in the approaching transcontinental tour of the famous organist. Although he has played hundreds of recitals in the east, south and middle west, this will be Mr. Courboin's first Pacific coast tour, and the great interest which has been aroused in the west is indicated by the rapid bookings and numerous inquiries which are coming in daily.

Starting at Syracuse Sept. 30, Mr. Courboin will play recitals in New York state, Ohio, Quebec and the Mississippi valley in October. In Novem-

ber he will begin his long cross-country travels through northwestern Canada, descending the Pacific slope late that month and in December, and returning east through New Mexico, Arizona, Texas and Tennessee about Christmas. January and February will be spent in the east, while March will be devoted to a southern tour embracing the gulf states.

NEW BOOK BY DR. AUDSLEY

"Temple of Tone" to Be Issued from
the Press of J. Fischer & Bro.

Age cannot wither the hand of Dr. George Ashdown Audsley when it comes to writing books on the organ, and it will be of interest to everyone in the organ world that, now well on in his eighties, this remarkable man has written another volume which is to be published from the press of J. Fischer & Bro. in New York. The title of the latest Audsley work is "The Temple of Tone," and it is characterized as "a disquisition on the science and art of organ appointment, according to the Audsley system of compound tonal flexibility and expression, with typical specifications for all classes of organs."

The volume is to be in seven parts and concert, church, theater, chamber and school organs will receive separate treatment. There will also be a glossary of stops. Dr. Audsley will dwell especially on organ tone, which he believes to have been neglected in the advance of the instrument. This quotation from the prospectus will make clear his ideas:

"In this work the author presents an exhaustive disquisition on the subject of paramount importance in the appointment of the organ as the temple of tone, but which has received scant attention, if any, from all the other writers on the organ. During recent years the inventive powers and special interest of organ builders have been concentrated, and with a marked success, on the development of the mechanical equipment of the instrument, and this to an equally marked neglect of the infinitely more important development of its tonal powers and resources, along scientific and artistic lines. This condition is greatly to be regretted, for both the tonal and mechanical advance should have gone hand in hand. It might easily have done so had the practical demonstrations and the unequivocal teachings of the author of this work been properly heeded and carried into effect in the many important instruments that have of late years left the ateliers of distinguished organ builders at home and abroad. But a strange apathy or don't-careism seems to have pervaded the organ building and organ playing worlds in tonal matters. Improve-

ments have certainly been made in some directions and these have either been practically introduced and demonstrated, or emphatically advocated, for the first time, in organ literature, by the author of this work. These facts are well known and commonly acknowledged by those who have studied the subject."

Work at Wellesley School.

The tenth annual session of the Summer School of Church Music was held at Wellesley College, from June 24 to July 23, with a large representation of organists, choirmasters and clergy in attendance. For the first time in the history of the school Dr. Healy Willan of Toronto joined the teaching staff. His work in plainsong and its accompaniment was of a practical kind. For the second time Lewis A. Wadlow of St. Mark's, Philadelphia, conducted his choir boy training class. Also for the second time the chorus of the conference was trained by Ivan T. Gorokhoff, who was the first to introduce in America the music of the Russian school. Richard G. Appel of Boston, who founded the school ten years ago with the help of Dr. Winfred Douglas and Dean P. C. Lutkin, had charge of the classes in hymnology and organ repertory. A special feature of the school was the concert at which works of the faculty and modern Russian composers were rendered. Of timely interest was Miss Eleanor C. Gregory's conference on the report of the English archbishop's committee on church music. A member of the committee and closely identified with the Church Music Society, Miss Gregory brought to the conference a presentation of what is being done and planned in England. Dean Wallace Goodrich of the commission of the general convention spoke on "Church Music in America." In addition to the classes, choral concerts and conferences, there were organ recitals by Mr. Wadlow, Professor Meyer of Wellesley College and Mr. Appel, and a Bach recital by Dr. Willan.

Clark's Recitals Are Broadcast.

George H. Clark, organist and choirmaster of Grace Episcopal Church at Oak Park, is the latest organist to be added to the ranks of those who put their recitals on the air. Mr. Clark is broadcasting programs three-quarters of an hour long once a week from the large four-manual Casavant organ in Grace Church. These recitals are played on Thursday evening one week and Friday evening the next week. They are sent out from station WTAY of Oak Park. Mr. Clark is giving programs which, while of a popular nature, strictly avoid cheap compositions.

EMORY L. GALLUP GOES TO GRAND RAPIDS POST

CHICAGO ORGANIST CHOSEN

Leaves St. Chrysostom's for Fountain
Street Baptist Church, Where He
Will Give Recitals on New
Skinner Organ.

Emory L. Gallup, organist and choir-master of St. Chrysostom's Episcopal Church, Chicago, has been appointed organist and choir director of the Fountain Street Baptist Church, Grand Rapids, Mich. He will assume his new post soon after his return from Europe, where he has been passing the summer. Mr. Gallup has been selected to preside over the new four-manual Skinner organ recently installed in the Fountain Street Church. The church and the organ are among the largest in the central states and the position to which the Chicago organist goes is one of the most coveted that have been created in recent years.

Mr. Gallup is rated as one of the most talented and conscientious of the younger generation of Chicago organists and has won a high reputation through his excellent work both as an organist and a choral conductor. The music at St. Chrysostom's has maintained a very high standard during his incumbency at the north side church.

At Grand Rapids Mr. Gallup will give a weekly noonday recital, to which those in charge, headed by W. A. Jack, general manager of the American Boxboard Company, expect to draw shoppers and shop workers in large numbers. There will also be regular evening recitals once in two weeks. The entire musical program of the church is to receive prominence and Mr. Gallup was selected for the position largely because of his ability as a choir director. The new edifice of the Fountain Street Church, erected to take the place of the one destroyed by fire seven years ago, is to provide the best in music for the benefit of the entire community.

Mr. Gallup is a Chicago product and most of his training was received under Harrison M. Wild.

St. Peter's Organist in Chicago.

Remigio Renzi, distinguished organist of St. Peter's in Rome, has been a Chicago visitor, according to the Chicago daily press, and was entertained at the Fourth Presbyterian by Eric De Lamarter, the organist. Signor Renzi spent several weeks in the city as the guest of his son, who plays oboe in the orchestra of the Chicago Civic Opera Association.

PALMER CHRISTIAN

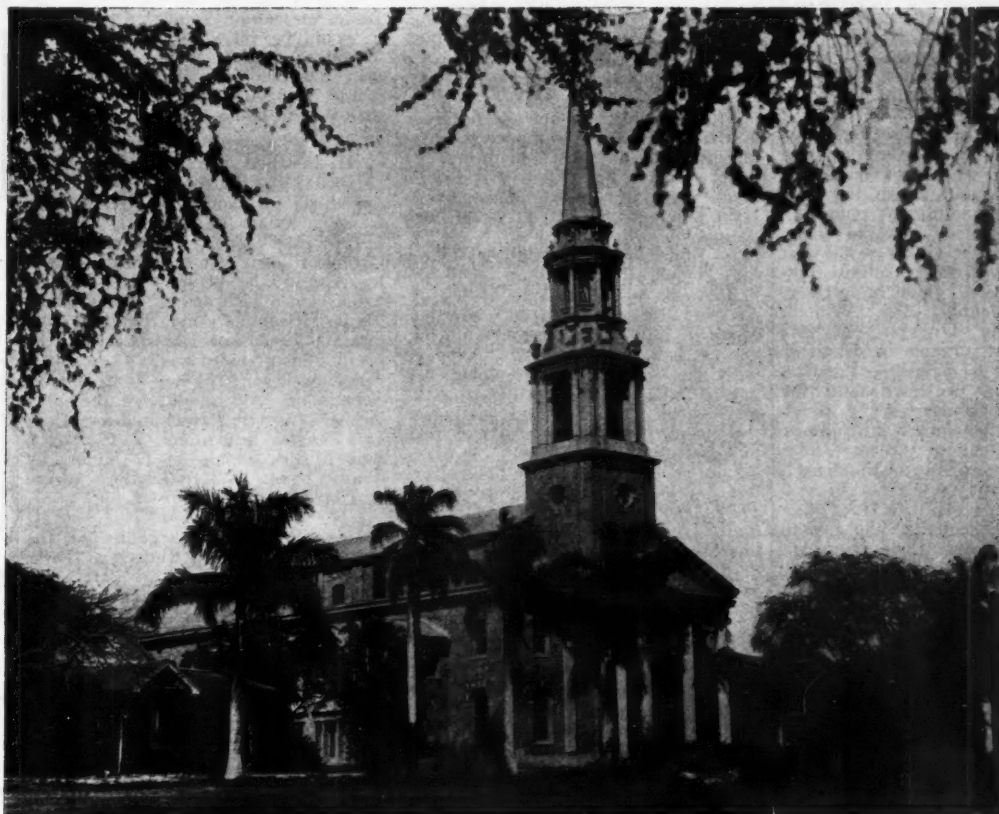
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Impressions Gathered During a Sabbatical Year

By E. HAROLD GEER

Vassar College Organist and Teacher Gives
Interesting Account of Visits to
England and Czechoslovakia,
with a Word on Modern
Composers.

A trip in which sight-seeing, hearing music and studying the output of music publishers have received almost equal attention, and which has covered parts of six different countries, can scarcely provide material for a homogeneous report. However, if your readers can find the resulting pot-pourri palatable, I shall be glad to mix the ingredients.

1. Concerning Organs: I have found the best organs in England. The upkeep of the French organs has apparently been neglected, and the tonal ensemble is marred by rough reeds, although one must still admire the beautiful blend of the flue stops, and particularly the surpassing excellence of their mixtures.

The English organs, on the other hand, are almost equal to the French in blend, and, with their numerous and satisfying diapasons and excellent reeds, produce an ensemble which pleases me better than that of any organs of equal size I have ever heard. Our American builders excel all the others in the voicing of certain individual stops and in mechanical convenience, but so far they have not, to my mind, given sufficient attention to blend.

2. Concerning Choirs: It is superfluous to say that the best choral music is in England, where the tradition of centuries has emphasized that form of music, both in and out of the church.

It was my privilege to observe the choir at York Minster for several weeks, and I never ceased to marvel at its work. The choir sings eleven choral services a week, for the preparation of which the boys have one rehearsal a day and the men two a week. At the services the organist and choir are about fifty feet apart, and they cannot see each other. Notwithstanding these handicaps they sing with good ensemble, excellent shading and truly wonderful spirit. That they are able to do it at all (as do also many other English choirs) is due to the splendid tradition of English church music; that they produce such artistic results is due to the remarkable personality and musicianship of the organist, Dr. Bairstow.

3. Concerning Modern Music: If one accepts as "modern music" all which has been written in the twentieth century or even within the last ten years, one may find many works which are interesting, spontaneous, and even beautiful. If, however, one confines the term to the works of composers who insist that all conventions and formerly accepted principles of aesthetics must be not merely disregarded, but violated, the artistic value of modern music is more debatable.

During my year in Europe I have improved every opportunity to hear music of this sort and, although I cannot say that I am acquainted with a large amount of the new literature, I have been able to arrive at certain definite conclusions which may be of interest:

These composers are frankly seeking new devices and effects simply because they are new and different. They are tired of concord, so they seek discord; they are tired of tonality, so they seek atonality and polytonality; they are tired of the beautiful, so they seek the hideous. Ugliness itself is desirable, because it contributes to the supreme virtue of originality. They feel it essential that musical composition should develop and progress, and to that end it is of prime importance that they should write something new.

Disregarding the question of genius these young composers differ from Beethoven, Wagner and other great innovators in their fundamental purpose. Beethoven and Wagner did not

introduce their startling effects simply for the sake of defying convention, or through an empirical effort to be original, but because they could not adequately express themselves otherwise. In so far as the exotic music of our contemporaries is also the inevitable expression of real poetic conceptions, it is highly laudable, and contributes to musical progress. With a few distinguished exceptions, however, they seem to have little to say and seek to attract attention by their manner of saying it.

After a concert of new music given in Paris one of the composers represented on the program said to me: "I believe I'm going to like that second piano piece of mine!" Can anyone say the composition was a sincere and spontaneous expression?

4. Impressions of Prague: Last May I had the honor of being the first American organist to give a recital in Prague. I played a German organ in Smetana Hall, the municipal concert hall, which was well supplied with means of synthetic color, but poorly balanced. Its many kinds of mechanical accessories were taxing to the memory and less practical than our systems.

Church music and organ playing are less developed in Czechoslovakia than are other branches of music. Still, I met two very good organists there, one of whom, Professor Bedrich Wiedermann, who is the official organist at Smetana Hall, is considered the best organist in the country, and is a highly skilled performer.

The feeling of nationalism is very strong among the Czechs and delightfully evident in their music. As they were celebrating the centennial of the birth of Smetana, I heard more of his music than any other, and I found it refreshingly spontaneous, if somewhat lacking in invention.

Opera performances in Prague are excellent: without distinguished stars, they produce a good ensemble, they have a fine chorus and their acting is the most spontaneous I have ever seen on the opera stage.

I must bear witness to the many personal courtesies shown me while there, by government officials, musicians and amateurs. I could not have asked for more cordiality. I should especially mention Professor Wiedermann, who devoted much time to assisting and entertaining me. He is a charming gentleman as well as a fine musician. There is a possibility that he may tour America soon. If he does, I hope he will be as cordially received as I was in Prague.

RECOLLECTIONS OF DUBOIS

[From the Musical Courier.]

Clarence Lucas, Paris correspondent of the Musical Courier, was at one time in his student days a pupil of the late Theodore Dubois, who died a short time ago. Gustin Wright, the well-known organist and conductor of Paris, was also a pupil of Dubois years ago. They were the last two visitors to chat a little while with him, only a few days before his death. Of his last visit to the revered master Mr. Lucas sent us the following account:

"He knew me again and stretched out a thin, white hand from the bed on which he lay. I had seen that same right hand manipulating the keys of the great organ in La Madeleine thirty-eight years ago, standing beside him while he played from the manuscript the toccata for organ which afterward became so popular with organists all over the world.

"And I often call to mind a little scene at the Conservatoire while he was correcting the jejune compositions of his pupils. One young man evidently resented the ruthless way Dubois crossed out several brilliant passages of complicated phrases and substituted a few long holding notes. He turned good-naturedly to the youthful composer and asked him why he did not like the change. 'It is too simple,' replied the student. Dubois looked at him thoughtfully a moment and then exclaimed: 'Ah! Now I understand. Yes, yes, that explains Beethoven's failure! He was too simple.' Then he turned to the piano and played the first movement of the C sharp minor sonata, popularly known as the 'Moonlight' Sonata.

There was no other comment on the young man's work.

"On Saturday morning, June 14, at 12 o'clock, the funeral services were held in the church where he had been organist for so many years—the same church from which Saint-Saens and Chopin and many another musician had been carried to the tomb, La Madeleine—and I wondered how long it would be till all those who knew Theodore Dubois would follow him into the land of silence and there would be no one left in all the world to keep his name alive."

H. Matthias Turton at Detroit.

H. Matthias Turton, the talented organist of St. Andrew's Presbyterian Church, Chatham, Ont., played in Central Methodist Church at Detroit during August. At the morning service Aug. 10 he played "Ariel," dedicated to Mr. Turton, by Bonnet; "Echo Rustique," by Rebikoff, and "Paean," by Basil Harwood. In the evening his preludes were: "Romance," MacDowell, and Sketch in C minor, Schumann. At the close of the service he gave a recital as follows: Concert Fantasia in C minor, W. S. Hoyte, and Finale, Sonata in G minor, by Piutti. Aug. 17 Mr. Turton's recital was broadcast by radio.

Dean Armstrong, organist of the Central Presbyterian Church of Terre Haute, Ind., writes from Paris that he is enjoying the advantages of that city for the organist. He has been traveling abroad and hearing the principal organs in France.

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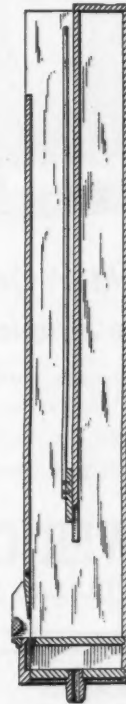
An Open Sixteen Foot Tone from a Pipe Nine Feet Tall

MORE than one organist has refused to believe the full round open sixteen tone he has heard in certain Estey Organs is produced by a pipe measuring from toe to top less than nine feet. However, investigation in the organ chamber disclosed the Estey Patent Bass Pipes as the source of these tones:

The illustrations show how a metal pipe with a cylinder inserted, or a wood pipe with a center partition, can be made to produce a true open tone, although the speaking length is but one half the usual length. As an example, take a bass pipe of a stop of four foot pitch, say a Saxophone. When the cylinder is inserted, the same true Saxophone tone of eight foot pitch is secured. Likewise, an eight foot Saxophone pipe with the proper cylinder gives a true sixteen foot tone. These patent pipes are in use in scores of Estey Organs where space is a factor—without change in tonal results.

The discovery of this principle permits Estey to build organs for chambers which are limited in cubical capacity or in height. It permits Estey to avoid the practice of mitering or laying pipes horizontally.

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ESTEY ORGAN COMPANY
BRATTLEBORO, VERMONT

TO PLAY AMERICAN WORKS

Dupre Will Use Product of United States Composers in Next Tour.

Word comes from France that Marcel Dupre is to include organ works by American composers in his forthcoming American tour. Upon the occasion of his return to Europe at the close of his last two tours the eminent organist took piles of American organ compositions for examination, after a comprehensive study of the situation during his travels in this country. Announcement of the works selected will be made upon Dupre's arrival in this country in November.

In addition to this novel feature of his programs, Dupre intends, as has already been announced, to present for the first time his First Organ Symphony, a work of large proportions based upon the inspiration of a series of religious episodes, and containing one or two traditional themes as well as original ones. The plan of this work is said to be new, departing from the set formula familiar in the organ works of the French school. He will also present an orchestra-organ arrangement of his own "Cortege and Litany," a work which he played only once in America last season.

Enlarges New Hanover Organ.

Announcement has been made at Hanover, Pa., that after a conference between J. Herbert Springer, organist of St. Matthew's Lutheran Church, and the donor of the organ being installed in the new edifice of that church by Ferd Rassmann of the Austin Organ Company, Hartford, Conn., it has been decided to extend the original organ by the addition of fourteen stops, making a total of nearly 100 speaking stops. The extra expense which will be met by the donor of the organ will be \$4,150. The total cost of the four-manual instrument will be \$46,000.

The Georgia Academy for the Blind at Macon has been assured of a new organ. The Georgia general assembly at its closing session made an appropriation of \$4,000, which is to be added to an appropriation of \$4,000 made by the legislature some years ago.

ORDER TO FRAZEE COMPANY

Organ for First Congregational Church at Everett, Mass.

The First Congregational Church of Everett, Mass., has ordered the Frazee Organ Company of Boston to build a two-manual organ to be completed in December. The specification of the instrument is as follows:

GREAT ORGAN.

- Open Diapason, 8 ft., 61 pipes.
- Melodia, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Viola da Gamba, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute d'Amour, 4 ft., 61 notes.
- Cathedral Chimes, 20 tubes.

SWELL ORGAN.

- Bourdon, 16 ft., 85 pipes.
- Stopped Diapason, 8 ft., 73 notes.
- Violin Diapason, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Cornopean, 8 ft., 73 pipes (prepared for)
- Tremulant.

PEDAL ORGAN.

- Bourdon, 16 ft., 44 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Gross Flöte, 8 ft., 32 notes.
- Flauto Dolce, 8 ft., 32 notes.

Contracts have also been received by the Frazee Company for two-manual organs from St. Anselm's College, Manchester, N. H.; the Masonic Hall, Sanford, Maine; the Unitarian Church, Roslindale, Mass.; the Swedish Baptist Church, Woburn, Mass., and the Congregational Church, Milton, Mass.

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WILLIAM LESTER

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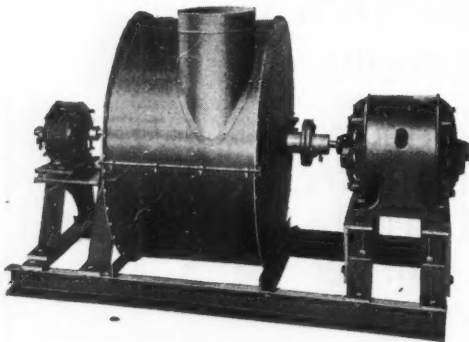
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Upon further investigation they found that THE BUHL & BLASHFIELD ORGAN COMPANY of Utica, N. Y., had successfully rebuilt a Four-Manual Organ in St. Mary's Church, Binghamton, N. Y., and that both the Organist and Pastor were unstinting in their praise of the work.

They consequently awarded a contract to THE BUHL & BLASHFIELD ORGAN CO. to rebuild the action, replace some string and reed stops, add a new Diapason, and to furnish an entirely new and modern Console, under the direction of Mr. Wilson and Mr. Gleason of the Eastman School of Music.

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THE BUHL & BLASHFIELD ORGAN CO.
1019 Seymour Ave., UTICA, N. Y.

FOR IMPROVING ORGAN TONE

[The following is an excerpt from a letter addressed to the Organ Builders' Association of America by Felix F. Schoenstein, of Felix F. Schoenstein & Sons, the San Francisco organ men. It was received too late to be presented at the New York meeting, but is published, at the suggestion of The Diapason and with the consent of the writer of the communication.]

May I, as a member of your association and a builder of organs for about fifty years, suggest a few ideas for "improving organ tone"?

Being a musician to some extent and well acquainted with orchestral instruments, brass and reeds, also experienced in voice production, I often wished that the upper registers of organ stops could be brought to a closer similarity in general with the upper note quality of orchestral instruments and the human voice. In all the organs I have heard or worked upon the treble notes invariably lose body and character, being too narrow in scale; pitch, strength of tone probably remain; however, character, fullness, refinement are lacking, leaving only a thin, spineless, screechy treble, which, when coupled with super octave, gives our modern organ the disagreeable shrillness not noticeable in the full ensemble of the orchestra.

I suggest that the scale of all stops, except the strings, be made wider toward the upper octaves; for instance, keep the scale of the third to the fifth octave practically one diameter, or very slightly diminishing toward the treble. This will give the treble notes more fullness and body. This would simply be copying the scale of all wind instruments of the orchestra, also the vocal organs. The scale or width of the tube of each remains the same for its full compass. The column of air vibrated is only shortened to produce the treble notes through the valves or keys and additional pressure, not by narrowing the scale. This increased wind pressure (which would be an essential requirement) could be

EDWIN LYLES TAYLOR AT CHATTANOOGA WURLITZER.



Edwin Lyles Taylor, F.A.G.O., head organist at the Tivoli Theater, Chattanooga, Tenn., has completed his first year there and has been re-engaged for another. The Tivoli organ is a Hope-Jones Wurlitzer unit. The Chattanooga Daily Times of July 11 had the following to say of Mr. Taylor on its editorial page: "And, speak-

ing of artists and others, how very satisfying the organ music of the Tivoli is these days. The organ music we are now hearing there is certainly better than that furnished by stunt musicians who do jazz tricks on the organ, and also it is better than the disjointed orchestration we so often hear."

easily obtained by subdividing our modern electric chest into various divisions with the required pressures. This treatment would especially improve the reeds. The harmonic or over length could be more generally used for treble pipes. It would also permit the use of a broader reed for the treble—the same proposition as is used in the orchestral instrument, where one and the same reed answers

for the full scale, but is only made shorter, with increased pressure applied.

By proceeding in this direction of voicing, the pipe organ of the future would sound more pleasing in the full organ ensemble (especially when super couplers are in use or extensively unified). For solo work, when single notes of high registers are used, they would not sound so empty, lacking all

body or ground tone. When playing the upper registers on the clarinet or trumpet or other instruments of the orchestra, we find the tone rather thick and a slight suggestion of the ground tone always apparent. This is what I hope to have and perceive in the modern organ of the future.

We would also suggest more careful attention to the uses of various materials for the different sets of pipes. We hold that the metal used in pipe construction is too uniform for all stops to get characteristic tone color. The difference of various alloys is very helpful and as necessary as changes in shape, scale, labium, etc. When there are several diapasons I hold they should vary, not only in scale, but also in alloy—in using more tin for one, more lead in the other, etc.

In conclusion would say that the tuning of the proposed wide-scaled treble pipes would be more difficult, but the special efforts required and expended would be generously compensated with a truly balanced organ tone.

Respectfully yours,
FELIX F. SCHOENSTEIN.

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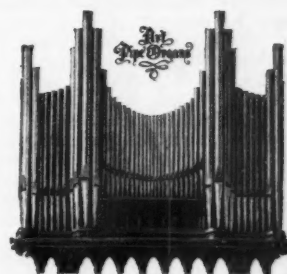
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AN OPEN STATEMENT!



In the March issue of The Diapason the announcement was made that the corporate name of the WANGERIN-WEICKHARDT CO. had formally been changed to WANGERIN ORGAN COMPANY. That this change of name be more clearly understood and correctly interpreted the following absolute facts are brought to the attention of anyone interested:

FIRST: In 1918 Mr. George Weickhardt, whose health at that time was in a precarious condition, sold his entire interests in the then Wangerin-Weickhardt Co., these amounting to ten per cent of the capital stock, to Adolph Wangerin, pioneer organizer and executive head of the establishment ever since its original incorporation.

SECOND: Mr. George Weickhardt died in February, 1919. The firm's name, however, was not changed at that time purely for the sake of tact and courtesy. Frequent misinterpretation of the retention of the Weickhardt name finally resulted in the present corporate name—WANGERIN ORGAN COMPANY.

THIRD: Since Mr. George Weickhardt's death of over five years ago no one by the name of Weickhardt has in any way been financially interested in the former Wangerin-Weickhardt or present Wangerin Organ Company, or connected with either in any capacity, except by regular employment.

FOURTH: In view of the easily proven fact that within the last five years there has been a decided and highly important progress in organ construction and system of building it is a significant point to be observed that the product of our factory during the stated period and at present markedly overshadows and outdistances any achievements of earlier times. Practically every constructive feature today differs from and is conspicuously improved over the type of mechanism used several years back.

FIFTH: Anyone reviving today a terminology, in the nature of a trade-mark, featured by us several years ago, may technically be beyond legal restraint; but on neither moral nor ethical grounds can this be condoned, if the object is clear to arrogate to oneself the reputation which our organization enjoys and will positively retain under all conditions.

NOTE: We invite full inquiries and will present any further proof and facts desired.

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MILWAUKEE, WIS.

Student's Impression of Lynnwood Farnam

By HUGH PORTER

Organist Describes Style and Personality of Master as Observed at the Church of the Holy Communion in New York.

On entering Holy Communion, a little Episcopal church down on Sixth avenue in New York, surrounded by wholesale houses and second-class shops, with a noisy elevated roaring overhead, it is hard to realize that here can be heard, not merely quiet services of meditation and worship, but also organ music unequaled elsewhere in America and unsurpassed any place in the world. On meeting the organist, Lynnwood Farnam, who is a modest little man, with a gracious smile and cordial welcome for all visitors, it is equally hard to appreciate that here is the man who makes this music and is worshiped by organ lovers from far and near.

On our first visit—made by William Barnes of Chicago and myself—to Mr. Farnam's studio at the top of the parish house, we sat leisurely talking for over an hour, looking through his guest book which contains hundreds of names of famous builders and players and fans, discussing modern composers and organ music and hearing impressions of the great cathedral organs of England and France where he had recently played with glowing success and unbounded praise from the critics. And I wondered if all the stories of his practicing nine or ten hours a day could be possible for one who found time to know and welcome so many people. Later he told me that four to six hours was more nearly the correct estimate. After luncheon in a delightful little restaurant on Fourth street, we returned to the church and heard the great Bach Passacaglia and Fugue, the Cesar Franck Chorale in A minor, some preludes and fugues by Dupre, and the Roger Ducasse Pastorale. Then I wondered how such technical perfection could be secured in long hours of daily practice; how such mastery could be attained in a life-time of study and work.

When Mr. Farnam sits down at the console to play, his position and attitude are suggestive of the reports of Bach himself at the organ. Forkel records: "His hand was comparatively small, but it preserved its well-rounded shape even in the most difficult passages. * * * As soon as a finger was no longer needed he took pains to replace it in its normal position. The other parts of his body took no part in the performance, contrary to the habit of many people whose hands are incapable of sufficient agility."

Again from Widor: "He played with the body inclined slightly forward and motionless; with an admirable sense of rhythm, with an absolutely perfect polyphonic ensemble, with extraordinary clearness, avoiding rapid tempi; in short, master of himself, and, so to speak, of the beat, producing an effect of incomparable grandeur."

Either of these comments might have been written most appropriately about the organist at Holy Communion.

On this particular occasion he started with the Passacaglia. After the first few measures I knew that the organ was beautifully voiced and well blended. He played at a rather slow and austere tempo. The evenness of the beat and the dignified, unmixed diapason tone gave me a tremor of fear. Was he going to be an automaton? Before he had gone far the fear was forgotten in the exhilarating swing of the steady and unbroken rhythm. The sparkle and color of the contrasting variations were entrancing and the architectural crescendo at the end of the Passacaglia was massive. Now I thought he would fall back and work up the fugue in a traditional way. Instead he plunged into it with the renewed strength of solo reeds,

making the fugal treatment of the subject the climax of the entire composition. By this time I was so moved that I do not know how he secured variety in tone and color from then on. Means of interpretation were lost in the greatness of the musical appeal.

In the Franck Chorale his tempo was more deliberate than I should have chosen. Still, the contrast between the allegro and largamente passages was most satisfying. This was accentuated by allowing full time at the indicated rests. The clear-cut, even staccato and the precise attack and release of the phrases were typical of his toccata movements. On the second appearance of the chorus he used eight and four-foot flutes and strings with tremolo. Some might object to the last; but certainly there was warmth and color in this part often barren of these elements. Up to the middle section everything was kept up to a mezzo organ. Parts marked "choir" were played on a soft great, coupled. This similarity in tone and volume of the allegro passages gave a unity not always heard in other interpretations. The adagio was beautifully played but lacking in the contrasting solo stops on alternate phrases as played by Eric De Lamarter of Chicago. At the time I was uncertain as to which effect I preferred. In such cases each of these men always shows little touches of individuality which mark the fine player. As a whole, it was interpreted in masterly proportions, such as I have never heard before or since. After finishing he asked for criticisms. For students to dare to criticize such playing was presumptuous. But we did and his pleased expression and eagerness to talk over each point demonstrated one of the modest and winning sides of Mr. Farnam's personality.

Following his numbers I was urged to contribute to the entertainment. This I did with great fear and many misgivings. When some close parts were played on the pedals with full sixteens drawn he made a most expressive face and held his hands over his ears. That seemed to me to be an even stronger recommendation of his artistic attitude. Such good-humored frankness and unaffected sincerity won my heart completely.

These qualities of sincerity and modesty are indicative of Mr. Farnam's character and whole attitude toward life and music. In addition there can seldom be found a more even-tempered man. In conversation he has the same serenity, which in his playing is made manifest as repose and perfect self-control. Two qualities which can be realized chiefly in his music are his vitality and self-confidence. Last year he was asked to make a few remarks before a friendly group of organists. He protested vigorously. Undoubtedly he would have stayed away from the gathering had the invitation been pressed. But he will play before a cathedral packed with distinguished people and at such times critics agree that his assurance and nobility of expression are those which come only from the favored few.

Mr. Farnam is ever a musician first and an organist second. Not only does he know his own instrument, but his knowledge of orchestral and choral music is wide. He displays his understanding of the orchestra in his wealth of color effects and striking contrasts. How registers are manipulated in his quiet, undemonstrative way is always a mystery to the organist in the audience. Never is a chord held or a rest prolonged just to give time to make changes. Similar to a great orchestra, his rhythm flows along like the inevitable march of Fate. It is difficult to imagine a change or improvement in its progress, so thoroughly is everything thought out and executed. Again, in the perfect balance of ensemble is a great symphony orchestra suggested. H. C. Colles, the distinguished English music critic, summed it up when he observed: "A beautifully finished execution, a certainty and decision of phrasing, that of the pedals exactly corresponding with the hands in fugal subjects and such passages, together

with great resources in devising effects of color, were qualities which particularly impressed me."

But Mr. Farnam could never be accused of being an "orchestral organist." In the first place he chooses music which is peculiarly adapted to the idiom of the instrument—invariably written for it. Then his effects are mostly those peculiar to the organ—grand and massive diapason passages; sparkling and delicate scherzo movements in which soft mutations play an important part; smooth-running solo passages where violin nuances are never attempted except on broad lines; gradual, inevitable crescendos which carry the full organ to heights seemingly impossible on instruments, great and small, when in the hands of others. Here is one organist who fully understands the comparative significance of such terms as pianissimo and fortissimo. To him the first is not another name for a line. Neither is the second a synonym for sforzando pedal. Never do you hear Farnam turn on full organ and by an unyielding blare of sound dull the acoustical perceptions of the audience.

Frequently I hear people ask: "Why does an organ, often dull or muddy, have so much clarity in his hands?" It is because he eliminates those units of tone such as thick flutes or sixteens when low or thick chords necessitate. Often he does so by using eight-foot pedal only. Again: "How is it possible to make a limited organ sound so sparkling and brilliant?" He understands the use of four-foot registers and couplers and mutations. "How is it possible to get such massive crescendos when all the stops seem to be out?" By reserve of the expression boxes. These and dozens of similar questions can be heard from any organist at his recital.

The man with an inadequate organ often creates a great part of his limitations mentally. He does not use many of the stops he does have, allowing them to get rough and unusable except when added to full organ. At Holy Communion minute deficiencies are recorded and fixed as soon as possible. In order to add a new color, Mr. Farnam has made his swell two-foot into a tierce. He is contemplating a change of a small, unsatisfactory diapason for a much-needed gamba. In some of his organs, where there has been no thirty-two foot stop because of limited space or money, he has installed one pipe on a much-used note. This makes possible a sonorously supported final chord. In other words, he uses all the organ he has. Never is an organ deteriorating under his care, but always growing better and more usable.

A few times I have heard the criticism that he is a man prejudiced against American music; that he prefers compositions with a French name, be they good or bad. Such statements could be made only by the unknowing. That a serious musician does not compromise artistic ideals in order to exploit native music is per-

fectly understandable. American organ compositions will greatly improve in quality, I think, when our players begin to demand good workmanship and organ style, if not divine inspiration, from our composers. The organist, in his choice of music, as well as finish in playing, is constantly the subject of ridicule among musicians of standing in other fields. Such a condition will be changed only by men with idealism and sincerity. In the last season's series of recitals at Holy Communion hardly a program was played, except the Bach programs, on which there were not one or two or three American compositions.

As a teacher, this unassuming man is no taskmaster. His gentle nature would not permit that. But he never condones or passes over misunderstandings and errors. The continual corrections are enough to bring shame to the most slovenly student for lack of preparation and care. Yet these are always made in a helpful rather than critical attitude. Neither is Farnam a technician. It is assumed that those who come have a piano technique adequate for the needs of the organist. This means a light finger staccato as well as agile fingers. The weekly Monday night recitals afford the pupil ample inspiration from the teacher's playing. In the lesson the student stays on the bench most of the time, trying to get the "feel" of things by playing more than by listening. Memorizing is fine when notes have become an absolute part of the player. But it is one of the seven deadly sins to try to play in public without notes before a mastery of detail is achieved.

One day I was talking about an artist for whom I had recently accompanied.

"My, how I would enjoy playing for a great singer," Mr. Farnam said, appreciatively.

Then one reason came to me why he is the incomparable American organist. From the very first he has been willing to devote himself to his greatest love, the organ. Not that other angles of musical development have been slighted. His education was well rounded at the Royal College in London, where he was sent on a scholarship from his home in Canada while he was yet young. He has always played the piano brilliantly. But to the call of many other opportunities he has turned a deaf ear. By that singleness of purpose which made Cassals master of the cello, Farnam has become what a London reviewer calls "a genius unique in the organ playing world."

Combines Trombone with Organ.

Chris W. Viohl, an active organist of Wilmington, Del., and a member of the Delaware N. A. O. chapter, has joined Al G. Fields' minstrels and is touring the middle west playing solo trombone and piano. Mr. Viohl is a versatile musician, who for a number of years has been first trombone in the municipal band of Wilmington and accompanist for the band association.

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TRIBUTE TO DR. E. B. SCHEVE.

Grinnell College Mourns Passing of Well-Known Organist.

The Grinnell College Bulletin for July contains a warm tribute to the late Dr. Edward B. Scheve, head of the organ department in that institution and well-known throughout the country as an organ composer and teacher. Dr. Scheve's death was recorded in the August Diapason. It appears that battling late snowdrifts near his cottage at Longmont, Colo., brought back an old ailment and Dr. Scheve died after a hurried operation. The funeral and burial were at Grinnell June 21.

Professor Scheve was born at Herfurt, Germany, in 1865. He came to America about 1890, first to Rochester, N. Y., where through the friendship between his father and the elder Rauschenbusch he found a welcome. After a number of years of successful musical work in Chicago, Professor Scheve moved to Grinnell in 1906. He found an immediate place in the hearts of students, faculty and townspeople, because of his musicianship and because of the charm of his character and the distinction of his personality. The attachment which Grinnell felt for the Scheves was happily reciprocated. Many calls to positions in metropolitan centers came to him, but he loved Grinnell. Twice with Mrs. Scheve he took leaves of absence abroad; at the time of his death they were nearing the end of a two years' leave spent in renewing their associations of former years in the east.

"The magnitude of his genius is greater than any of us who were associated with him yet realize," says the Bulletin. "He was a great teacher, a great organist and a great composer. He made Grinnell musical, and any future history of the college and the town will number him among the real founders of Grinnell."

Suggested by Baumgartner.

Whitneyville, Conn., Aug. 11, 1924.
Dear Editor: In a recently published description of the new Atlantic City

high school organ mention was made of the use of both absolute and blind combinations for all departments of the organ. Without wishing in the least to detract from Senator Richards' well-deserved glory, it may not be amiss to mention the fact that this particular feature was one I advocated tentatively and illustrated in an article published in The Diapason for September, 1914. If I am correctly informed, one organ had been built before that date using absolute combinations for the separate divisions and blind combinations for the entire organ pistons, but no organ had had both absolute and blind combinations on every division. As far as I am aware, the idea of using white pistons for absolute combinations and black pistons for blind combinations was first proposed in the article aforementioned. The Atlantic City organ is probably the first instance in which the idea has been carried out.

It may be interesting to note in passing that I no longer advocate this method (except, perhaps, in the very largest organs), because I have found a way to accomplish all I wish with an absolute combination system that is but very slightly modified from one of the standard systems now in use.

Very truly yours,
H. LEROY BAUMGARTNER.

Frank M. Church of Greensboro, N. C., has accepted the position of director of music at Athens College, Athens, Ala. Mr. Church will give monthly recitals in his new position. Oct. 22 he plans to play a Liszt program, including the Fantasia and Fugue on "Ad Nos ad Salutarem Undam" and the Prelude and Fugue on B-A-C-H.

Hillgreen, Lane & Co. are installing a new console and electric action in the organ this firm built for the Illinois Normal University, at Normal, Ill., in 1909. Miss Wanda Neiswanger of Washington, Iowa, has been engaged by the university as instructor in music and will preside over the organ. She is a graduate of the University of Illinois.

Announcement

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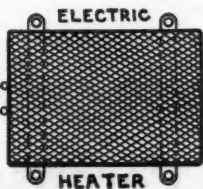
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**FONTAINEBLEAU GIVES
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LETTER BY MISS MYNDERSE

Winner of Estey Scholarship Writes
of Impression Made on Her by
French School, Its Teachers
and Surroundings.

Miss Leah Mynderse, organist of the Morningside Presbyterian Church, New York City, who stood highest in the fellowship examination of the American Guild of Organists in May and is the first organist to be sent to the Fontainebleau Conservatory as the successful contestant for the Estey scholarship, writes enthusiastically of her work at the famous palace outside of Paris. She says among other things:

"We landed at Havre June 24, after a perfect trip, filled with the meeting of many lovely people and the interest of those on board in the jolly crowd of Fontainebleau students. Perhaps the biggest event was a special concert given by 'our crowd' that drew a jammed 'house' and which so delighted the officers that the purser gave the 'artists' a gala dinner. In Paris we were met by a conservatory representative who placed us in hotels over night. Then on to Fontainebleau the next day—a three-hour ride through Paris and out through this beautiful French country that is so picturesque, so full of old-world flavor. I had almost enough thrills for a lifetime. A week was devoted to getting settled in rooms, meeting the faculty and arranging for our individual schedules of work, for we are of all kinds, you know—painters, singers, violinists, harpists, 'cellists, etc., as well as humble organ players. The palace is in the center of the village and my room's wide French windows open onto the famous gardens and wonderful lakes that have been the background of so much in royalist French history.

"On the first day of July I had my first organ lesson with Libert, who began to upset in his charming manner some of my pet organistic ideas—

a revolution that hurts, but probably helps. Pedal technique will be the regime for a while—then repertoire. And—as an example of true French thrift—our sole equipment is one two-manual, twelve-stop, tracker action organ, two electrically-blown melodeons and a war horse of a pedal piano. For contrast, Mile. Boulanger fills us full of burning ambitions in our classes in harmony and composition—so full of enthusiasm, ability to picture what she says, and real musicianship. Then comes hard daily piano practice and much ensemble work with the violin and opera students—the latter a new and, to me, quite wonderful experience.

"I might write you about all the little details of my routine—of the faculty and the hours. But the atmosphere of Fontainebleau is not in any one or two details that differ from our own in an American conservatory. It gets its distinctiveness from a wonderful feeling of tradition back of the very buildings, the amazingly beautiful country around it, the musically artistic and painstaking attitude of the 'directeur' and his associates that permeates our life here. I never felt so like working hard, so ambitious, and so anxious to get out of Fontainebleau and my summer here the last ounce of value—musically and otherwise."

Work by C. H. Brick of Dallas.

C. H. Brick of Dallas, Texas, reports rebuilding contracts as follows: Moving and electrifying the three-manual Möller organ in the First Baptist Church, Abilene, Texas; electric action to replace tracker action at Central Christian Church, Dallas; moving and rebuilding three-manual Odell organ in use thirty-five years, adding eleven stops to present three-manual, and a six-stop antiphonal organ to be placed on first gallery in the First Baptist Church, Dallas; moving and rebuilding Hillgreen, Lane & Co. organ in opera house, Texarkana, Texas, and adding four stops, for the Saenger Amusement Company, New Orleans.

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DR. CARL IN SWITZERLAND

Will Go to Paris to Receive Decoration Before Return Home.

Dr. William C. Carl of the Guilman Organ School, New York, who on July 3 sailed for a cruise of the Mediterranean, embracing Madeira, Gibraltar, Algeciras, Granada, Monaco, Monte Carlo, Genoa, Naples and Venice, is spending several weeks in Switzerland. About the middle of September Dr. Carl will go to Paris to receive the decoration of "Chevalier de la Legion d'Honneur," bestowed upon him in honor of the twenty-fifth anniversary of the Guilman Organ School and for his contribution to the art of organ playing.

Preparations are in progress for the opening of the fall term of the school on Oct. 7. The weekly master class to which all students are eligible either as listening or playing members and the special classes in organ tuning, organ construction, theory and church service playing will feature the work of this season. Special efforts are made to place all students in such church positions as they may be able to fill when vacancies occur. Four free scholarships given by Mr. and Mrs. Philip Berolzheimer are open for competition to young students who have not the necessary funds for the tuition.

The summer session under the direction of Willard Irving Nevins was a great success. Students were enrolled from western, southern and eastern states and all entered into the work with enthusiasm.

Saar Wins the Swift Prize.

A Chicago composer for the first time has won the annual competition offered by the Swift & Co. Male Chorus. Louis Victor Saar took first honors over thirty-seven other entrants. The competition involved the writing of a musical setting for one of two poems, "The Singers," by Longfellow, or "Blow, Blow, Thou Winter Wind," by Shakespeare. Mr. Saar's setting is for the Longfellow poem. Mr. Saar is a teacher in composition at the Chicago Musical College. The judges were Herbert E. Hyde, Rosseter G. Cole and D. A. Clippinger.

Riedler Returns to Milwaukee.

Carl Riedler, for some years head voicer for the Wangerin Organ Company in Milwaukee, who was compelled to move to the Pacific coast because of the ill health of a young son, has returned to the Milwaukee factory after a sojourn of some time at Van Nuys, Cal. Mr. Riedler reports his son's health greatly improved and hopes to bring his family back from the coast within a short period.

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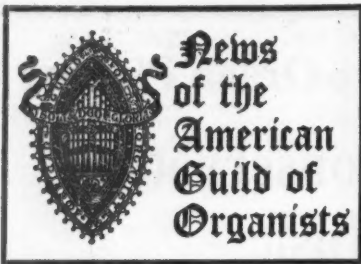
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- Miss Ida L. Davis, Meridian, Miss.
- Mrs. Helen Craig, Sheridan, Wyo.
- Miss Madeline Andrae, First Baptist Church, Burlington, Iowa.
- Mrs. Gertrude Norwood, organist Jefferson Park Presbyterian Church, Chicago.
- Miss Dorothy Gibson, Whiting, Iowa.
- Miss Gladys Sherman, Buffalo, N. Y.
- Mr. Earl Ivey, organist First Congregational Church, Lancaster, Wis.
- Miss Norma Heuer, Indianapolis, Ind.
- Mr. Louis Nespo, organist and director Church of St. Vincelans, Chicago.
- Mr. H. C. Cobb, organist First M. E. Church, Belleville, Ill.
- Mrs. Erna Gruner, organist Bertha Theatre, Chicago.
- Miss Emily Roberts, organist Wicker Park Lutheran Church, Chicago.
- Miss Dorothy McGrath, Kewanee, Ill.
- Miss Edith Herrstrom, Mankato, Minn.
- Mr. Joseph Taylor, organist and director Union Church, Hinsdale, Ill.
- Mrs. Gertrude Baily, assistant organist Michigan Theatre, organist Columbus Theatre.
- Mrs. F. W. Boston, organist Belvidere Theatre, Belvidere, Ill.
- Mr. Frederick Marriott, organist Adams Theatre, Chicago.
- Miss Esther Sartain, Jasper, Ala.
- Miss Kathleen Grant, organist Oakland M. E. Church, Chicago.
- Mr. George Ceiga, organist New Evanston Theatre, Evanston, Ill.
- Miss Lena Thompson, Kirksville, Mo.
- Mr. Martin Schutz, organist German Lutheran Church, La Crosse, Wis.
- Mr. Edward Eigenschenk, organist Michigan Theatre, Chicago, Ill.
- Miss Helen Searles, organist Woodlawn Theatre, Chicago.
- Mr. Stanley Anstett, organist Butterfly Theatre, Kenosha, Wis.
- Miss Winona Anderson, Princeton, Ill.
- Miss Frieda Alexander, Jasper, Ala.
- Mrs. Ruth Blair, organist Windsor Park Evang. Lutheran Church, Chicago.
- Mr. Witmer Byrne, organist Calvary Presbyterian Church, Chicago.
- Miss Kathryn Rodehaver, organist Trinity M. E. Church, El Paso, Tex.
- Mrs. S. F. Lassiter, Omar, W. Va.
- Miss Edna Treat, Instructor University of Illinois, Urbana, Ill.
- Mr. James Stopp, Henderson, Ky.
- Miss Mary Wirth, Chicago.
- Mr. E. M. Willis, St. Louis, Mo.
- Miss W. Wherry, organist First Presbyterian Church, Virginia, Minn.
- Sister Corinne, organist St. James Church, Grand Rapids, Mich.
- Mrs. John Kelley, organist First Presbyterian Church, Huntsville, Ala.
- Mrs. Mary Wilhite, organist Broadway M. E. Church, Indianapolis, Ind.
- Mrs. S. Lair, organist Logan Square Theatre, Chicago.
- Miss Marian Drennan, organist First Congregational Church, Springfield, Ill.
- Miss Resda Murray, Hinsdale, Ill.
- Miss Helen Kremer, Tinley Park, Ill.
- Mrs. Mabel Jenkins, organist Everett Theatre, Everett, Wash.
- Mr. Otto Albert, organist First German Baptist Church, Chicago.
- Miss Alice Saline, organist Orpheum Theatre, Fergus Falls, Minn.
- Mrs. Leore Dwight, assistant organist Garfield Theatre, Chicago.
- Miss Elizabeth Loosen, Okmauchee, Okla.
- Mr. Warren Johnson, organist First M. E. Church, Whiting, Ind.
- Miss Marion Ruttenberg, Chicago, Ill.
- Miss Betty De Nil, organist 18th Street Theatre, Chicago.
- Mr. Jerome Cermak, Annette Theatre, Chicago.
- Miss Alice Corrigan, Cornelle, Ill.
- Mrs. Harriett Crosby, Milwaukee, Wis.
- Miss Helen Stubbins, Pittsburgh, Pa.
- Miss Minnie Rude, Evangelical Lutheran Church, Brookings, S. Dak.
- Mr. Walter Schriefer, St. John's Lutheran Church, Chicago.
- Miss Katherine Dodsley, Huron, S. Dak.
- Mrs. A. B. Keller, Gary, Ind.
- Miss Lullie Leffer, Davenport, Iowa.
- Mr. Jos. Moritz, Saron Lutheran Church, Chicago.
- Mr. J. C. Oberdorfer, Columbus, Ohio.
- Miss Ruth Wiltrout, Ohio Theatre, Indianapolis, Ind.
- Mr. Earl Ing, South Bend, Ind.
- Miss Minnie Huffman, First Congregational Church, Pekin, Ill.
- Mr. D. J. Doty, Waupun, Wis.
- Miss Virginia Reagin, Duquoin, Ill.
- Miss Doris Bard, New Castle, Pa.
- Mr. Ralph Peterson, Batavia, Ill.



News of the American Guild of Organists

To Hold Convention in Chicago.

It has been decided to hold a general convention of the American Guild of Organists in Chicago some time in June (after the 15th), 1925. The Guild has not had a general convention since 1920. This will be the fourth gathering of this kind.

"Naturally, being an incorporated body, and with a charter which grants us the right to hold examinations, one of our most important functions—if not the most important—is to emphasize the academic side of our privileges as an organization," says an announcement from headquarters. "But we must not neglect the social possibilities. The benefits to be derived from a social getting together can hardly be overestimated. Unfortunately, the greatness of our country and our widespread membership make it almost impossible to secure a truly representative attendance from all portions of our far-flung membership; but it is hoped that this early announcement will enable many members, even those who come from a distance, to embrace the great opportunity of attending."

Central New York.

At an enthusiastic dinner meeting of members of the Central New York chapter July 2 a re-organization of the chapter was effected. Many of the old officers having left the territory of the chapter, no real or definite work has been accomplished for three years. With the advent of several organists into the field, it was felt that the time was advantageous for promoting the interests of the organists in this section through the A. G. O. Plans have been made for several activities in the fall, and members of the chapter may look forward with renewed interest to the programs that are being planned. Officers were elected as follows: Dean, Clarence F. Read; sub-dean, Miss Margaret Briesen; secretary, John O. Lundblad; treasurer, John P. Williams; registrar, Mrs. E. D. Bevitt.

LATE RECITAL PROGRAMS.

Percy Chase Miller, M. A., A. A. G. O., Vineyard Haven, Mass.—Mr. Miller gave the dedicatory recital at Christ Methodist Episcopal Church of Vineyard Haven the evening of Aug. 19 and was assisted by Mrs. Morgan Butler, soprano. This organ was built by the Hall Organ Company of West Haven, Conn., and was voiced by Charles F. Chadwick. Mr. Miller's selections included: Festival Prelude (dedicated to Mr. Miller), Stanley T. Reiff; Scherzo, Reiff; "Chant Pastorale," Dubois; "Praeludium," Jarnfeldt; Evening Song, Martin; Prelude to "The Blessed Damozel," Debussy; "Noel," Dubois; Intermezzo (Third Sonata), Borowski; Minuet in the Dorian Mode (dedicated to Mr. Miller), Rowland W. Dunham; Intermezzo, Callaerts; Toccata (Gothic Suite), Boellmann.

Mrs. Edith Davey, Windsor, Ont.—Mrs. Davey gave a radio recital at the Central Methodist Church of Detroit Aug. 21 to be broadcast from station WCX of the Detroit Free Press. Her program was as follows: Chorale from Sonata No. 2, Rogers; Andantino in D flat, Lemare; Fountain, Fletcher; Andante from First Sonata, Borowski; "At Twilight," Frysinger; Nocturne, Grieg; Toccata from Gothic Suite, Boellmann.

Healy Willan, Mus. D., Toronto, Ont.—Dr. Willan gave the following Bach program in a recital at the Summer School of Church Music, held at Wellesley College, Wellesley, Mass., June 27: Prelude and Fugue in C major; Chorale Preludes, "O Man, Bewail" and "Sleepers Wake"; Prelude and Fugue in B minor; Aria in D; Fugue in G minor (The Giant); Prelude and Fugue in E flat.

Alfred H. Meyer, Wellesley, Mass.—Professor Meyer of Wellesley College gave the following program before the Summer School of Church Music at Wellesley College June 29: "Requiem Aeternam," Harwood; "Rhosymedre" and "Hyfaydol," Williams; "O Sacred Head," Bach; Prelude to "Pange Lingua," Boëly; Prelude to "O Lord, I dearly Love Thee," Karg-Elert; Selections from "Vespers," Dupre.

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ATLANTA RECITALS RESUMED

Sheldon Plays Auditorium Organ with New Austin Console.

The first civic organ concert of the present season in Atlanta, Ga., was played Sunday, Aug. 17, at the Auditorium by Dr. Charles A. Sheldon, Jr., on the municipal organ. The organ has been idle for several months while workmen from the Austin Organ Company were repairing damage done to the instrument by water leaking through the roof of the Auditorium, and during that period the concerts were discontinued. Dr. Sheldon announces that the great instrument now is in better playing condition than ever before, a new console having been installed and other improvements made.

Of peculiar interest on the first program was the rendition of Dr. Sheldon's "Minuet," a number recently recorded by him for Aeolian rolls. Following was the program: Festival Prelude on "A Mighty Fortress Is Our God," Faulkes; Intermezzo, "Cavalleria Rusticana," Mascagni; "From the South," Gillette; "Russian Boatmen's Song on the River Volga," Minuet, Sheldon; "Madam Butterfly," Finale, Act 2, Puccini; "Marche Champetre," Boëly; Improvisation; "Laus Deo," Sortie, from "Messe de Mariage," Dubois.

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One Day's Mail

Brought the following expressions from readers of The Diapason who find its contents valuable and interesting. We are indebted to generous readers for many such kind words, but do not often have the disposition or the space to reproduce them. But we will quote only the following from letters received on one ordinary August day.

From an Illinois subscriber—"I consider The Diapason a wonderful aid and companion to any organist."

From a New York woman reader—"I enjoy The Diapason immensely."

From a teacher in New York State—"I suppose you know that I cannot get along without your helpful and interesting paper."

From a reader in Maine—"You make me very happy once a month."

From a woman organist in Canada—"Have received much benefit from your recital programs, as I am constantly looking for attractive new numbers."

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Magnificent Instrument—Unit and
Straight Organs Discussed—
Noble Re-elected.**

[Continued from page 2.]

which has placed him at the head of the N. A. O.

In the absence of John Doane, treasurer of the association, who is passing the summer on the Pacific coast, A. Campbell Weston presented the treasurer's annual report. This report showed that the treasury was in excellent condition and that the total membership on July 31 was 1,121, a gain of exactly 200 members over the preceding twelve-month.

Herbert S. Sammond, chairman of the organization committee, presented an interesting account of the work of that body. It set forth the organization of a number of new chapters in various parts of the country. The condition of the association is the healthiest, Mr. Sammond reported, in which it has ever been and more chapters than ever before have been brought into being in the last year, or are in process of formation.

Reports from the various states occupied the remainder of the morning. These reports gave a picture of the work being done and the widespread activities of the association. George Henry Day made the report for Delaware, where he is state president. Conditions have been most promising and various meetings have been held. Mr. Day did not forget to mention that at the meetings ice cream and cake have been regular features, and the other state presidents who followed were not slow to report that ice cream was not lacking as a lubricant for the machinery of the N. A. O. Mr. Day was fortunate in finding that the ice cream was furnished on a "self-supporting" basis, the expense being met out of the collections thoughtfully taken.

Charles A. Sheldon, Jr., reported for Georgia in a happy vein. John W. Norton gave a full report of Illinois activities and of his stewardship as state president. Illinois council has 103 members. The principal activity of the year was the organ and orchestra concert in Chicago, whose success has led to plans for its annual repetition. Mr. Norton announced that the next festival will be held in cooperation with the Chicago Symphony Orchestra on Feb. 2, 1925. Clarence Dickinson is preparing an orchestration of his "Storm King" Symphony and will present it at that time. The program will be French-American.

In the absence of Dr. William A. Wolf, who is in Europe for the summer, Dr. John McE. Ward reported for Pennsylvania. He also read a letter from Dr. Wolf. Miss Edna Mentzer of Lancaster also spoke for Pennsylvania. President Myron C. Ballou reported for Rhode Island. A letter from Wisconsin, written by President Vantine, was read. Reginald L. McAll reported for headquarters, Miss Cassebeer for Rochester, J. Paul Allen and Frederic T. Egener for the new St. Catharines, Ont., chapter, and Daniel R. Philippi for Pittsburgh. Members present also told briefly of activities in Florida, Massachusetts, Maryland and the District of Columbia.

Before the noon recess the nominating committee was selected from the floor and the following ten were chosen: Herbert S. Sammond, chairman; S. E. Gruenstein, Henry S. Fry, Miss Jane Whittemore, Dr. John McE. Ward, Reginald L. McAll, Albert Cotsworth, Daniel R. Philippi, J. C. Warhurst and Paul Ambrose.

A resolutions committee also was selected to consist of George Henry Day, Alban W. Cooper, Miss Jennie M. Carroll, John W. Norton and Mrs. Florence Clayton Dunham.

Varied Programs Presented.

The absence of one member of the Mozart Quartet made necessary a change in the afternoon special program. A delightful program was presented by Bernard Parronchi, violon-

cellist; Henrietta Martin Parish, soprano, who sang John Prindle Scott's "Repent Ye," "The Answer" by Terry, and "Love's in My Heart" by Woodman, as well an encore number; Viola Robertson, contralto, who sang an air from "Samson and Delilah" and responded to an encore, and Samuel Shaffran, violinist, who played a melody by Gluck and a "Praeludium" by Bach, both arranged by Kreisler. Arthur Scott Brook was at the piano, as was Miss Edna Mentzer of Lancaster, Pa., who played a sympathetic accompaniment for Mrs. Parrish's last two selections. Mr. Parronchi played Bruch's "Kol Nidrei" and a Serenade by Popper.

Nevis and Tattersall Play.

The first recital of the convention was played Tuesday evening by Willard Irving Nevis of New York and Richard Tattersall, the latter representing the Canadian College of Organists. Mr. Nevis is the latest of the younger generation of organists to be brought prominently before their fellows by the N. A. O. through recitals at the annual conventions. He is a former pupil of William C. Carl and studied in France last year with Joseph Bonnet. He is prominently associated with the Guilman Organ School in New York City.

Mr. Nevis made a distinctly favorable impression from the opening number. To him was allotted the first half of the evening. The Schumann Sketch in F minor, a fine concert number, received a tasteful reading. The second number, a "Benedictus" by Couperin, was a gem in which excellent registration was shown and it was followed by the graceful Gavotte of Samuel Wesley. The Allegro con Fuoco and the Meditation from Guilman's Sixth Sonata were so well played that only the traditions of the N. A. O. prevented insistence on an encore. Two Bonnet numbers—the well-known "Romance sans Paroles" and the "Variations de Concert"—closed the program. The first was done beautifully, with full realization of its rare grace. The variations were played with decided brilliancy and clean technique, as they seldom are heard.

Mr. Tattersall played a solid, orthodox organ program, such as we have been led to expect from the Canadian representatives. It opened with a clean and scholarly rendition of the Bach G minor Fantasie and Fugue. This was followed by two chorale preludes—Bach's on "Rejoice, Beloved Christians" and the Vaughan Williams "Rhosymedre," which Lynnwood Farnam is using so much on his programs. This latter was interpreted most charmingly. Three French numbers completed the evening. They were the Intermezzo from Widor's Sixth Symphony, Jongen's Improvisation-Caprice and the Cantilene and Finale from Vierne's Third Symphony. Mr. Tattersall's performance aroused comments of the highest praise from every quarter.

Many Take Part in Debate.

There was one big interesting debate at the convention. It was on the by no means new subject of "Unit versus Straight Organ Schemes." The discussion was opened Wednesday morning and continued the next day, when an hour was taken from other affairs to carry on the arguments. It was an interesting debate, in which the participation was general. At its conclusion on Thursday President Noble took occasion to call for a vote on three questions. First he asked those to indicate their opinions who preferred the unit system of organ construction. The second called for those who prefer a straight organ specification with unification and augmentations to increase the resources of the organ. The third group were those who prefer a strictly orthodox straight organ scheme. The second class carried the day by a virtually unanimous vote. As nearly everyone present voted, the result should be of more than passing interest as indicating the opinion of the organ profession.

Senator Richards was the first to be called upon to speak in the unit-straight organ discussion. He began by stating that he was in favor of both systems and that not all the truth is

on one side of the question. If there is unlimited space and funds, he said, he favored the straight organ. When this is not the case, he would get down to earth. He said it was not feasible to unify the diapasons, but he would unify the reeds without much loss of power. The flutes, light reeds and dulcianas unify well, he said.

"If you design your organ first and then add unified ranks for richness," he said, "you obtain greater variety and utility than with a straight organ."

The senator pointed out that a unit rank cost at least twice as much as a straight rank and that in many instances there is no economy in unification. No straight pedal organs are made any longer, he said, and he favored augmentation from the 32 and 16-foot ranks, as the pedal is rarely played alone. The entirely straight organ, he asserted, was a useless expenditure, not warranted in this day. He expressed his opposition, however, to complete unification.

C. S. Losh, who was on the program to follow Mr. Richards, started by saying that he disagreed with the preceding speaker. He laid down the proposition that the only intelligent design for an organ today was one in which all the tonal material is made available wherever you may want it. He said his firm was getting rid of the straight organ whenever at all possible. In describing the organ of the future he asserted that it would be a unit and said that a wonderful instrument can be built with only six flute stops if each is placed in an independent expression chamber.

John F. Hammond was the next scheduled speaker. He asserted that in spite of all efforts that have been made to bring the organ out of its seclusion, it remains today mostly under the influence of the church. He said the impression still prevailed among organists that the instrument has a sacred calling.

While a thirty horse-power engine is all that is needed for an automobile, he called attention to the fact that the average driver prefers a sixty horse-power motor, in order to have reserve speed and power. In the same manner he advocated the unification of diapasons so that you might have the extra strength for power or for solo use when wanted.

"In spite of the imperfections of the present unit organ," said Mr. Hammond, "whenever the public has been asked to express its preference it has preferred the unit." The organists, he added, "have held back and prevented the adoption of the unit system."

Rollo F. Maitland said there no longer were any "straight" organs. He expressed the opinion that the unit organ, being in theaters, has been thoroughly advertised, and that that is why the public has expressed its preference for it, whereas the church does not advertise its organs.

Mr. Noble made plain his preference for the straight organ, but admitted that much had been learned from the theater organists.

"They have taught us," he said, "that the instrument is as sensitive as any musical instrument in the world."

Reginald L. McAll and George E. Till were among the others who participated in the discussion.

Talented Children Heard.

Wednesday afternoon was marked by a program in connection with the slated discussion of choral competitions by President Noble. The latter has taken a special interest in the promotion of community music in this country and has been a pioneer in this field. He described the benefits from the music week competitions held in New York and in various parts of the country. He then introduced a boy and a girl who were winners of prizes in the piano and violin competitions held in connection with music week in the metropolis. Little Irene Peckham, only 11 years old, played a movement from Beethoven's Twelfth Sonata and other selections with understanding and accuracy of technique marvelous for one of her years. The same may be said of Paul Rabinow, a violinist in his early 'teens. Carl Roeder, the pianist and teacher, who trained

these remarkable children, was present and presided at the piano for the violin selections.

"The contest carried on by the New York Music Week Association from October, 1923, till the first of May, 1924, proved a great success," said Mr. Noble. "During the six months fifty-four separate contests were held—forty-eight in school districts, five in boroughs and one interborough, the latter being the final contest held in Aeolian Hall, New York.

"In every branch a fine sporting spirit was shown. Among the children, especially in instrumental divisions, there was much talent of a very high order, some of the students showing remarkable maturity both in technique and musicianship. These children undoubtedly had been fortunate in having the finest possible teachers to guide them through the rough waters and so bring them to a safe haven.

"One of the most valuable things in connection with this contest movement is that it sets standards. Many students are not aware of what a good standard is; and by coming to hear what the other fellow does, they soon find out whether they stand low, medium or high. Those who find they are far behind the necessary standards are not, as a rule, discontented, but are stimulated by their defeat and inspired to go home and practice so that they will return the following year to lick the last winner.

"This is the real sporty feeling that exists among our students today. It is to be hoped that much more interest will be taken by organists and choir-masters in choral divisions in the immediate future, for it is certain there is no better way to raise the standard of our choirs than to enter contests to find out whether they are better or worse than their opponents.

"In England today over 160 separate contests are held throughout the year. In Canada the movement has taken a tremendous hold on all lovers of music, and the same thing is happening in the United States. In a few years great things will be accomplished along these lines."

Norton Conducts Choir.

Late in the afternoon one of the most interesting and novel features of the convention was presented before a large audience. It was a "model choir rehearsal," in which John W. Norton of St. James' Episcopal Church in Chicago was the conductor and the chorus consisted of volunteers from the choirs of Atlantic City churches and from the N. A. O. membership present. In the course of an hour Mr. Norton organized this force into a well-proportioned, effective choir and drilled them to sing two difficult anthems with precision, taste, dramatic effect and accuracy sufficient to satisfy almost any music committee. The selections were widely different in character. One was Tschaiakowsky's "Hymn to the Trinity" and the other was H. Alexander Matthews' "Blessed Be the Lord God of Israel." The first was sung a cappella and the second with piano and organ, presenting a fine ensemble, with Henry S. Fry at the piano and Arthur Scott Brook at the organ.

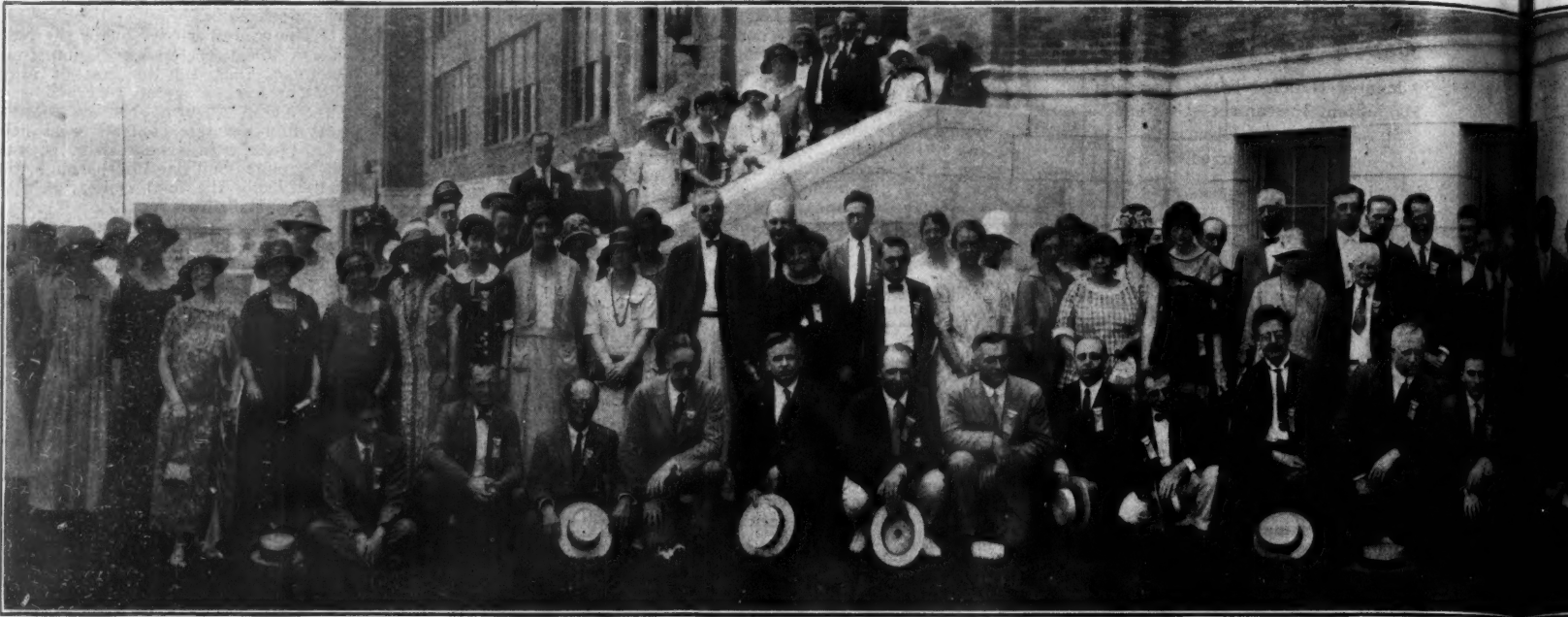
Philippi Appears in Recital.

Daniel R. Philippi of Pittsburgh, formerly of New York City, was the evening recitalist, playing as representative of the American Guild of Organists. Supplementing him on the program, which had to be changed because of the inability of Edwin Grasse to play, as a consequence of being struck by an automobile Monday evening, Paul Rabinow, violinist, and Irene Peckham, pianist, the young musicians heard in the afternoon, were asked to play and aroused great enthusiasm.

Mr. Philippi is an organist of outstanding ability and a broad conception of the organ, as was shown by the well-built program offered by him. He began with a splendid rendition of the Toccata in F major by Bach, which was materially enhanced by the powerful pedal department of the organ at his disposal. Henselt's "Ave Maria" was played with rare loveliness and devotional spirit and the subdued beauty of Gluck's "Ballet of the Spirits" from "Orpheus," with appeal-

[Continued on page 18.]

GATHERED AT ATLANTIC CITY HIGH SCHOOL FOR ANNUAL MEETING OF ORGANISTS.



FINE ENSEMBLE MARKS CONVENTION OF N. A. O.

ATLANTIC CITY GREAT HOST

Six Men of National Fame Heard on Magnificent Instrument—Unit and Straight Organs Discussed—Noble Re-elected.

[Continued from page 17.]

ing use of the softer solo stops, evoked most enthusiastic applause. The great feature of the program, however, was the Reger Chorale Fantasia and Fugue on "Sleepers Wake, a Voice Is Calling." This colossal work of the great German received a remarkable rendition. Again the big pedal was a magnificent aid. Mr. Philippi was so insistently applauded for his work in this great number that he yielded to the demands for an encore with nothing less than the Bach Great G minor Fugue. His registration in this, while original, did not make the appeal which was made by his other work. He closed his program with a very virile reading of the Toccata from Widor's Fifth Symphony.

Advance in "Movie" Playing.

Thursday forenoon was marked by the presentation of the motion picture "David Copperfield," loaned by the Pathe Exchange for the occasion. John Priest of the Cameo Theater in New York interpreted the picture on the organ and his fine registration and sympathetic adjustment of the voices of the instrument to every scene aroused the interest of everyone present. His performance had the effect of illustrating the artistic work being done by the better grade of "movie" players and the gradual advance in the art of picture accompaniment.

Preceding the picture Mr. Priest did a very interesting thing by playing Yon's brilliant Second Concert Study, while synchronized with his performance was a motion picture of Mr. Priest's work on the pedals, taken as he was playing the same composition on the organ at the Skinner studio in New York.

Wonders Done With Children.

The Thursday afternoon session proved most valuable to those working with children's voices. With years of real experience of unique distinction Miss Elizabeth Van Fleet Vosseller of Flemington, N. J., was able to give in a concrete way the great value to be derived from the proper training of the voices of children. Her subject was "Children's Choirs and their Value to the Church and Community." In the beginning she spoke of her own home town of Flemington, pointing out that it boasted a population of about 2,500, that it contained the usual fine churches, and that at present there

were about 160 children in the various choirs. There is a junior and senior choir in each church and their ambition is to do away with poor church music. The children are admitted to the choirs when they have reached the fifth grade in school and the work is so arranged that the children spend about one year in the senior choir before they are graduated from high school.

Miss Vosseller told briefly of the vocal methods used in training the children and the special methods adopted for the boys. Later these methods were demonstrated by five Flemington children.

One of the most valuable features of this choir training is that from the beginning the children are taught to sing in many parts and no one may receive a diploma who cannot sing an independent part. Medals are given for attendance and scholarship and the alumni of the choirs form a strong force in carrying out the principles as set forth by Miss Vosseller.

In speaking of tangible evidence of the value of this work, she told of the open-air concerts held in Flemington during the summer. At least 1,500 of the population of this town of 2,500 take part in the community singing. Artists of note are brought for special recitals and a section of the local papers is devoted to the musical activities of the town.

At the close of her talk four of the children sang solos. The program follows: "Sun of My Soul" ("The Ten Virgins"), A. R. Gaul (Girl soprano, 13 years old); "I was Wandering and Weary" (from Plymouth Hymnal), Tours (Girl mezzo soprano, 14 years old); "He Shall Feed His Flock" ("Messiah"), Handel (Boy alto, 14 years old); "Come unto Me," Bruno Huhn (Boy baritone, 16 years old). Accompaniments were by Miss Grace Leeds Darnell, F. A. G. O., of the Congregational Church, Westfield, N. J.

Rechlin-Seibert Recital.

Thursday evening brought out two recitalists in whom there was pronounced interest. Edward Rechlin has been known for a number of years as one of the most scholarly and serious-minded organists in the United States. He is one of the foremost Bach interpreters. Mr. Rechlin emphasizes the religious side of organ music and never deviates from his set policy of keeping the instrument before him as a sacred one. His appearance on this occasion was one to which those who came to the convention looked forward. Mr. Rechlin is the organist of Immanuel Lutheran Church in New York. Henry F. Seibert is one of the younger organistic giants — metaphorically — though a man of the Zacchaeus type of stature and a musician of great modesty. He is the organist of Holy Trinity Lutheran Church in New York and his radio recitals from the Skinner studio have made him known to

people in every part of the country.

Mr. Rechlin, who had the first half of the program, opened with a Fantasia and Fugue in C minor by Carl Philip Emanuel Bach, which was played with such fine style and power that it gave a splendid impression of the man before he had proceeded many measures. This was followed by the one organ work of Bach's predecessor at Leipzig—Kuhnau—a devotional chorale prelude on the theme of "O Sacred Head." Still remaining in the Bach period, Mr. Rechlin played Walther's working out of the chorale "Praise to the Lord Almighty" and "Jesus, Thou My Treasure." This was followed by a charming reading of the Bach "In dulci Jubilo." Mr. Rechlin's half of the program came to a close with the Bach Fugue in G major. The impression left by the work of this organist was one of satisfaction that in the days of necessary and proper efforts for more diversified use of the organ there remain apostles of the Bach school of devotional German organ music who will keep the fires burning for the type of playing that should never be permitted to die out.

Mr. Seibert, while also of the intellectual type of player, serious to the last degree in all that he does, has been absorbing some of the brilliancy of the Italian method of which Yon is a distinguished exponent and shows it in his program-making and equally in his registration and tempos. He put a great deal of fire into his first number, two movements from the First Sonata of Pagella, the Italian master, of whom we probably would not have heard in the United States except for Pietro Yon. This was followed by a lovely interpretation of Brahms' chorale prelude, "A Rose Breaks into Bloom," in which he played the air on the chimes. This conception was altogether beautiful. Then came two movements from Yon's Sonata Cromatica. The Adagio Triste made a deep impression by its style. It is the movement of which it has been written that if there is anything in organ music to be likened to Chopin for the piano, it is this composition. Next Mr. Seibert gave the first two movements of Mendelssohn's First Sonata, and this writer feels that a vote of thanks was due Mr. Seibert for placing on his program this old but brilliant and appealing organ work, which is not used as often in these days as much less interesting compositions that have newness as their chief virtue. His playing of this sonata was sympathetic and beautiful. The "Marche Champetre" by Boex was played with ease and grace befitting this example of chamber music. Karg-Elert's "Bourree et Musette" and Yon's Second Concert Study were the final numbers on the program. The overpowering pedal work in the latter number evoked such warm applause that Mr. Seibert played a number which for reasons of time had

been omitted—Purcell J. Mansfield's Concert Scherzo in F.

Both Mr. Rechlin and Mr. Seibert played their programs entirely from memory.

Annual Election Is Held.

Friday forenoon was devoted to the annual election and a variety of business which must be cleared up at each annual meeting. Chairman Day of the resolutions committee presented his report, in which the convention through him made known its appreciation and recognition of the many favors received at the hands of Atlantic City. Stress was laid on the assistance given by the mayor and council, the school authorities, the reception committee, the program committee and the various participants in the program of the week. Singled out was Senator Richards for "his princely hospitality and devotion to endless detail." The report of the committee was adopted. Thereupon Chairman McAll of the executive committee paid a special tribute to Mr. Richards, supplementing the words of the resolutions committee and voicing the feeling of all those who attended the convention.

President Noble announced that Harold Gleason had been appointed to represent the N. A. O. as recitalist at the meeting of the Canadian College of Organists in September. Mr. Noble also presented a report, supplemented by a statement from Mr. Philippi, on the rapid recovery of Mr. Grasse.

The election of officers was the next business and Chairman Sammond of the nominating committee read his report. The slate as presented by the committee and previously given was elected unanimously, the convention passing by a rising vote a motion instructing the secretary to cast the ballot of the convention for the ticket headed by T. Tertius Noble. Mr. Noble made a graceful talk accepting the re-election, appealing to all the members to do their bit to bring in new members and stating that he was "proud to think that you can trust me for another year." A resolution of gratitude to the retiring treasurer, John Doane, for his conscientious and efficient work during the past year was adopted on motion of R. L. McAll.

After an extended discussion of the best time for the next convention it was voted to authorize the executive committee to set the date after consultation with those most concerned.

Chairman McAll of the executive committee then paid a generous compliment to The Diapason for its service during the year and called upon the publisher of that paper for a few remarks in which the latter expressed his pride in being able to represent an organization which has to its credit the accomplishments of the N. A. O.

On recommendation of the executive committee the convention elected to honorary membership in the associa-

INTERESTING GROUP PICTURE TAKEN AT CONVENTION OF THE NATIONAL ASSOCIATION.



tion the following:

Frederick A. Stock, conductor of the Chicago Symphony Orchestra.

Pierre S. du Pont, Wilmington, Del., prominent patron of the organ.

An hour was devoted to a thorough discussion of methods by which the N. A. O. could increase its growth and usefulness and various valuable suggestions for new activities and methods of enlarging the membership were suggested.

Maitland Gives Last Recital.

The feast of recitals came to a close Friday afternoon with a program by Rollo Maitland which was one of the most varied and interesting ever played at an N. A. O. convention. It was an example of orchestral organ playing of a superb type. Mr. Maitland has been an adept at this form of organ music—in fact, he is one of the pioneers in it—and he gave an adequate illustration of how an artist can do it. Of course, he had an orchestral instrument at his disposal, but he knew how to make use of it and to make it sound like an orchestra.

The Philadelphia man is an expert in tone color and registration such as it does one's heart good to hear. His first selection was the well-known Toccata in F by Bach, which was played with verve and life, technical accuracy and every conformity with the demands of orthodox, traditional organ playing. In contrast, but with equal manifestation of organistic art, was the Adagio in A minor from the Toccata, Adagio and Fugue in C minor, a composition which illustrates the poetry in Bach's works. Then came a rendition of the great Fantasia and Fugue by Liszt on the chorale from Meyerbeer's "The Prophet"—"Ad Nos, ad Salutarem undam." This show piece is played only by the greatest artists, either American or foreign. In it the performer gave full play to the possibilities of the organ.

As an evidence of the remarkable versatility of Mr. Maitland, he followed this with his own arrangement of Weber's "Invitation to the Dance," in which he made free use of the orchestration by Weingartner. In listening to this one needed only to close his eyes and imagine that he was listening to one of the symphony orchestras. Of course, some of the more strait-laced organists did not fully approve the Weber piece on an organ recital program. There is a chance for long arguments here. So far as this writer is concerned he is willing to let it rest by saying that he was immensely pleased.

Mr. Maitland next played his own very pretty and colorful Nocturne in D major, written some years ago. This was followed by Miss Frances McCollin's dainty "Cherubs at Play." Miss McCollin was in the audience and in response to insistent calls she rose so that the visitors might see her. Real art was dis-

played in Mendelssohn's "Spinning Song," one of the "Songs without Words." The scheduled closing number was another orchestral work concerning which the same might be said that has been put down as to the "Invitation to the Dance." With marvelous grace Mr. Maitland made all the instruments of the big organ serve him as an orchestra obeys its conductor in the popular overture to "The Merry Wives of Windsor." When the demands for an encore at the close became too great to resist, Mr. Maitland played the pretty piece written by his young daughter and which is finding its way to many recital programs—the Canzonetta. Youthful Miss Maitland, now in high school, was called for and stood up in the gallery to share the applause with her father.

Thus the recitals of the 1924 convention came to a finish with a feeling among those who heard them that the spice of variety had been used in just the correct proportion in the menu served.

Banquet at Seaview Club.

The social side of the convention reached its climax in the farewell banquet at the Seaview Country Club Friday evening. N. A. O. members and their friends were conveyed from the high school to the club, a distance of about twelve miles, in large sight-seeing buses and cars. Everyone joined in the festive spirit and a fine feeling of fellowship pervaded the banquet. A tempting feast was prepared and the banquet hall was a picture of beauty.

Following the dinner, Reginald L. McAll, who so ably serves as chairman of the executive committee, in a happy manner acted as toastmaster. He first called for greetings from the presidents of the four organ associations represented at the banquet. John McE. Ward of the American Organ Players' Club, Frank L. Sealy of the American Guild of Organists, Robert Berentsen of the Society of Theater Organists, and Rollo Maitland of the Philadelphia Fraternity of Theater Organists, spoke briefly. Charles B. Boyer, superintendent of the Atlantic City high school, was the next speaker. He told of the great pleasure it gave him to welcome the N. A. O. He spoke of the early plans for an organ in the high school and paid a tribute to Senator Richards for his efforts on behalf of the remarkable instrument which the school now possesses.

Mr. Boyer was followed by President T. Tertius Noble and all in the room rose to give him an ovation. Mr. Noble added more words of tribute to Senator Richards and pleaded for a greater N. A. O., asking each one present to make the coming year one of work for the organization.

Mr. McAll then called upon Arthur Scott Brook, who spoke of the great

opportunity of the organist to be of service to others. He urged all to give of their art in such a way that it may bring enjoyment to many.

When Senator Richards rose to speak he was greeted with a storm of applause and cheering. He spoke of the great enjoyment he had in planning and being in such a fine convention. He thanked all who had a share in the program and closed by saying he hoped that such meetings may continue to be a mighty influence in the great development of the organ and organ music in America.

Other brief greetings were given by President Egner of the St. Catharines chapter of Canada, Theodore E. Dexter of Rhode Island, Daniel R. Philippi of Pittsburgh, John W. Norton of Chicago and Henry S. Fry of Philadelphia.

New Jersey Annual Meeting.

The New Jersey members at the convention met Aug. 30 for a delicious fish luncheon at Hackney's restaurant. There were sixty-six in attendance. President Noble congratulated the state organization on its representation and record. Owing to a change of location of the luncheon and the length of the morning session, it was found impossible to hold the business meeting at this time, but a nominating committee, consisting of Henry Hall Duncklee, Mrs. Kate Elizabeth Fox and Harry S. Martin, was appointed, and at the close of the afternoon session the meeting was held. The following officers were elected:

President—Miss Jane Whittemore, Elizabeth.

Vice-President—Mrs. Bruce S. Keator, Asbury Park.

Recording Secretary—Paul Ambrose, Trenton.

Corresponding Secretary—Miss Katherine Chetwood, Elizabeth.

Treasurer—Arthur Titsworth, Plainfield.

Five chapters reported an active season and a sixth is in formation.

The members voted to go on record as favoring contributions from chapters to the state council for rally and organization expenses. The choice of city for the next rally was discussed and left to the decision of the state council.

To Pay the Radio Artists.

A plan to pay artists singing and playing for the radio is announced by the National Association of Broadcasters, New York, which says that under this arrangement the "best-known performers of the stage and concert platform are soon to be heard." The necessary revenue will be derived from stamps of various denominations affixed to radio apparatus and parts, and it is estimated that this will amount to \$1,500,000 a year.

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CHICAGO, SEPTEMBER 1, 1924.

RECOGNIZED BY CONGRESS

The status of the organist of the West Point Military Academy, a post held for some years by F. C. Mayer, has been raised by Congress so that the salary is increased from \$2,240 to \$3,800 a year. The bill was passed just before the adjournment of the lawmakers, but a technicality prevented it from becoming a law. President Coolidge thereupon saved the day by ordering the bill into effect until December, when the technicality can be remedied.

This action, while affecting directly only one organist, is significant as an indication of a better appreciation of the value of an organist by our national legislature. It is additional evidence of the higher standing of our profession in recent years. Mr. Mayer is a decided asset to the West Point Academy through his recitals and through his efforts which brought about the acquisition of one of the finest and largest organs in the country by that important institution. In the midst of their study of methods of war the cadets at West Point are thus brought into close touch with the refining influences of the best music through this organ and the man who presides at its console.

It is to the credit of Congress and of President Coolidge that they yielded to the appeals of various friends of the organ and of West Point and granted Mr. Mayer the additional stipend which he deserved.

THE PATIENT ORGANIST

If there is any special virtue which stands out in the character of the average church organist above any other it seems to be that of patience. The singers may be temperamental, but never must the organist permit himself to be so. The man in the pulpit may be dictatorial, but the fellow on the organ bench must look pleasant and, no matter what criticism is made of his music, never, never must he indicate that the sermons are not so good either. The great outstanding keynote of the faithful organist's work is that he is expected to meet irritations, no matter how numerous, as part of the day's or week's work, get along with the pastor, the choir and the people in the pews, suit as many as possible and never flinch.

But it soothes the organist, as it does any other patient sufferer, when he receives sympathy, and so it is pleasing to read in Musical America within the last few weeks a very sensible, leading editorial suggested by the talk of T. Tertius Noble at Atlantic City, setting forth the fact that the organist is a real "sportsman in music." So aptly has the Musical America writer put it that we feel that he must be a man who is serving or has served

at the organ. He says, for instance:

The church organist is continually taking chances and working against heavy odds. When the congregation complacently thinks of him as happily "playing the organ," as doing "merely this and nothing more," he may be "weary and ill at ease" from a variety of causes of which his hearers are ignorant. Yet the organist cheerfully meets these irritations as part of the weekly routine, and pluckily sets about the business of devising a remedy for whatever is amiss. No type of performer gets less appreciation than he, for his performance is so good as a rule that excellence in his art is accepted as a matter of course.

Upon the organist's shoulders rests the burden of producing music that should conform to high principles, while still proving attractive to many persons whose tastes have not been cultivated to an understanding equal to his own. The work of choosing suitable material is in itself no light task. Then add the labor involved in choir rehearsals, the tact called for in smoothing over personal difficulties between soloists—who are frequently not less temperamental than opera singers—and the hours spent in private practice, all of which is exclusive of the teaching from which a considerable slice of his income may be derived, and it will be seen that the organist does not belong to the leisured class of musicians.

Undaunted, however, he plays the game, as genuine a sportsman as ever pitched a baseball or ran in a marathon. And if the organist does not come out of the contest a victor, he smiles, cheers the victor and enters the lists again.

But this patience wins its crown even on earth. Given a good organ, a faithful choir and a co-operating minister, the organist, if he has ability and appreciation of his office, has it within his power to create an ensemble which it is the lot of few other musicians to achieve.

CAFETERIA EARNS ORGAN

Eat, drink and obtain an organ! This will be the revised version of the novel example set at Pittsburg, Kan., is followed in other places. Soup and pie, figuratively speaking, will pay for an instrument costing \$10,000 which is to be installed in Carney auditorium at the Teachers' College, according to an announcement by President W. A. Brandenburg of the college. The money will represent the profits of the cafeteria for the last two years. Although food is sold to the students cheaply, efficient management on the part of the domestic science department makes possible a substantial profit.

"The accumulated profits belong to everyone who has ever eaten in the cafeteria," President Brandenburg said. The proposal to expend the money for an organ was made by Walter Wallack, president of the student council, and it carried unanimously.

Our co-worker Dr. Harold W. Thompson, whose monthly articles on choir music have been a valuable feature of The Diapason for a number of years, has not yet recovered from his recent illness, previously recorded in these columns. On the orders of his physician he has been compelled to abandon all his regular work, including his contributions to The Diapason, his duties as organist of the First Presbyterian Church of Albany, N. Y., and his chair at the State College for Teachers in Albany. Dr. Thompson is in the mountains for an indefinite rest and writes that he hopes to resume his articles in the late fall. The many readers of this paper who have been benefited by his research and comment will join the editor of The Diapason in wishing that Dr. Thompson's expectations may be realized. Meanwhile Harold V. Milligan, well-known New York musician and writer and organist of the Park Avenue Baptist Church, whose reviews of new music have been a regular Diapason feature for a long time, will take care of Dr. Thompson's column until Dr. Thompson is able to take up his work.

Chorale Prelude on "Sleepers, Wake"!

Philadelphia, Pa., Aug. 14, 1924.—Dear Mr. Gruenstein: An organist friend of mine who serves a big, busy church on the Pacific coast and who reads The Diapason, wrote me the other day that he was tired of cooking up cantatas and oratorios and asked for some suggestions. Of course, I wrote back and suggested several new recipes. Very recently I read an editorial in a prominent eastern musical magazine which stated that the future concert organist could figure on the fact that Bach, Mendelssohn, Maily

and Widor were due to be hung away in the attic, and that the future recitalist would have to serve up entertaining numbers if he expected to be financially successful. These two incidents move me to ask you:

How do we get that way?

Church members refer to their places of worship as church homes. Now I had always supposed that a home was a place in which to live, be happy and entertain guests. Suppose we liken church music to a home of many rooms, all of which should be in good order and ready to be used by the family and guests, whom we will call members of the congregation. We may not be allowed to entertain the congregation, but we can at least try to interest it.

Does anyone wonder why evening services are dying a slow death and church folk go riding and visiting after "doing their whole duty" by attending the morning service? How would you like to start in to visit some friends and suddenly discover that they had just moved, with the furniture piled up in the halls and everything a mess? Would you linger with much joy? You would not. You might try it later, hoping the weather would be more settled. How can one possibly prepare and serve an acceptable musical meal in such a state of chaos? It seems to be largely a case of hastily made sandwiches on the kitchen table, which, of course, are good fun for a change, but not for steady boarders.

How many churches have their Christmas music already planned? We will have to do it "eventually, why not now?" Having lived in a small city where one had to send away for music, I know what a battle it was, with the time all too short. In the large cities one can run into the big music stores at the last minute and make a fair bluff in putting together a special service, but even at that we do not get them over in proper style and comfort. Miss Arnold and Mr. Thompson are doing heroic work in trying to help out busy people, but even then we must cook the food and serve it. The hymns seem to me like the bread of the service, and I know numbers of churches which have fallen into the coffee-cake gospel hymn habit and figure that the service is properly sweetened up by hearty singing. The minister does his level best to interest the flock, but the average service has no unity or backbone to hold it together and seems like a crazy quilt. The pieces may be silk, but the design is missing, or what might be called futuristic, fearfully and wonderfully made.

To sum it all up let us say together: "From musical procrastination, good Lord, deliver us." If you think this will do the assembled multitude any good, let them have it. Sincerely,
JOHN B. WATERMAN.

Would Keep Up Pitch.

Leonia, N. J., Aug. 10, 1924. Editor of The Diapason: Cervantes was supposed to have put the windmill-tilters out of business, but a letter from one of them appears in your August issue. This gentleman, writing from Sandusky, Ohio, wishes to reopen the question of standard pitch, which was rather satisfactorily settled, as far as this country is concerned, a number of years ago. Some of us who rewrote instrumental parts and transposed entire programs at the piano, during the period of transition from the old high to the present low pitch, take a very different view of the matter.

Some people will try to sing if you start a tune low enough so that the resulting effort is a sort of hoarse growl, but those who really train singers (not individual soloists, but choirs), do not drop the pitch; they keep it high enough to insure the production of a musical tone. However, if you must transpose, why stop at a paltry ten waves lower for the once-accented A, even if that is the "general average of the human voice" (sic)? Let's make it "whole hog or nothing," transpose everything an octave lower and so please everybody.

Very truly yours,

G. W. NEEDHAM.

The Free Lance

By HAMILTON C. MACDOUGALL

Among the more audacious of the ultra-modern Frenchmen is Darius Milhaud. One of his fantasies on American ragtime tunes is very jolly—I'm sorry I cannot recall its name at this moment—although the mannerism of accompanying a melody by plowing up an indefinite distance chromatically and then down in reverse loses its charm after a while. Try it yourself. Play the melody of "Silver Threads among the Gold" in B flat in the right hand, with B flat for the first l.h. note, succeeding this with the chord of f-b flat-d, then by the tonic chords of B, C, D flat, D, etc., etc., in succession; when you get tired of this, descend. The effect is what might be termed plaintive, tinged with the audacious.

Well, Milhaud's "Saudades," a set of pieces on Brazilian watering places, or summer resorts, next attracted my attention. The second one is entitled "Botofago," and is, if one may look at the l.h. part, in F minor, made up almost entirely of tonic and dominant chords in succession. But if one looks at the r.h. part one notes that it is unmistakably in F sharp minor!

Are you reminded of the story about the sailor's parrot? It seems the sailor had taken the parrot to the circus and had enjoyed the performances very much. Unfortunately the circus fireworks exploded prematurely and blew the parrot over into the next lot, where, with his tail docked, a broken wing, and a chassis entirely denuded of feathers, mimicking his master, he croaked out: "That's good! Wonder what they'll do next!"

Recall, if you will, the Berceuse of Chopin; the piece is on a tonic pedal with two chords in each measure—namely, the tonic and dominant. This piece gives excellent material for practicing the new idea of bi-tonality. Keep the left hand as it is, but transpose the r.h. a minor second higher and note carefully—if not prayerfully—the effect. Easier: Keep the r.h. as it is and transpose the l.h. a minor second higher. The final cadence may be as in the original.

After the ear, by many repetitions, has become accustomed to the intriguing jostling of discords, try one of the four-voice fugues from the Well-Tempered Clavichord, keeping the soprano as written, but transposing each of the remaining voices into another key; this will have to be written out, as even a Milhaud would have difficulty in doing the transpositions at sight. I suggest the Fugue in G minor from the second book.

This leads naturally to the idea that a bi-tonal edition of the simpler classics of the Song without Words type be made, and this followed by tri-tonal, etc., editions, culminating in the case of orchestral works, in the simultaneous use of the twelve tonalities of our tempered scale system. Even here we shall find Milhaud with us.

The much advertised Paul Whiteman—and I rank myself as one of his admirers—according to Variety, has succeeded in reaching lofty heights of fame. I quote: "Whiteman's orchestra has the merits of the Philadelphia Symphony and the kick of a mule; the kick is what makes it preferable to the symphony orchestra."

Let's play the St. Anne Fugue!

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John Finley Williamson is ambitious to have all American churches adopt a cappella singing. This is the ideal that has inspired his work for twelve years as conductor of the Westminster Choir in Dayton, Ohio, according to an article in Musical America. In an effort to attain this ideal he has established the Westminster Choir School in Dayton for training leaders.

"My aim to see a cappella music in all the churches in the country is based on the fact that it more nearly expresses the spiritual message," says Mr. Williamson. "The human voice is susceptible of finer modulations than the piano or the organ with their rigid tempered scale. Accompaniment is a handicap in presenting church music. Only a cappella singing can convey the finer idea to the audience."

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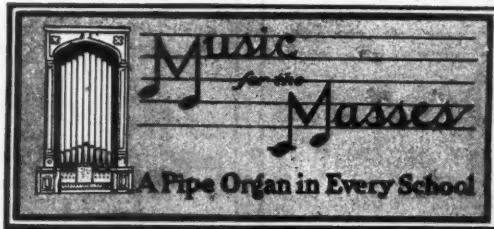
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Fritz Reuter, well-known organist, conductor and composer, died June 12 at his home, New Ulm, Minn., after a long illness.

Fritz Reuter was born Oct. 11, 1863, at Jahnsbach, Saxony, Germany. For many years he served the state church of Saxony in the capacity of teacher, organist and choir leader. Twenty years ago he severed his connections with this church and joined the Free Church of Saxony. In 1905 he emigrated to America, and held positions in Winnipeg and Chicago as teacher of parochial schools of the Missouri Synod of the Lutheran Church. In 1908 he became head of the department of music at Dr. Martin Luther College (Wisconsin Synod), New Ulm, Minn. Here he devoted himself to the task of training young men, future Lutheran parish school teachers, as organists and conductors. Many efficient organists are living testimonies of the high ideals their teacher imparted.

Several years ago Professor Reuter's two sets of preludes to the most familiar English hymn-tunes were reviewed favorably in the columns of The Diapason. His "Consolation," edited by Clarence Eddy, is published by Schubert. A year ago the John Church Company issued his "Idylle," "At Evening" and "Intermezzo." Besides these and a number of other compositions, Professor Reuter compiled, arranged and composed three volumes of organ music entitled "The Lutheran Organist" (Concordia Publishing House, St. Louis) and a number of anthems, widely known throughout the Lutheran church.

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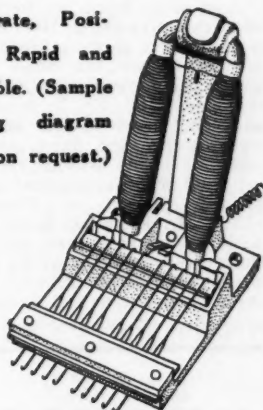
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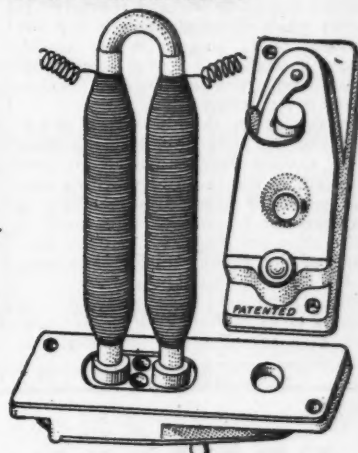
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WHY A-440 IS PREFERRED PITCH.

Chicago, Aug. 1, 1924. Editor of The Diapason: The writer notes in your Aug. 1 issue a letter from Mr. J. R. Deike of Sandusky, Ohio, objecting to A-440 pitch. In the interest of music and musical instruments the writer is prompted to set forth a few facts that are frequently lost sight of.

For years the professional orchestral musicians of this country had as their official pitch A-435, and yet in nearly every case they were playing in A-440 pitch or very close to it. It was not until 1917 that they discovered their mistake and adopted A-440 pitch as official. This is the pitch that is used by practically every musical organization of any consequence, including the symphony orchestras, concert bands and opera companies, and it is now also the pitch to which practically every organ is tuned and has been tuned for some years past.

There is a marked difference between low pitch and high pitch, but there is only a very slight difference between A-435 and A-440—so slight, in fact, that not one person out of a hundred other than highly-trained musicians can tell the difference when each "A" is sounded half a minute or so apart. All trained voices were untrained voices at one time. Then why recommend other than the standard accepted low pitch for the instruments that may assist some of those untrained voices to become trained? If A-440 pitch is good enough for the greatest opera singers in the world, surely it ought to be good enough for those who are struggling to emulate those great artists.

If the songs that are sung nowadays are too high for untrained voices it is a very simple matter for any musician to transpose them down one-half tone and—mark this carefully—a transposition of one-half tone lower is more than five times as great a lowering of the pitch as the change from A-440 to A-435 would be!

Mr. Deike asks why A-460 is not just as good as A-440. It is, perhaps, but why complicate a situation that

has become stabilized through the almost universal adoption of A-440 pitch?

The writer would be interested to know how Mr. Deike arrives at the conclusion that the "human voice on a general average will be about A-430." It so happens that this is very close to the complementary "A" of the philosophical pitch of C-512, but this is the first time we have ever heard that the human voice had any definite pitch to it. If you will stop to think for a moment you will realize how entirely impractical such a statement is. A definite pitch for an instrument, yes; but for a voice with its unrestricted regulation as to the number of vibrations possible (within its regular compass, of course)—well, just think it over. Of course a trained voice which becomes accustomed to singing in one particular pitch will naturally fall into that pitch even when unaccompanied.

Every so often someone "pops up" who has some objection to offer to A-440 pitch. If it isn't one thing it is another. Yet the musical world goes on, secure in the knowledge that at last there has been a definite pitch established, and every attempt to introduce some other pitch simply makes stronger the desire to prevent chaos by maintaining the universal low pitch A-440 as the standard.

Yours very truly,
M. L. JONES.

Organist for Mrs. Harriman.

Andrew J. Baird has been engaged as private organist to Mrs. E. H. Harriman, widow of the railroad magnate, at Arden House, Harriman, N. Y. He began his playing there July 1. The organ was built by the Aeolian Company and is one of four manuals and eighty stops. Mr. Baird gives weekly recitals and will arrange special musical programs. As organist at the Reformed Church in Poughkeepsie, N. Y., Mr. Baird has given many recitals in the past year, and with his choir presented eight works in the last season, the latest cantata presented being "The Woman of Sycar."

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New York Sun, April 18, 1924.—The beautiful new Speyer memorial organ could not have had a more sympathetic revelation of its manifold tonal resources than it received by Mr. Eddy's performance. With a profound understanding of the many scores in his list, he revealed their contents with the control of stops, manuals and pedals to be expected from a dignified performer on the organ. He was very warmly applauded.

New York World, April 18, 1924.—His audience was large, obviously impressed and so deeply reverent that the concert hall took on the general aspect of a hushed cathedral. As always, Mr. Eddy drew from his music the full power and majesty of a noble instrument.

New York American, April 18, 1924.—The new organ at the Town Hall was duly christened last night by that distinguished musician, Clarence Eddy.

The mellowness of his great art was disclosed in the collection of works that formed his list.

Musical Courier, New York, April 24, 1924.—Mr. Eddy's playing needs no fresh praise in this place. He has been a master organist for half a century past, and still has that unflinching taste in the choice of combinations which always distinguished his work. * * * A large audience assembled to hear him, and did not fail to manifest its thorough pleasure in his masterful playing.

Musical America, New York, April 26, 1924.—Clarence Eddy, who is known far and wide as the dean of American organists, gave a recital last Thursday evening before a friendly and interested audience in the Town Hall, and revealed in a dignified and authoritative manner the superb possibilities of the new Speyer organ.

ORGAN buying wisdom is a thorough investigation of the merits and demerits of all makes of organs before purchasing.

All inquiries given careful and prompt attention.

UNITED STATES PIPE ORGAN COMPANY

Crum Lynne, Penna.

**Music as a Community
Asset in Flemington
Children's Choirs**

By MISS ELIZABETH VAN FLEET
VOSSELLER

Paper Presented at the Meeting of the
National Association of Organists,
Atlantic City, N. J., July 31.

Through the gracious art of music one village in New Jersey has developed a spirit of fraternity not only among its classes, high and low, but also in its churches, both Protestant and Catholic. It has been done through the organization of children's choirs, one for each church, brought together into a choir school, where the music for worship is taught. And while each choir is a complete unit, and meets once a week, the rest of the classes are organized as voice groups regardless of denomination. Thus the children come into constant contact with each other on a common footing of church music. Bigotry does not exist and not only tolerance, but interest in every church is very much alive.

The aim of the choir school is to develop fine choristers for the upper choirs, choristers made from church material, rather than from the outside; also to develop in these young people a love for good music, and appreciation of the dignity of worship and the privilege of ministering to the service, musically, so that the senior choirs shall gladly give their best efforts to this cause, and the music of this small town shall be of very high type.

Thus the choir school trains a class of probationers (about forty in number) of the ages of 8 and 9 into the six-year course of the choir and graduates the choristers in their junior year of high school. The choir runs with the system of a public school and the work is just as much respected by the pupils. The attendance is almost 100 per cent; rain, sleet and snow will find the classes full, the same as on a pleasant day.

The children are carefully divided according to the development of their voices. All the small children sing soprano; second soprano is sung by the fourth and fifth year girls, unless in the fifth year their voices are low, when they are admitted to the alto section, where they usually stay until they are graduated, while the high voices return to the soprano section for their senior year. The boys are treated differently. The fine sopranos are retained as long as their high tones are easy, then moved to the alto, then, at the suggestion of a change, sing an alto-tenor, which merely drops their voices lower than the alto. When the real break comes they are permitted to sing baritone or tenor according to the condition of their voices, and the aim here is to blend the upper voice into the lower and graduate them with a pleasant and singable voice (immature, of course, but developed enough to show the boys what to do for its future benefit).

The course consists of ear training, voice culture, choral singing, service singing and deportment, music appreciation and a fine attitude toward the school and its ideals. So ardent have the children become that this year, of the school of 160 choristers, seventy-four won prizes, many having a perfect record in attendance, punctuality and obedience covering a period of several years, and a number who lost prizes failed only because illness made it impossible to attend every rehearsal.

What is the result of this plan? The graduated members of the choir school have organized into a body known as the Chorus of the Alumni of the Flemington Children's Choirs with the following creed:

We, the Chorus of the Alumni of the Flemington Children's Choirs, believe music to be God's gift to His children, and as ministers of song, do give ourselves to this holy office of the church. We pledge ourselves by our service, enthusiasm and means to aid the music of the church; to raise the standard of music in the community; to respect by perfect silence the art of music during its performance, nor to suffer disturbance from others. Therefore we do give our utmost support to this cause of good mu-

sic in any community in which we may live.

The home group is serving the church with its voices and the music of the community with its enthusiasm and means. The out-of-town members, too, are serving to the limit of their opportunity. The Flemington senior choir would be a credit to many a city church where music of the highest type and services of the utmost dignity are rendered every Sunday. Every choir is vested, and one feels on entering the church that music is an important feature of worship.

The alumni sponsor the children's work, they run a series of artist concerts for the community each season, and make possible the hearing of some of our greatest singers and instrumentalists at a much lower cost than would be possible in New York. During the summer there are community sings in the little park, with an attendance of 1,000 to 1,500 people who come to enjoy and take part in the music. In the winter the children are taken to the "movies" and at Christmas they conduct the community Christmas tree with a sing Christmas Eve, while the young choristers of the school sing carols in the streets at dawn.

The choirs also run the music columns of the three town papers every week and illustrate the musical current events, both local and national, on bulletin-boards in the public library and the choir school. They offer music prizes in the public school and do all they can to help the music supervisor in her work. Nor is the music just for the village. The alumni are seeking to broaden the musical culture of the entire county and have for the last two years conducted a successful music memory contest for all the rural schools of the county, with a public contest, prizes and a fine concert for the children held in Flemington each spring. Thus they live their splendid creed. No chorister may have his diploma until he has made a vow before the alumni to uphold and live it and Flemington is striving to become the most musical small town in America.

Praising the Pipemakers.

Milwaukee, Wis., Aug. 23.—Editor of The Diapason: It was gratifying to the undersigned to read the article in the July issue of The Diapason giving due praise to an organ pipe makers' concern. The writer is an enthusiastic supporter, advertiser and reader of The Diapason since the first issue, and believes this is the first article ever published giving pipe makers recognition of the worthwhile work this branch of the industry contributes to the organ industry in general.

Having followed this branch of the industry, pipe making, since 1888, it is obvious that much has been contributed by the writer to the modern organ, tones. As the article states, "By the nature of things, the organ pipe maker is left in the background and not advertised to the ultimate consumer."

Organists, to some small degree, have in the past given words of encouragement to the pipe-maker. One particular recollection is called to my memory. A pipe organ concern of some note in the days gone by, but now out of business, for whom the writer furnished pipes, had many expressions from organists and builders, running something like this: "The best thing about the organ is the pipes."

Jerome B. Meyer & Sons also have a number of testimonial letters, some as follows: "Allow us to compliment you on your tone and workmanship." Others say: "It may interest you to know that we are very pleased with the singing quality of your string tones." Others say: "Allow us to congratulate you on your fine workmanship and tone quality. It certainly was a revelation to us."

JEROME B. MEYER.

Charles T. Ferry has been appointed organist and choir director of the First Congregational Church of Washington, D. C. He succeeds Harry Edward Mueller, who accepted the position of organist at Grove Park Inn, Asheville, N. C.

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**With the Moving
Picture Organist**

Valuable Notes for Theatre Players, Settings for Photo Dramas, Reviews of New Music, Etc.
By WESLEY RAY BURROUGHS

[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 105 Edinburgh 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.]

T.—Title. D.—Descriptive.

Vacation Gleanings.

One precept we remember Dr. Carl giving us years ago was that "any organist worthy of the name can always obtain many ideas in registration and tone color by listening to a symphony orchestra concert." We will amplify this by saying "that any good picture organist worthy of the name can always obtain valuable ideas in film accompaniment by listening to a good orchestra either in a 'movie,' or in a legitimate house."

For instance, as we watched the newest Ziegfeld Follies last month at the New Amsterdam Theater, in New York, we were struck by the way the leader handled the body of thirty men in the accompaniment to the vocal renditions. There was always a dependable support for the artist and chorus, yet the orchestra never obtruded itself above the soloist, or, in the slightest degree, drowned out the chorus. Especially was this noticeable in the four excerpts from the late Victor Herbert's operas—"Gypsy Love Song" ("Red Mill"), "Kiss Me Again" ("Mlle. Modiste") and the two from "Babes in Toyland"—"I Can't Do that Sum" and "March of the Toys." The last number was played with muted trumpets and won storms of applause, while in the others the English horn, oboe, French horn, etc., could be clearly heard in a wonderfully effective manner.

All this by way of prelude to the lessons the picture organist should learn from these performances. There are moments in film playing when all these ideas may be used. At present we are playing a two-reel Pathe—"Hal Roach—Our Gang" comedy, "Cradle Robbers"—and the "Babes in Toyland" selection fits ideally. Opening with "Who Wants a Baby?" these items follow from the opera: "Bo-Peep," "Floretta," "I Can't Do that Sum," "He Won't Be Happy Till He Gets It," "Beatrice Barefacts," or, if necessary, we curtail one or two of the numbers so as to begin the paraphrase of the famous song "Rock-a-Bye, Baby," as given in the vocal score at the point where the gang puts the fat boy, dressed as a baby, into the cradle, continuing this until he runs away, when we use the "March of the Toys," closing with the one-steps "Whose Baby Are You?" and "Oh, Boy." The screams of merriment from the audience testified to the fact that the patrons remembered these familiar songs and appreciated their application to the picture.

Other lessons concern keeping the musical accompaniment subdued to the picture, never playing so loud that the music will detract from the enjoyment of the picture, on certain unusual and mysterious scenes finding a new and entirely different combination, something outside the usual strings, flutes and diapasons, and to be on the watch for points in the picture at which some clever effect can be obtained, either by an ingenious device in technical proficiency or through the choice of some particular piece.

New Photoplay Music.

The successful theater organist will always search for material in the way of novelties. The following short descriptions of some new Belwin issues will be found timely:

SEA: "Jolly Buccaneers," by Victor Schertzinger, is a rollicking, nautical number with two themes, one in six-eight and the other in common time. In the many sea pictures now extant will be found places for this effective number.

DESCRIPTIVE: "Grandmother's



"We have had a number of the noted organists of the United States and other countries give recitals on our organ, and unanimously, they have praised the high quality of this instrument. We deem our organ one of the greatest assets of the church equipment, for the down town work we are doing.

"Cordially yours,
"Chas. A. Humphrey,
"Pastor, Methodist Temple."

**Henry Pilcher's Sons
PIPE ORGANS
Louisville, Kentucky**



**Methodist Temple
Louisville, Kentucky**

Music Box," by Joen Fresco, opens with a treble chime passage and then follows a clever imitation of the old-fashioned music box. A contrasting section occurs, in which harp arpeggios may be employed.

CHIME PIECE: "The Chimes of Notre Dame," by M. Barron, is a composition that was awarded first prize among hundreds submitted in the contest held by the Universal Company for a score suitable for the big feature "The Hunchback of Notre Dame." It is easy and yet very effective.

GALOP: Players of the Pathe News reel will appreciate "The Roller Coaster," by Schertzinger, and rapid-fire musical interpretation of the hilarity in summer time festivities at Coney Island and other seaside resorts.

ORIENTAL: "Oriental Furioso," by V. Boehnlein, is an allegro agitato written in the idioms of the orient and suitable for mob scenes in features whose locale is in the lands of the far East.

DRAMATIC: "Meditation," by M. Baron, is a splendid dramatic composition which the picture organist will have no difficulty in placing on films of this class.

BRIGHT: "First Call of Spring," by W. W. Smith, and "A Fairy Flirtation," by C. E. Wheeler, are in the classification of bright, joyous and happy pieces, of which there cannot be enough. The first theme of the second piece may be registered in several ways, with different combinations of strings, flutes and soft reeds, and again with xylophone or glockenspiel, or with bourdon and piccolo. The piquancy of this number is refreshing.

The latest additions to the Schirmer Galaxy, which every picture organist values highly, are:

DRAMATIC: "A Tone Picture," by A. Haas; "Souvenir d'Amour," by E. Conte; "Intermezzo," by R. Strauss; "The Afterglow," by Charles Huerter; Interlude from the opera "Aiglala," by F. de Leone, and an arrangement of Lemare's Andantino in D flat, orchestrated in the key of D. The Haas number is in a light style, the Souvenir has a bold, well-defined and decisive theme, well developed (E flat), the Intermezzo is an allegretto scherzando in A, twelve-eight measure, the Huerter piece opens with a quiet, smooth theme and offers as a contrast an animated section in D flat, while the Interlude has an opening aria for English horn or clarinet, and contains a passionate denouement for brass and strings.

ORIENTAL: "The Snake Charmer," by H. R. Shelley, is a gem which depicts the sinuous movements of an oriental snake dance and in this division also comes "Persian Dance," by Moussorgsky, arranged from the score of "Khovanchchina." A reflective

adagio opening is followed by several dance rhythms.

DESCRIPTIVE: "The Little Clock on the Mantel," by Clarence E. Wheeler, offers this short description: "One day Granny wound up the little clock, took her grandson on her lap and told him tales of the past. The little boy listened, and when the clock stopped, he was sound asleep and happily dreaming."

Clarence Eddy has written to the Clayton F. Summy Company: "The Festival Suite, by Stanley T. Reiff, is a valuable contribution to the repertoire of the great number of church and recital organists. Each of the four

movements — Prelude, Romanza, Scherzo and Toccata—is individual and interesting, while the technical demands are not beyond the average player. I am particularly pleased with the Toccata, which will undoubtedly meet with greatest favor."

Otto T. Hirschler, Los Angeles organist and head of the music department of Owensmouth High School, and Miss Irene Mabry Gay recently were married at the home of the bride's sister, Mrs. C. J. Laughlin. Song numbers were rendered by Margaret Atwater of Alhambra and the wedding march was played by George A. Mortimer of Pasadena.

**LARGE DETROIT CHURCH
INSTALLS NEW MOLLER
THREE-MANUAL IS FINISHED**

**St. Hyacinthe Catholic Church in the
Motor City Has New Instrument
of Thirty-nine Stops for Its
Costly Edifice.**

St. Hyacinthe Roman Catholic Church at Detroit, one of the most beautiful edifices in that city, erected at a cost of \$900,000, has a new three-manual organ built by M. P. Möller. Installation of the instrument has just been completed. The contract for this organ was closed through Ford & Reynolds, the Chicago representatives of M. P. Möller.

The specification is as follows:

GREAT ORGAN.

1. Double Open Diapason, 16 ft., 73 pipes.
2. First Open Diapason, 8 ft., 73 pipes.
3. Second Open Diapason, 8 ft., 61 notes.
4. Doppel Flöte, 8 ft., 73 pipes.
5. Melodia, 8 ft., 73 pipes.
6. Viol d'Gamba, 8 ft., 73 pipes.
7. Principal, 4 ft., 61 notes.
8. Flauto Traverso, 4 ft., 61 notes.
9. Tuba, 8 ft., 73 pipes.

SWELL ORGAN.

10. Bourdon, 16 ft., 97 pipes.
11. Open Diapason, 8 ft., 73 pipes.
12. Stopped Diapason, 8 ft., 73 notes.
13. Aeoline, 8 ft., 73 pipes.
14. Voix Celeste, 8 ft., 61 pipes.
15. Salicional, 8 ft., 73 pipes.
16. Quintadena, 8 ft., 73 pipes.
17. Flute Harmonic, 4 ft., 73 pipes.
18. Dolce Cornet, 3 ranks, 219 pipes.
19. Flautina, 2 ft., 61 notes.
20. Oboe, 8 ft., 73 pipes.
21. Cornopean, 8 ft., 73 pipes.
22. Vox Humana, 8 ft., 61 pipes.
23. Posaune, 8 ft., 61 pipes.

CHOIR ORGAN.

24. Geigen Principal, 8 ft., 73 pipes.
25. Concert Flute, 8 ft., 73 pipes.
26. Gamba, 8 ft., 73 notes.
27. Unda Maris, 8 ft., 61 pipes.
28. Clarinet, 8 ft., 73 pipes.
29. Dulciana, 8 ft., 73 pipes.
30. Solo Flute, 4 ft., 61 notes.

PEDAL ORGAN.

31. Resultant Bass, 32 ft., 32 notes.
32. Open Diapason, 16 ft., 44 pipes.
33. Bourdon, 16 ft., 44 pipes.
34. Violone, 16 ft., 32 notes.
35. Lieblich Gedeckt, 16 ft., 32 notes.
36. Posaune, 16 ft., 32 notes.
37. Octave Bass, 8 ft., 32 notes.
38. Violoncello, 8 ft., 32 notes.
39. Dolce Flute, 8 ft., 32 notes.

**"THE CHANGING WORLD."
[From the New Orleans States.]**

A well-known philanthropist, now residing in Florida, has presented the university of that state, presided over by Colonel Bryan's candidate for the presidency, Dr. A. A. Murfree, with a \$50,000 pipe organ, said to be the finest in Florida. Dr. Murfree announces that the organ will be placed in the \$250,000 auditorium recently built for the university, and expresses the belief that the organ will be a monument to musical art in Florida.

Any state not so fortunate as Florida can well envy her this piece of good luck. Time was, and not so far distant either, when one would be read out of court and jeered by the populace, if he even suggested having a pipe organ in a college, much less an auditorium. Now we take it only applause follows the announcement that Florida's great university has a magnificent auditorium and an organ that will be a monument to one of the noblest of the arts.

If New Orleans lacks any one thing just now more than another it is a large auditorium with a seating capacity of 12,000 to 15,000. And if this could be obtained by municipal enterprise or by private benefaction, it would be incomplete without the finest organ money could buy, suitable for such a hall.

Of all the arts there is none that has such a universal appeal as music, and municipalities are awakening to this fact and are taking unusual steps to educate their citizens in the knowledge of the finest music.

"Berth and Reservation."

[From Music News.]

At Easter time the Clayton F. Summy Music Company was mystified on receiving a telegram which read:

"Send me twelve 'Berth and Reservation.'"

Passed on to the oldest and most knowledgeable clerk in the house, he finally remembered the existence of an old Easter anthem named "Birth and the Resurrection."

NEW OCTAVO MUSIC

SACRED—MIXED VOICES

AVERY, STANLEY R.

From all that dwell below the skies
Octavo No. 13,785 .15 net

A unique anthem of effective construction. It begins with a version of "Old Hundred" with rhythmic interludes. This is succeeded by a lyric, original episode; and the whole concludes with the stirring "Praise ye the Father" of Gounod. Not difficult.

NEVIN, GEORGE B.

The Lord is my strength
Octavo No. 13,800 .12 net

Dignified and churchly, but this popular composer knows how to gain these ends with simple means. A Bass Recitative opens the work, followed by two chorus sections, one vigorous, the other lyric (unaccompanied). A strong crescendo leads into Luther's mighty hymn which caps the anthem.

GAUL, HARVEY B.

My bonnie lass
(Mixed voices)
Octavo No. 13,777 .20 net

This is in the bright style of a light madrigal with much clean-cut rhythm, and repetitions of fa, la, la. The melodies are well defined, and the composer deploys his voice-parts in a wide variety of tonal effects, independent entrances and counter-melodies. Piano part essential.

DIGGLE, ROLAND (A)

****Paeon of praise** .40 net

In festal style, with an animated but imposing theme, which returns in broader style and with a fine figuration for the pedals. A lyric episode with light registration supplies contrast.

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A spirited number of festal quality.

WARD, FRANK E.

O come hither and behold
Octavo No. 13,787 .12 net

In quiet and contemplative style, with opportunity for smooth choral singing and nice variations of tone in color and quantity. Altogether, a very musical number which will invite the choirmaster to careful and refined interpretation. A beautiful vocal effect on page 6 is to be noted.

SECULAR

CANDLYN, T. FREDERICK H.

Youth
(Schools)
Octavo No. 13,830 .12 net

For one, two or three voices. The movement is Tempo di Marcia, and the number has significant length, incisive melodies and a moderate range. Voice parts written all on one staff.

ORGAN

DVORAK, ANTON (Au)

****Goin' Home.** (From the Largo of the *New World Symphony*)
Trans. by H. Clough-Leighter .40 net

Mr. Clough-Leighter has made a playable arrangement, agreeably registered, of the highly successful song version transcribed by William Arms Fisher from the celebrated "Largo" of the *New World Symphony*.



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Anthems for the Synagogue.

The few anthems which have been especially written for the synagogue service are issued without any designation by the publishers of their special fitness for temple use and many of them are passed over by the busy organist. In many synagogues the rehearsal time is given largely to the ritual and the anthem is sung over hurriedly at the end of the rehearsal time, when everybody is tired and anxious to get away. Thus it usually receives a perfunctory performance. The libraries are frequently hackneyed and new numbers appear rarely. As a consequence of these conditions the anthem does not occupy the place in the temple service which it holds in the church. Yet there are many beautiful anthems written for temple use and a still larger number which are equally suitable for church or synagogue.

The choirmaster who will take the trouble to build up an interesting library of anthems for synagogue use will be amply repaid, not only in the approval of the congregational powers that be, but in his own increased interest, for it is always stultifying to follow a monotonous round and it is better for your own sake to keep your repertoire alive and growing.

It may be safely said that any Old Testament text is suitable for synagogue use. English composers seem to be especially fond of the Old Testament, and when I started out a number of years ago to look for interesting synagogue anthems I found a perfect mine of them in the Novello catalogue. At that time I was especially in search of short anthems for the evening service, and I found the Novello series of "Short Anthems" of great value.

The word "Saviour" occurs in many of the Old Testament anthems, and is perfectly correct for temple use, when used in its proper setting. The word "saints" is not appropriate for synagogue use, and can usually be changed to "souls" or some other monosyllable. "Father" is the conventional substitute for the word "Jesus" and "God" for "Christ."

But the mere changing of a word is not always sufficient. Sometimes the sense of the text is contrary to Jewish belief and teaching and liable to give offense. New Testament texts should be avoided, even though there may be no objectionable words, although sometimes a few words from the New Testament may be used fittingly. A singer in my choir recently was very much hurt because she was not allowed to sing Maunders' "Consider the Lilies." The words seemed inoffensive enough and she seemed to feel that the phrase "Solomon in all his glory" was enough in itself. Just to try it out I showed the text to the rabbi, and he immediately recognized it as an extract from the sayings of Jesus, and therefore inappropriate, although probably nine-tenths of the congregation would not have recognized its origin.

In choosing anthems for synagogue use, it is always well to remember that the Jewish religion is essentially a happy one. The sweetly sentimental, languishing ditty that draws tears from the eyes of the old ladies of both sexes in the church does not win approval in the synagogue. Whatever the Christian religion may hold of comfort and cheer has been successfully covered up in many churches, and the preacher and the choirmaster are too much inclined to measure the success of their efforts by the number of snuffles they can evoke. This is not true everywhere and is happily becoming old-fashioned, but it has

brought forth a voluminous library of mushy music which is still relished in many of the non-liturgical churches. In the synagogue, however, the emphasis has always been on praise, and the English "Praise the Lord" anthems are always appropriate.

The best canticle from the Episcopal service for synagogue use is the "Venite." I have not mentioned this in the following list. As there are so many good settings, I leave it to the individual to select his own. The newly-authorized "Benedictus es Domine" is also a good synagogue number. The Gloria should be omitted from both these numbers, of course. This is usually easy to accomplish by returning to the beginning and singing part of the first section again.

Among American composers I find many good synagogue anthems by Rogers and Chadwick. Mr. Rogers plays in a synagogue, but I don't know that Mr. Chadwick ever did. Perhaps it is the Unitarian influence.

The following list is the result of an earnest effort to build up an interesting, appropriate and beautiful library of anthems for the synagogue. It represents considerable thought and care, but it is, naturally, far from complete. All these anthems are successful in actual use. There are many others in my temple library which I never use, for one reason or another. There are many more which have not advanced beyond the sample copy stage. Practically all of them are suitable for quartet and I have indicated the important solos:

- "Abide with Me," Barnby (D). Alto, soprano and tenor solos, with brief passage for chorus or quartet; the bass solo should be omitted. Change "Hold Thou Thy Cross" to "Hold Thou Thy Light."
"Above All Praise," Mendelssohn (N). Short, but of superb quality, best for double quartet or chorus.
"As Discords," Andrews (G). No solos, may be done unaccompanied.
"Awake Up My Glory," Chadwick (St). Baritone solo, bright and praiseful.
"Arise O Jerusalem," King (N). Short.
"Again the Day Returns," Hosmer (D). Melodious and popular.
"All Praise to God," Wagner (S). An arrangement of the "Prayer" from "Lohengrin," very effective if your congregation does not object to the operatic flavor.
"As Torrents in Summer," Elgar (N). Unaccompanied.
"Ave Maria," Bach-Gounod-Shelley. Arrangement by Shelley of the popular "Ave Maria" with an appropriate text, "Father to Thee."
"Be Glad, O Ye Righteous," Smart (N). Ideal Synagogue anthem, tenor and baritone duet; may be improved by judicious cutting.
"Be Thou My Guide," Foote (St).
"Blessed Are They," Tours (N).
"Build These More Stately Mansions," Andrews (G). Oliver Wendell Holmes' "Chambered Nautilus," with baritone solo, very singable.
"Cast Thy Burden," Mendelssohn (N), from "Elijah."
"Comes at Times," Oakley (D).
"Comes at Times," Galbraith (St).
"The Desert Shall Rejoice," Whiting (S). Bass solo and trio for SAT. One of the best of American anthems, especially good for Harvest, but suitable for any season.
"Day Is Dying in the West," Salter (S). Alto solo.
"Doth Not Wisdom Cry," Rogers (S). Short bass recitative.
"Eternal King," Leslie (St). Trio in canonical form for SAT, very melodious.
"The Eternal God Is Thy Refuge," West (N).
"Except the Lord Build the House," Gilchrist (S).
"Evening Hymn," Rheinberger (S). Change "Jesus" to "Father."
"Fear Not," Spicker (S). Should be in every synagogue library.
"Father, in Thy Mysterious Presence," Scott (St). Excellent.
"Fear Thou Not," Woodman (S).
"Fear Not, O Land," Rogers (S). Especially good for Harvest.
"God, to Whom We Look Up Blindly," Chadwick (St).
"Give unto the Lord," Milligan (St). Tenor recitative.
"God Is Our Refuge," Foote (N). Tenor solos, one of the best of this composer; may be cut.
"Great and Marvelous," from "Holy City," Gaul (N). Praise anthem, best for chorus, may be cut.
"God, Who Madest Earth and Heaven," Chadwick (St).
"Grant Us Thy Peace," Mendelssohn (N). Very Mendelssohnian.
"God Is Love," Shelley (S). Tuneful, baritone solo.
"He That Dwelleth," Hadley (S). Baritone solo.
"Holy Father, Cheer Our Way," Huhn (S). Soprano solo, short.
"Hushed and Still," Nagell-Dickinson (G). Short evening anthem with alto solo.
"How Beautiful," Galbraith (D). Baritone solo, excellent variety.
"He Sendeth the Springs," Wareing (N). Soprano and tenor, excellent for Harvest or springtime.
"He Watching over Israel," from "Elijah," Mendelssohn (N).

- "He Shall Feed," Harker (S). Trio for SAT and soprano solo.
"Hear, O Lord," Watson (S).
"He Shall Come Down," Buck (D). Perennial favorite.
"How Lovely," Spohr (N). Short soprano solo.
"I Cannot Find Thee," Scott (D).
"I Will Go unto the Altar," Gadsby (N). Short.
"I Waited for the Lord," Mendelssohn (D). Six parts, but may be edited for quartet.
"I Will Mention," Sullivan (S).
"Incline Thine Ear," Himmel (S). Baritone. Lives forever.
"Is Heavily Love," Parker (N). Soprano solo, melodious, great favorite.
"I Will Magnify," Mosenthal (S). Has survived more than forty years and is still going strong.
"I Will Extol Thee," Costa (D). Arrangement for chorus or quartet by Froelich of popular soprano solo.
"I Will Magnify Thee," Selby (N). Short.
"The King of Love," Shelley (S). Can't beat it.
"The King of Love," Mendelssohn (S). Good arrangement for STB of piano "Song without Words."
"The Lord Is My Shepherd," Rogers (S).
"Lord of All Being," Andrews (G). Baritone.
"Like as a Father," Candlyn (G). A real quartet anthem.
"Listen, O Isles," Foote (St). Baritone.
"Lift Up Your Heads," Coleridge-Taylor (N).
"Let My Prayer Be Set Forth," Woodman (S). Evening anthem with tenor solo.
"The Lord Is My Rock," Woodman (S).
"Lo, the Day of Rest," Dietsch (D). Evening, trio for TSB; change the word "Sun" to "Light."
"Like as a Father," Martin (N). Second part of "O Come before His Presence."
"The Lord Is My Rock," Rogers (S).
"The Lord of Glory Is My Light," Gounod (D). Change "Churches of Thy Saints," to "Temples of My God."
"Lovely Appear," Gounod. From "The Redemption"; long soprano solo.
"The Lord Is Exalted," West (S).
"Lead Me Lord," Wesley (N). Short, with alto solos.
"Lord, How Long," Mendelssohn (N). Alto solos.
"Law of the Lord," Foote (St). Short, with solos for all voices.
"Lord of Our Life," Field (N). Tenor and baritone solos. Change, "Lord, O'er Thy Church, Nor Death Nor Hell Prevaleth," to "Lord, Over Thee, No Enemy Prevaleth."
"Let the People Praise Thee," Fletcher (N).
" My Heart Is Fixed," Whiting (S).
" My Song Shall Be," Harker (S). Short, with alto solo.
"Morning Hymn, Milligan (St). Change "Father, Son and Holy Spirit," to "Father of an Infinite Majesty."
"O Come Everyone," Blair (N). Tenor solos.
"O Cease, My Wandering Soul," Chadwick (St). Trio for A.B.
"O for the Wings," Mendelssohn (S). Second part of "Hear My Prayer."
"O Lord My Trust," Hall (N). Short.
"O Come before His Presence," Martin (N).
"O Lord How Manifold," Macfarren (N).
" Our Soul on God," Garrett (N). Solos for tenor and soprano.
"O Worship the Lord," Watson (S). Fine old anthem with baritone solo.
"O Come, Let Us Worship," Mendelssohn (N). Tenor solo, needs cutting.
"O How Amiable," West (N).
"O God, Who Is Like unto Thee?" Foster (N).
"O Harkens," Noble (S). Published in two versions, one for chorus, one for quartet. Unaccompanied.
"O Praise God in His Holiness," Blair (N).
"O for a Closer Walk," Foster (S). Soprano solos. Change "Leads Me to the Lamb" to "Leads Me to Thy Throne," and in the chorus change "Heavenly Dove" to "Heavenly Love."
"Praise the Lord," Maunder (N).
"Praise the Lord," Ranegger (S).
"Protect Us through the Coming

- Night," Curschmann (S). Trio for SAT. "Praise Ye," Verdi (D). Trio for STB.
"Pillars of the Earth," Tours (N).
"Path of the Just," Roberts (N). Short.
"The Radiant Morn," Woodward (S). Change "Lead Us, O Christ," to "Lead Us, O God," and "Where Saints are clothed in spotless white," to "Where we shall dwell in radiance bright."
"Save Me O God," Matthews (D). Soprano.
"Souls of the Righteous," Noble (N). Memorial, unaccompanied.
"Song in the Night," Woodman (S). Soprano and baritone.
"The Silent Sea," Neidlinger (S). Tuneful.
"Shadows of Evening," Dickinson (N).
"Seek Ye the Lord," Bradley (N). Good setting of familiar words.
"The Sun Goes Down," Ward (G). Bass, words from Hebrew Prayer-Book.
"Show Me Thy Ways," Rogers (S). Tenor.
"Search Me, O God," Rogers (S). Alto.
"The Shadow of Thy Wings," Andrews (G).
" Spirit of God," Humason (St). Soprano, good tune.
"Seek Him that Maketh," Rogers (S).
"Seek Ye the Lord," Roberts (N). Tenor.
"Seek Ye the Lord," Perry (D).
"Sing Alleluia Forth," Buck (D). Change "Almighty Christ" to "Almighty God."
"Seek the Lord," Button (N). Short.
" Saviour, When Night," Shelley (S). A popular anthem which needs editing. Change first verse to "Father above, when night involves the skies, My soul adoring turns to Thee; Thee would I praise in mortal song, Extol Thy name forevermore." Change chorus to "Thou art the Father of us all, Thou art the Source of Life's eternal morn."
"Shadows of Evening Hours," Barri-Shelley (S). Alto and baritone solos.
"Springs in the Desert," Jennings (G). Excellent anthem by a young American.
"Turn Thy Face," Sullivan (N).
"Thou Wilt Keep Him," West (St).
"Thy Me, O God," Roberts (N). Long bass solo.
"Thou Shalt Remember," Parker (N). Baritone, one of Parker's best, though little known; needs cutting.
"Thou Openest Thine Hand," Foster (N).
"Thou Who Sendest," Chadwick (St).
"Twilight Shadows," Wood (G). Beautiful unaccompanied number.
" To Whom, Then," Parker (N). Fine dramatic anthem with tenor solo. Requires chorus or editing for quartet.
"Thou Saith God," Hosmer (G). Excellent dramatic baritone recitative.
"Thou Wilt Keep Him," Ham (N). Soprano.
"Thou Who Art Love Divine," Chadwick (St).
" When Winds Are Raging," Little (S). Excellent number of light calibre; bass solo.
" When the Lord Turned Again," Fanning (N). Superb tenor solo, of dramatic character.
" Why Art Thou Cast Down," Spicker (S).
" When My Soul Fainted," Bridge (N). The Woods and Every Sweet-smelling Tree," West (N). Great favorite; tenor solo.
" Ye Shall Dwell in the Land," Stainer (N). Baritone solo. Recommend only the first part.
" Ye, Though I Walk," Sullivan (D). Unaccompanied, for memorial service.
" Whoso Dwelleth," Martin (N).

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- GREAT ORGAN.**
 Violone (Pedal extension), 16 ft., 29 pipes.
 Bourdon (Pedal extension), 16 ft., 29 pipes.
 Diapason, 8 ft., 61 pipes.
 Diapason, 8 ft., 61 pipes.
 Claribel Flute, 8 ft., 61 pipes.
 Waldflöte, 8 ft., 61 pipes.
 Erähler, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Fifteenth, 2 ft., 61 pipes.
 Tromba, 8 ft., 61 pipes.
- SWELL ORGAN.**
 Bourdon, 16 ft., 73 pipes.
 Diapason, 8 ft., 73 pipes.
 Clarabella, 8 ft., 73 pipes.
 Gedeckt, 8 ft., 73 pipes.
 Voix Celeste (2 Ranks), 8 ft., 146 pipes.
 Gamba, 8 ft., 73 pipes.
 Flute Celeste (2 Ranks), 8 ft., 134 pipes.
 Octave, 4 ft., 61 pipes.
 Flute, 4 ft., 61 pipes.
 Unda Maria, 4 ft., 122 pipes.
 Piccolo, 2 ft., 61 pipes.
 Mixture, 183 pipes.
 Fagotto, 16 ft., 73 pipes.
 Cornopean, 8 ft., 73 pipes.
 Corno d'Amour, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Tremolo.

- CHOIR ORGAN.**
 Diapason, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Violina, 4 ft., 73 pipes.
 Flute, 4 ft., 73 pipes.
 Nazard, 2 2/3 ft., 61 pipes.
 Piccolo, 2 ft., 61 pipes.
 Tierce, 1 3/5 ft., 61 pipes.
 Corno di Bassetto, 8 ft., 61 pipes.
 Harp, Celesta, 61 bars.
 Tremolo.

- SOLO ORGAN.**
 Gross Gedeckt, 8 ft., 73 pipes.
 Violoncello, 8 ft., 73 pipes.
 Gamba Celeste, 8 ft., 73 pipes.
 Orchestral Flute, 4 ft., 73 pipes.
 English Horn, 8 ft., 61 pipes.
 French Horn, 8 ft., 61 pipes.
 Tuba, 8 ft., 73 pipes.
 Tremolo.

- PEDAL ORGAN (Augmented).**
 Diapason (12 Resultant), 32 ft., 32 notes.
 Diapason, 16 ft., 32 pipes.
 Violone, 16 ft., 32 pipes.
 Bourdon, 16 ft., 32 pipes.
 Echo Lieblich (Swell), 16 ft., 32 notes.
 Octave, 8 ft., 12 pipes.
 Gedeckt, 8 ft., 32 notes.
 Still Gedeckt (Swell), 8 ft., 32 notes.
 Cello, 8 ft., 12 pipes.
 Flute, 4 ft., 32 notes.
 Bombarde, 32 ft., 32 pipes.
 Trombone, 16 ft., 12 pipes.
 Fagotto (Swell), 16 ft., 32 notes.
 Tromba, 8 ft., 12 pipes.

- ECHO ORGAN.**
 Chimney Flute, 8 ft., 61 pipes.
 Flute d'Amour, 4 ft., 61 pipes.
 Cathedral Chimes, 20 bells.
 Tremolo.

There will be six pistons affecting the swell, five each for the great, choir and solo, six for the pedal and three general pistons.

Miss Ellen Gorton Davis is substituting for seven weeks again this summer as organist and choirmaster of the Church of the Holy Trinity, Brooklynn, N. Y.

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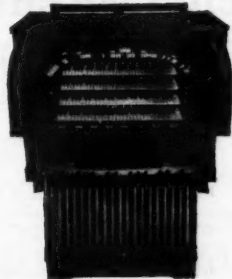
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Four-Manual Built by Möller for St. Stephen's Reformed Church.

The four-manual organ built at the factory of M. P. Möller for St. Stephen's Reformed Church, Reading, Pa., and dedicated in July, as noted in the last issue of The Diapason, is an interesting instrument of forty-eight stops, six of which are in the echo division. The specification is as follows:

GREAT ORGAN.

- Bourdon, 16 ft., 61 notes.
- Open Diapason, 8 ft., 61 pipes.
- Gross Flöte, 8 ft., 61 notes.
- Gemshorn, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Flute (Wald), 4 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Tremolo.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Lieblich Gedeckt, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Voix Celeste (T. C.), 8 ft., 61 pipes.
- Salicional, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Flautina, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

SOLO ORGAN.

- Stentorphone, 8 ft., 73 pipes.
- Philomela, 8 ft., 73 pipes.
- Gross Gamba, 8 ft., 73 pipes.
- Gross Gamba Celeste, 8 ft., 61 pipes.
- Tuba Mirabilis, 8 ft.; Tuba Profunda, 16 ft., and Tuba Clarion, 4 ft., 85 pipes.
- Tremolo.

ECHO ORGAN.

- (Playable on Great and Solo manuals.)
- Muted Viol, 8 ft., 61 pipes.
- Viol Celeste, 8 ft., 49 pipes.
- Fern Flöte, 8 ft., 61 pipes.
- Flauto Traverso, 4 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Cathedral Chimes, 25 tubes.
- Tremolo.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 73 pipes.
- Bourdon, 16 ft., 61 pipes.
- Gamba, 16 ft., 32 notes.
- Gedeckt, 16 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- Open Diapason, 8 ft., 32 notes.
- Tuba, 16 ft., 32 notes.
- Tuba, 8 ft., 32 notes.

Estey Orders in the South.

Activities in southern territory of the Estey Company are reported by James Reynolds of Atlanta as follows: An Estey divided electric organ with detached console, chimes and other interesting features has been ordered for the First Baptist Church at Greer, S. C., being the second Estey for that town within two years. This organ will have the new luminous register console. The organ is entirely enclosed, with independent expression chambers of special design. A two-manual organ for Wesley Methodist Church, Greenville, S. C., is the eighth Estey for that city. An organ for Hialeah Methodist Church, Hialeah, Fla., with detached console, has been donated by Glenn Curtiss, the airplane man. Among other orders is one for enlarging and modernizing, as well as adding an echo organ at the First Presbyterian Church, Knoxville, Tenn. This will be a divided organ with detached luminous console. The organ at the Earle Street Baptist Church, Greenville, S. C., is being installed. This is another all-enclosed organ, with independent chambers above the choir-loft, and with detached console.

Work of the Peralta School.

The Peralta Organ School at the Midway Masonic Temple, Cottage Grove avenue and Sixty-first street, Chicago, finished the summer course of motion picture playing Aug. 16. A number of the pupils are ready to start out professionally. Miss Peralta took a two weeks' vacation, going to Detroit by boat, returning for the fall term, which will start Sept. 1. Dr. J. Lewis Browne, well-known organist and composer, will conduct class lessons in harmony at the Peralta school. Miss Peralta teaches church, concert and motion picture playing, having had actual experience and success in all these lines.

George Henry Day, F. A. G. O., organist and choirmaster of St. John's Church, Wilmington, Del., and state president of the N. A. O., reports the addition of a daughter to his family. She is named Anita Day and completes a trio of "Delaware peaches" in the home of the Wilmington organist.



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Dr. Thompson made his compilation as the basis for a paper read at the convention of the National Association of Organists held at Rochester, N. Y., in September, 1923. Afterward the results, with the vote in detail and complete lists of the anthems declared favorites by the leaders in church music in this country, were published in The Diapason. These lists, carefully revised and amplified, with interesting comment, in addition to a list of the men and women whose votes were received, form the contents of the brochure.

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**Atlantic City Organ's
Features Are Analyzed**

The convention organ, this year contained so many novel features that the visitors were constantly interested in the effects secured by the recitalists and in discussing the unusual controls and the layout of the instrument.

As designer of the instrument it was apparently Senator Richards' careful intention to include every possible improvement and yet avoid a freakish organ. He was eager to harmonize disputed questions of design. He was prepared to concede merits to the contentions of both sides and therefore secure the benefits desired by all by including features directly opposed in theory. Thus the organ is a complete straight organ independent of any borrowed material. Every department is furnished with its complete allotment of stops and their corroborating material as independent sets of pipes. In addition there are complete units provided so that for those who desire it a complete out-and-out unit organ is there. These materials are so blended and balanced that a concert instrument of truly noble proportions becomes available.

The question of high pressures or low pressures was settled by having ideal examples of both types of diapasons equally placed. The greatest diapasons in existence were studied and carefully contrasted, so that among the twenty stops each is distinctive in color and strength and thus the tendency of large scale stops to "sympathize" or "quarrel" was avoided and the mass of big singing organ tone was the admiration of the convention.

The question of enclosing the big tuba was settled by having two big ones—equal scale, equal position, but one enclosed in the solo box and the other open on the great—with the result that when the hearers were sure the full organ had been reached an unexpected thrilling climax was still available to the player. Mr. Philippi in particular used this reserve battery with stunning effect for a final emphasis which almost brought cheers.

The question of draw knobs in vertical oblique jambs or stopkeys above the manuals was settled characteristically by placing the stopkeys in vertical oblique jambs and further imposing a difficulty on the builder by making them curved so that all registers can be reached easily by either hand. The debated issue of couplers was settled by placing them in the same panels with their department stops but separated and with domino tablets instead of stopkeys.

Conceding some virtue to the blind combination system, but considering the visible adjustable indispensable, the designer provided both, a complete system of each.

An outstanding feature, foreshadowing important developments for large organs, is the compound registration applied to certain divisions of this organ. The separate ranks of the grand mixture, the trombone chorus, the string organ and the antiphonal section of the echo have each their own stopkey, but a special register is provided for the group, which in turn is subject to the combination pistons. This idea may well be carried much farther, compounding the registration of the diapason chorus, derived mutation or any other fully developed department for a special function. This will make a large organ as manageable as a small one and will reduce the mechan-

ical complication of a cumbersome combination action. It will also extend the selective ability of the performer.

The organ is equipped with a pedal to manual coupler by which any music written for pedal solos can be rendered on the manuals. This was a concession to the theory of C. Seibert Losh that at least one manual of the organ ought to have eighty-five keys and should control all of the musical resources of the organ. He points out that it is nearly forty years since the last extension of the manual compass and that another extension is imminent, due to the more extended requirements of modern music and the tonal material actually provided.

The fifth manual, controlling as its principal feature the trombone chorus, is new to this country, though one is included in the Liverpool cathedral.

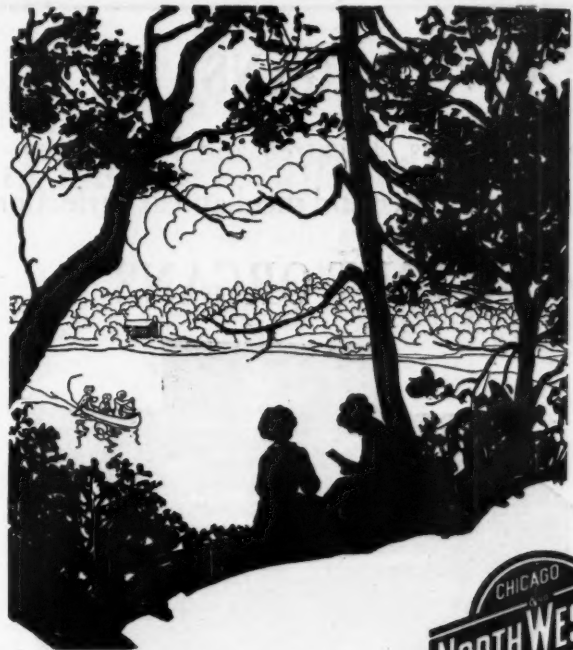
The arrangement of indicator lights is new in many ways. The crescendo pedal makes a primary contact to operate a red light and successive lights as the crescendo builds up. Each swell pedal has three lights to indicate its position, and the big tubas when drawn light up a red signal. The blind combinations have the usual signal lights. A signal light also indicates when the swell shoes are coupled to the center one, which is accomplished by a pedal stud acting reversibly.

The fullness and power of tone without the suggestion of screaming is attributed by the builder to the employment of scales halving on the nineteenth note instead of the seventeenth note in the scale, which gives a caliber of pipe proportionately larger in the middle and treble portions. This matter received special study because of the high proportion of mixtures and upper work. The double harmonic reeds are also an important factor in this smoothness of the trebles in the full organ. Their power is intense, but musical, resembling a smoothly played cornet in the orchestra.

The old question of pedal board position was settled by making it adjustable vertically, laterally and for reach. The question of couplers and reeds on the crescendo was solved by switches and controls to disconnect or add any family of tone instantly. The entire crescendo also is adjustable by movable plugs.

Some criticism resulted from placing the great stops on the left and the orchestral, or swell, on the right; but it was explained that the position of these departments in the divided chambers bears that relation to each other. Also the ordinary swell department disappears in this organ, being absorbed in the orchestral, which, having two boxes, after the manner advocated by Dr. Audsley, has compound expression.

The outstanding novelty of the instrument is the extensive development of derived mutation. Senator Richards



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provided the most extensive system of specially-provided pipes for artificial harmonics which is to be found in any modern organ, so that comparison of the two systems in the same instrument is easily possible. This is a new question for the theorists to fight about and those who are interested are referred to the Atlantic City organ for their answer.

The trombone chorus was a bold proposition in itself, but comprising within it the derived mutation of reeds and the harmonic interval of five and one-third foot pitch, it seemed on the face of it sheer folly. However, as demonstrated to the convention, it was a noble feature—as one expert said, a fifty-stop organ in itself. The fact that chorus reeds comprise in themselves this special harmonic in-

terval had been overlooked up to this time. Everyone just assumed that reeds had much the same harmonic constitution as open flue pipes.

The specifications of the Atlantic City organ appeared in The Diapason March 1, 1923.

Arthur M. Berthelsen, a pupil of Wilhelm Middelschulte in organ and theory at the Wisconsin Conservatory in Milwaukee, has been appointed organist and director of music of the Luther Memorial Church at the University of Wisconsin, Madison. This church has a Möller organ of fifty-five stops, three manuals and echo. The Luther Memorial Church is ranked as the largest English church in the Lutheran Union of America.

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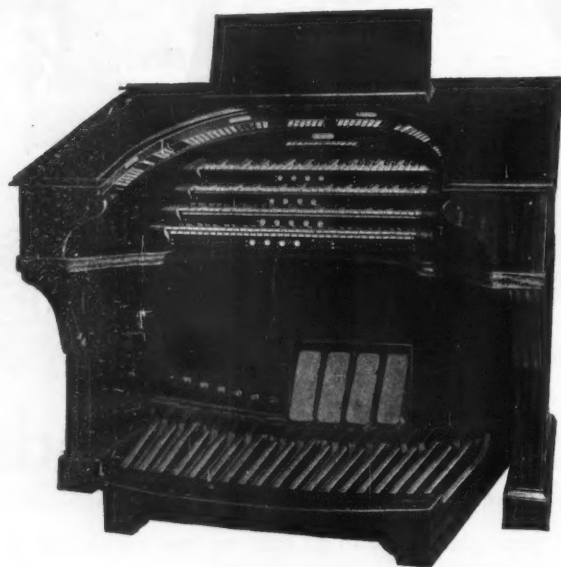
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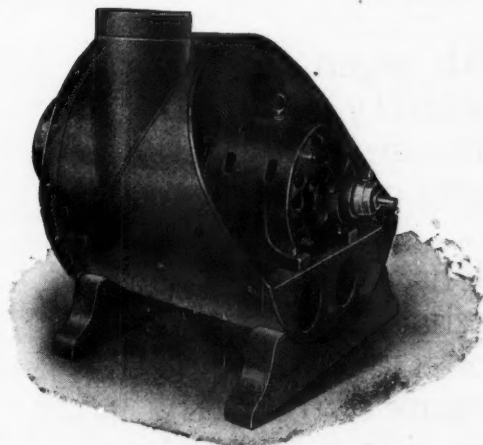
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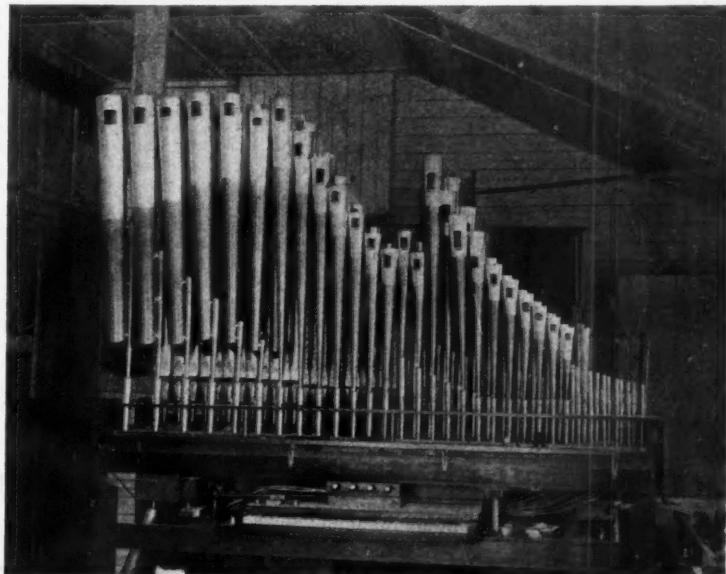


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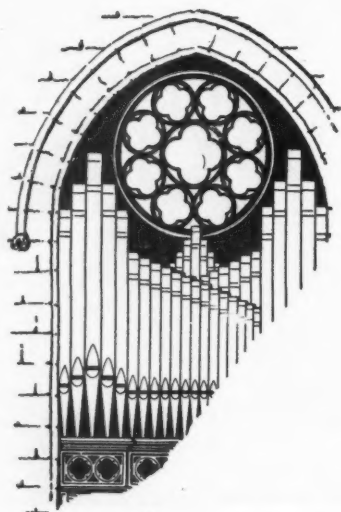
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