

THE DIAPASON

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DEVOTED TO THE ORGAN

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Sixteenth Year—Number Two.

CHICAGO, JANUARY 1, 1925.

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HISTORY IS RECALLED AT PITTSBURGH EVENT

NEW ORGAN FOR NORTH SIDE

Four-Manual Skinner Completed and Caspar P. Koch, Organist in Charge, and Other Prominent Men of City Play.

Fruition of the plans for a strictly modern new organ in North Side Carnegie Hall, Pittsburgh, one of the monuments to the love of Andrew Carnegie for organ music, was celebrated in December with the opening of the instrument. The Skinner Organ Company completed the work in time for a series of recitals which was begun Dec. 2, with the initial program by Dr. Caspar P. Koch, organist of the hall. The series will close Jan. 13 with a recital by Dr. Charles Heinrich, organist of Carnegie Music Hall, Pittsburgh. The other organists invited to take part in the festival were Daniel R. Philippi, Arthur B. Jennings, Jr., Charles A. H. Pearson, James Philip Johnston and Harold D. Phillips.

The event was noteworthy for various reasons. It was in North Side Carnegie Hall, then Allegheny, but since annexed to Pittsburgh, that thirty-four years ago the first series of free organ recitals in America was inaugurated. The donor of the library of the music hall and the organ, Andrew Carnegie, presented the key of the institution to Mayor R. T. Pearson of Allegheny. President Benjamin Harrison, the guest of honor, delivered the address. Preceding the formal dedication, beginning Feb. 11, 1890, a series of eight organ recitals was given by Rinehart Mayer, Kate E. Courtney, C. C. Mellor, Leonard Wales, John Pritchard, Sarah Killikelly, Charles Davis Carter and Joseph Gittings. Of these Mr. Wales was appointed first city organist. He served a year and was succeeded by Henry P. Ecker, who held the position for fourteen years. Upon his resignation, in 1904, Dr. Caspar P. Koch was tendered the post. He has served without interruption for twenty years. A total of 1,461 recitals has thus far been given.

It was at the suggestion of Mr. Mellor that Mr. Carnegie consented to provide the hall with an organ. The instrument, built by Frank Roosevelt, had three manuals and thirty-three stops. The new organ, the specification of which was published in The Diapason for February, 1924, has four manuals and a total of sixty-seven stops, with 4,200 pipes, besides thirty-three couplers, a set of twenty-five chimes, a harp and forty-seven combination pistons. The specifications were drawn up by Dr. Koch.

The stop specification differs but slightly from that printed in The Diapason last February. A full set of mutation stops has been added to the choir.

The formal opening on Dec. 2 was marked by an address by Dr. W. J. Holland, president of the Carnegie Hero Fund and a trustee of the Carnegie Foundation, and other addresses by P. J. McArdle and Mayor Magee of Pittsburgh. Dr. Holland's interesting talk appears in another column of this issue. Mr. Koch's program was as follows: "Fiat Lux," Dubois; Largo from "New World" Symphony, Dvorak; Toccata and Fugue in D minor, Bach; "The Little Bells of Notre Dame de Lourdes," Gaul; "The Harmonious Blacksmith," Handel; Nocturne, "A Midsummer Night's Dream," Mendelssohn; "Fire Charm" from "Die Walküre," Wagner; "Dance de la Fee Dragee," Tchaikowsky; Toccata from Fifth Symphony, Widor.

Mr. Philippi played Dec. 9, presenting this program: Toccata in F major, Bach; Prelude to "Parsifal," Wagner; "Evening Bells and Cradle Song," Macfarlane; Chorale No. 2, in B minor,

T. TERTIUS NOBLE AT ORGAN IN ST. THOMAS', NEW YORK.



Frack; Nocturne, Serenade and Intermezzo, Grasse; "The Musical Snuff-box," Liadoff; Fantasia and Fugue on "Sleepers Wake," Reger.

Mr. Jennings' program, played Dec. 16, included: Overture to the Occasional Oratorio, Handel; "In the Morning," Grieg; Andante Cantabile, Tschai-kowsky; "Forest Murmurs," from "Siegfried," Wagner; Sonata on the Ninety-fourth Psalm, Reubke; "Christmas in Sicily," Yon; Minuet in A, Boccherini; Two Dances from the Nutcracker Suite, Tschai-kowsky; Finale from First Symphony, Vienne.

Mr. Pearson played Dec. 23, as follows: Prelude and Fugue in F minor, Bach; "Gesù Bambino," Yon; "Melodia," Reger; Symphony No. 3, in E, Widor; Reverie in D flat, Dickinson; Chorale No. 1, in E major, Cesar Franck; Evening Song, Bairstow; "Tu Es Petra et Portae Inferi non Praevalebunt Adversus te," Mulet.

Mr. Johnston, who played Dec. 30, presented these offerings: Chromatic Fantasie, Thiele; Aria from Orchestral Suite in D, Bach; Fugue in C major, Buxtehude; Andante, Allegro and Andante from the "Grande Piece Symphonique," Franck; Sonata in G minor, Johnston; "Evening Bells and Cradle Song," Marfarlane; "The Baptism of Jesus," T. Carl Whitmer; "Communion," Torres; "Marche Heroique," Saint-Saens.

SPECIAL FEATURES OF JANUARY DIAPASON

Full account of dedication of new organ in North Side Carnegie Hall, Pittsburgh.

Program of second annual organ-orchestra concert to be given under auspices of Illinois Council, N. A. O.

Meeting of Kansas Organists.

M. E. Bossi, noted Italian organist and composer, visits U. S.

Contract let to Reuter Company for four-manual organ at Tacoma, Wash.

More than two pages of current recital programs.

Activities of the N. A. O. and the A. G. O.

BOSSI LANDS IN U. S. TO GIVE ORGAN RECITALS

RODMAN WANAMAKER GUEST

Italian Organist and Composer Comes for Hearing in Philadelphia and New York—Guest at Reception and Dinner.

One of the arrivals on the Italian liner Comte Verdi in New York in December was Chevalier Marco Enrico Bossi, the famous Italian organist and composer of Rome, who came to this country as the guest of Rodman Wanamaker to play a series of recitals after Christmas on the famous Wanamaker organs in Philadelphia and New York. The Italian master will play three times on the Philadelphia organ and three times on the Wanamaker Auditorium concert organ in New York.

The Bossi recitals will be of great interest to American musicians, for this is his first visit to America.

Marco Enrico Bossi was organist at Como Cathedral from 1881-9 and professor at the Naples Conservatory from 1890-6. Feb. 15, 1916, he was appointed director of the Liceo Musicale dell'Accademie Ste. Cecilia, in Rome. He has made several tours of Germany, Switzerland, Holland, England, Russia, Finland and Hungary.

Sig. Bossi was born at Salo, Brescia, Italy, April 25, 1861, and is the son and pupil of the organist Pietro Bossi of Morbegno, who died in 1896. He studied in the Liceo Rossini, Bologna, and from 1873-81 at Milan under Sangalli (piano), Fumagalli (organ), Campanari (violin), Boniforti (counterpoint) and Pochielli and Dominecetti (composition). From 1881-91 he was conductor and organist at Como Cathedral and then, until 1895, professor of organ and harmony in the Royal Conservatory San Pietro a Majella at Naples. From Jan. 1, 1896, to 1902 he was director and professor of advanced composition and organ in the Liceo Musicale at Bologna.

Maestro Bossi is now living in Como. He is a member of the permanent government commission for musical arts, chevalier of the Italian crown and chevalier of the Order of Isabella La Católica.

A dinner in honor of Mr. Bossi which was to have been given on the evening of Dec. 24 by Mr. Wanamaker had to be canceled because the noted organist was attacked by a severe cold which settled in his ear.

EDWARD EIGENSCHENK WINS

Selected by Society of American Musicians to Play With Orchestra.

Edward Eigenschenk, pupil and assistant teacher of Frank Van Dusen at the American Conservatory of Music, was winner in the organ contests sponsored by the Society of American Musicians for appearance as soloist with the Chicago Symphony Orchestra. The final contest was held at Orchestra Hall, Monday afternoon, Dec. 1, and Mr. Eigenschenk was awarded first place. He will have appearances with the orchestra at the popular concerts on Jan. 15 and will play the Concerto in D minor by Guil-mant.

LaGrange Organ Is Burned.

Emmanuel Episcopal Church at La Grange, a suburb of Chicago, was destroyed by fire early in December, together with its large three-manual Möller organ. Mason Slade is the organist and choirmaster at Emmanuel Church. Mr. Slade lost his organ library in the fire.

A concert by the St. Cecilia Club and the Raleigh Male Chorus at the North Carolina State College of Agriculture and Engineering on the evening of Dec. 11 was conducted by William H. Jones, A. A. G. O.

LARGE ORGAN FOR TACOMA

Reuter Company Wins Order for Four-Manual of Seventy Stops.

The First Presbyterian Church at Tacoma, Wash., has awarded a contract to the Reuter Organ Company of Lawrence, Kan., to build a large four-manual of seventy speaking stops. The organ is to be installed the latter part of next summer.

A special feature of the instrument is that it is to have a two-manual and pedal antiphonal division. This division is to be in specially-built chambers at the rear of the gallery.

The complete specification will appear in a later issue of The Diapason, as the details are not yet completed.

WIN FONTAINEBLEAU HONOR

List of Awards to American Organists Is Announced.

The New York office of the Fontainebleau School of Music in France makes known that in the 1924 season 125 students took the courses at Fontainebleau. Of these fourteen were organ students. Degrees in the organ work were awarded as follows:

Diplome d'Aptitude a l'Enseignement General—Leah Mynderse, New York; Hugh McAmis, New York.

Diplome d'Execution—Homer Whitford, New Hampshire; Charles Marsh, California; Albert Coleman, Connecticut; Hugh McAmis, New York; Louise Titcomb, Georgia.

Diplome d'Aptitude a l'Enseignement de l'Organ—Edward G. Mead, Ohio; Max Miranda, Wisconsin; Charles Marsh, California; Albert Coleman, Connecticut; Louise Titcomb, Georgia.

Fine Broadcasting by Atlantic City.

The new municipal station WPG, Atlantic City, broadcasting on wave length 296 meters, sent out a special test concert, instrumental, vocal and organ, between midnight and 2:15 a. m., the night of Saturday, Dec. 13, and to date has received over 3,000 letters, postal cards and telegrams, from as far north as Nova Scotia, as far south as Havana and Bermuda and as far west as Wisconsin, Missouri and Oklahoma. The organ numbers broadcast were the Overture to "William Tell," Intermezzo from "Cavalleria Rusticana" and the Overture to the "Bohemian Girl." Letters and postal cards said that the organ broadcasting was the best yet received from any station. Many radio fans noted that the pedal came through. A number of inquiries have come from other broadcasting stations asking how it was done.

**CHURCH IN PASADENA
OPENS LARGE ORGAN**

ARNOLD DANN AT CONSOLE

Visiting Organists also Heard on Skinner Four-Manual of Sixty-Four Stops in New First Methodist Edifice.

The beautiful new edifice of the First Methodist Episcopal Church of Pasadena, Cal., with its Skinner four-manual organ, was dedicated in the period from Dec. 5 to 14, in connection with the golden jubilee of the parish. The organ, fully described in The Diapason for September, 1924, is the gift of Mr. and Mrs. George H. Maxwell of Boston and has sixty-four speaking stops and approximately 3,400 pipes. Arnold Dann, the organist and choir-master of the church, presided at the various services and on the evening of Dec. 10 he gave a recital in which he played these selections: Chorale with Variations, Cesar Franck; Concert Overture in C minor, Hollins; Spring Song, Hollins; Two Chorale-Preludes ("Farewell Will I Give Thee" and "O Sacred Head now Wounded"), Bach; Fugue in E flat, Bach; "En Bateau," Debussy; Caprice, Mathews; "Chant Solennelle," Vodorinski; Verset, Dubois; Meditation and Toccata, d'Ervy.

Several prominent organists of Pasadena were asked to give short pro-

grams during the festivities. Clarence D. Kellogg of the First Baptist Church played as follows Dec. 11: "Prælium," Rutherford Kingsley; "Christmas Evening" (from Sicilian Suite), Mauro-Cottone; "Three Holy Kings," Clough-Leighter; Canzone, Julius Harrison; "Alleluia," Erb.

George A. Mortimer of the Christian Science Church played these selections Dec. 12: Triumphal March, Lemmens; Melody, "A Water Lily," MacDowell; Maestoso, "A. D. MDCXX," MacDowell; Toccata and Fugue in D minor, Bach; Scotch Fantasia, Macfarlane; Andante Cantabile (from String Quartet), Tschaikowsky.

Percy Shaul Hallett of All Saints' Episcopal Church gave a program Dec. 9, which included: "Invocation," Cuthbert Harris; Double Fugue on Legrenzi Theme, Bach; Adagio (Sextet, Op. 81), Beethoven; Introduction (Tempo di Minuetto), Arthur Boyse; "Air du Nord," W. Wolstenholme; Allegro con brio, E. H. Turpin; Impromptu in A minor, Coleridge-Taylor.

Mr. Dann was born and educated in England. He studied under James Dann, F. R. C. O., leading organist of Ireland, and under Frederick Dawson, pianist. He finished his musical studies at the Royal Conservatorium in Leipzig. He was accompanist for the London Glee Club, organist and choir-master of Grace Methodist Church of Winnipeg, principal of the music department of Wesley College of Manitoba University and conductor for the Winnipeg Choral and Orchestral Society before going to California.

CLASSIFIED ADVERTISEMENTS

FOR SALE—ORGANS, ETC.

WANTED—HELP.

FOR SALE—TWO-MANUAL HOOK & Hastings organ. Seven speaking stops on great, nine upon the swell, two upon the pedal. Manual compass sixty-one pipes and pedal thirty. Quartered oak case. Decorated show pipes. Three-quarter H.P. electric blower. Occupies floor space 8 ft. by 12 ft. Stands 18 ft. high. All in excellent condition. Available after July 1, 1925. Price \$750. Address A6, care of The Diapason.

FOR SALE—KINETIC BLOWER, 1 H.P., 3 1/2-inch wind. Single phase, 60 cycle-motor, 110-220 volts. Price \$125, with usual gate, etc., as it stands in Plainfield, N. J. Will quote price for installation if desired. CLARK & FENTON, Nyack, N. Y.

FOR SALE—SET OF TWELVE VOLUMES of The American History and Encyclopedia of Music, morocco back and edges, gilt, published by Irving Squire. Some volumes never opened. \$30 cash, C. O. D. Regular price \$54. Volumes sent on approval to reliable party. Address CHARLES M. BALZER, 426 Washington Court, Sheboygan, Wis.

FOR SALE—DOLMETSCH CLAVICHORD; also Virgil practice clavier. CHARLES A. STEBBINS, Pearson Hotel, Chicago.

FOR SALE—CHOIR, HAVING TO change style of vestments, wishes to dispose of thirty-eight surplices; all in good condition and made of excellent material. A bargain for a church with limited choir funds. Write for particulars, addressing A 5, The Diapason.

FOR SALE—PIPE ORGAN, TWO- manual and pedal, eighteen stops, tracker action. Can be had for price of installation in Chicago or suburb. WILLIAM LINDEN, 1105 Garfield avenue, Chicago.

FOR SALE—VIRGIL PRACTICE Clavier, perfect condition. What do you offer? THOMAS MOXON, Lenox, Mass.

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FOR SALE—ONE ONE-H.P. ORGO- blo. All kinds of pipes. One three-manual console. Will trade for small two-manual organ. One set of twenty-five chimes; one thirty-note radiating concave pedal board. Write me what you would like and I can supply your needs at the lowest possible price. C. A. Ryder, 454 Piedmont avenue, Atlanta, Ga.

FOR SALE—TWO-MANUAL AND Pedal Bass Lyon & Healy Peloubet make, suitable for fair-sized church, seating from 300 to 500, or lodge hall. Electric motor and blower. Price and terms reasonable. Act quick. White Organ Company, 215 Englewood avenue, Chicago, Department D.

FOR SALE—ORGOBLO, 5-H. P., 220 volts, 60 cycles, 3-phase, 6-inch pressure. Fans can be changed to give heavy wind if desired. In excellent condition. \$150. Address K. Butler, 805 South Humphrey avenue, Oak Park, Ill.

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

FOR SALE—MODERN THREE-MAN- ual Kimball roll top console, containing sixty-one stop keys, twenty-three coupler switches and five adjustable combination pistons for each manual, wired complete. Being replaced by new unit console. Address W. W. Kimball Company, Chicago.

FOR SALE—VERY REASONABLE, one Fotoplayer, completely rebuilt. H. J. MILLIMAN & CO., 513 West Third street, Des Moines, Iowa.

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

WANTED—MISCELLANEOUS.

SPECIAL CHURCH SERVICE PRO- grams for sick evening services. Particulars from JOHN B. WATERMAN, 610 South Forty-eighth street, Philadelphia, Pa. [tf]

PIPE ORGAN PRACTICE—REASON- able rates. Chicago: Bush Conservatory, 839 North Dearborn street; Los Angeles: Gamut Club, 1044 South Hope street. [tf]

WANTED—A 2 H.P., 110 VOLTS, 60 cycle, single-phase Orgoblo. Address Christ Church, Corning, N. Y.

THE DIAPASON.

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WANTED—FIRST-CLASS DRAFTS- man with organ experience. State qualifications. Austin Organ Company, P. O. Box 1004, Hartford, Conn.

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WANTED—COMPETENT MAINTEN- ance man to take charge of branch office. C. F. Dunn Organ Company, 412 Richards Block, Lincoln, Neb.

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WANTED—POSITIONS.

POSITION WANTED—EXPERIENCED organist-choirmaster, A. R. C. O., four years at present church (Episcopal). Boy or mixed choir, any denomination. Address O-2, The Diapason.

POSITION WANTED—EXPERIENCED theater organist desires to change. Would consider position in the United States, Canada, Europe or South America. AUBREY C. F. WESTERMANN, 7106 Tenth avenue, Brooklyn, New York. Telephone 2714 Atlantic.

POSITION WANTED—BY A FIRST- class pipe maker, metal, zinc and reeds, and string work. Capable of taking charge. Or will start pipe work for any organ builder wishing to make his own pipes. Twenty-five years' experience. Apply to A4, The Diapason.

VISITORS to Los Angeles find much to excite their admiration, but no building that more generously rewards study than The Forum, America's most beautiful classic motion picture theatre. Pure Roman in its architecture and appointments, its great canvasses and mural paintings are worthy to be exhibited in any museum of art. Its crowning glory is the Kimball* organ, the largest and most comprehensive unit orchestra ever built, and the most costly instrument in a theatre.

Julius K. Johnson, Organist and Managing Director, issues a cordial invitation to organists and others interested, not only to hear the great organ*, but to make themselves known to him and examine it at their leisure. Of the instrument and Mr. Johnson's playing at the opening and subsequently the critics have had much to say. The following bits should whet a musical appetite:

He impressed the throng at once with his very genuine musicianship. . . . The Grieg suite brought out to excellent advantage the amazing range and power of the giant instrument as well as Johnson's virtuosity. —Los Angeles Examiner.

However, we did not start out to talk pictures, but music—the wonderful organ at The Forum and the manipulation thereof by Julius K. Johnson, who from day to day brings forth from the great instrument tones that thrill the souls of men. . . . —Los Angeles Ledger.

If you have not yet been to The Forum, there to observe the beauties of the ballet, enhanced an hundred fold beyond even the artistry of Kosloff by the tones of this great instrument under the touch of Julius K. Johnson, then you should go today. —Los Angeles Express.

W. W. KIMBALL CO.

KIMBALL HALL Established 1857 CHICAGO

*The Kimball Organ in The Forum, subject of articles by R. L. Metcalfe, Los Angeles correspondent of The American Organist, on pages 644-645 of the November issue, was built by W. W. Kimball Co. as stated in both contributions by the author, who recounts his own playing of the instrument in the Organists' Club program, and not by a competitor to whom an amazing editorial footnote attempts to credit it, while admitting that "Even the theatre name is different." The specification was published in The Diapason of March, 1922.

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LARGE AUSTIN ORGAN FOR TEACHERS' COLLEGE

PLANS AT PITTSBURG, KAN.

Carney Hall, Seating 4,000, to Have Adequate Four-Manual in Effort to Make This a State Musical Center.

The State Teachers' College of Pittsburg, Kan., has awarded the contract for a large four-manual and echo organ to the Austin Organ Company of Hartford, Conn., through the Kansas City Austin representative, O. A. Marshall.

The Pittsburg college is the largest school of this kind in the middle west to have an organ of this size, and it plans to make this the musical center of the state. The organ will be placed in Carney Hall, seating about 4,000 people, and will be under the musical department, directed by Walter McCray, dean of the department.

Following is the specification of the organ:

GREAT.
 Double Diapason, 16 ft., 85 pipes.
 First Diapason, 8 ft., 73 pipes.
 Second Diapason, 8 ft., 73 notes.
 Gross Flöte, 8 ft., 73 pipes.
 Violoncello, 8 ft., 73 pipes.
 Clarabella, 8 ft., 73 pipes.
 Gemshorn, 8 ft., 73 pipes.
 Octave, 4 ft., 61 notes.
 Wald Flöte, 4 ft., 73 pipes.
 Flautina, 2 ft., 61 pipes.
 Tromba, 8 ft., 73 pipes.
 Chimes (from Echo Division), 8 ft., 25 notes.
 Tremolo.

SWELL.
 Bourdon, 16 ft., 73 pipes.
 Diapason, 8 ft., 73 pipes.
 Soft Violina, 4 ft., 73 pipes.
 Tibia Clausa, 8 ft., 73 pipes.
 Viol d'Orchestre, 8 ft., 73 pipes.
 Viole Celeste, 8 ft., 61 pipes.
 Sallcional, 8 ft., 73 pipes.
 Aeoline, 8 ft., 73 pipes.
 Traverse Flute, 4 ft., 73 pipes.
 Principal, 4 ft., 73 pipes.
 Nasard, 2 1/2 ft., 61 pipes.
 Piccolo, 2 ft., 61 pipes.
 Tierce, 1 3/5 ft., 61 pipes.
 Cornet, 3 rks., 61 notes.
 Contra Fagotto, 16 ft., Fagotto, 8 ft., and Clarion, 4 ft., 85 pipes.
 Cornopean, 8 ft., 73 pipes.
 Orchestral Oboe, 8 ft., 73 pipes.
 Marimba Harp, 8 ft., 49 notes.
 Vox Humana, 8 ft., 61 pipes.
 Tremolo.

CHOIR.
 Contra Viole, 16 ft., 73 pipes.
 Diapason, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Unda Maris, 8 ft., 61 pipes.
 Flute d'Amour, 4 ft., 73 pipes.
 English Horn, 8 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 Tremolo.

SOLO.
 Stentorphone, 8 ft., 73 pipes.
 Major Flute, 8 ft., 73 pipes.
 Gross Gamba, 8 ft., 73 pipes.
 Gamba Celeste, 8 ft., 61 pipes.
 Ophicleide, 16 ft., Tuba Mirabilis, 8 ft., and Tuba Clarion, 4 ft., 85 pipes.
 French Horn, 8 ft., 73 pipes.
 Saxophone, 8 ft., 73 pipes.
 Tremolo.

ECHO.
 Playable from Solo Manual and subject to Solo couplers.
 Diapason, 8 ft., 73 pipes.
 Echo Violin, 8 ft., 73 pipes.
 Dolce Flute, 8 ft., 73 pipes.
 Flute Celeste (Ten. C), 8 ft., 61 pipes.
 Quintadena, 8 ft., 73 pipes.
 *Vox Humana, 8 ft., 73 pipes.
 Chimes, 8 ft., 25 notes.
 Tremolo.

*Set on special chest, with separate expression box having hand operated expression device.

PEDAL (Augmented).
 Contra Bourdon, 32 ft., 32 pipes.
 Diapason, 16 ft., 44 pipes.
 Second Diapason, 16 ft., 32 notes.
 Bourdon, 16 ft., 12 pipes.
 Violone (Choir), 16 ft., 32 notes.
 Echo Lieblich (Swell), 16 ft., 32 notes.
 Flute Major, 8 ft., 32 notes.
 Flute Dolce, 8 ft., 12 pipes.
 Cello, 8 ft., 32 notes.
 Still Gedeckt, 8 ft., 32 notes.
 Ophicleide, 16 ft., 32 notes.
 Tromba, 8 ft., 32 notes.
 Clarion, 4 ft., 32 notes.
 Acoustic Bass, 32 ft., 32 notes.

Sunday evening, Dec. 14, the first of a series of special musical services was given by the choir of the Fountain Street Baptist Church at Grand Rapids, Mich., directed by Emory L. Gallup. The program included anthems by Healey Willan, Saint-Saens and James H. Rogers, and an ancient-Moravian carol dating from the fifteenth century. The organ selections included works by Bach, Dvorak, Widor and Jongen. The choir, organized in September of this year, is vested and numbers forty-six mixed voices, many of whom are professional singers.

ENRICO BOSSI, THE NOTED ITALIAN ORGANIST.



Shown Seated at Console of Wanamaker Organ at Philadelphia.

YON IS BACK FROM HIS TOUR

Enthusiastic Receptions for Concert Organist in Many Places.

Back from his fall tour, Pietro Yon reports a busy six weeks and enthusiastic receptions everywhere. Late appearances were at Sunbury, Pa., in Zion Lutheran Church, where 1,600 people crowded the edifice and kept Mr. Yon playing encores covering another full program; at Cincinnati, in Withrow High School, under the auspices of the Southern Ohio chapter, A. G. O.; at Indianapolis, in the Tabernacle Presbyterian Church, where a combined organ and choral program was rendered, the tabernacle choir, led by Fred N. Morris, singing the famous "Gesù Bambino" and "Christ Triumphant," two Yon compositions; at Greencastle, Ind., in De Pauw University, where Mr. Yon was taken into the bosom of the institution and made a member of the Phi Mu Alpha Association, and at St. Mary-of-the-Woods, Ind., where Mr. Yon had the unique experience of playing his heavy program and ten encores on an organ of nine stops. After the concert he assured the mother superior he had used every available combination in the instrument.

Mr. Yon's next tour begins Feb. 1 and will cover the middle west exclusively.

Of the Cincinnati recital the Cincinnati Enquirer says: "The standard of excellence which Mr. Yon's recitals established on former occasions in Cincinnati was maintained in his program yesterday. The Bach Prelude and Fugue in A minor was given a magnificent rendition, brilliant in execution and satisfying to the most discriminating musicians present. His brilliant Second Concert Study concluded a program remarkable for its superb technique, almost incredible facility in pedaling and beauty of concept."

After the Cincinnati matinee concert, George B. Wilson gave a dinner and reception at his residence in honor of the visiting artist.

William Harold Neidlinger Dead.
 William Harold Neidlinger, composer and educator, died at his home in East Orange, N. J., Dec. 6, after

a long illness. Until his health began to fail a few years ago he was in charge of his own school for subnormal children in East Orange. Mr. Neidlinger was born in Brooklyn, July 20, 1863, and was a pupil of Dudley Buck and C. C. Müller in New York from 1880 to 1890. He later studied for several years under Dannreuther in London. From 1890 to 1896 he was conductor of the Amphion Male Chorus and the Cecilia Women's Chorus in Brooklyn and the Treble Clef Club and the Mannheim Glee Club in Philadelphia. He then spent the years until 1901 in London and Paris as a teacher of singing. Returning to the United States he settled in Chicago. He grew interested in child psychology through his own book, "Small Songs for Small Singers," and gradually abandoned composition in favor of educational work.

Heard Halfway Around Globe.

Edith Lang's recital Oct. 12 at the Estey studio in the Park Square building, Boston, broadcast through station WBZ, was carried on waves of ether halfway round the world. Her numbers were heard as clearly in Belfast, Ireland, as in San Francisco. Within ten days there came a record-breaking number of letters of appreciation from fifty-six states and countries, including virtually every state in the union. The correspondent in Belfast declared that the Widor Toccata came through perfectly, with every note distinct. The Overture and Toreador Song from "Carmen," "Reve Angelique," Rubinstein, with harp and chimes; "Pomp and Circumstance," Elgar; "Love's Old Sweet Song," Molloy; "Bouree, Bach, and "Juba Dance," Dett, were likewise heard distinctly. Bermuda, Cuba, Trinidad, Ireland and England were among the foreign lands tuning in.

Opens Austin at Cheyenne.

Dr. Frank Wilbur Chace of the University of Colorado, Boulder, presided at the new Austin organ in the Consistory Temple which was dedicated at Cheyenne, Wyo., Dec. 10. Dr. Chace demonstrated the features of the organ in a most interesting manner with an eclectic program. His playing aroused great enthusiasm in Cheyenne.

ORGAN AND ORCHESTRA CONCERT PLANS MADE

PROGRAM FOR FEB. 2 READY

Clarence Dickinson, E. Stanley Seder, Robert R. Birch and Mildred Fitzpatrick Among Those Who Will Take Part.

Plans for the second annual organ and orchestra concert under the auspices of the Illinois council of the National Association of Organists are making rapid progress. The concert will be given at Orchestra Hall, Chicago, on the evening of Feb. 2 and the sale of tickets promises to be even larger than last year. President John Wesley Norton of the Illinois chapter reports that a tentative program has been prepared by Director Frederick Stock and the executive committee of the Illinois council.

After an opening orchestral selection there will be a group of organ solos by Edwin Stanley Seder. This will be followed by the playing of Clarence Dickinson's "Storm King" Symphony by organ and orchestra, with Dr. Dickinson at the console. Dr. Dickinson is coming from New York especially for the occasion. Guilmant's Sonata in D minor will be played by Robert R. Birch. The next interesting feature will be an improvisation and a short moving picture accompaniment by Miss Mildred Fitzpatrick, well-known "movie" organist, with the orchestra under the direction of Mr. Stock.

The concert this year has the endorsement and active support not only of the N. A. O., but of the Illinois chapter of the American Guild of Organists, the Society of American Musicians, the Orchestral Association of Chicago, the Chicago Society of Organists (theater players) and the Committee on Public Relations of New York, through Jayson S. Joy, executive secretary to Will H. Hays.

HAASE OPENS REUTER ORGAN

Three-Manual in Church at Melrose Park Receives Commendation.

The three-manual organ of thirty-four speaking stops built by the Reuter Organ Company at its factory in Lawrence, Kan., for St. Paul's Lutheran Church at Melrose Park, a suburb of Chicago, was opened formally with a recital by Professor Karl Haase, F. A. G. O., of Seward, Neb., Nov. 30. Professor Haase, who is head of the organ work at the Lutheran Teachers' Seminary in Seward, gave a varied program which revealed the beauties of the instrument.

The placing of the organ in the gallery, with the console on a side gallery near the center of the church, enables the organist to obtain the full effect of the ensemble from his bench. The solo stops, including the soft reeds especially, are beautifully voiced and have received high praise from all who have tried the new instrument. The complete specification appeared in The Diapason Aug. 1, 1924.

Professor Haase's program was as follows: Fantasie and Fugue in G minor, Bach; Chorale Fantasie, "The Church Year," Haase; Sonata Romanica, Yon; "The Holy Night" (by request), Buck; Christmas Fantasy, Bach-Rebling; "Adeste Fideles" (Theme and Variations), Melville; Pastorale, Matthews; Scherzoso, Rogers; Sunset Meditation, Biggs; Toccata, Callaerts.

New Field for W. R. Dorr.

William Ripley Dorr, the Los Angeles organist, who is well-known also in Chicago and in the twin cities, where he formerly lived, has resigned as Los Angeles manager for the Aeolian Company, after ten years with that company, and will devote much more time to organ playing and choir work. He will also become associated with the beautiful new community development known as the "Palos Verdes Estates." About a year ago Mr. Dorr lost the technique in his right hand, and has been almost unable to play. A few weeks ago it was discovered that his tonsils were responsible. He had them removed, the pain and swelling left immediately and the technique is slowly but surely returning.

ORGAN AT MINNEAPOLIS IS REBUILT BY IVERSON

INTERESTING WORK IS DONE

Hope-Jones Instrument in Large First Baptist Church Completely Reconstructed—Some Unification Eliminated.

Harry Oliver Iverson, the Minneapolis organ expert, has completed the reconstruction of the organ in the First Baptist Church of that city and has made of it practically a new instrument, which is receiving the commendation of the principal organists of the twin cities. The inaugural program in December was broadcast from station WCCO. The church is one of the largest in Minneapolis and seats 3,000 people.

The organ is composed partly of the original Hope-Jones organ, which was reconditioned and enlarged, making it over twice the size it was. A great deal of the unification was eliminated. The gallery organ is made up of pipes from the Steere which was in the old church. New electric-controlled chests and swell-boxes were installed.

The organ is located behind grille work in four chambers, each eighteen feet high. These chambers are of Keen cement and are of such proportions as to give resonance to the tone of the pipes before it leaves the swell-box. The shades are three inches thick. The relays, coupler switches, tremolos, etc., are placed in a special room closed off from the organ. The tuba, which is played at sixteen, eight and four-foot pitch, is of large scale and on heavy wind and has a swell chamber of its own.

The general plan is that the more assertive stops in each family of tone are "straight," while some of the softer flutes and strings are unified. The accompaniment stops on the swell and choir are interchangeable. The organ is entirely enclosed, except the first and second diapasons in the great, the tibia clausa and the pedal open, 16-foot.

Following is the specification:

PEDAL ORGAN.
Resultant, 32 ft., 10 ins. wind.
Diapason (wood), 16 ft., 10 ins.
Tibia Clausa, 16 ft., 10 ins.
Diaphone, 16 ft., 10 ins.
Contra Violo, 16 ft., 10 ins.
Bourdon, 16 ft., 10 ins.
Diapason, 8 ft., 10 ins.
Flute, 8 ft., 10 ins.
Cello (2 ranks), 8 ft., 10 ins.
Ophicleide, 16 ft., 20 ins.
Tuba, 8 ft., 20 ins.
Clarion, 4 ft., 20 ins.
Contra Bassoon, 16 ft., 10 ins.
Diapason (wood), 16 ft., 4 ins.
Bourdon, 16 ft., 4 ins.
Flute, 8 ft., 4 ins.
Cello, 8 ft., 4 ins.

GREAT ORGAN.
Diapason (metal), 16 ft., 10 ins.
Diapason Phonor, 8 ft., 10 ins.
Diapason, No. 2, 8 ft., 10 ins.
Octave, 4 ft., 10 ins.
Tibia Plena, 8 ft., 10 ins.
Tibia Clausa, 8 ft., 10 ins.
Flauto Traverso, 4 ft., 10 ins.
Gamba, 8 ft., 10 ins.
Gamba Celeste, 8 ft., 10 ins.
French Horn, 8 ft., 10 ins.
Ophicleide, 16 ft., 10 ins.
Tuba, 8 ft., 10 ins.
Clarion, 4 ft., 10 ins.
Chimes.
Diapason, 8 ft., 4 ins.
Octave, 4 ft., 4 ins.
Double Flute, 8 ft., 4 ins.
Gamba, 8 ft., 4 ins.
Celeste, 8 ft., 4 ins.
Cornopean, 8 ft., 4 ins.

SWELL ORGAN.
Horn Diapason, 8 ft., 10 ins.
Bourdon, 16 ft., 10 ins.
Concert Flute, 8 ft., 10 ins.
Chimney Flute, 8 ft., 10 ins.
Flauto Traverso, 4 ft., 10 ins.
Piccolo, 2 ft., 10 ins.
Viol d'Orchestre, 8 ft., 10 ins.
Viol Celeste, 8 ft., 10 ins.
Viol d'Amour, 8 ft., 10 ins.
Unda Maris, 8 ft., 10 ins.
Gambette, 4 ft., 10 ins.
Celeste, 4 ft., 10 ins.
Viol Quint, 2 1/2 ft., 10 ins.
Contra Bassoon, 16 ft., 10 ins.
English Horn, 8 ft., 10 ins.
Tromba, 8 ft., 10 ins.
Oboe Horn, 8 ft., 10 ins.
Vox Humana, 8 ft., 10 ins.
Bourdon, 16 ft., 4 ins.
Stopped Diapason, 8 ft., 4 ins.
Flute d'Amour, 4 ft., 4 ins.
Celeste (2 ranks), 8 ft., 4 ins.
Vox Humana, 8 ft., 4 ins.

SOLO ORGAN.
Diapason, 8 ft., 10 ins.
Tibia Plena, 8 ft., 10 ins.
Gamba, 8 ft., 10 ins.
Gamba Celeste, 8 ft., 10 ins.
Ophicleide, 16 ft., 20 ins.
Tuba, 8 ft., 20 ins.
Clarion, 4 ft., 20 ins.

CHOIR ORGAN.
Horn Diapason, 8 ft., 10 ins.

RICHARD KEYS BIGGS, AMERICAN CONCERT ORGANIST.



Richard Keys Biggs has just completed arrangements with Georges De Lisle, 41 White street, New York City, for the management of his recitals. Mr. Biggs, whose recent playing in Town Hall, New York City, brought exclamations of praise from the many musicians in his audience, will devote considerable time to concertizing during

the next two years. Having already appeared in nearly every section of the country it is expected that his coming recitals will enable him to cover a wider territory. He has appeared before the American Guild of Organists in Boston, Chicago, Baltimore, Cleveland, Detroit, Los Angeles and St. Louis.

OPENING AT NORMAN, OKLA.

Organ in Great Stone Edifice Built by Hillgreen, Lane & Co.

Hillgreen, Lane & Co. of Alliance, Ohio, have had a busy month in December. In the McFarlin Memorial Methodist Church, Norman, Okla., they installed a three-manual organ which is pronounced one of the most beautiful instruments in the southwest. A noted firm of architects drew the design for the case. The instrument was opened early in December in the imposing new edifice, a building which contains nearly 500 carloads of cut stone. The week of Dec. 7 was devoted to the dedication of the church and its organ. Josef Noll of the University of Oklahoma was at the console.

In addition to the foregoing Hillgreen, Lane & Co. have placed organs within the last few weeks in the Central Congregational Church, Newton Falls, Ohio; in the residence of Mrs. A. C. Schreiner, Kerrville, Texas; in the German Baptist Church, Canton, Ohio, and in the Cozy Theater, Shawnee, Okla., and they are enlarging and electrifying the organ in the M. E. Church at Mount Vernon, Iowa.

Sunday Recitals at Irwin, Pa.

The first of a series of organ recitals by R. Wilson Ross was held in Maute's Theater, Irwin, Pa., Dec. 7, at 4 o'clock. The theater was used because of its having the best facilities for this purpose. The organ is a large two-manual Marr & Colton unit. The theater was opened last April. Mr. Ross opened the organ at that time and has been playing it since that date. In the time Mr. Ross has been in Irwin he has gained much popularity and his work has been given praise for both picture playing and solo specialties. The recital program follows: Polonaise, Chopin; "Pilgrim's Song of Hope," Batiste; Pastorale and Romance, MacDowell; Caprice in G, Cadman; Solemn Prelude, Noble; "Souvenir," Drdla; Overture, "Morning, Noon and Night in Vienna," Suppe. The house was filled.

ORGANISTS OF KANSAS HOLD TWO-DAY SESSION

RECITAL BY HUGO GOODWIN

Chorus of College of Emporia Also Gives Excellent Program—Address by William Allen White Among Features.

The convention of 1924 of the Kansas chapter, American Guild of Organists, held at the College of Emporia, Emporia, Nov. 18 and 19, was unique for many reasons, unanimously agreed upon by all present. Not only were the programs and addresses and the recital by Hugo Goodwin of highest merit, but the spirit of good fellowship among the members of the chapter and visiting friends was noticeable. There was a relatively small group of organists present, but they left the meetings feeling more than gratified.

The session opened Tuesday with a recital by visiting organists on the college chapel organ, an instrument having four manuals, echo organ, chimes and harp. Following was the program: "Lamentation," Guilment (Miss Helen Pendleton, Lawrence); "Clair de Lune," Karg-Elert, and "Burlasca e Melodia," Baldwin (Henry V. Stearns, Topeka); Concert Fantasia, Arthur Bird (Charles S. Skilton, Lawrence); Aria in D, Bach (Miss Bernice Crawford, Emporia); Fantasia and Fugue in G minor, Bach (Miss Eleanor Allen); "Ave Maria," Arkadelt-Liszt (Daniel A. Hirschler, Emporia).

In the evening came the outstanding event of the session, the concert by the vesper chorus of the College of Emporia, directed by Dean Hirschler. This college has an enrollment of 400, of whom 100 are in the vesper chorus. They sang with control over delicate pianissimo effects, rising in volume to splendid fortissimos. This one event would have made the convention worth while.

After the concert visiting organists were entertained informally at the home of Dean and Mrs. Hirschler.

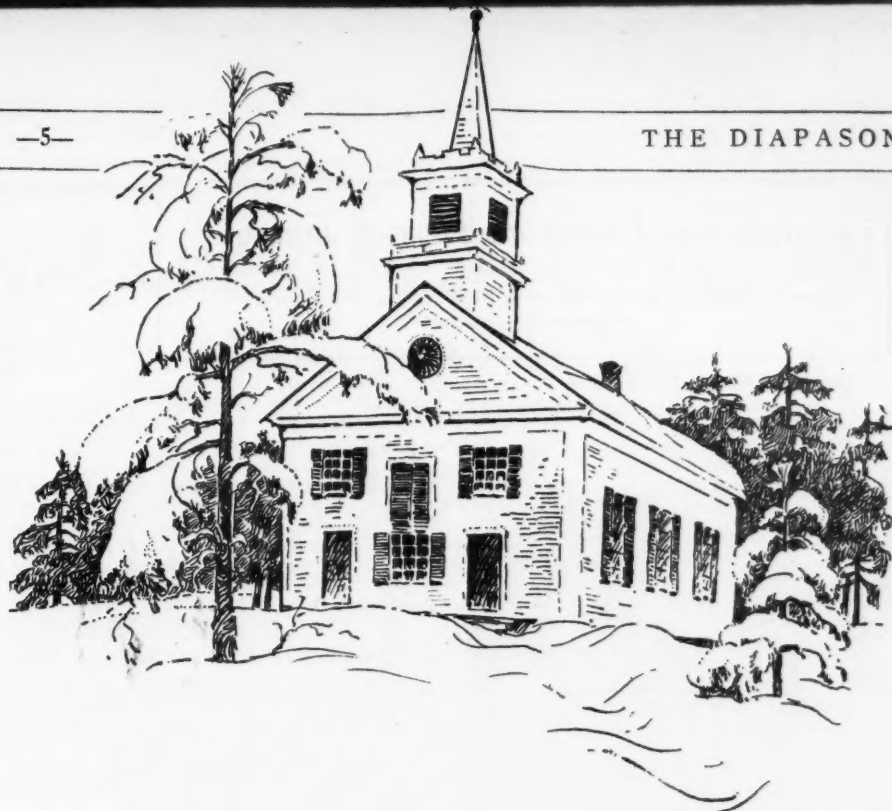
At 10 o'clock Wednesday morning the members met for a business meeting and general session, with Dean Hirschler presiding. Addresses were made by Dean Henry V. Stearns of Washburn College on a "Comparison of the Kansas Organists with Organists of other States," and Charles S. Skilton on "Instrumentation for Organists."

A motion was made by Dean Stearns, and seconded, that all members not paying back dues by Jan. 1 be automatically dropped. This was carried. It was moved and seconded that yearly meetings be held as before. November was agreed upon as the best time for these meetings. A motion was made by Dean Stearns and seconded that the secretary and two other members from the executive committee be a membership and publicity committee. Mrs. Utt and Mrs. Osborn were appointed as a committee on resolutions. The secretary was instructed to inquire of headquarters whether the American Guild of Organists could be affiliated with the Federation of Women's Clubs and to send a ballot to members to vote on at the time of the regular election of officers. The meeting for next year was scheduled for Topeka or Lawrence.

Wednesday the members of the faculty of the College of Emporia gave a concert.

At 6 p. m. a banquet was served at Newman's tea room. The address of the evening was by William Allen White of Emporia, who is untiring in his efforts for better music. His subject was "Music and Democracy." It was full of his original humor. The organists and their friends went from here in a body to attend the recital of Hugo Goodwin, organist at the St. Paul Municipal Auditorium. An appreciative audience called for encores, which he very generously gave.

Mr. Goodwin's program was: Allegro from Gothic Symphony, Widor; Air in D, Bach; Military March, Granados; Andante from String Quartet, Debussy; Concerto in G minor, Handel; Little Pastorale, Ravel; Second Legend, Bonnet; "In Olden Times," Goodwin; Toccata in E, de Mereaux; Passacaglia in D minor, Middleschulte.



THE organist of a Massachusetts village church whose white steeple, topping the pines, bespeaks the Bulfinch influence; whose bell, the mellow quality of Paul Revere's craftsmanship, asked us to name a number of churches where Estey organs had been installed "long enough to test their worth." From several hundred he selected thirty, at random—one from California, another from Maine, several in the Middle West, not a few from the South.

To these he put the specific questions:

"How long have you had the organ?"

"Do you like the tone?"

"Do you like the action?"

"Does it require tuning often?"

"Does it get out of order easily?"

"Would you recommend it?"

Twenty-five replied. The oldest organ had been in service 18 years, the newest a year and a half. As to tone and action, all answered spontaneously in the affirmative. Eight replied their instruments require tuning twice annually; the others said not often. To the fifth question—Does it get out of order easily?—twenty-four wrote merely "No."

"Would you recommend it?" was the last.

Here the twenty-five varied their replies—choosing different words to accomplish their enthusiasm.

ESTEY ORGAN COMPANY

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American Organ Builders of Today

Historical Sketches of the Prominent Firms Engaged in Construction of King of Instruments

The Marr & Colton Company.

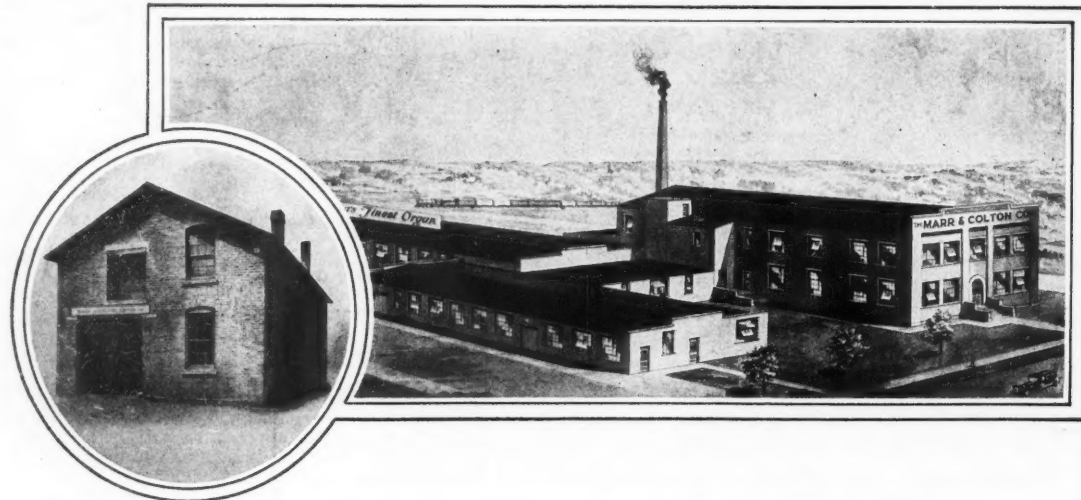
The Marr & Colton Company was organized at Warsaw, N. Y., in 1915, by David Marr and John J. Colton. Starting in a small way, in an old brick building not much larger than a garage, this company has developed an organization of organ craftsmen recognized for the high quality of their instruments. This company has grown purely on the strength of the merits of the organs produced.

David Marr started with the Hope-

in voicing under Hope-Jones. Mr. Colton joined the Wurlitzer Company with Hope-Jones in 1910.

The Marr & Colton Company started in a very small factory building. In 1916 a new building was constructed. The second factory was built in 1920 and in 1921 the building was doubled in size. Another addition is being made to the present plant. The plant has every modern convenience and labor saving device. Each instrument is made under the personal

PLANT OF MARR & COLTON, ORIGINAL FACTORY IN INSET.



ORGANS AT THE VATICAN.

"The organs in the Vatican Basilica have been repaired," reports the Catholic Herald. "As is known, the Church of St. Peter in the Vatican has not an organ corresponding to its immense size. The building of an organ of enormous dimensions at the beginning of the central nave has often been spoken of and, indeed, a committee has even been formed to go into the matter. But nothing has ever been done, because of the various technical and artistic difficulties.

"From a technical point of view, it would be difficult to create an instrument of such colossal size as to enable it to be heard equally well in all parts of the immense temple; from the artistic point, the architectural lines of the Basilica may in no way be altered. Therefore the idea of the great organ has not yet been realized.

at the trial were a prelude for two organs written by the famous composer, Renzi (organist of the Vatican Basilica), and a motet composed by Cardinal Merry del Val."

NEW AUSTIN FOR HARRISBURG

Christ Lutheran Church Awards Contract for Three-Manual.

Christ Lutheran Church at Harrisburg, Pa., has placed the order for a three-manual organ with the Austin Organ Company. Elisha Fowler represented the builders. The instrument is to be completed by Easter.

Following are the specifications:

GREAT ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- *Violoncello, 8 ft., 73 pipes.
- *Gross Flöte, 8 ft., 73 pipes.
- *Gemshorn, 8 ft., 73 pipes.
- *Harmonic Flute, 4 ft., 61 pipes.

*Enclosed in Choir box.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Echo Salicional, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

- Hohl Flöte, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremulant.

PEDAL ORGAN (Augmented).

- Open Diapason, 8 ft., 32 notes.
- Bourdon, 16 ft., 32 notes.
- Violone (Violoncello extension), 16 ft., 32 notes.
- Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
- Gross Flöte, 8 ft., 32 notes.

Iowa Organ Opened by Bidwell.

The Maytag memorial organ in the new First Presbyterian Church of Newton, Iowa, built by the Austin Organ Company, was dedicated the week of Nov. 23. Robert McGregor, guest organist, was at the console for the dedicatory services. Marshall Bidwell of Coe College gave a recital on the evening of Nov. 25. At that time F. L. Maytag presented the organ to the church in honor of his wife and two daughters. The program by Mr. Bidwell was as follows: Sonata 1 (Maestoso e Largo; Allegro), Guilman; Canon, Schumann; Fugue in G minor, Bach; "Ave Maria," Schubert; Marche Nocturne, MacMaster; Toccata, Mulet; "The Swan," Saint-Saens; Reverie on a Familiar Hymn; A Desert Song, Sheppard; Caprice ("The Pook"), Dethier.

H. Alexander Matthews' cantata, "The Story of Christmas," was sung by the choir of St. James' Lutheran Church at Concord, N. C., on the evening of Dec. 21 under the direction of Dr. H. A. Stirewalt, organist and director of the church, with Miss Ada Stirewalt at the piano.

Jones Electric Organ Company, Birkhead, England, in 1892. After a number of years with this concern he was associated with Norman Brothers & Beard, Norwich, England, builders of several famous cathedral organs.

supervision of Mr. Marr and Mr. Colton. The company has branches and representatives in New York, Buffalo, Rochester, N. Y.; Philadelphia, Detroit, Indianapolis, Portland, Ore.; Pittsburgh and Los Angeles.

Florida College Organ Opened.

The inaugural recital on the four-manual Skinner organ at the Florida State College for Women, at Tallahassee, the specification of which appeared in the June, 1924, Diapason, was played by Ella Scoble Opperman, dean of the school of music, in the college auditorium Nov. 17. Miss Opperman was assisted by Lillian French, contralto. The organ selections were calculated to show the fine qualities of the instrument and included: Sixth Sonata, Mendelssohn; "In Moonlight," Ralph Kinder; "Ariel" Bonnet; Negro Spiritual, "Deep River," arr. by Gillette; Third Sonata (Preludio), Guilman; "Out of the Depths of my Heart" (Christmas Pastorale), with Reminiscence of "Holy Night," Karg-Elert; "Echo Bells," Brewer; Cantilene Pas-

"Meanwhile the Basilica of St. Peter possesses five organs—three fixed and two movable—for religious services. The built-in organs are placed two in the Chapel of the Choir and one in the Chapel of the Sacrament. The two movable organs are raised on two large tribunes under the monumental arches at the side of the apse.

"These organs were well and artistically constructed, but were in urgent need of repair, which has now been effected. When the repairs were completed, the trial of the instruments was made publicly in the presence of some of the most famous professors of sacred music in Rome. The most interesting items of the program played



DAVID MARR.

Mr. Marr then came to the United States and joined Hope-Jones & Harrison of Watsessing, N. J., and later was connected with the Ernest M. Skinner Company of Boston. Mr. Marr was also at one time Pacific coast representative of the Hope-Jones Organ Company, Elmira, N. Y. In 1910 Mr. Marr joined the Wurlitzer organization with Hope-Jones and upon the death of Hope-Jones left the Wurlitzer Company and with John J. Colton, who was also connected with the Wurlitzer Company, formed the Marr & Colton Company, a partnership consisting of Mr. Marr and Mr. Colton.

During Mr. Marr's association with the late Robert Hope-Jones, he assisted Mr. Hope-Jones in many of his original experiments. Mr. Marr also acted in an executive capacity for Mr. Hope-Jones in several of his companies.

John J. Colton started with the Hope-Jones Organ Company at Elmira, N. Y., in 1908 and specialized



JOHN J. COLTON.

torale, Guilman; Sixth Symphony (Adagio), Widor; "Piece Heroique," Cesar Franck. Miss Opperman introduced an informative feature for her audience by stating on the program under each number the principal solo stops or combinations used.

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Season
1924---1925**



Dupre will be in America only eight more weeks.

Courboin has just returned from Pacific Coast Tour to play in the East and South.

What They Are Saying About These Artists

New Haven Journal (Nov. 21)

"Dupre is an organ virtuoso . . . a master of the keyboard" . . . execution superlatively facile . . . plays with authority and finish.

Boston Globe (Nov. 22)

"The audience was large and enthusiastic. As in his recital last season Dupre showed himself to be a real musician."

Boston Christian Science Monitor (Nov. 22)

"Again Dupre gave proof of those powers which have placed him in the front rank of interpretative musicians . . . a command and understanding of the organ as a concert instrument which makes him a unique figure."

Boston Herald (Nov. 22) R. R. G.

"The quality of his musicianship and his technique has been praised until repetition becomes uncalled for."

Worcester Daily Telegram (Nov. 25) Clifford R. Green

"Not often does one hear such brilliance and virtuosity in organ playing . . . Throughout the land he has baffled the high and low by his improvisations. What more can we say?"

Rochester Times Union (Dec. 6) A. T. Warner

"A recital of memorable quality . . . Dupre is not only a supreme master but a worker of musical miracles as well . . . a master whose clarity of articulation, keen sense of rhythm, marvelous dexterity and impeccable taste are beyond the need or power of description."

Troy Record (Dec. 4)

"It is impossible to convey any conception of the value of M. Dupre's achievement last night . . . performed on the organ in a manner to leave an audience spellbound by its humming eloquence."

St. Louis Star (Oct. 30)

"Courboin has vitality and delicacy, technical skill of the highest order and a certain spiritual quality that makes itself instantly felt. . . . He is dramatic without being theatric and achieves the highest effect legitimately."

Vancouver Morning Sun (Nov. 14)

"Belgian organist charms audience. . . . Masterly hands . . . compelling skill . . . many recalls . . . audience enthused."

Victoria, B. C., Colonist (Nov. 13)

"Belgian organist amazes audience. . . . Under his fingers the organ seemed some kind of miraculous and airy thing . . . simplicity itself to play and full of many resources of tone and orchestral expression."

Portland Oregonian (Nov. 19)

"One noted at once the clarity of the premier voice, the sharp melodic outline. The Cantus never obscured. It is all crystal clear . . . played with infinite musical finesse . . . pedal work a marvel of swiftness and accuracy."

Spokane Review (Nov. 25)

"Courboin shows organ mastery . . . two concerts are a triumph—students mob artist for signature . . . he showed how completely he had conquered every technical and mechanical impediment to perfect expression . . . played Bach as it should be played."

Salt Lake Tribune (Nov. 30)

"Courboin, master organist, gave a program which enthralled his hearers."

Victoria, B. C., Daily Times (Nov. 14)

"Courboin is not only magnificent and magnetic, but he arouses his hearers to tremendous heights of delight and appreciation . . . endowed with phenomenal memory . . . technique dazzling . . . genius profound, wonderful, uncanny . . . one is prone to ask if such organ playing has ever been equalled."

SPECIAL NOTICE

During the past few weeks these great artists have played seventy recitals. During the next few weeks one or both of them will play in Atlanta, Boston, Boulder, Binghamton, Chicago, Cincinnati, Cleveland, Camden, Dayton, Dartmouth, Detroit, Grand Rapids, Granville, Harrisburg, Halifax, Hamilton, Kansas City, Memphis, Montreal, Montmargny, Mt. Carmel, Minneapolis, Niagara Falls, New York, Norfolk, Massillon, Palm Beach, Princeton, Rock Hill, Syracuse, Schenectady, St. John, Scranton, Toronto, Wilmington, and other cities now negotiating for dates.

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Among the Organists of New York City

By RALPH A. HARRIS.

New York, Dec. 22.—Ernest MacMillan, B.A., Mus. Doc., F.R.C.O., organist of the Eaton Memorial Church, Toronto, and director of the organ department at the Toronto Conservatory of Music, gave a recital on the Wanamaker Auditorium Organ the afternoon of Nov. 25. He was assisted by Claude Biggs, the noted English pianist.

Dr. MacMillan made his first appearance in New York a year ago, attracting considerable attention as a virtuoso and master of his instrument; Mr. Finck, of the Evening Post, called him "the Dupre of our northern neighbor." His early training was received at the Royal College of Organists and at Oxford University. During the war he was interned as a prisoner in Germany, for four years, at the close of which he returned to Toronto.

His recital included the Toccata and Fugue in F, Bach; Andante con moto from Symphony No. 1, Beethoven; Scherzo from Symphony 4, Widor; Finale in B flat, Franck, and the Variations and Fugue on a theme of Handel, by Brahms, written for organ and piano.

George W. Kemmer is doing splendid work with the choir of St. George's Episcopal Church. His chorus of over 100 voices of men, women and children has become well known, because of the artistic service work, the vesper services being broadcast. Recently the choir made its first "public" appearance in a concert at the Town Hall, which was packed to capacity for the occasion. Harry T. Burleigh, the well-known negro composer, who has been a member of the choir for twenty-five years, sang a group of spirituals to his own accompaniments. "De Sheep-fo'l," by W. Y. Webb, was given a delightful rendition by the choir; this composition received the Mendelssohn Club prize (Philadelphia) in 1920. Other numbers were Schubert's "Great Is the Lord"; Nevin's "Child's Song—In Winter I Get Up," by the juniors; Brahms' Lullaby and "John Peel," by the men's glee club, and an Elgar part song by the women's glee club. The program closed with Coleridge-Taylor's "The Viking's Song." The concert, given as a benefit for the furnish-

ing and equipment of the choir rooms, was a huge success in every way.

The Collegiate Church of St. Nicholas, of which Arthur Depew, Mus. Bac., is organist and director, has had the organ rebuilt, the work being done by the Austin Company. The chancel organ is practically new, retaining only the show pipes and the best of the old instrument, these being entirely re-voiced. The old organ could scarcely be heard by the choir; it is now arranged so that most of the tone is emitted toward the chancel. The console has the Austin stopkeys, and controls the chancel, antiphonal and echo organs, the chancel organ having thirty-four stops and about 2,500 pipes, the whole instrument containing sixty-five stops and nearly 5,000 pipes. The Collegiate Church of St. Nicholas is one of the largest of the Fifth avenue churches. The choir consists of a double mixed quartet. During the season a half-hour organ recital precedes the evening service.

David Hugh Jones, F.A.G.O., has accepted the position of organist and choirmaster at the First Presbyterian Church, Rome, N. Y., beginning his new work Dec. 14. The organ is a four-manual, fifty-two stop, by Emmons Howard. The choir is composed of mixed voices, solo quartet and chorus of thirty. Mr. Jones will retain his position as organist of Temple Israel, New York City, as well as his studio in Brooklyn.

E. G. Battishall, formerly of Richmond, Va., a graduate of the Guilman Organ School, has succeeded David Hugh Jones as organist and choirmaster at the Vandevere Park Methodist Church, Brooklyn.

A. H. Turner Opens Estey Organ.
The beauty of the new Estey organ installed at the First Presbyterian Church, Barre, Vt., was advantageously brought out Dec. 15, when Arthur H. Turner of Springfield, Mass., municipal organist, conductor of the symphony orchestra, the MacDowell male choir and the Trinity Methodist choir, gave a recital. He was assisted by Mrs. Homer Niles, soprano, of Montpelier. The program included the following organ numbers: Fantasie on Old Christmas Carols, Faulkes; Pastorale, "Silent Night," Harker; "March of the Magi Kings," Dubois; Concert Overture in B minor, Rogers; Largo in G. Handel; Nocturne, Ferrata; "The Lost Chord," Sullivan; "Ave Maria," Bossi, and Grand Chorus in A flat, Faulkes.



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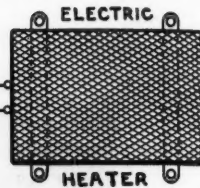
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Who's Who Among American Organists

T. Tertius Noble.

T. Tertius Noble is one of the noted explorers from Great Britain who have discovered the organ world of America and conquered it. A noted performer in England and the occupant of the important post at York Minster, he came to New York in response to a flattering offer to accept the equally important post at St. Thomas' Church, on Fifth avenue. Since that day his name has become a household word among organists, largely through his compositions for choir and organ. His geniality and executive ability have been recognized by his fellow organists in that they have three times in successive years elected him president of the National Association of Organists, a position he has graced with rare ability.

Mr. Noble was born in Bath, England, May 5, 1867. He married Meriel Maude, eldest daughter of the late Bishop of Truro, in 1897. Mr. Noble was educated by private tutors, at Colchester and at the Royal College of Music in London. His first appointment was as organist of All Saints' Church at Colchester in 1881. He was at St. John's, Wilton Road, London, in 1889. The next year he was appointed assistant at Trinity College, Cambridge, under Sir Charles Stanford. In 1892 he went to Ely Cathedral and in 1898 to York Minster. His migration to America and to St. Thomas' Church took place in 1913.

On leaving the Royal College of Music in 1889 Mr. Noble passed the A. R. C. M. examination in organ and theoretical work and was elected to the staff of instructors. He resigned this position when he went to York Minster. The honorary degree of Fellow of the Royal College of Organists was conferred on Mr. Noble in 1904. In 1884 he won an open exhibition for organ playing at the Royal College of Music and the following year an open scholarship. Sir Walter Parratt was his master during his five years at the Royal College and he also worked under Stanford and Bridge. He was the first student to study Reubke's famous Sonata and played it in public at the Huddersfield Town Hall, this being its first performance in England.

Recitals have been given by Mr. Noble in many cities both in England and America. Abroad he has been heard in Westminster Abbey, Ely Cathedral, Chester Cathedral, Bristol Cathedral, Trinity College, Cambridge; St. Mary Redcliffe, Bristol; Albert Hall, London, and the Crystal Palace, London. During his five years at Ely he gave many recitals and at York for fifteen years a regular series was played every year. In 1913 he began a recital series at St. Thomas' Church on Sunday evenings from November through April. These recitals have gained in popularity from year to year and attract a large number of New York music lovers.

In June, 1917, Columbia University conferred the Master of Arts degree on Mr. Noble in recognition of his creative work.

As a composer Mr. Noble has been

prolific and a contributor of many of the finest things in modern anthem libraries. He is the composer of the music to the Greek play "The Wasps of Aristophanes," produced in 197 at Cambridge. Since 1901 he has written a large amount of church music and organ compositions and has played recitals in the United States and Canada.

John Wesley Norton.

If one were asked to select an organist in Chicago who is always to be depended upon to work, with whom life means activity and who has a public spirit that too often is lacking among organists, he would name John W. Norton at once. Mr. Norton plays in St. James' Episcopal, one of the historic churches, a post he has occupied for just fifteen years, and conducts a choir whose fame was established by Dudley Buck, William Smedley, Peter C. Lutkin and Clarence Dickinson, and capably maintained by Mr. Norton. He has been dean of the Illinois chapter of the A. G. O., and he is now in his third year as president of the Illinois council, N. A. O. The organ-orchestra concert which is soon to be given for the second time in Chicago is due almost entirely to his initiative.

John W. Norton was born at Morrison, Ill., in May, 1883. He received his early training from his mother, Laura Bancroft, who before her marriage had been an organist and active musician at Syracuse, N. Y., and in Boston. He was a choir boy in St. Luke's Church at Dixon, Ill., and alto soloist under S. Wesley Martin, who at that time was also choirmaster of St. Chrysostom's Church in Chicago. He studied organ and voice with Mr. Martin and later took voice work with Arthur Beresford at the University of Illinois. Later he studied organ and theory under Dr. Lutkin, Walter Keller, Clarence Dickinson and Harrison M. Wild. He made two trips to Europe and during the war served as bandmaster of the First Regiment band at the Great Lakes naval station and later on the Agamemnon.

From 1902 to 1905 Mr. Norton was organist of the Church of the Good Shepherd in Chicago. Then for four years he was at St. John's Episcopal Church in Dubuque, Iowa. In 1909 he succeeded Clarence Dickinson at St. James' Episcopal Church.

Organ Library to Friend.

Representative-elect Julius Wuerthner of Great Falls, Mont., has received from Albert S. Bolt of Minneapolis, a well known lumberman of the twin cities, the organ library of the late Victor S. Bolt, son of the donor. The son was one of the rising organists of the northwest. At the time of his death, Victor Bolt had an extensive library, for which the parents refused to consider any offer of purchase, presenting it to Mr. Wuerthner, friend of their dead boy, in accordance with what was known to be the wish of Victor.

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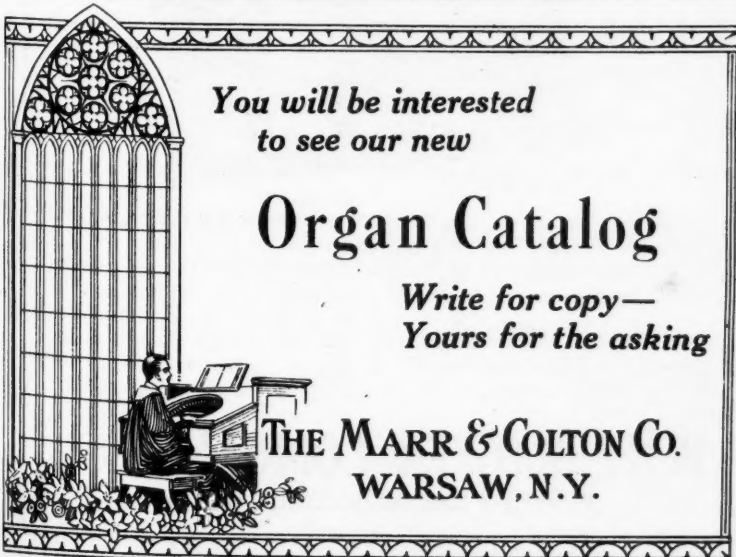
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National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR

NATIONAL ASSOCIATION OF ORGANISTS.

President—T. Tertius Noble, 121 West Fifty-fifth street, New York City.

Chairman of the Executive Committee—Reginald L. McAll, 2268 Sedgwick avenue, New York City.

Secretary—Willard I. Nevins, 459 East Twenty-second street, Brooklyn, N. Y.

Treasurer—Hugh Porter, 14 East Thirty-seventh street, New York City.

The year 1924 was a remarkable one in the history of the N. A. O. The increase in our membership and the strong financial condition of our treasury, as indicated in the reports of December, tell of a healthy and enthusiastic organization. The activities in 1924 strengthen the indications of such health and enthusiasm. We recall the many public meetings planned and carried out by the various chapters—all notable events and many of unusual significance. We can point with pride to the consummation of a great organ and orchestral concert given with the co-operation of one of our great orchestras. That event in itself is one of our greatest achievements for the advancement of organ playing.

The cause of American music has received a strong support in many recitals. The number of chapter recitals has reached a new high mark during the year and all chapters have reported growing interest.

One Canadian chapter came into our membership and it gave us pleasure to see nearly every member of that chapter present at the national convention in Atlantic City.

The national convention continued the successes of these annual events and brought out many new features worth further consideration.

We are looking forward to a year of great possibilities. Many of the usual activities will be continued and we are sure unusual programs are to be presented.

We must grow, and by increasing the interest in each state now represented and by bringing new ones into our organization we will do that. There is a large field for new promotion work. The growing interest in the organ should make such work easy. We want new chapters throughout America. The beginning of a year is a good time for new plans of organization. If you are interested, our special committee will stand back of you in such an undertaking. The year 1925 will be another great one for the N. A. O. We feel sure you will enter into the spirit of co-operation, which has been the foundation of our success, and enjoy this season to the utmost.

President's Greeting.

Another twelve months has passed, and a new year is here! For the third time I have the honor to send you greetings. You know how glad and proud you made me when at the last convention you re-elected me your president.

During the year 1924 much has been accomplished. There has been a steady growth in membership and great enthusiasm has been shown by individuals as well as by chapters. We all remember with pleasure the wonderful convention held at Atlantic City and the extraordinary hospitality shown us during our stay in that gay city.

The convention this year is to be held in Cleveland. In October I spent a few hours in that beautiful city and had a wonderful time with a large number of my brother organists. They promise to make our coming convention a great affair. The date selected is Aug. 3 to 7, a period when all are more or less free to have a good time. Please do all in your power to help make it a success.

My heartiest good wishes to all for a very happy New Year.

T. TERTIUS NOBLE, President.

Executive Committee Meeting.

The December meeting of the executive committee was held Monday, Dec. 8, at headquarters. The early part of the meeting was devoted to the discussion of hotel reservations for the Cleveland convention. Several hotel representatives were present and submitted plans for our approval. The prevailing opinion is that we can gain much in our conventions by having a headquarters hotel. Many recalled the happy experiences in Springfield and elsewhere and strongly recommended that we return to the idea of a central meeting place. Definite action will be taken in the near future.

The remainder of the meeting was taken up with the discussion of plans for several meetings for the headquarters council.

It is expected that a concert of remarkable proportions will be staged in New York and full details will be announced in a short time.

The treasurer's report as read at this meeting showed the largest balance, for this period of the year, in the history of the organization. There has been a fine increase in membership and everything points to a most successful year.

Those present at this meeting were: President Noble, Chairman McAll, Mrs. Keator and Messrs. Fry, Priest, Stanley, Ambrose, Weston, Riesberg, Doane and Nevins.

Lancaster Chapter Recitals.

The second recital of Lancaster chapter, with Captain A. Gordon Mitchell as recital organist, was given Tuesday evening, Dec. 2, at the First Presbyterian Church, Lancaster. The program: Three Chorale Improvisations, Karg-Elert; Fantasia and Fugue in G minor, Bach; "A Morning Song," Lemare; "Angelus," Massenet; Allegretto Scherzando, J. S. Archer; Toccata in E minor, Callaerts; "Legende," Stoughton; "Within a Chinese Garden," Stoughton; "In the Palace of the Rajah," Stoughton; Concert Overture in C major, Hollins.

Preceding the recital members of Lancaster chapter tendered their guest a reception and dinner at the Hotel Brunswick, at which the following were present: Charles E. Wisner, Florence Shaffner, Paul R. Warfel, Harry A. Sykes, Emma Myers, William Lantz, Celia A. Drachbar, Sidney Cooper, Lucretia Benner, Esther Bash, Frances Harkness-Wolf, Mrs. William Z. Roy, Elizabeth Adams, Charles E. Sieber, George Benkert, Dr. William A. Wolf and William Z. Roy.

Two Pennsylvania composers will feature the program of the next recital under the auspices of the Lancaster chapter. The recital will be given at St. James' Episcopal Church Jan. 12 and will include the works of Frederick Stanley Smith and William E. Timmins, two rising young composers.

Camden Chapter.

I am glad to say that good support and much interest have been manifested in the first few months of our chapter's activities. Our active membership is about thirty-four. Our associate membership, corresponding to the association's contributing membership, is about fifteen.

We have come before the public in a "members' recital," offering a program to appeal to an average audience. We considered an attendance of 230 very creditable. Our vice-president, Mrs. Marjory Seybold, is chairman of the program committee and her efforts in working up the program, the lighting and decorations of the church contributed largely to the success of the evening.

We are planning another members' recital, to be given in February, when we are asking Miss Mildred Cline, Miss Madelon Todd, Forrest R. Newmeyer and Charles Maclary to play. We are arranging to have some choral work in conjunction with the recital, by combining several church quartets. We have been holding monthly

meetings since September. Each evening is divided into three parts. First, the necessary business is transacted. After this we have a talk or a paper on a subject of interest by one of our members or an outsider. We then enjoy the remainder of the evening in a social way, always having refreshments on hand. This is a factor in keeping up interest and attendance.

At our November meeting Dr. John McE. Ward of the American Organ Players' Club gave us a very interesting talk on the mechanics of the organ. At our December meeting a paper on the subject of "Carols in their Relation to Hymnology and Folksong" was read by the president. One of our members, John Cromie, had his choir of boys present and sang several of the medieval carols. Miss Madelon Todd played two Bach chorale preludes in connection with the subject dealing with the chorale.

As a novelty it was decided at our last meeting, instead of sending out post card notices for the meetings, to start a little bulletin containing various announcements, questions discussed at the last meeting, personal news items and allied things. This paper is to be called "The Cipher," as suggested by our secretary. I am looking forward with much interest to the development of this novelty.

HOWARD S. TUSSEY, President.

Delaware Council.

On Nov. 11 the twentieth public recital of the Delaware chapter was given in St. Andrew's Episcopal Church, Wilmington, by James Raymond Duane, assisted by the choir of the church; Dr. George Henry Day, T. Leslie Carpenter and Mrs. Ethel McGill, guest organists. This beautiful church, recently remodeled and re-decorated, was crowded to the doors, and the interesting program, which contained original compositions by the organists taking part, was one of the best ever given at an N. A. O. recital. A social hour with refreshments followed the recital. A rising vote of thanks was tendered to Mr. Duane and to others, who were instrumental in the success of the meeting.

Two public recitals were planned for December. On Dec. 11, Miss Marjorie Gentieu gave the twenty-first public recital in Mount Salem M. E. Church, Wilmington. At that meeting the election of officers for 1925 took place. On Dec. 18, the twenty-second public recital was given at the Peo-

ple's Christian Church, Dover, by three Dover organists—Miss Edna Cariss, Mrs. Henry Hazel and Mrs. Rita Forney—assisted by the Dover Choral Society of sixty voices and the state president.

Rhode Island Council.

A large delegation of the Rhode Island council attended Marcel Dupre's recital at Brown University Nov. 22.

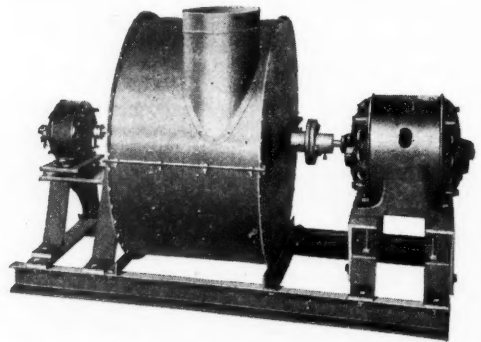
A business meeting was held Nov. 24 in the choir rooms of Grace Church, where J. Sebastian Matthews is organist and choirmaster. The election of officers was held and the present officers were returned for another year.

The December meeting was held in St. Stephen's Church under the direction of Walter Williams, Sunday evening, Dec. 7. Mr. Williams was assisted by Mrs. Beatrice Warden Roberts, pianist; Mrs. James O. Otis, soprano, and Miss Helen Vining, violinist. The program follows: Symphonic Variations (piano and organ), Cesar Franck (orchestra part arranged for organ by Walter Williams); Sarabande and Gavotta, from Suite in F, Corelli; Chorale, "Aus tiefer Noth schrei' ich zu Dir," Bach; Chorale Improvisation, "Was Gott tut dass ist wohlgetan," Karg-Elert; Toccata Prelude on the plain-song "Pange Lingua," Bairstow; "Nun Ruhen Alle Wälder" (Symphonic Chorale for organ with voice and violin obbligato), Karg-Elert; "Carillon," DeLamarter; Chansonette, Banks; Fantasia (piano and organ), Demarest.

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RECITAL PROGRAMS

E. Harold Geer, Poughkeepsie, N. Y.—Professor Geer, organist of Vassar College, has been giving a highly instructive and enjoyable series of recitals since the fall term opened at Vassar. Individual programs were devoted respectively to old French music, Nineteenth century French music, the works of Saint-Saens, of Guilmant and of Widor, and to modern French composers of the present day. In addition there was a historical recital and a special Christmas program. Some of these offerings were as follows:

Dec. 7—Chorale Prelude on "In dulci Jubilo," Bach; Chorale Prelude on "Vom Himmel Hoch," Fachelbel; Folk Carol Suite, Erlbacher, Finale, from "Symphonie Gothique," Widor.

Nov. 9—Works of Charles Marie Widor: Moderato, from the "Symphonie Gothique"; Pastorale, from Second Symphony; Allegro, from Eighth Symphony; Cantilene, from "Symphonie Romane"; Toccata, from Fifth Symphony.

Nov. 16—Prelude in E flat minor, d'Indy; "Trois Pieces Breves," Maurice Lenormand; Cortège in G minor, Vierne; Romance, from the Fourth Symphony, Vierne; Scherzetto, Tournemire; "Variations de Concert," Bonnet.

Nov. 19—Organ works of the sixteenth, seventeenth and eighteenth centuries: Toccata del Terzo Tuono, Merulo; Pavana, "The Earl of Salisbury," Byrd; Fugue, G minor, Frescobaldi; Chorale Prelude, "Da Jesus an dem Kreuze standt," Scheidt; Toccata, C major, Fachelbel; Chorale Prelude, "Vom Himmel hoch," Fachelbel; Concerto, No. 2, B flat major, Handel; Prelude and Fugue, G minor, Bach; Chorale Preludes: "Wachet auf," "Herzlich thut mich verlangen," "In dir ist Freude" and "Liebster Jesu, wir sind hier," Bach; Toccata and Fugue, D minor, Bach.

Ernest MacMillan, Mus. D., Toronto, Ont.—Mr. MacMillan was guest organist for the American Organ Players' Club of Philadelphia Nov. 26 when on his recent eastern tour and appeared at the first recital of the season under the auspices of the club at St. Clement's Episcopal Church, Philadelphia, presenting the following program: Toccata and Fugue in F, Bach; Gavotte in B flat, Handel; "Le Coucou," d'Aquin; Scherzo (from Sonata No. 5), Guilmant; Prelude on a Theme of Thomas Tallis, Harold Darke; "Wenn wir in höchsten Nöthen sein," Bach; "Pange Lingua," Baintrow; "Meditation a Ste. Clotilde," James; Allegretto Grazioso, Hollins; "Rococo," Palmgren; Introduction, Passacaglia and Fugue, Willan.

In an opening recital on a Casavant three-manual organ in the Ryerson Methodist Church at Hamilton, Ont., Dec. 9, Mr. MacMillan played: Scherzo from Fifth Symphony, Guilmant; Andante from First Symphony, Beethoven; "Le Coucou," d'Aquin; Gavotte in B flat, Handel; Prelude and Fugue in A minor, Bach; Intermezzo, Hollins; "A Song of Sunshine," Hollins; "Rococo," Palmgren; Prelude to "Lohengrin," Wagner; Finale in B flat, Franck.

Dr. MacMillan was heard Dec. 13 at Timothy Eaton Memorial Church in Toronto in the following program: Introduction and Passacaglia in D minor, Max Reger; Larghetto, from the Clarinet Quintet, Mozart; Minuet in A, Boccherini; "Le Coucou," d'Aquin; Chorale No. 1, in E. Franck; "Harmonies du Soir," Karg-Elert; Scherzo, Hollins; Pavana on the Death of an Infanta, Ravel; Finale, from Symphony No. 1, Vierne.

Rollo F. Maitland, F. A. G. O., Philadelphia, Pa.—Mr. Maitland played the following program before the Central New Jersey chapter of the N. A. O. in the First Presbyterian Church, Trenton, N. J., Nov. 18: Overture, "A Midsummer Night's Dream," Mendelssohn; Adagio in A minor, Bach; Toccata in F, Bach; Gavotte in D minor, Handel; Caprice, "The Brook," Dethier; "Invitation to the Dance," Weber; "The Bells of St. Anne de Beaupre," Russell; Canzonetta, S. Marguerite Maitland; Improvisation on a theme submitted by the audience; Spinning Song, Mendelssohn; Overture, "Merry Wives of Windsor," Nicolai.

At the First Presbyterian Church in Germantown, Mr. Maitland played these numbers Nov. 30: Concert Overture in A, Maitland; Adagio in A minor, Bach; Gavotte in D minor, Handel; "Piece Heroique," Franck; Scherzo Symphonique, Russell K. Miller; "Indian Summer," Herbert; Caprice, Kinder; Overture, "Merry Wives of Windsor," Nicolai.

Wilhelm Middelschulte, Chicago—Mr. Middelschulte gave the following program in a recital at Immanuel Evangelical Church, East St. Louis, Ill., Dec. 9: Concerto (Larghetto, Allegro, Adagio, Andante), Handel; Adagio (from Piano Concerto, Op. 73), Beethoven; Canon, Schumann; Bohemian Rhapsody, Smrz; Allegretto, Mendelssohn; "Perpetuum Mobile" and Passacaglia (D minor), Middelschulte; "Benedictus," Reger; Fantasia on "Ad nos, ad salutarem undam," Liszt; Theme, Variations and Finale, Thiele.

Arthur W. Poister, Sioux City, Iowa—In a recital at the First Congregational Church on the afternoon of Dec. 7 Mr. Poister's program included: Prelude in E, Dethier; "Enfante Gavotte," Gillet; Andante from Fifth Symphony, Beethoven; "Grand Choeur," Rogers; Prelude to Third Act of "Lohengrin," Wagner; "Pilgrims' Chorus" from "Tannhäuser," Wagner; "The Magic Harp," Meale; Finale from First Sonata, Guilmant.

Carl F. Mueller, Milwaukee, Wis.—In his sixtieth recital at the Grand Avenue Congregational Church, played on the

afternoon of Dec. 14, Mr. Mueller gave a Christmas program, consisting of these compositions: Christmas Pastorale and Chorale, "Vom Himmel hoch," Fachelbel; Chorale, "Es ist ein Ros entsprungen," Brahms; "In dulci Jubilo," Bach; "The Holy Night," Buck; "Christmas in Sicily," Yon; "March of the Magi," Dubois; "O Little Town of Bethlehem," Carl F. Mueller; "Gesù Bambino," Yon; "Hallelujah Chorus" from "The Messiah," Handel.

At the Scottish Rite Cathedral Nov. 30 he played: Introduction to the Third Act and Bridal Chorus from "Lohengrin," Wagner; "The Evening Star" from "Tannhäuser," Wagner; "An Old Southern Melody," Lord; "The Magic Harp," Meale; Menuet, Paderewski; "Memories," Demarest; "Marche Russe," Schminke.

Clarence Eddy, Chicago—Mr. Eddy gave the dedicatory recital on the three-manual Bennett organ in the new First Presbyterian Church of Davenport, Iowa, on the evening of Dec. 8. The specification of this organ appeared in The Diapason Nov. 1, 1923. Mr. Eddy's program was as follows: Prelude and Fugue on B-A-C-H, Liszt; Song of the Basket Weaver, Rusell; Third Sonata, Borowski; "Goin' Home," Dvorak; "Swing Low, Sweet Chariot," Diton; Rural Sketches, Gordon Balch Nevin; Londonderry Air, arranged by Henry Coleman; Allegretto in E flat, Wolstenholme; "Grand Choeur Dialogue," Gigout.

Dec. 11 a large audience greeted Mr. Eddy at the University Church of Christ, Des Moines, Iowa, where he played on the new four-manual Kilgen organ of forty-two stops, giving the following program: Prelude and Fugue on E-A-C-H, Liszt; "The Bells of St. Anne de Beaupre," Russell; Third Sonata, Borowski; "Goin' Home," Dvorak; A Southern Fantasy, Hawke; "Russian Boatmen's Song," arr. by Eddy; "Slumber Song," Groom; Melody, Dawes; Londonderry Air, arr. by Coleman; Allegretto in E flat, Wolstenholme; "Grand Choeur Dialogue," Gigout.

Van Denman Thompson, F. A. G. O., Greencastle, Ind.—Mr. Thompson, organist of DePauw University, played the following program at DePauw Nov. 30: Rhapsody on Christmas Themes, Gigout; Musette, Dandrieu; Chorale Prelude, "In Thee Is Joy," Bach; Pastorale; Recitative and Chorale, Karg-Elert; Intermezzo from Suite, Op. 43, Tschaiakowsky-Lemare; "In Fairyland" ("Enchanted Forest," Idyl, "March of the Gnomes"), Stoughton.

On the evening of the same day Mr. Thompson played the following program at the Presbyterian Church of Brazil, Ind.: Rhapsody on Christmas Themes, Gigout; Musette, Dandrieu; Second Suite, Boellmann; "In Fairyland," Stoughton; "Will-o'-the-Wisp," Nevin; "Jagged Peaks in the Starlight," Clokey; "From the West," Lemare.

Palmer Christian, Ann Arbor, Mich.—Mr. Christian played to an audience of more than 1,500 people at his twilight recital in Hill Auditorium at the University of Michigan Dec. 14. This was his tenth recital at the university. The program follows: "Symphonie de Noel" ("Vigile de la Fete"), Maleingreau; Berceuse, Guilmant; Improvisation on "Silent Night, Holy Night," traditional German; Variations on an Ancient Christmas Carol, Dethier; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; "Noel," Mulet; "The Infant Jesus," Yon; "Christmas," Foote.

Frank Merrill Cram, Potsdam, N. Y.—Mr. Cram gave the following Christmas recital program at the Normal Auditorium Dec. 14: Christmas Carols—"Rosa Mystica," "O Little Town of Bethlehem" and "It Came Upon the Midnight Clear"; "Shepherds at the Manger" (Sara H. Vison, violin; Franklin H. Bishop, viola, and Mr. Cram, organ), Dickinson; "Gesù Bambino," Yon; Christmas Pastorale, Bach; "The March of the Magi Kings," Dubois.

Hugh Porter, New York City—Mr. Porter gave the program at the Church of the Holy Communion in place of Mr. Farnam Dec. 8 and presented these offerings: Voluntary on the 100th Psalm tune, Henry Purcell; Andante from Fourth Trio-Sonata and Prelude and Fugue in G major, Bach; Sixth Symphony, Widor; Adagio from Suite "In Miniature," Eric DeLamar; "Piece Heroique," Cesar Franck; Scherzetto from "Twenty-four Pieces," Vierne; Finale from Second Symphony, Edward Shippin Barnes.

In a recital at Temple B'Nai Israel, Elizabeth, N. J., Dec. 1, under the auspices of the Union-Essex chapter, N. A. O., Mr. Porter played: Sixth Symphony, Widor; Andante from the Pastoral Sonata, Beethoven; "Ave Maria," Henselt; Prelude and Fugue in G major, Bach; Scherzetto, Vierne; Song without Words, Bone; "Piece Heroique," Franck; "Sunshine and Shadow," "In Summer," Stebbins; Toccata in G, Borowski.

Nov. 3 Mr. Porter appeared before the Western Music Club, Western, R. I., and presented these selections: Chorale Prelude, "In Thee Is Joy," Bach; Andante from Symphony in D, Haydn; "Sœur Monique," Couperin; "By the Sea," Schubert; Air on G string, Bach; Minuet in G, Beethoven; "Walter's Prize Song" from "Die Meistersinger," Wagner; "Pilgrims' Chorus" from "Tannhäuser," Wagner; "Sunshine and Shadow," Gale; "In Summer," Stebbins; "Minuetto antico e Musetta," Yon; Toccata in G, Borowski; "Variations de Concert" Bonnet; "Ave Maria," Bach-Gounod; Capriccio, Lemaire; Scherzo

from Sonata 5, Guilmant.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio—In his recital at Trinity Cathedral Dec. 1 Mr. Kraft played this program: First Movement of First Sonata, Salome; "Clair de Lune," Karg-Elert; Prelude and Fugue in G major, Bach; "The Brook," Dethier; Cantilene from "Prince Igor," Borodin; "Carillon," De Lamar; "Song of India," Rimsky-Korsakoff; "Dance of the Candy Fairy," Tschaiakowsky; Coronation March, Svendsen.

At the recital Nov. 3 he played as follows: Festival March, Grasse; Menuetto from Second Symphony, Haydn; "Priere," Jongen; Prelude and Fugue in A minor, Bach; "Meditation a Ste. Clotilde," James; Intermezzo, Bonnet; Romance, Turner; Cantilene, Renner; Novelette, Bullis; Prelude to "Die Meistersinger," Wagner.

Mr. Kraft also gave a recital Nov. 18 on the Kilmer memorial organ in the North Presbyterian Church at Binghamton, N. Y.

Frank M. Church, Athens, Ala.—Mr. Church, director of music at the Athens College for Women, has been instrumental in awakening great interest in organ music in the community and one of the results to which he looks forward is the construction of a three-manual and echo organ for the college within the year. Meanwhile he is giving recitals on the Kilgen organ in the First M. E. Church South. Nov. 30 he played a program of "old organ music," which follows: Canzona, Andrea Gabrieli; Ricer-care, Palestrina; "Toccato del terzo tuono," Murelo; Pavana, Byrd; Capriccio Pastorale, Frescobaldi; Chorale, Buxtehude; Ciacona, Fachelbel; Prelude, Clerambault; Musette, Dandrieu; Prelude and Fugue in C major, Bach.

On Dec. 14 he played the following Christmas program: "O Thou Sublime, Sweet Evening Star," Wagner; Mattinata, William Stickles; "March of the Magi Kings," Dubois; "In the Morning," Grieg; "Puer natus in Bethlehem," Bach; "Hosannah," Lemmens; Rhapsody on Christmas Hymns, Gigout; Hallelujah Chorus from "The Messiah," Handel.

In a recital at the Westminster Presbyterian Church, Albany, Ala., Nov. 23, Professor Church played: First movement, Sonata in A, Whiting; "To the Rising Sun," Torjussen; "March of the Magi Kings," Dubois; Prelude and Fugue on B-A-C-H, Liszt; Caprice, Guilmant; Cradle Song, Ethel Leginska; Mattinata, William Stickles; Etude for the Pedals Alone, de Briqueville; Overture to "William Tell," Rossini.

Archibald T. Davison, Cambridge, Mass.—In a recital at Appleton Chapel, Harvard University, the afternoon of Nov. 25, Professor Davison, organist and choirmaster of Harvard, played these selections: Chorale Preludes: "Wachet auf, ruft uns die Stimme" and "Was Gott tut, das ist wohlgetan," Karg-Elert; Chorale Prelude, "O Mensch, bewein' dein' Sünde gross," Bach; "Evening Harmonies," Karg-Elert; Finale (First Symphony), Vierne.

Mrs. Lillian Arkell Rixford, Cincinnati, Ohio—In a recital dedicating the two-manual organ built by the Tellers-Kent Company of Erie, Pa., for the York Street Congregational Church of Newport, Ky., Nov. 20, Mrs. Rixford played this program: "Sancta Maria," Whiting; Three Movements from First Sonata, Becker; Evenson, Baintow; Canzone in B flat scammell; Fountain Reverie, Fletcher; "In the Moonlight," Kinder; "Will-o'-the-Wisp," Nevin; Short March in E flat, Wely; Evenson, Martin; Fanfare in D, Lemmens.

Ernest R. Kroeger, A. G. O., St. Louis, Mo.—Mr. Kroeger gave a recital under the auspices of the Missouri chapter of the American Guild of Organists at the Delmar Baptist Church Nov. 30. His program was as follows: Sonata in F minor, Mendelssohn; Gavotte, Martini-Guilman; Rhapsodie on a Theme for Pentecost, Faulkes; Canon in B minor, Schumann; Prelude and Fugue in C minor (No. 3), Bach; Oriental Scene, in G minor, Kroeger; "An Autumn Sketch," Brewer; Offertoire in F, Lefebvre-Wely.

Gordon Balch Nevin, Johnstown, Pa.—In a recital at the First Lutheran Church, of which he is the organist, Mr. Nevin played this program Dec. 1: Toccata and Fugue in D minor, Bach; "Legend of the Mountain," Karg-Elert; "Elfes," Bonnet; "Dawn" (a study in crescendo), "Song of the Hunters" and "Twilight Memories," Gordon Balch Nevin; "L'Arlequin," Nevin; "March to the Cathedral," Wagner; "Caprice Viennois," Kreisler; Overture to "Erlenz," Wagner.

In a recital at Procter Hall, Princeton University, Mr. Nevin played as follows: Toccata and Fugue in D minor, Bach; "Legend of the Mountain," Karg-Elert; "Elfes," Bonnet; "Dawn," "Song of the Hunters" and "Twilight Memories" ("Rural Sketches"), Gordon Balch Nevin; "L'Arlequin," Nevin; Londonderry Air, Traditional Irish; "March to the Cathedral," Wagner; "Caprice Viennois," Kreisler; Finale from First Symphony, Maquaire.

Russell Broughton, Mus. B., A. A. G. O., Burlington, Iowa—Mr. Broughton gave the dedicatory recital on a two-manual Kilgen organ at St. John's Church, Dec. 9, playing this program: Chorale, Jongen; Chorale Prelude, "Herzliebster Jesu," Brahms; Preludio, Sonata No. 6, Rheinberger; "Die Meistersinger" (Prelude to Third Act), Wagner; "Madam Butterfly" (Finale—Act 2), Puccini; "La

Traviata" (Prelude), Verdi; Scherzo (Sonata No. 1), Becker; Londonderry Air, Coleman; Rocco, Palmgren; March in D, Guilmant.

F. A. Moure, Toronto, Ont.—In his recitals at the University of Toronto in December Mr. Moure, the university organist, played:

Dec. 2—Choral Song and Fugue, Wesley; Chorale Prelude, "Sleepers Wake," Bach; Gavotte in D major, Bach; Dithyramb, Harwood; Andantino in D flat, Chauvet; "O Sole Mio," Old Italian Song; "Finlandia," Sibelius.

Dec. 16—Toccata in F, Bach; Andante with Variations, from the Septet for Strings and Wind, Beethoven; Fantasia and Fugue in G major, C. H. H. Parry; Caprice, Sjögren; "Christmas in Sicily," Yon; "The Shepherds in the Fields," Malling; "Hark! the Herald Angels Sing," Ashmall.

Percy B. Eversden, St. Louis, Mo.—Dr. Eversden's programs for the month included: Prelude and Fugue in G minor, Bach; Variations on "Crusader," Whiting; Offertoire in F, Wely; Largo, Handel; Reverie, Dickinson; Theme (varied), Faulkes; March ("Athalie"), Mendelssohn; Rhapsodie on French Carols, Faulkes; Prelude and Fugue in E minor, Bach; Processional March, Burdett; "The Lost Chord," Sullivan; "The Little Bells of Our Lady of Lourdes," Gaul; Hallelujah Chorus, Handel.

On Dec. 6 at Mount Moriah Temple, Dr. Eversden rendered the following: Fugue, Little G minor, Bach; "Legend," Stamm; Canon, Vierne; Allegretto Cantabile, Wely; "Softening Shadows," Stoughton; Theme (varied) in E, Faulkes; "Cortège Nuptiale," Rogers; "Choeur de Paulus," Mendelssohn.

Miss Edith Elgar Sackett, A. A. G. O., Forsyth, Ga.—Miss Sackett gave a recital Dec. 7 at Bessie Tift College, assisted by Mrs. Phelps Ensign, soprano soloist. Local comment on the recital was most favorable, the Monroe Advertiser saying: "Miss Sackett's registration and pedaling were exceptional and her taste and skill in handling delicate as well as massive effects were fully appreciated by the large audience." The program follows: Sonata No. 1 in F minor, Mendelssohn; "Chant de Bonheur," Lemare; "Noel Alsacien," Guilmant; "A Song of Sunshine," Hollins; Fugue in G minor, Bach; "Swing Low, Sweet Chariot," Diton; "Benediction Nuptiale," Dubois; Finale, Symphony 1, Vierne.

Emory L. Gallup, Grand Rapids, Mich.—Mr. Gallup has been busy giving recitals on the large new organ over which he presides in the Fountain Street Baptist Church. Nov. 20 he played as follows, preceding a lecture by Dr. Forest Ray Moulton of the University of Chicago: "Pilgrims' Chorus" (from "Tannhäuser"), Wagner; Grand March (from "Aida"), Verdi; Intermezzo (from "Cavalleria Rusticana"), Mascagni; In a recital preceding the dedication exercises of the recently erected clinic of the city of Grand Rapids, Mr. Gallup played: Grand Offertoire in C minor, Batiste; "At Twilight," Stebbins; Romance, Bonnet; "Marche Romaine," Gounod; "To a Wild Rose," MacDowell; Intermezzo, Dethier; Finale (from Fourth Symphony), Widor.

Dec. 4, preceding an illustrated lecture on Italy by the pastor of the Fountain Street Baptist Church, the program consisted of: March in E flat, Silas Siciliano, E. J. Hopkins; Gavotte in F major, Martin; Fantasia and Fugue (from "Sonata Cromatica"), Yon.

Lucien E. Becker, F. A. G. O., Portland, Ore.—In the third of his season's series of recitals at Reed College, played Dec. 9, Mr. Becker gave a Christmas program, which contained the following: "The Holy Night," Dudley Buck; Christmas Pastorale, Gustav Merkel; "Christmas in Sicily," Pietro A. Yon; "The Magi Kings," Theodore Dubois; Nutcracker Suite, Tschaiakowsky.

At the Portland Municipal Auditorium Dec. 7 Mr. Becker played: "A Southern Fantasy," Hawke, and the Tschaiakowsky Nutcracker Suite.

Mr. Becker appeared before the Macdowell Club of Salem, Ore., Nov. 25, at the Presbyterian Church and his selections were: Thanksgiving March, Lemare; "Song of the Backet Weaver," Russell; "Caprice Viennois," Kreisler; Variations on a Scotch Air, Buck; Melody in A, Dawes; Ritornello, Becker.

Carleton H. Bullis, Cleveland, Ohio—Recent programs of organ music preceding the Sunday morning services at the Temple have included:

Nov. 30—"Benedictus," Reger; Capriccioso, Lemaire; Andante, Grazioso, Dethier; "Song of Gratitude," Cole; Meditation, James.

Dec. 7—Canzona, Bach; "Will-o'-the-Wisp," Nevin; Largo, "New World" Symphony, Dvorak; "Risolutio," Parker. Dec. 14—"Prayer," Bache; Melody in F, Rubinstein; Adagio and Scherzo, from Sonata 5, Guilmant; Meditation, Spark. Dec. 21—"Chant Pastoral," Dubois; Cantabile, Loret; Gavotte (Twelfth Organ Sonata), Martini; "Paean of Praise," Diggle; "Romance," Lemare.

George Yates Myers, Troy, N. Y.—Mr. Myers, organist of the First Presbyterian Church, gave the following program in a recital at the Town Hall, New York City, preceding a lecture by Major Vivian Gilbert Dec. 12: Allegro Risolutio, Symphony No. 2, Vierne; "A Song of Autumn," T. Frederick H. Candlyn; "Noel," Deszo d'Antaffy; Suite, Amadee de Tremblay.

RECITAL PROGRAMS

Henry F. Anderson, F. A. G. O., Cleveland, Ohio—An unusually interesting organ recital was that given by Mr. Anderson on the evening of Dec. 23 at Emmanuel Church. It was illustrated with lantern slides showing paintings of great masters and the subject of the first half was "The First Christmas," while the second half portrayed "Christmas Nowadays." Mr. Anderson was assisted by Mrs. Anderson, violinist, and Roy McMullin, baritone. The program included the following selections: "Vision," Rheinberger; "March of the Magi," Dubois; "The Shepherds in the Field," Malling; "Nazareth," Gounod; "In Dulci Jubilo," Bach; "Ave Maria," Bach-Gounod; "Holy Night," Gruber-Harker; "Fantasie on Christmas Carols, Faulkes;" "Gesù Bambino," Yon; "Glory to God," Ritoli; Pastorale, Rheinberger; "The Music Box," Liadoff; "Christmas in Sicily," Yon; "Hallelujah," Handel.

Louise Shaduck Zabriskie, F. A. G. O., Omaha, Neb.—Mrs. Zabriskie, assisted by Miss Henrietta Rees, A. G. O., and other soloists, gave a recital under the auspices of the Nebraska chapter, A. G. O., at the First Presbyterian Church Sunday afternoon, Nov. 30. A feature was the playing of "Exaltation" and "Reverie," by Dickinson, for organ, harp, violin and viola, with Miss Rees at the organ and Mrs. Zabriskie playing the viola. The other organ selections were: "Deo Gratias," Frysinger; "Valse Triste," Sibelius; Cradle Song, Farker; Passacaglia in C minor, Bach; "Solvejg's Song," Grieg; "Country Gardens" (Old Irish Dance), arranged by Percy Grainger; Finale from First Symphony, Vienne.

Charles Galloway, St. Louis, Mo.—In his recital at Washington University the afternoon of Dec. 21 Mr. Galloway played: "Hosannah," Dubois; "Fantasia on Old English Christmas Carols (No. 2), Faulkes; Chorale in A minor, Franck; "Fantasie on 'Adeste Fideles' (Violin and Organ), T. Lee Southgate; "Christmas Bells," Lemare; "Christmas," Foote.

Charles Heinroth, Pittsburgh, Pa.—Dr. Heinroth played the following selections in his recital at Carnegie Music Hall Dec. 6: Overture to "The Marriage of Figaro," Mozart; "Orientale," Cul; Allegretto Moderato, Volkmann; Fantasy and Fugue on "Ad Nos, Ad Salutarem Undam," Liszt; Elegy, Massenet; Slavic Dance No. 8, Dvorak; "Egyptian Suite, Stoughton.

In memory of Puccini, Dr. Heinroth played the Finale to the First Act from "Madam Butterfly" in his recital Dec. 7. The entire program followed: "The Marriage of Figaro," Rossini; Andante from Violin Concerto, Mendelssohn; Gavotte in E minor, Bach; "Messe de Mariage," Dubois; Finale to First Act from "Madam Butterfly," Puccini; Prelude, First movement of Sonata in E flat minor, No. 6, Rheinberger; Andante Sostenuto from "Symphonie Gothique," Widor; Toccata in C major, d'Evry.

Marshall Bidwell, Cedar Rapids, Iowa—In the third faculty recital of the season at the Coe College Conservatory, Dec. 16, Mr. Bidwell presented the following program: Toccata and Fugue in D minor, Bach; "Choir de Lune," Karg-Elert; "Christmas," Dethier; "The Tragedy of a Tin Soldier," Nevin; Evening Idyl, Bidwell; Toccata in F sharp minor, "Thou Art the Rock," from "Esquisses Byzantines," Mulet; "Les Heures Bourgeoises," Jacob; "Ave Maria," Schubert; Toccata, MacMaster.

In a recital at the Central Park Church he played: March on a Theme by Handel, Guilman; Air for the G string, Bach; Fugue in G minor, Bach; "Ave Maria," Schubert; Marche Nocturne, MacMaster; "Pilgrims' Chorus" from "Tannhäuser," Wagner; "The Question," Woistenhölm; "Priere," Saint-Saens; "Marche Pontificale," Lemmens.

Thompson Stone, Fall River, Mass.—In a recital under the auspices of the Fall River Musical Club at the Central Congregational Church Dec. 10 Mr. Stone played these selections: Chorale Prelude, "Sei gegrisset," Bach; Toccata and Fugue in D minor, Bach; Symphony 1 (Andante and Finale), Vienne; "Romance sans Paroles," Bonnet; Symphony 6 (Andante con moto and Finale), Widor; Communion, Foote; "Chant de Mal," Jongen; Prelude on "Abide with Me," Barry.

E. Rupert Sircorn, Boston, Mass.—In a recital on the afternoon of Dec. 7 at the First Unitarian Church in Newton Mr. Sircorn offered this program: "Good News from Heaven the Angels Bring," Pachelbel; Gavotte, Martini; "Landscape in Mist," Karg-Elert; "Dreams," Wagner; "Noel sur les Flutes," d'Aquin; "Legend of the Mountain," Karg-Elert; "Pomp and Circumstance," Elgar; "Siegfried Idyll," Wagner; "The Infant Jesus," Yon.

Daniel R. Philippi, Pittsburgh, Pa.—Mr. Philippi's programs at the Sunday evening recitals in the Church of the Ascension during the month of December were as follows: Dec. 7—Prelude, "Tristan and Isolde," Wagner; Andante Cantabile (Fifth Symphony), Tschalkowsky; "Musical Snuff Box," Liadoff-Heinroth; "Ninety-fourth Psalm" Sonata, Reubke; Solemn Prelude, Noble.

Dec. 14—Chorale in B minor, Franck, Aria in C, Dethier; Madrigal in D flat, Lemare; Adagio (Sixth Symphony), Widor; Finale (First Sonata), Guilman; Occasional Oratorio, Handel.

Dec. 21—Chorale in A minor, Franck; Gavotte in F major, Martini; "Benediction Nuptiale," Dubois; "Introitus," Liszt; Toccata (Fifth Symphony), Widor; Aria, Bach.

Dec. 22—"In Thee Is Gladness," Bach; "Christians, Be Glad Now," Bach; "Gesù Bambino," Yon; Londonderry Air, Tra-

ditional; Pastoral, Foote; March on a Theme of Handel, Guilman.

Harold Tower, Grand Rapids, Mich.—Mr. Tower, assisted by his choir, has given the following recent recitals at St. Mark's Pro Cathedral:

Nov. 16—First Movement, First Sonata, Salome; Cantabile, Jongen; Chorale, Jongen; "Will o' the Wisp," Nevin; Berceuse, Dickinson; Paraphrase on a Theme by Gottschalk, Saul; "Eventide," Fairclough; "Spring," Hyde.

Nov. 23—Finale from Sonata in G minor, Flutti; Minuet, Lully; Fantasia, "Come, Holy Ghost, Lord God," Bach; "Le Petit Berger," "Prelude de la Damaeille Elue" and "Douxleme Arabesque," Debussy; "Songs My Mother Taught Me," Dvorak; "Chant de Bonheur," Lemare; "Elves," Bonnet; Toccata, Fletcher.

George Yates Myers, Troy, N. Y.—Mr. Myers is presenting interesting programs at his monthly musical services in the First Presbyterian Church. On the afternoon of Oct. 5 he gave the first of a series of recitals for students, playing "Marche Pittoresque," Kroeger; Intermezzo, Kramer; Fountain Reverie, Fletcher.

Nov. 2 the program was devoted to works by R. Spaulding Stoughton and the cantata "The Woman of Sychar" was sung. "In the Garden of Iram," from the Persian Suite, was the prelude. Nov. 23 Maunders' "Song of Thanksgiving" was sung.

Finrin Swinnen, Philadelphia, Pa.—Mr. Swinnen gave a recital Nov. 25 on the new Casavant organ in Trinity Reformed Church at Pottstown, Pa., before a capacity audience and presented the following program: Toccata and Fugue in D minor, Bach; "The Swan," Saint-Saens; "Finlandia," Sibelius; "Une Tabatiere a Musique," Liadoff; Sixth Sonata, Mendelssohn; Largo, "New World" Symphony, Dvorak; Fifth Symphony, Widor.

Walter Blodgett, Grand Rapids, Mich.—Mr. Blodgett gave the following recital at St. Mark's Pro Cathedral Nov. 30: Allegro from Fifth Sonata, Guilman; Londonderry Air, Traditional Irish; Andante Cantabile (String Quartet), Tschalkowsky; Fifth Symphony, Widor; "Dreams," Wagner; "Elizabeth's Prayer," and "Pilgrims' Chorus" ("Tannhäuser"), Wagner.

G. Harold Brown, Port Huron, Mich.—Interest in the series of fortnightly recitals on Tuesday evenings in the First Methodist Church is increasing and the audiences are growing. Vocal and instrumental soloists assist Mr. Brown in the programs. The offerings in December were:

Dec. 2—Rhapsody, Op. 30, Cole; Reverie, Lemare; Chorale in A minor, Cesar Franc; Caprice, "Who Springs," Matthews; Gavotte, Martini; "In Summer," Stebbins; Introduction to Third Act, "Lohegrin," Wagner.

Dec. 16—Sonata No. 2, D minor, Rogers; "L'Organo Primitivo," Yon; Scherzo (Sonata 5), Guilman; "To a Wild Rose," MacDowell; "Sundown," Hoepfirkir; Prelude to "Parsifal," Wagner; Toccata (Fifth Symphony), Widor.

Dec. 30—Suite No. 1, Borowski; "Gesù Bambino," Yon; Intermezzo in D flat, Hollins; Toccata in G, Dubois; "The Bells of St. Anne," Russell; "Piece Heroique," Cesar Franck.

R. Buchanan Morton, St. Paul, Minn.—Mr. Morton gives an organ recital every Sunday evening at the large House of Hope Presbyterian Church preceding the vesper service, which is broadcast by station WCCO. The recital begins at 4:10 p. m. The November organ offerings were:

Nov. 2—Fantasy on Campon's tune, "Babylon's Streams," Harris; Adagio from Sonata No. 1, Bach; "Quoniam tu Solus Sanctus," from Mass in E flat, Haydn.

Nov. 9—Variations on an Original Theme, Hesse; "Souvenir," Holbrooke; Festival March, Hiles.

Nov. 16—"Meditation a Sainte Clotilde," James; Chorale Prelude on "Lord Jesus Christ, Unto Us Turn," Bach; Minuet and Trio, Hoyte.

Nov. 23—Chorale Prelude on "Was Gott that is wohlgethan," Krebs; Largo, Dora E. Jefferson; "Marche Solonelle," Lemare.

Nov. 30—Great Fugue in A minor, Bach; Londonderry Air, arr. by Coleman; Allegro con brio e con fuoco, McCunn.

Nathaniel Nichols, Salem, Mass.—In a recital at the First Church Sunday afternoon, Nov. 23, Mr. Nichols presented this program: Moderato Maestoso, B flat, Dubois; Verset in D major, Elevation in D minor, Antienne in F minor and Gradual in G minor, Batiste; Marche-Noturne, MacMaster; Andante Religioso, G major; Lemaigre; Aria, D major, Bach; Twelfth Nocturne, G minor, Chopin; "Cortège Funèbre," Dubois; Funeral March, B flat minor, Chopin; English Air, varied, Lemare; Andante in D major (from Sixth Symphony), Tschalkowsky.

Raymond Alyn Smith, Chicago—Mr. Smith, organist of the First Baptist Church of Oak Park, gave a joint recital with Lillian Knowles, contralto, in the First Methodist Church of Aurora as the community afternoon program Nov. 23, playing these organ numbers: Prelude to the Third Act of "Lohegrin," Wagner; Adagio from Third Sonata, Guilman; Fantasia and Fugue in G minor, Bach; "Song of the Basket Weaver," Russell; Bourree from Third Violoncello Suite, Bach; Melody, Dawes; "Will o' the Wisp," Nevin; "The Angelus," Massenet; Grand March from "Aida," Verdi.

Homer Whitford, Hanover, N. H.—In a recital at Rollins Chapel, Dartmouth College, Dec. 2, Mr. Whitford played as follows: Toccata and Fugue in D minor,

Bach; "Song of India," from "Sadko," Rimsky-Korsakoff; "March of the Magi Kings," Dubois; Intermezzo, Calzetti; "Hymn of Glory," Yon; Prelude in C sharp minor, Rachmaninoff; "The Music Box," Liadoff; Overture to "A Midsummer Night's Dream," Mendelssohn.

Judson Waldo Mather, Spokane, Wash.—In a recital Nov. 18 for the Spokane Musical Art Society on the large four-manual Austin organ in the Lewis and Clark High School, Mr. Mather played the following program: Overture in C minor and major, Thomas Adams; Pastorale in G major, Wachs; Adagio and Scherzo from Fifth Sonata, Guilman; "Dreams," Stoughton; Fountain Reverie, Fletcher; "Cristo Trionfante," Yon; "Waldweben" ("Siegfried"), Wagner; "The Festival of Bagdad" ("Scheherazade"), Rimsky-Korsakoff.

Guy C. Filkins, A. A. G. O., Detroit, Mich.—Mr. Filkins gave the following program the afternoon of Nov. 30 at the Central Methodist Church: Prelude and Romanza (Festival Suite), Reiff; Sonata in C minor, Baldwin; Marche Nocturne, MacMaster-Biggs; "Little Bells of Our Lady of Lourdes" and Vesper Processional, Gaul; War March ("Rienzi"), Wagner.

Mrs. J. H. Cassidy, A. A. G. O., Norman, Okla.—In a recital at the McFarlin Memorial M. E. Church South on the evening of Dec. 8, on the three-manual Hillgreen organ, Mrs. Cassidy played this program: Concert Variations, Bonnet; Fountain Reverie, Fletcher; Allegretto, Wolstenholme; "The Bells," Price; Toccata and Fugue in D minor, Bach; "In Memoriam" (Hymn, "Every Day, Every Hour"), arranged and dedicated to Mr. McFarlin by Mrs. Cassidy; March, "Pomp and Circumstance," Elgar; Overture to "Oberon," Weber.

D. Pinckney Powers, Petersburg, Va.—As part of a program of choral and organ music Nov. 25 at St. Paul's Church, Mr. Powers played these selections: Sonata, "Romantica," Yon; "Walther's Prize Song" ("Die Meistersinger"), Wagner; "Ronde d'Amour" (by request), Westphout; "O Solarius," Saint-Saens; Largo, Handel; Slavonic Cradle Song, Neruda; Toccata (Fifth Symphony), Widor.

Ella Scoble Opperman, Tallahassee, Fla.—Miss Opperman, dean of the school of music at the Florida State College for Women, gave the following vesper program at the college auditorium on the new organ Nov. 23: Sixth Sonata, Mendelssohn; Cantilene Pastorale, Guilman; "Ariel," Bonnet; "The Holy Night," Dudley Buck; "Echo Bells," Brewer; Third Sonata (Prelude), Guilman.

Hugo Goodwin, St. Paul, Minn.—Mr. Goodwin, the municipal organist, recently gave two dedicatory recitals on the Müller organ of three manuals in Gustavus Adolphus College at St. Peter, Minn. He played at the afternoon recital: Concert Variations, Bonnet; "In the Garden," Goodwin; Gavotte in F, Martini; Heroic Piece, Franck; Song of the Volga Boatmen, Traditional; Concerto in G minor, Handel; "Peer Gynt" Suite, Grieg; Cradle Song, Gretchaninoff, Toccata in F, Widor.

In the evening the program included: Overture on "Ein' Feste Burg," Faulkes; Air in D, Bach; Military March, Grandos; Sonata in D minor, Guilman; Largo from "New World" Symphony, Dvorak; Serenade, Rachmaninoff; Viennese Caprice, Kreisler; Second Legend, Bonnet; "Träumerei," Schumann; Russian March, Schminke.

Harris R. Vail, Chicago—Mr. Vail was assisted by Mrs. Vail, violinist, in a program at the Hyde Park Baptist Church, of which Mr. Vail is organist and director, on Dec. 10. The selections played were: Sonata in F minor, Mendelssohn; "Consecration," Huber (Mrs. Ethel C. Vail); "Jagged Peaks in the Starlight," "Wind in the Pines" and "Canyon Walls, Clokey; "Ave Maria," Schubert-Wilhelmj (Mrs. Vail); "In Moonlight," Kinder; Festival Toccata, Fletcher.

Harold D. Smith, Ithaca, N. Y.—In his recitals at Cornell University in December Mr. Smith played these programs: Dec. 5—Praeludio, Sonata 3, Guilman; "Benedictus," Reger; Prelude, Fugue and Variation, Franck; Minuet in G and Adagio, from Sonata for Violin and Piano, Op. 30, No. 2, Beethoven; "Piece Heroique," Franck.

Dec. 12—Overture to "La Fuite en Egypte" and "Adieu des Bergers a la Sainte Famille" (from "L'Enfance du Christ"), Berlioz; "The Bells of St. Anne de Beaupre," Russell; Christmas Pastorale on "Vom Himmel hoch," Pachelbel; "Bethlehem," Malling; "Noel," d'Aquin; "Christmas in Sicily," Yon; Noel, "Chant du Roi Rene," Guilman.

Carl Wiesemann, Dallas, Tex.—In his most recent Monday noon recitals at St. Matthew's Cathedral Mr. Wiesemann has played: Monday, Dec. 8—Prelude, Dethier; Romanza, Lemare; Cantilena, McKinley; "Finlandia," Sibelius; "Love's Dream," Liszt; Evensong, Johnson; "Pilgrims' Chorus," Wagner; "Dreams," Guilman; Nocturne, Ferrata; Finale (Symphony I), Vienne.

Dec. 15—Concert Overture, Wiesemann; "The Magic Harp," Meale; Cantilena, Woodman; Andante Religioso, Thome; "The Hour of Joy," Bossi; Reverie, Debussy; First Movement, Sonata I, Mendelssohn; "Music of the Spheres," Rubinstein; "Songs My Mother Taught Me," Dvorak; "Marche Slav," Tschalkowsky.

Dec. 22—Fantasie on Old English Christmas Carols, Faulkes; Pastoral Symphony, from "The Messiah," Handel; "Christmas in Settimo Vittone," Yon; "In Dulci Jubilo," Bach; "March of the

Magi Kings," Dubois; "Christmas Evening," Mauro-Cotrone; Christmas Music, Mally; Pastoral (Sonata I), Guilman; "Christmas," Dethier.

Frederic B. Stiven, A. A. G. O., Urbana, Ill.—For his recital at the University of Illinois Auditorium Nov. 23 Professor Stiven's selections included: Fantasie, and "Piece Heroique," Franck; Larghetto, Rousseau; Scherzo, Rousseau; "Lac Vert," d'Indy; "St. Mary Magdalene," d'Indy.

Professor Stiven played as follows on Dec. 7: Chromatic Fantasie, Thiele; Symphonic Chorale, Op. 87, No. 3, for organ (With violin and soprano obbligato), Karg-Elert; "Minuetto Antico e Musetta," Yon; "Prayer" from "Tosca," Puccini; Scherzo, W. Stevenson Hoyte; "Ave Maria," (Arranged for soprano, violin, piano and organ), Bach-Gounod; "Marche Slav," Tschalkowsky.

M. Lochner, River Forest, Ill.—Professor Lochner played organ solos for the following special occasions at Grace Lutheran Church, Oak Park, where he is organist and choirmaster:

Oct. 26 the pastor of this church, the Rev. O. A. Geisemann, gave a lecture on hymns written by Dr. Martin Luther, in commemoration of the 400th anniversary of the Lutheran hymnal. These hymns were illustrated by the following organ selections: Sixth Sonata ("Vater unser im Himmelreich"), Mendelssohn; Prelude on "Es wollt uns Gott genaedig sein," Markull; Prelude on "Nun freut euch, lieben Christen g'mein," Reuter; Christmas Pastorale on "Vom Himmel hoch," Bach-Haenlein; Reformation Fantasy ("Ein feste Burg"), Rudnick.

Nov. 2—A sacred concert given by the soloists of the church, he played: Festival Fantasy, Roeder; "At Evening," Buck; Allegro Maestoso from Second Sonata, Mendelssohn.

Dec. 3—At a sacred concert by the West Suburban Quartet he played: Variations on a well-known hymn, Jackson; Andante from Fourth Sonata, Bach; Fugue in C, Buxtehude; Finale from First Sonata, Guilman.

Dec. 14—At a sacred concert the following recital in Emmaus Lutheran Church, Chicago: Festival Fantasy, Roeder; Andante from Fourth Sonata, Bach; Fugue in C, Buxtehude; Sixth Sonata, Mendelssohn; Christmas Pastorale on "Vom Himmel hoch," Bach-Haenlein; Christmas Pastorale on "Stille Nacht," Harker; "Romance sans Paroles," Bonnet; Finale from First Sonata, Guilman (cadenza by Middelschulte).

Martin H. Schumacher, Sheboygan, Wis.—Mr. Schumacher played the following program at St. Mark's Lutheran Church on the afternoon of Dec. 14: "O Come, All Ye Faithful," Kessel; "O Little Town of Bethlehem," Faulkes; "The Holy Night," Vail; Christmas Pastorale, Harker; "In Dulci Jubilo," Bach; "From Heaven above to Earth I Come," Pachelbel; "My Inmost Heart Doth Yearn," Karg-Elert; "From Heaven above to Earth I Come," Karg-Elert; Variations on "Behold a Branch is Growing," Schumacher; Christmas Prelude on "O Sanctissima," Schumacher; Hallelujah Chorus from the "Messiah," Handel.

In a recital at the same church the afternoon of Nov. 23 Mr. Schumacher's selections were: "Exsultemus," Kinder; "The Magic Harp," Meale; "Lamentation," Guilman; Concert Fugue, Krebs; "Nearer, My God, to Thee," Karg-Elert; March Nocturne, MacMaster; Toccata (from Fifth Symphony), Widor.

Gottfried H. Federlein, New York—In a dedicatory recital on the three-manual Skinner organ in the Broadway Baptist Church, Paterson, N. J., Dec. 15, Mr. Federlein played: Sixth Sonata, Mendelssohn; Gavotte, Martini; Meditation, Massenet; Toccata and Fugue in D minor, Bach; Prelude to "Lohegrin," Wagner; "The Swan," Saint-Saens; Toccata from Fifth Symphony, Widor.

F. P. Leigh, St. Louis, Mo.—Dr. Leigh played the following recent programs in his Sunday evening recitals at the Third Baptist Church:

Dec. 7—"Gray Dusk," Nordman; "Shepherds' Pipes," Harris; Romance, Zitterbart; "Legend," Stamm.

Dec. 14—Andante Cantabile (Fourth Symphony), Widor; Melody in A flat, Stolovsky; Prelude in D flat, Chopin; Andante in F, Wely; "Marche Religieuse," Merkel.

Edward Gould Mead, F. A. G. O., Painesville, Ohio—In a Christmas recital at Lake Erie College Dec. 15 Mr. Mead offered the following program: Christmas Fantasy, Rebling; "Bethlehem," Malling; "Gesù Bambino," Yon; Christmas Chorale ("A Rose Bursts Forth"), Deigenesch; Pastoral Symphony, Handel; "March of the Magi," Dubois; Offertory on Two Christmas Hymns, Guilman; "Christmas," Foote; Hallelujah Chorus, Handel.

Russell H. Miles, Urbana, Ill.—Mr. Miles gave this program in his recital at the University of Illinois Auditorium Nov. 30: Pastoral Sonata, Rheinberger; "Elegia," Ravanello; "Chanson d'Éte," Lemare; "Trauermarsch," from "Götterdämmerung" (Act III, Scene 2), Wagner; Prelude and Siciliano, Mascagni.

Carl G. Alexis, Rockford, Ill.—Mr. Alexis, organist of the First Lutheran Church, gave this program in a recital at the First Swedish Baptist Church of Rockford Nov. 21: Prelude, Op. 12, No. 1, Higg; Sketch a la Minuet, Hagbard Brase; "A Southern Fantasy," Ernest Hawke; "Finlandia," Sibelius; Allegretto in B minor, Guilman; Festival March, Kinder.

[For other late recital programs see page 29.]

**DEAGAN TOWER CHIMES
FOR VICTOR RECORDS
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**Set of Eighteen Will Be Mounted on
Movable Platform and Lowered
to Recording Rooms When-
ever Needed.**

After Jan. 15 the Victor Talking Machine Company will use in its recording laboratories at Camden, N. J., one of the largest sets of tower chimes ever manufactured. The set has eighteen chimes and was made by J. C. Deagan, Inc., the noted Chicago manufacturer of percussion musical instruments.

The chimes will be erected on a movable, elevated platform so that their music may be played in the regular way, but when they are required for recording they can be lowered into the laboratories. This is the first time that chimes of this size have been used for recording.

The incidents leading up to this purchase by the Victor Company are interesting. Eldridge R. Johnson, president of the Victor Company, recently made a large donation to the new People's Christian Church at Dover, Del. He also bought a set of tower chimes and presented them to the church as a memorial to his father, the late Asa S. Johnson. The chimes were dedicated Nov. 23. Mr. Johnson was well pleased with the chimes and remarked: "Here, at last, is real chime tone. I am so greatly pleased with them that I believe we want a set in our plant for recording purposes." Five days later the contract was signed and sent to the Deagan offices.

Deagan tower chimes have found great favor, not only in the United States, but throughout the world. They are the result of many years of experimenting on the part of J. C. Deagan, president of the company, who is known as an outstanding genius in the line of musical invention, and the beauty of their tone and the fact that they are easily played from any organ

keyboard has won much favor for them.

While this will be the first time Deagan chimes have been used for recording, they have frequently been broadcast and many letters have been received by the company praising the beauty of the tone. The Palmer School of Chiropractic at Davenport, Iowa, has installed a large set of chimes and broadcasts concerts every day from 12 to 12:15 at noon and from 5:45 to 6 in the evening.

"We are particularly pleased with the order from the Victor Company," said an official of J. C. Deagan, Inc., "because of the dominant position the company holds in the realm of music. Its name is known wherever music is known and it has done more, I feel sure, to educate the public to an appreciation of good music by great artists, than any other single agency in the world. The appreciation of the music of Deagan chimes by a man like Mr. Johnson is, we feel, praise indeed and we are proud that Deagan is to have a place in the great Victor laboratories."

A number of the smaller Deagan percussions, such as xylophones, Parsifal bells and cathedral chimes, have been used in the recording laboratories of the Victor Company for years.

Nevin's New Cantata Sung.

The first presentation of George B. Nevin's new Christmas cantata "The Incarnation" was given in Colton Memorial Chapel, Lafayette College, Easton, Pa., Dec. 14, before a large audience. Evelyn Cameron reviewed it in Community News and Wider Views as follows: "The organ's first notes sent a thrill of pride through many in the congregation who have been eager to hear this new cantata and from the first to the last the music was purely lovely. Solemnity, awe, the soft tread of the camels who bore the three wise men to the lowly manger, mystery of love, innocence of the Christ child, every different facet of the loved old story shone out with its own peculiar light in the music."

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ACCLAIMED ONE OF THE GREATEST VIRTUOSI OF THE PRESENT DAY

Following his Town Hall appearance on November 25th, Mr. Biggs received this letter from the greatest living authority in matters pertaining to the organ:

"My Dear Mr. Biggs: Congratulations! and, again, congratulations! on your magnificent Recital—a rare display of artistry and absolute command of the Monarch of all instruments. To me it was the greatest feast of organ music I have enjoyed since coming to this country. I say, since coming to this country, for, previously, I had studied the possibilities of organ-playing during more than a thousand recitals, by the greatest organist of the nineteenth century, on the grandest concert organ that the world had produced at that time. I may, accordingly, be allowed to speak plainly, when, again, I say your playing, last evening, was the most artistic, refined, and appealing I have ever listened to in this country. . . .

With every good wish that you may long be spared as the High Priest of the Temple of Tone.

I remain sincerely and cordially yours,

G. A. AUDSLEY."

Brooklyn Eagle, Nov. 26th, 1924—"That neglected instrument, the organ, was the medium for the display of the virtuosity of Richard Keys Biggs, who played at Town Hall last evening. A program consisting largely of short numbers aroused the enthusiasm of a good-sized audience. Mr. Biggs, whose reputation as an organist is secure, played brilliantly and with imagination—a quality rare in organists of today."

New York Sun, Nov. 26th, 1924—"His performance was enjoyable. He played with admirable command of the technic of his instrument and he imbued his various readings with sympathy and good style."

New York Herald Tribune, Nov. 26th, 1924—" . . . skillful performance which showed a thorough acquaintance with the organ in general and the Town Hall organ in particular."

Dallas, Texas, Dispatch—"He plays with unusual technic, fineness of interpretation, great charm, and he invested his program with that subtle thing, musical atmosphere. He thoroughly delighted the audience, being forced to give many additional num-



bers as encores. The artist indicates genius of a high order, and is among the foremost exponents of the French school of organ-playing in this country."

Worcester, Mass., Gazette—"Mr. Biggs in every number he played demonstrated his right to his rating as one of the great organists of America. He knows his instrument to its fullest and daintest possibilities and he commands his powers to the production of wonderful and inspiring music."

Burlington, Iowa, Hawkeye—"Such wonderful virtuosity is quite beyond the greater majority of virtuosos. . . . We may all recall to our advantage his sound, sane taste in tempo and phrasing and his facility in registration. . . . Be it forever recorded to Mr. Biggs' credit that during his rendition of the Liebestod we never once longed for the orchestra. What more can one say?"

NOTABLE APPEARANCES

- | | | | |
|------------------------------------|-------------------|---------------------------------|---------------|
| Aeolian Hall | New York City | Town Hall | New York City |
| Columbia University | New York City | Harvard Club | Boston |
| University of Michigan | Ann Arbor, Mich. | Westminster Cathedral | London |
| Cathedral of St. Maurice | Angers, France | Elmwood Music Hall | Buffalo |
| Irem Temple | Wilkes-Barre, Pa. | College of Emporia | Emporia, Kan. |

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INDIANAPOLIS TREAT FOR SCHOOL CHILDREN

ORGANISTS GIVE RECITALS

Programs and Talks on Construction of Instrument in Churches Under Auspices of Indiana Chapter, A. G. O.

School pupils of Indianapolis had a treat Dec. 14 as the fruit of an undertaking by members of the Indiana chapter, A. G. O., who planned a series of recitals in various churches on that afternoon for the benefit of the children. The large attendance on all of the recitals proved the interest which had been aroused.

The programs consisted of selections from the state music memory contest list, which the boys and girls are studying in their music appreciation lessons. Each recital included a demonstration or talk about the construction of the organ.

Following is a list of the churches and organists who participated:

- Broadway M. E. Church, Mrs. Mary E. Wilhite, organist.
 - Capitol Avenue M. E. Church, Miss Jeanette Gardiner, organist.
 - Corinthian Baptist Church (colored), Miss Vestine Slaughter, organist, assisted by Miss Fannie Hyde.
 - Fairview Presbyterian, Mrs. Frank T. Edenharter, organist, assisted by Mrs. Carrie Hyatt Kennedy.
 - Phillips Memorial (colored), Earl Keene, organist, assisted by Fielding Bowlar.
 - Roberts Park Church, Mrs. Roy L. Burtch, organist.
 - St. Mark's English Lutheran, Mrs. Ovid Dunn, organist.
 - Tabernacle Presbyterian, Paul Matthews, organist.
 - West Washington M. E., Mrs. Amy Cleary Morrison, organist.
 - Woodruff Place Baptist, Mrs. Nell R. Kemper, organist, assisted by Jesse G. Crane.
- Both children and adults were admitted without charge.

Large Möller for Wilmington.

A new organ which will cost \$25,000 is assured for St. Paul's M. E. Church, Wilmington, Del., it was announced, following the report of the special organ committee to the official board of the church at a meeting Dec. 1. The committee recommended that the trustees be authorized to purchase and install an organ costing \$25,000 and at the same time announced that a friend of the church was ready to give \$5,000 toward the cost. The contract will be awarded to M. P. Möller.

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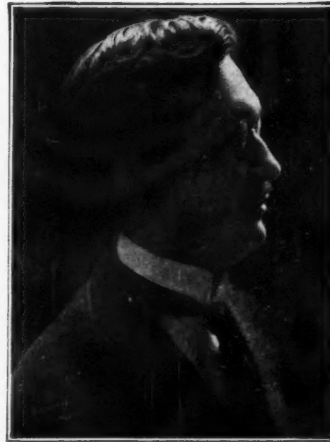
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"Last night's recital was simply glorious, every number. . . The finest daily radio organ recital in the country."—Chicago Tribune.
Press Comment on December Dedications
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—Elgin, Ill., Daily Courier.
"A master at the organ . . . more than pleased his audience."
—Dubuque, Ia., Telegraph-Herald.

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**Moved by New Symphony
Written by Marcel Dupre**

By FREDERICK C. MAYER

It was my privilege to hear Marcel Dupre give the opening recital of his new American tour in the Wanamaker Auditorium, New York, Nov. 18. The program bore the announcement that the "Suite Bretonne" and the "Symphony—Passion" were receiving their first performance in America. In listening to these Dupre works I was deeply moved, feeling especially that the organ had at last been endowed with serious music written in the truly modern vein, with all the rich harmonic coloring thus implied.

The "Suite Bretonne" was delightful in each of its movements: Berceuse, "The Bells of Perres-Guirec," Spinning Song. One thought instinctively of Millet paintings, for here were depicted those quiet, picturesque scenes such as we have learned to associate with pastoral France. The flow of music was most refreshing, abounding with numerous touches of originality, and possessing a charm which literally illumined every measure. With all the spinning songs that have been previously written, one marveled that this one should spin along its course by means of a genuinely new characteristic figure.

The "Symphony—Passion" is unquestionably a serious work of enduring importance. The music of Dupre is French, to be sure, possessing not only the traditional fine qualities of that school, but also those rarer qualities of solidity and strength. France, through Guilman, Widor and Vierne, has borne the torch of leadership in the organ world of our day in so worthy a manner as to receive and merit our grateful acknowledgment. This first symphony of Dupre assuredly carries the prestige of this same eminent leadership into a new path which is beyond the last turn of the road. One of the surest signs of its worth was the feeling following each movement that you would have liked, then and there, to have heard each movement repeated in order to grasp all the beauty and meaning of its musical message.

The four movements of this Passion Symphony ("A musical delineation of the Life of Christ") were entitled: "Expectatio," "Natus Est," "Passus Est," "Resurrexit." The subject is one of tremendous breadth, one that might have been selected by a mature composer for his final symphony instead of for his first. Yet the opening movement at once establishes our confidence in Dupre's musical strength and in the power of his imagination to cope with his subject. The atmosphere of each movement was preserved with singular accuracy of effect.

It would be unwise to attempt any detailed description of each movement of the symphony after only one hearing and with the score not available. But the various scenes, such as the "anxiety and unrest" of mankind, the

Nativity with its exquisite tenderness, the shepherds' march interwoven with "Adeste Fideles," the deep pathos of the Crucifixion, and the triumphant climax of the Resurrection were brought vividly before the listener's imagination.

Throughout the symphony the composer reveals a grasp of the tonal resources of the modern organ. And, as Chopin was master of that peculiar technical style which perhaps is the essence of the magnetic effect of his piano compositions, so Dupre's art conveys the same mastery of the organ idiom. There is often an undercurrent of technical figures—sometimes accompanimental, sometimes thematic—which have a melodic interest even when subordinated, and which ever suggest the richest sort of kaleidoscopic, fascinating, harmonic color.

The composer's art, as shown in this symphony, reveals the keen insight of the scholar, the technical facility of the great organist, the sure artistic touch of a great talent, the restraint of a fine spirit, with the sincerity of emotion and the sterling spirituality of the man.

Honors for Wolstenholme.

The presidency of the London Society of Organists for 1925 has been offered to and accepted by William Wolstenholme, Musical Opinion reports. An account of the career of the famous blind organist appears in the current number of the Beacon, a magazine devoted to the interests of the blind, and his early efforts and subsequent success, achieved in the face of so heavy an impediment, make a record of which he may justly be proud. Mr. Wolstenholme was born at Blackburn in 1865, and came of musical stock. Intended by his parents for the church, he was sent to the College for Blind Sons of Gentlemen at Worcester, where he attracted the attention of Dr. Done, then organist of the cathedral. When he took his degree of Mus. B. at Oxford, he was the only blind musician who had taken the degree at that university since John Stanley. Upon leaving Worcester, he returned to Blackburn, becoming organist and choir-master of St. Paul's Church. In 1902 he was at the King's Weigh House Church, in Mayfair; afterward at All Saints', Norfolk Square, and is now at All Saints', St. John's Wood. In 1908 he made a recital tour in the United States. As a composer, his work over.

Special Service by Dr. Clemens.

The third of the series of monthly musical vespers services at the Church of the Covenant, Cleveland, was given Dec. 7 by the Covenant choir under the direction of Dr. Charles E. Clemens, the special music feature being a thirty-minute excerpt from the oratorio of "Naaman." The selected portions embraced the picturesque and dramatic episodes surrounding the recovery of the stricken Syrian war lord from leprosy, under the ministrations of the prophet Elisha, as recorded in the Second Book of Kings. On this occasion the organ accompaniment was amplified by the addition of trumpet obbligatos.

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RECENT NEWSPAPER CRITICISMS:

Portland (Oregon) Oregonian, Nov. 4, 1924.—Under the touch of Clarence Eddy, celebrated American organist, the instrument at the public Auditorium spoke with a majestic voice last night. * * * Mr. Eddy made his tonal mixtures with marked deliberation and exactitude, and the results fully justified his care. * * * He is an honorary member of the St. Cecilia Academy in Rome, an Officer of the French Academy, and has had honors heaped upon him, carrying the name and fame of America into the high places of art in the world.

Portland (Oregon) Journal, Nov. 4, 1924.—Clarence Eddy played the organ at the Auditorium Monday night, and convinced one that he was dealing with the King of all musical instruments. It was a King, too, that did everything the Dean of organ playing wanted it to do. * * * The Third Sonata by Felix Borowski, Chicago composer, proved a magnificent composition in four movements. The program came to a thrilling close with "Grand Choeur Dialogue" by Eugene Gigout.

Portland (Oregon) Telegram, Nov. 4, 1924.—Clarence Eddy, eminent American organist, gave a most enjoyable recital last evening at the Municipal Auditorium. Mr. Eddy in complete master of his instrument, and his program was so chosen that the tastes of all music lovers might be satisfied. * * * The most delightful number on the program was the Third Sonata by Felix Borowski, a beautiful composition, beautifully played. * * * The organist was enthusiastically received by an appreciative audience.

Andrew Carnegie and His Love for the Organ

Address of Dr. W. J. Holland, President of the Carnegie Hero Fund and Trustee of the Carnegie Corporation, at the Opening of the Organ in North Side Carnegie Hall, Pittsburgh.

In the year 1848 a Scotchman with his wife and two little sons came across the seas to make his home in the City of Allegheny. The father was by trade a weaver. The introduction of the power-loom, however, had thrown him out of employment, so the family migrated to the new world, believing that here was the land of opportunity. They were intelligent, self-respecting, but poor.

The oldest son, just entering into his teens, found a position as a bobbin-boy in one of the big cotton mills, which, as I recall, was still in operation more than fifty years ago, but long since has been dismantled. The story of the early life of this boy has been told by himself in his autobiography better than I can tell it. It is the story of a youth gifted with the highest degree of native intelligence, keen, alert, hopeful, impelled by an ambition to succeed in life, and filled with an affection for his mother, amounting to adoration. The one ambition, which dominated every other, was to acquire a modest competence, sufficient to insure comfort in her declining years for the dear woman who had watched over him from his infancy. He eagerly availed himself of every opportunity to improve his mind. He thirsted for knowledge. When Colonel Anderson, a kind-hearted man, on Saturday evenings opened the door of his home to let the poor lads of the neighborhood borrow one or the other of the 400 books which made up his little library, this Scotch boy was always there. When not at work he was reading, dreaming dreams and seeing visions of the future. He endeared himself to his employers and before

he had come to his majority by "patient continuance in well-doing" had won for himself a post of great responsibility. A kind Providence smiled upon him. One doorway of opportunity after another opened and he pressed in. He became in the end one of the greatest captains of industry in the world. Beginning at the very foot of the ladder, toward the close of his long career he was the employer of tens of thousands of men. He did not start out to be a rich man, but he became one of the richest men of his day and generation.

From his early youth he had cherished definite views as to wealth, and he formed a high resolve that, if financial success should come to him, he would employ his wealth, beyond what was necessary for the maintenance of himself and his loved ones, in doing good to his fellowmen. The roll-call of the investments which he made for the purpose of making the lives of others happier is too long for me to more than allude to it.

One of his earliest acts of beneficence was to erect a library in his first home in the new world, where the people of the city should have an opportunity to drink from the wellsprings of knowledge. But he decided to do more than that.

Down near the banks of the Allegheny river was a little frame chapel. Chance led the family to resort to this place of worship. The little Scotch boy, with other barefoot boys, among them the late Charles Chauncey Mellor, of blessed memory, resorted to the Sunday-school held in this house of prayer. The Scotch boy, grown to manhood, often told me of those days.

"I did not find much in the preaching which interested me," he said, "but I remember looking up at the window near the pulpit in which there was a little border of stained glass, crimson and blue, and through the light which streamed from those bits of glass there seemed to come to me the ineffable glories of another world. My whole soul was stirred by the music of the organ and by the singing of the choir, which was conducted by my

old friend, Ludwig Koethen. I later became a member of the choir—you would hardly believe it—and found pleasure in attempting to bear my part. From those early days music enthralled me, though I never learned to play upon an instrument."

So, when he came to plan for the erection of the library in Allegheny, he provided for a hall in which there should be placed an organ. The organ was planned and laid out by his boyhood friend, Charles C. Mellor. Mr. Mellor had risen to be one of the most accomplished musicians and one of the most successful dealers in musical instruments in the city of his birth.

When it came to carrying out the scheme proposed by Mr. Mellor, it was found that, owing to the limitations of space and the more or less cumbersome mechanical appliances of that time, certain portions of the organ which he had planned would have to be omitted. The library was finally completed; the organ was installed; and I well remember being present at the time of the dedication of this edifice on the evening of Feb. 16, 1890. On that occasion President Benjamin Harrison made the principal address.

The organ installed at that time did service for more than a third of a century and then in part was worn out. Thousands and tens of thousands of people had regularly resorted to the weekly recitals and had carried with them into their homes and into their work the reviving and refreshing influences which had come to them through hearing the best compositions by the masters.

When at last the end had come and it was realized that either the ministry of music in this stately building must cease or that the instrument must be renovated I had the great privilege of laying before my colleagues of the Carnegie Corporation in New York a proposal that we should appropriate the funds necessary for renewing the instrument. All the plans had been most carefully and prudently laid by Dr. Koch and the committee of the councils under the indefatigable urge of Edward E. Eggers, the honored librarian of the Allegheny Free

Library. Without hesitation my colleagues assented to the proposal.

The plans adopted revert to the original scheme proposed by Mr. Mellor. But the wonderful advancement made in the art of organ building since 1890, including the introduction of electricity as a motive power, made possible what once had been impossible, the adoption in even more than its entirety of the artistic scheme originally proposed by Mr. Mellor.

Mr. Chairman, I have seen in the newspapers the announcement that I am to have the honor of presenting this organ this evening to the City of Pittsburgh. I beg to say that I hold no formal commission given to me by my colleagues of the Carnegie Corporation to represent them specially on this occasion. I have not asked for it. Had I done so I no doubt would have received it. The gift was made by the corporation when the necessary funds were appropriated. Nevertheless I am sure that I voice the sentiments of all of them when I say that it has been for them a sincere pleasure through the renewal of this instrument to perpetuate for a long time to come the purposes and wishes of the founder of this great institution. The gift comes from us merely as the agents of him, who, as a member of the "great cloud of witnesses," may in our thought be recognized as looking down upon this assembly and rejoicing in our happiness this evening. Let us accept this gift as coming from him—the lad and the man—who did with his might what his hands found to do, who loved his mother, who loved his fellowmen, who recognized in his wealth a trust to be administered for the good of humanity. Though dead, Andrew Carnegie still speaks. I ask you to hear the echo of his voice in the exquisite harmonies and majestic thunders of this noble instrument, the perfection of which will presently be revealed to you in the recital which is to follow.

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Dear Sir:—In talking with Mr. Blashfield of Buhl & Blashfield this morning, I understand that you are considering either buying a rebuilt Organ, or changing your present one.

It might interest you to know that the firm of Buhl & Blashfield have been rebuilding our organ in the Third Presbyterian Church, Rochester, N. Y., for the past few months, and the organ is now in perfect shape, ready for a recital tomorrow night. This organ we had known as the Johnson Organ, built and installed about 1898.

Our Mr. Wilson, the organist, who, by the way, is a director of the Eastman School of Music, was very pessimistic about having the organ rebuilt. The writer represented the Trustees in connection with letting the contract for the organ, and will say that I did considerable investigating in reference to the firm of Buhl & Blashfield, and from all the checks made, every one proved to our satisfaction that this firm was especially adapted to handle rebuilding jobs. In doing it this way, we save the good parts of the organ and replace the antiquated and worn out parts. The result is that we have a very beautiful organ, and it has cost us about one-third of what a new one would. Mr. Wilson is now extremely enthusiastic over the tone of this rebuilt organ, and is surprised himself at the volume and fine tone qualities, which he admitted recently to the writer, he thought could not be produced. Would be glad to have you write him in care of the Eastman School of Music as to his opinion of this organ if you care to.

In closing the writer wishes to state that he found the firm of Buhl & Blashfield carried out their contract exactly as agreed upon, and that they were conscientious to see that the job got the full amount of work required in every way. As we see it, we think we have received our money's worth in full and then some. We received estimates from other people for doing this work, but this firm had such a good reputation, and their charges were so reasonable, that we concluded that if we gave them the contract we would be in safe hands, and the result since has more than justified our decision.

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Clarence Dickinson announces the resumption for the season on Jan. 2, and continuance until Easter, of the Friday noon hour of music at the Brick Church, New York City. These recitals are planned to give to the many workers in the great shops of the neighborhood an opportunity once a week at the luncheon hour to hear beautiful music in beautiful surroundings. The general plan is to present an oratorio once a month in shortened form and to devote each of the other programs to the works of one composer. This year's series will open with "The Messiah," with Inez Barbour, Rose Bryant, Charles Stratton and Frank Croxton as soloists, and the second program will be devoted to Wagner, with Sue Harvard and Vladimir Dubinsky as the assisting artists. The response has been so enthusiastic that the church is always filled to overflowing.

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Sheldon at Jacksonville.

Charles A. Sheldon, Jr., of Atlanta, Ga., assisted by Mrs. Sheldon, who is a well-known singer, gave a recital Nov. 25 on the new organ in the First Baptist Church of Jacksonville, Fla. The large auditorium was filled to the

last seat, although there was an admission fee usually considered prohibitive for an organ recital in a small city. The four-manual Pilcher organ made a fine impression under Dr. Sheldon's manipulation. The program included: Toccata and Fugue, D minor, Bach; Largo from "Xerxes,"

Handel; "Will o' the Wisp," Nevin; Offertoire, D minor, Batiste; "The Answer," Wolstenholme; "Dawn," (new), Sheldon; Romance, Zitterbart; "The Magic Harp," Meale; Minuet in A, Boccherini; "War March of the Priests," Mendelssohn; Improvisation, Sheldon; Rhapsody, Silver.



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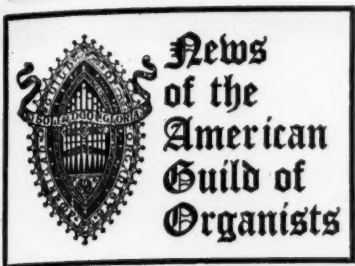
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Department D.



News of the American Guild of Organists

All-American Musical Service.

The American composer of church music came into his own at the "All-American musical service" given on the evening of Dec. 9 at St. Andrew's Church, One Hundred and Twenty-seventh street and Fifth avenue, New York City, the Rev. Alfred E. Ribourg, rector. The service was repeated Dec. 12 at the Church of St. John the Evangelist, Eleventh street west of Seventh avenue, New York City, the Rev. John A. Wade, rector. The choir was the result of combining the choir of St. Andrew's under W. A. Goldsworthy with the choir of St. John the Evangelist under E. C. Graham. Both choirmasters deserve great credit for the results obtained. Messrs. James, Gale and Candlyn accompanied their own compositions. Among the soloists who should be mentioned for their good work are Mrs. Florence R. Martens, Mrs. Elizabeth H. Wright, G. M. Stanley and E. C. Voorhees. At the first service the solo organists were Messrs. James and Gale and at the second service W. A. Goldsworthy was solo organist.

A feature of the evening was a very interesting and well thought out paper by Harold Vincent Milligan, F. A. G. O., entitled "The American Anthem." Mr. Milligan reviewed its history, its different periods and the many problems besetting the composer.

The cause of American music is greatly aided by publicity such as these services afforded and it would be a good thing if we could have more of them. If the American composer has faults, there is no way of finding them out or of correcting them sooner than by making them public. If he has any virtues let us hear them and support them. The composer after all can only be a mouthpiece of a people, so what the American composer needs most of all is a public that supports him.

The program follows: "Invocation," James; Prelude, "Meditation a Saint Clotilde," James; "The Day is Gently Sinking to a Close," James; "The Trees and the Master," Protheroe; "Because I Live, Ye Shall Live Also," Fisher; address, H. V. Milligan; offertory, Sonata in A minor, second movement, Borowski; "I Heard the Voice of Christ Say 'Peace,'" Gale; "Art Thou Weary," Chadwick; "An Easter Antiphon," Candlyn; postlude, "Fragment Symphonique," Macfarlane.

For National Music Week.

The national music week committee in New York has sent an appeal to the deans of all chapters of the Guild for co-operation by the organists in the various chapters in the next national music week, May 3 to 9. Several of the chapters took an active part in the first observance, offering one or more programs. Warden Sealy gave two recitals as a part of the celebration at Dallas, Texas. It is hoped that even more chapters will take part in the second event—both through taking steps toward the formation of a local music week committee, where one is not already organized, and through offering a set of programs as a part of the local observance.

It is suggested that there be one motif underlying the organ programs for music week, possibly the featuring of American compositions and transcriptions for the organ. That is to say, without favoring American composers unduly, they are to be given an especial hearing during music week.

Southern California.

Mrs. Florence Rich King, F. A. G. O., of Boston, who is temporarily sojourning in California, was a special feature at a public recital under the auspices of the Southern California chapter in the First Presbyterian

Church of Hollywood Dec. 1. The other organ soloist was Albert Tufts. Mrs. King played a group consisting of these selections: "Will-o-the-Wisp," Nevin; "Thou Art the Rock," Mulet; "Sunrise," Jacob; Allegro from the Sixth Symphony, Widor.

Mr. Tufts played: Fugue (the lesser) in G minor, Bach; Gavotta (from Concerto), Camidge; Old Scotch Melody, Arranged; "Invitation to the Dance," Weber; "The Swan," Saint-Saens; Toccata in D, Gillette.

New England.

Exceedingly interesting was the one hundredth public service, held under the direction of Henry Gideon at Temple Israel, Nov. 28. The chorus at this synagogue has the reputation of being among the best in Boston, and it was conceded by the organists who attended the service that no better choral work had been done before the chapter. Rabbi Samuel Wolk explained the meaning and history of the ritual and the music that accompanied it. The organ prelude was played by A. Vincent Bennett, director of music at the Episcopal Theological School, Cambridge. His selection was Scherzetto, by Vierre. The postlude was played by Raymond C. Robinson, F. A. G. O., organist-choirmaster of King's Chapel, Boston. His selection was Finale in B flat by Franck. The choral parts of the service were selected from Macfarlane, van der Stucken, Sparger, Spicker and others.

Dec. 8, before an audience of 200 assembled at the South Congregational Church, William E. Zeuch played an attractive program for the chapter's one hundred and eighth recital. He began with Bach's Toccata in F major and concluded with the Finale to Widor's Seventh Symphony. Most effective were the numerous compositions in salon genre displaying the more delicate registers of the organ. Especially to be mentioned is the beautiful slow movement from Bach's Fourth Sonata. Dupre's modernistic Prelude and Fugue in B major occupied a significant place on the program. Mr. Zeuch played a difficult program with brilliancy and kaleidoscopic registration.

As a guest recital, the members of the chapter were favored with a program by Willard Irving Nevins, A. A. G. O., of the Guilmtant School, New York, Monday evening, Dec. 15, at the South Congregational Church, Boston. Mr. Nevins demonstrated sound musicianship with skillful playing. Unfortunately, comparatively few of the chapter's members took advantage of this opportunity to listen to a well-balanced program interestingly performed. The selections were as follows: Fantasia in G minor, Bach; "Benedictus," Couperin; Gavotte, S. Wesley; Allegro con fuoco and Meditation, from Sonata 6, Guilmtant; "Romance sans Paroles," Bonnet; Sketch in F minor, Schumann; "Rosace" and "Noel," Mulet; Concert Variations, Bonnet. Worthy of particular mention are the charming Wesley Gavotte, the Guilmtant Allegro con fuoco and Bonnet's Concert Variations.

Under the direction of A. Vincent Bennett, organist-choirmaster, a choral evensong service was sung at St. John's Memorial Chapel, Cambridge, Dec. 19. The Christmas eve music was sung by choristers from the Episcopal Theological Seminary and the chapel choir of mixed voices.

Nebraska Chapter.

A special Christmas carol service was arranged for the afternoon of Dec. 28 by the Nebraska chapter at the First Presbyterian Church of Omaha. Twenty-four choirs of the city, with an aggregate of more than 500 voices, took part, supported by the organ and a string orchestra. The offerings at this service included: Chorale Prelude (sung from the tower), "Silent Night" (Kountze Memorial Lutheran Church choir); Processional, "Hark, the Herald Angels Sing"; Organ Prelude, Pastorale, Kullak (J. H. Simms, organist All Saints' Church); Carol, "The First Noel" (sung antiphonally); Carol, "Good Christian Men, Rejoice";

Pastoral Symphony, from "The Messiah," Handel (Ben Stanley, organist Trinity Cathedral); Carols, "Good King Wenceslas" and "When the Sun Had Sunk to Rest" (Choirs of All Saints, First Congregational, First M. E. Church and Trinity Cathedral); Carol, "O Little Town of Bethlehem"; Carol, "We Three Kings of Orient Are" (Soloists, Hall Clovis, tenor; Harry Disbrow, baritone, and A. L. Hobbs, bass); Organ, Offertoire in C minor on Christmas Hymns (Vernon C. Bennett, Temple Israel); Carol, "Adeste Fideles."

Southern Ohio.

Under the auspices of the Southern Ohio chapter a recital was given on the splendid Skinner four-manual organ at the Withrow high school by Pietro A. Yon Sunday afternoon, Dec. 7. With the exception of the recitals given here under Guild auspices by Bonnet and Dupre, it was the largest audience gathered for an organ recital in Cincinnati, there being 1,500 people present. Mr. Yon played with his usual brilliancy the following program: Sonata Prima (Three-voiced), Yon; "Frere Jacques! Dormez-vous?" Ungerer; Prelude and Fugue in A minor, Bach; Theme and Variations, Angelelli; "La Gocia" ("The Drop"), Remondi; "L'Organo Primitivo," Yon; Second Concert Study, Yon.

Western Pennsylvania.

The Western Pennsylvania chapter held a dinner and business meeting at the Seventh Avenue Hotel, Pittsburgh, Wednesday evening, Dec. 3. Owing to the busy season preceding Christmas, few were present, but a pleasant time was experienced by those who were able to attend.

The series of seven recitals inaugurating the new four-manual Skinner organ in North Side Carnegie Music Hall is progressing. This organ, and the one opened in October in the Church of the Ascension, are magnificent additions to the large organ equipment of Pittsburgh.

Illinois Chapter.

The chapter held an interesting dinner Dec. 11 and the feature of the evening was a lecture by Robert Pier Elliot, manager of the organ department of the W. W. Kimball Company. Mr. Elliot gave a demonstration of modern methods of organ construction and tone production with the aid of a number of pipes and other objects used for illustration. The dinner was held at the Piccadilly, in the Fine Arts building.

Mr. Elliot reviewed the history of organ building during the last thirty years, as he is well qualified to do, having himself taken an active part in the development of the modern organ. On this foundation he built up an account of the state of the art today on both sides of the Atlantic, combining personal observations with facts and theories growing out of his association with contemporaries. An interesting story of the New York and Philadelphia banquets to Henry Willis, their discussions and visits to organs in both cities, was appreciated by those present.

A sine qua non of good organ tone, said Mr. Elliot, was a perfect wind supply controlled by a perfect action. The convenience of the organist must be considered, but the importance of a well-planned layout of a balanced specification in suitable chambers opening into an auditorium designed by an architect who gave equal consideration to its effect upon the eye and the ear could not be overlooked.

Sample pipes from some twenty stops voiced for organs standing in the Kimball erecting room and several special pipes made up to show tones not represented by organs at the moment under construction were shown, and the means of obtaining shades of tone color and degrees of volume were explained, and comparisons made. The work of builders who have done anything worth while toward the betterment of organ tone was discussed frankly, in a friendly spirit, the dean and others entering into the discussion and citing instances of successful as well as of less happy treatment of difficult installations.

The effects of scales, weights and composition of metals, woods, various forms of mouths and other factors came in for analytical attention. An

interesting comparison was made of a typical great open diapason, scale 42, 17 zinc, balance "common metal," as representative of the work of the best builders thirty years ago, with a Kimball great open diapason, scale 38, "special" metal from FF sharp up, running down into open wood. The former stop weighed 240 pounds for seventy-three pipes and the latter 398 pounds for the sixty-seven pipes, not counting the six largest of wood. A Kimball average swell open diapason, scale 40, would weigh 428 pounds. In contrast, a pure tin viole, scale 68, tipped the scale at forty-three pounds for seventy-three pipes.

Among the samples shown were four diapasons, two leathered, two plain, a wald horn, several strings, open and stopped wood pipes, including a hardwood concert flute of slender scale, a fat leathered tibia clausa, and a variety of reed stops. Among the latter were a French horn, an English horn, a bassoon, a muted cornet, a kinura, a corno d'amour and several chorus reeds. Sections of key and stop action, windchest, etc., were shown, and to many present the most fascinating item seemed to be the boot and vibrator of a diaphone which had been finished that afternoon for the Cosmopolitan Theater in Washington, D. C., in which it has been doing its duty since the opening Dec. 27.

Indiana Chapter.

The December meeting was held Sunday afternoon, Dec. 14, at 4 o'clock at the Second Presbyterian Church, Indianapolis. The minutes of the preceding meeting were read by the secretary and approved. One new member was elected. The program was given by Charles F. Hansen, in connection with the vesper service of the church.

Missouri Chapter.

The following program has been arranged by Charles Galloway of the Missouri chapter, A. G. O., for the evening of Tuesday, Dec. 30, as a complimentary recital for visiting delegates of the M. T. N. A. meeting at St. Louis at St. Peter's Episcopal Church: Prelude and Fugue in A minor, Bach; Sonata, "The Ninety-fourth Psalm," Reubke; Theme with Variations, Noble; Scherzino, Ferrata; "Rejoice, Ye Pure in Heart," Sowerby; Chorale in A minor, Franck; "Lamentation," Guilmtant; Prelude and Fugue on the name "Bach," Liszt.

Eastern Oklahoma.

Eastern Oklahoma chapter met Dec. 2 at the Virginia grill in Tulsa for the monthly meeting, with a large number of organists and invited guests present. After dinner Dean Weaver introduced the speaker of the evening, Harry Evans, baritone, teacher of voice and choirmaster of St. John's Church, Wichita, Kan., who spoke on "Development of Church Music."

Mr. Evans' address was highly instructive and intensely interesting. Beginning with the hymns of the early Christian church, he traced the development of various forms of church music, illustrating by means of a phonograph, a piano and his own voice. Hebrew, Roman Catholic and Episcopalian church music were thus illustrated.

Eastern Oklahoma chapter presented the first of a series of Sunday afternoon programs Dec. 14 at the First Christian Church, Tulsa, and for this event John M. Truby, subdean, brought his choir from Bartlesville to Tulsa. Mr. Truby is organist and choirmaster of the First Presbyterian Church, Bartlesville. The choir consists of a quartet and a chorus of twenty voices. It gave a splendid rendition of "The Star of Bethlehem," by Harker, which called forth enthusiastic expressions of appreciation from the large audience. As a prelude Mr. Truby played: "Epilogue," Gillette; "Indian Summer Idyl," Smith, and Postlude, Faulkes. After the program the choir, Guild members and other guests to the number of about fifty met at the Tulsa College of Fine Arts, where they were received by Dean and Mrs. John Knowles Weaver. The attractive studios of the school, decorated with ferns, mistletoe and red berries, made a delightful setting for the unusual assemblage of musical talent.



Exterior, First Methodist Episcopal Church, Pasadena, California

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 Elon College, Elon, North Carolina
 Palace of the Legion of Honor, San Francisco, Cal.
 Trinity Church, Watertown, N. Y.
 Scottish Rite Temple, Miami, Fla.

St. John's M. E. Church, Watertown, Mass.
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ner an Company, the following have been completed or are being installed:

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- Charles F. Bliss (Residence), New Haven, Conn.
- B. S. Moss Colony Theatre, New York City
- Herbert Lubin, Larchmont, N. Y.
- Central Congregational Society, Brooklyn, N. Y.
- Second Presbyterian Church, Amsterdam, N. Y.
- First Presbyterian Church, Cedar Rapids, Iowa
- Grace P. E. Church, Utica, New York
- Trinity Episcopal Church, Miami, Fla.

- Lutheran Church, Ithaca, N. Y.
- First Church of Christ, Scientist, Sioux City, Iowa
- Epworth M. E. Church, South, Washington, D. C.
- Broadway Baptist Church, Paterson, N. J.
- Brown Memorial Baptist Church, Winston-Salem, N. C.
- Church of St. John the Divine, Sharon, Pa.
- First M. E. Church, Pittsfield, Mass.
- Unity Church, St. Paul, Minn.
- St. John's Evangelical Lutheran Church, Wheeling, W. Va.
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Official Journal of the National Association of Organists.

Official Organ of the Organ Builders' Association of America.

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Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Illinois, under the act of March 3, 1879.

CHICAGO, JANUARY 1, 1925.

A CREED FOR THE ORGANIST

An informative brochure which has come to this office is entitled "The Repertoire of the Modern Organist," by R. Walker Robson, Mus. D. It is published by Musical Opinion of London and a considerable part of its contents consists of criticisms which have appeared in that valuable paper and which are thus collated in convenient form.

So far as the little volume itself is concerned, there is a large amount of useful material in it, especially for the organist who prepares program notes and for those who wish to ascertain quickly and easily the nature of certain compositions. It has its shortcomings in that there is a lack of balance, according to our way of thinking. For instance, Cesar Franck receives three pages and the works of Vierne thirty-one pages. Bach is disposed of with less than a page, but there is an explanation in the statement that his works are so well known that it is not necessary to give an extended description. This rather tends to remind us of an incident in our earliest newspaper days when the editor of the German daily across the street, on being reproved by the proprietor for failure to mention a destructive fire on Sunday afternoon across from the newspaper office, said: "Why print anything about it? The whole town was out and saw the fire."

But the foreword by Dr. Robson is one of the most excellent statements of a proper creed for a conscientious organist which it has been our privilege to see. Under the title of a "few words of warning" to young players, Dr. Robson says among other things:

* * * It is unwise to despise audiences who have neither the time nor the inclination to study music as an art. They may be much more highly educated than the organist himself, and yet be musically ignorant. To perform a program to such an audience which they cannot be expected to understand and label them as "ignorant, uncultivated folk" when they absent themselves on the next occasion is stupid. Endeavor to raise the tastes of those around you at all times, but be reasonable. When you traverse ground where your hearers cannot follow, the cause of music is not advanced. It is not necessary to play "Storms" or musical claptrap of any kind in order to interest quite large numbers of the general public; they respond wonderfully to really good music which they can follow and understand.

Do not adopt as your pattern the superior person who proudly states that he never practices his voluntaries, but just plays what he feels inclined to play at the moment. This is a sure sign of incompetence or decadence. Good organists prepare their recitals and voluntaries, and it may be taken as a general rule that "the more skillful the player the more conscientious the practice."

Do not refrain from playing music which has become popular through repetition. If it is really good music. It is churlish to deny audiences music for which they long. If the only fault of the music is that it has become "popular."

Do not play any composition which is unworthy of the instrument, the building, or yourself; but avoid the mischie-

vous tendency to judge by "titles." A fugue, a chorale prelude or sonata may be strikingly bad music, or indeed not music at all, whereas a weak title may conceal an excellent composition. Choose your music by its quality and not by the title or form.

Forms of composition which are difficult to understand, such as chorale preludes, should not be given in large doses, unless some explanation, either verbal or printed, is supplied to the listener.

Occasional technical inaccuracies are pardonable, but faulty rhythm and stoddiness are unpardonable. Organ playing should always be musical in the best sense. The interpretative aspect of music must be carefully studied. Musical interpretations are as essential in organ music as they are in vocal music or in other forms of instrumental music.

These are maxims which the young organist might well memorize as his catechism. They will tend to give him what is just as necessary to his success as proper technique and adequate practice—a sane attitude toward his work and a comprehension of the fact which is required in selling your organ playing just as much as it is in disposing of wares of any other kind to pleased customers.

CITY AID FOR MUSIC.

Some interesting and gratifying facts are brought to light in a letter from C. M. Tremaine, director of the National Bureau for the Advancement of Music, on the plans for 1925 and the work done in the last twelve months by his organization. It offers plain evidence of the fact that music is making rapid growth as a municipal foster child. This nation is beginning to realize that music should be cultivated officially in the United States just as it is in many countries on the other side of the ocean, and it is being understood that the fostering of music in the school and the municipal hall under the auspices of local authorities will do much to create a condition under which it will not be necessary to import orchestra leaders and opera singers or to look to the old world for composition. Of course the organ is a strong factor in the spread of musical knowledge and music appreciation among the masses and is more and more recognized as such.

A survey is being made of the money spent by municipalities for local support of music, through a questionnaire sent to the mayors of 1,500 cities. Replies from nearly 100 cities have been received, giving valuable information which will be put in book form and distributed among mayors and other interested parties with the object of arousing the active co-operation of music clubs, women's clubs, chambers of commerce, Rotary and Kiwanis clubs, music supervisors, etc., to stimulate further municipal appropriations for music.

The music memory contest has grown from four cities and towns in 1917 to a total of 700 in 1924, including seventy-four county contests and four state-wide contests. The bureau's record of outdoor Christmas caroling shows an increase from thirty cities and towns six years ago to 1,280 in 1923. An active campaign for Easter caroling was undertaken for the first time last year with gratifying results.

The bureau's plans for the coming year are many, Mr. Tremaine states. They include continued work along all the lines mentioned and in addition it is planned to have a campaign for enlisting the co-operation of many Chautauqua associations. When we realize that there were 52,000,000 men, women and children who paid admission to Chautauquas during the last year we cannot fail to appreciate the importance of getting the co-operation of these organizations.

National music week for 1925 will have a great deal of attention. A 200-page history of last year's observances will be published and with this record of the results obtained it is believed that national music week can be more securely established as a permanent institution of the American people.

SINS OF ARCHITECTS

"The Seven Deadly Sins in Church Architecture" is the attention-commanding subject of a long article published recently in a prominent religious weekly—the Baptist. We note that the author mentions the sin against children in placing them in the basement of the church; the uncomfortable pew which "mortifies the flesh"; the lack of ventilation, and the "vast expanse of shining brass organ pipes across the front of the church."

It is interesting to note in connection with the last-mentioned that the writer says that, whereas in Old Testament times they worshipped the golden calf, they bow down today before the golden pipes, and he asserts that the glare of these pipes is responsible for a great deal of drowsiness in church and that they usurp space which might be occupied by some window or other decoration "with a real religious value." As to this, there can be honest difference of opinion and we will not involve ourselves in an argument about a question of art and architecture on which our thoughts are of very little weight.

But the writer of the article for this church paper has omitted a sin which seems to us deadlier than all the others, even though he expresses the belief that the seven he has mentioned are due to the fact that "Satan must have spent a good deal of time in designing and constructing churches." We need not mention the sin we have in mind, for every reader of The Diapason will guess it right away. Satan must be spending a considerable part of his time designing the fearfully and wonderfully proportioned organ chambers which confront the organ builder almost everywhere he turns. (It is a comfort and satisfaction to know where to place the blame.) It is no exaggeration at all to say that because of the lack of intelligence that prevents setting aside space for organs which is adequate and gives proper vent for the sound of the instrument probably 25 per cent of the expenditure of American churches for their organs is wasted. When you have brought to your attention the lack of effectiveness in many instances of a very large and complete instrument, purchased at heavy cost, and on the other hand find a seven-stop instrument, carefully and advantageously placed, which sounds like the average one of thirty stops, you can realize what architects have done to the organ builders and organ buyers by a lack of foresight or planning which often is nothing short of sheer stupidity. The glare of the shining brass pipes fades into nothingness as a deadly sin alongside some glaring cases which we have in mind.

Of course there are architects who know better. These men consult organ builders when they prepare plans for an edifice, and realize that this is as necessary as to consult the steamfitter on the amount of radiation and the structural engineer as to the building supports. Perhaps if the proper persons keep drumming the facts into the ears of the men who design buildings all will begin to see the wisdom of this plan, and then we may hope for the eradication of this greatest of deadly sins in church architecture.

One of the piano trade paper writers says, in praising the effectiveness of the player organ, that "in many ways there is much more aesthetic kick to be had out of organ music than out of piano playing." Well, we ought to appreciate them kind words, couched in the language of the piano expert. We always did get a lot of kick out of organ music, or, rather, we managed to put a lot of kick into it, though it was not always aesthetic, especially when we hit the wrong pedal notes.

Any Chicago organists who have not done so—probably they are very few—should read the reviews of music in the various churches which appear from week to week in Music News. They are from the capable and seasoned pen of Albert Cotsworth, himself for many years an active organist, but now on the reserve list and devoting his time to criticisms. The articles are informative and present accurate, though considerate pictures. Mr. Cotsworth has the rare ability to get the essentials into his portrayal and avoids as much as he can the saccharinity of fulsome and footless praise in which some musical writers feel duty bound to indulge.

George Washington, in the dignity and kindness in which the best of the oil paintings of the father of his country presents him, smiles at us from a pronouncedly artistic calendar for 1925 which comes from J. H. & C. S. Odell & Co. It is quite appropriate that a colonial atmosphere

should be lent this remembrance, for there are few organ builders who have a career that goes back any nearer to the days of George Washington than does that of the historic house of Odell, which has maintained the best traditions of the past and is combining them with the best things in modern advancement.

An unusually handsome calendar for the desk, combined with a thermometer, has been sent by the Tellers-Kent Company to its friends as a Christmas remembrance. We have always felt that it is one of the most important things to our editorial welfare to keep our temperature even, although sometimes this is difficult, and we find this desk memento most useful. Whenever the atmosphere becomes too torrid in the Diapason sanctum we shall be reminded, in the days to come, through the thoughtfulness of the prosperous Erie, Pa., organ builders, and shall appreciate their good judgment.

The artistic predominates in the beautiful little engraved desk calendar received for the fourth time in as many years from the Marr & Colton Company. It well expresses the aim of these builders and its annual return gives welcome evidence of the continued growth and activity of that firm.

ALFRED H. BOOTH RETIRES

Worcester Organist Resigns after Serving Forty-five Years.

Alfred H. Booth, dean of Worcester, Mass., organists, whose forty-five years of gratuitous service at St. Matthew's Church with perfect attendance stands unsurpassed in the musical and church annals of the city, has presented his resignation to the Rev. William Smith, rector, for transmission to the wardens and vestry of the South Worcester parish. The resignation takes effect at once.

Mr. Booth stated that his age has brought him impairment of sight sufficient to prevent that quick vision necessary in an organist, although his affliction is not sufficient to hinder him in performance of other duties. It is for this reason that he feels it necessary to relinquish the post which he has held for so many years.

George Arthur Smith, who resigned as organist at All Saints' Church several years ago, after nearly thirty years' service, has been secured to succeed Mr. Booth until the place can be permanently filled.

"Not only is St. Matthew's Church justly proud of Mr. Booth's splendid record, but so, we believe, is the church at large," said the Rev. William Smith, rector of the church. "We are exceedingly sorry that it becomes necessary for him to resign, but we are glad to say that he will be our organist emeritus and that he will take a place as a regular member of our choir, and the parish will derive much benefit from his intimate knowledge of our church music."

Many Hear Ditzel Carol Program.

An audience of nearly 3,000 attended the first of a series of two organ programs of Christmas carols given by Henry A. Ditzel, Sunday afternoon, Dec. 21, in the National Cash Register Schoolhouse at Dayton, Ohio. The second recital was given Wednesday afternoon, Dec. 24, at the First Lutheran Church. Mr. Ditzel offers his carol programs each year as a Christmas gift to those who find inspiration and joy in listening to the familiar anthems which are a Yuletide heritage bequeathed by past generations, and each year his audience overflows the hall and many are turned away. His numbers were chosen from the old German, Scotch, French, English and Russian composers and an assisting brass quintet added to the effectiveness of the presentation.

The Dartmouth College choir under the direction of Professor Homer Whitford gave a fine Christmas carol service in Rollins chapel at Hanover, N. H., on the afternoon of Dec. 14. In addition to the carols, Mr. Whitford played: "Christmas," Dethler; "Ave Maria," Schubert, and the Hallelujah Chorus from "The Messiah."

The Free Lance

By HAMILTON C. MACDOUGALL

For a long time nothing has been said about music teachers' commissions from the sale of violins, pianos, etc. The subject was brought to my mind the other day when talking with a professional friend. We had a musical enterprise in common, and I asked him if he felt free to ask So and So to furnish the piano.

"I should say I did," was the reply. "Why, I had a letter from them the other day to the effect that I could draw on them at any time for commissions due from piano sales to the extent of \$5,000." I can fancy some of my impecunious friends ejaculating, "Lead me to that firm!"

And so Allen W. Swan has joined the great majority! I always think of Swan as belonging to the not-too-large company of able, yet modest, musicians, friendly, never self-seeking, always with a good word for fellow workers, sweet in temper, in ideals high. As student and teacher at the New England Conservatory, as an organ recitalist of great skill, as an exemplar of all that is noble in character, he lived as we all ought to live. All of us who had his friendship will mourn his loss, but his memory, ever fragrant, will be a precious possession.

All my friends who teach the piano are loud in their assertions that the only way to teach the young—or even older folk—is to make up stories about the pieces (or even exercises) that pupils are given; the stories set the pupils' imaginations to work, interest is stimulated, and all is well. Since it is evident to any person who uses his brains that music cannot tell stories

with any definiteness, I have often wondered what chance a piano teacher has with those pupils when they reach the reasoning age, or when later they are up against a technical problem that is extremely matter-of-fact and that can be conquered only by the hardest kind of hard practicing. I confided my misgivings on this point to my friend Jones, who makes up astonishingly successful pieces with delightful tales attached, and Jones said: "Why, Mac, you are certainly a queer one. Did you ever hear of the Santa Claus legend? Don't you know that children enjoy the story? Does it do any harm to tell them the whoppers about the reindeer, and coming down the chimney, and all the rest of it? Go to!"

And I went.

Lately Musical America's poet broke forth with the following:

"Little major sevenths,
Ostinato bass
Make tunes mediocre
Wear a modern face."
Rather good, eh?

Recital by Anna Carbone.

Miss Anna Carbone will give a recital in Aeolian Hall, New York City, Jan. 8. The following program will be presented: Toccata and Fugue, D minor, Bach; Ricercare, Palestrina; Sonata in D minor (one movement), and "The Witches' Dance," Fontana; "Echo," Yon; "Le Petit Berger," Debussy; Introduction to Third Act of "Lohengrin," Wagner; "Il Pastore Vagante" and "Virtus Heroica," Fontana.

Fox's Music Trade Directory for 1925 has made its appearance. It is a volume of nearly 300 pages, containing lists of makers of pianos, organs and other musical instruments and allied trades, together with advertising. It is a convenient compendium for the trade. The publisher of the annual edition is the Music Trade Indicator.

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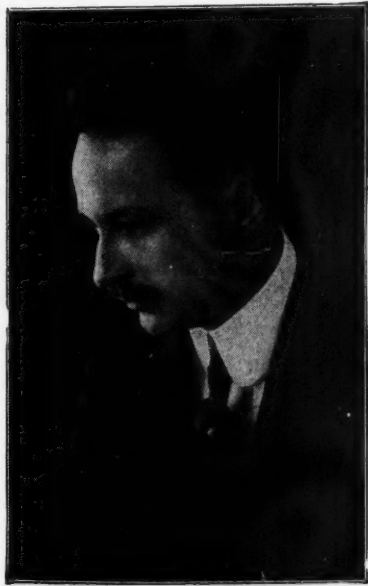
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Be Brave, Be Strong. Octavo No. 13,833..... .12 net

A courageous and optimistic text has produced from the composer a well-knit and frank piece of music. It is easy and grateful to perform, and is notable for its strong bass progressions. There is a lyric and expressive solo for soprano.

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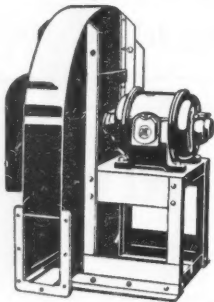
Preliminary arrangements for a definite campaign to raise a fund to purchase an organ for the new Denfeld high school at Duluth, Minn., to cost about \$18,000, have been under way during December, according to J. F. Taylor, principal of Denfeld. Informal meetings of citizens and members of the school faculty have been held.

"It is gratifying to learn how general is the support given the idea of a real organ in the new high school," said Mr. Taylor. "There is seldom any expression of dismay at the cost. The citizens are for it; the school children are for it; every member of the class of sixty-eight pupils who will graduate from the Lincoln school into the Denfeld school gave enthusiastic promise of organized and systematic aid in raising the funds."

A mass meeting will be called for the formal launching of the movement:

Robert Rodwell, who has been playing in Richmond, Va., at the National Theater, has been appointed organist at Crandall's Tivoli Theater, Washington, D. C., one of the finest theaters in the country. The organ is a three-manual Wurlitzer.

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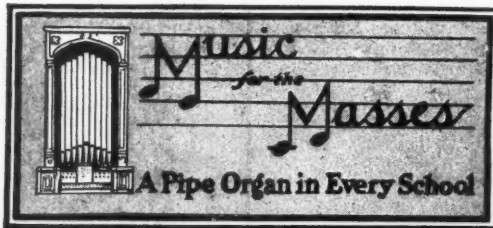
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A large three-manual organ built by the Austin Company for the First Methodist Church of Elgin, Ill., gives that thriving city west of Chicago a representative church instrument which will make possible recitals of the highest quality for the benefit of the people of the community. The organ was dedicated on the evening of Dec. 3, with E. Stanley Seder of Chicago at the console. The organ was sold to the Elgin church for its splendid new edifice by Calvin Brown of the Austin Company and was installed by George E. La Marche. The console is four-manual, preparations having been made to install the fourth division of the organ in the near future. The specification of stops is as follows:

GREAT ORGAN.

- Bourdon, 16 ft.
- Open Diapason, 8 ft.
- English Open Diapason, 8 ft.
- Gross Flöte, 8 ft.
- Gemshorn, 8 ft.
- Gemshorn Celeste, 8 ft.
- Harmonic Tuba, 8 ft.
- Harmonic Flute, 4 ft.
- Chimes.

SWELL ORGAN.

- Bourdon, 16 ft.
- Open Diapason, 8 ft.
- Stopped Flute, 8 ft.
- Viole d'Orchestre, 8 ft.
- Aeoline Muted Viole, 8 ft.
- Voix Celeste Muted Viole, 8 ft.
- Flauto Traverso, 4 ft.
- Flautino, 2 ft.
- Cornopean, 8 ft.
- Oboe, 8 ft.
- Vox Humana, 8 ft.

CHOIR ORGAN.

- Violin Diapason, 8 ft.
- Concert Flute, 8 ft.
- Unda Maris, 8 ft.
- Dulciana, 8 ft.
- Flute d'Amour, 4 ft.
- Cor Anglais, 8 ft.
- Harp.

PEDAL ORGAN (Augmented).

- Open Diapason, 16 ft.
- Violone, 16 ft.
- Bourdon, 16 ft.
- Second Bourdon, 16 ft.
- Flute, 8 ft.

Mr. Seder's program was as follows: Concert Overture in C minor, Hollins; Gavotte from "Mignon," Thomas; Largo from "Xerxes," Handel; Funeral March and Seraphic Chant, Guilman; Intermezzo, Dethier; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; Magic Fire Scene ("Valkyrie"), Wagner; "The Bells of St. Anne de Beaupre," Russell; "La Concertina," Yon; "Hymn of Glory," Yon; "March of the Gnomes," Stoughton; "Ave Maria," Schubert; Toccata from the Fifth Symphony, Widor.

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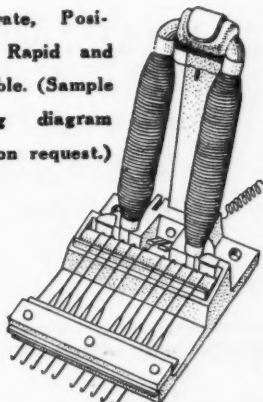
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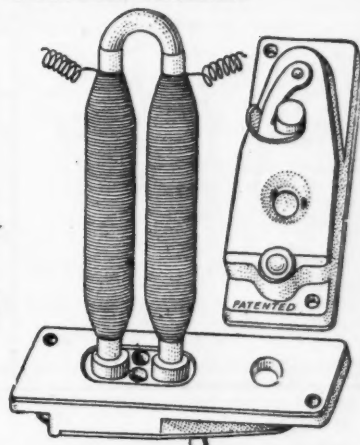
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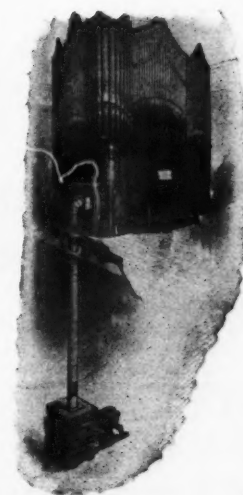
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DALLAS ORGAN IS ENLARGED**Recital in New Edifice of First Baptist Church—Work of C. H. Brick.**

Mrs. J. H. Cassidy, assisted by the First Baptist quartet and chorus, gave a recital Nov. 23 before a large audience to inaugurate the organ of the First Baptist Church of Dallas, Tex., as rebuilt and enlarged by C. H. Brick. The instrument is in the new auditorium which has a seating capacity of 3,500. Following are the specifications:

SWELL ORGAN.

Viol Celeste, 8 ft.
Viol d'Orchestre (new), 8 ft.
Salicional, 8 ft.
Violina, 4 ft.
Flautina, 2 ft.
Stopped Diapason, 8 ft.
Flauto Traverso, 4 ft.
Bourdon, 16 ft.
Open Diapason, 8 ft.
Oboe, 8 ft.
Cornopean, 8 ft.
Vox Humana, 8 ft.
Cornet, 3 rks.

CHOIR ORGAN.

Dulciana, 8 ft.
Unda Maris (new), 8 ft.
Concert Flute, 8 ft.
Quintadena (new), 8 ft.
Geigen Principal, 8 ft.
Rohr Flöte, 4 ft.
Piccolo, 2 ft.
Clarinet, 4 ft.

PEDAL ORGAN.

Dolce (new), 8 ft.
Flute (new), 8 ft.
Violoncello (new), 8 ft.
Violina, 4 ft.
Bourdon, 16 ft.
Violone (new), 16 ft.
Echo Bourdon (new), 16 ft.
Open Diapason, 16 ft.
Resultant (new), 32 ft.

GREAT ORGAN.

Viol d'Gamba, 8 ft.
Cello (new), 8 ft.
Gross Flöte, 8 ft.
Second Diapason (new), 8 ft.
Open Diapason, 8 ft.
Octave, 4 ft.
Twelfth, 2 1/2 ft.
Fifteenth, 2 ft.
Mixture, 3 rks.
Trumpet (new), 8 ft.

ANTIPHONAL ORGAN (All New).

Salicional, 8 ft.
Salicional Celeste, 8 ft.
Rohr Flöte, 8 ft.
Forest Flute, 8 ft.
Vox Humana, 8 ft.
Open Diapason, 8 ft.
Chimes.
Tremolo.

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balcony about 200 feet from the main organ, is a large tone duct opening on the main floor and also on the second balcony. Expression shades are provided in this tone duct which distribute the sound to all three floors.

Music for Church's Centenary.

W. R. Voris, organist and director at the First Presbyterian Church of Franklin, Ind., prepared a number of appropriate programs for the celebration of the 100th anniversary of that church from Nov. 23 to 30. A study of the church roll disclosed that there are represented Dutch, German, French, Scotch, Scotch-Irish, English, Flemish, Welsh and Scandinavian nationalities, with the Calvinistic French Huguenots, Dutch Reformed, Flemish Walloons, Scotch, Scotch-Irish and Welsh Presbyterian, German Lutheran, Evangelical and Moravian Churches, all in appreciably large groups at some period or other, and with a considerable sprinkling of other church bodies from time to time. So it seemed good to represent these groups in the music of the centennial, and this was done in anthems and hymns, either words or music. There were included also contributions from the church's earliest hymn writers, as a matter of historical interest and because their hymns represent certain beautiful conceptions of God, or because they express certain ideas of worship.

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LEAVE FOR HAROLD TOWER

Grand Rapids Organist to Study with Farnam and Tour Europe.

Harold Tower, organist and choir director of St. Mark's Pro-cathedral, Grand Rapids, Mich., has been granted a six months' leave of absence and will depart Jan. 5 for New York to study until March under Lynnwood Farnam. In March his father and mother, Mr. and Mrs. H. N. Tower, will join him and they will sail for Europe to tour Italy, France and England, returning in June in time for Mr. Tower to take charge of the annual choir camp of St. Mark's at Little Bostwick Lake.

This announcement was made at the annual choir dinner in the parish house Dec. 12, given by the Cathedral League. Mr. Tower was presented with a purse by the league.

Dean Charles E. Jackson paid a high tribute to Mr. Tower in a short talk at the close of the program.

A Wurlitzer Hope-Jones three-manual unit church organ of special design has been installed in Epworth University Church of the Methodist Episcopal Church, South, Berkeley, Cal.

Robert M. Treadwell, A. A. G. O., of the English Lutheran Church of the Redeemer, Flatbush, and Fenwick R. Roberts of the Church of the Advent, Brooklyn, gave a joint recital at the Lefferts Park Presbyterian Church, New York, Dec. 5. Mr. Treadwell played: "Marche Solennele," Maily; Andante in F, Wely; "The Angelus," Massenet; Minuet in D, Kinder. Mr. Roberts' selections were: Largo from "Xerxes," Handel; "Traumerel," Schumann; Andante in E, Guilmant.

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4572	Cornamusa siciliana (Sicilian bagpipe)	.40
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5026	"La concertina"	.60
4516	Minuetto antico e musetta	.70
4519	Rapsodia Italiana	.85
4514	Rimembranza	.50
4512	Speranza (Hope)	.60
4571	Trio all'ottava	.40

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KEY TO PUBLISHERS—D: Diltson, F: J. Fischer & Bro. G: The H. W. Gray Company. S: G. Schirmer. St: The Arthur P. Schmidt Company. B: Boston Music Company. Su: Schuberth. N: Novello.

A Critic's Apology.

The enormous labor involved in preparing my annual survey of church music finds me unequal to my task. Next month you shall have the survey, I hope; for it should be of value if only as a matter of record. And this gives me an opportunity to do what I have never thought it worth while to do in several years of critical writing—to give an apologia for my laborious scribbling.

The Diapason has several thousand readers among the Protestant choirmasters of America. A great number of them have not time to survey the hundreds of anthems, solos, duets, canticles, cantatas and church organ pieces monthly issued by various publishers and left to dubious fate. The advertising of church music is stupid and casual. The American publisher, with what I regard as the finest catalogue of sacred music, has the notion that good anthems sell themselves! If you turn to anthem catalogues you will find only one—the Schirmer "Guide," edited by Barnes—which gives information of much value, and it must needs list all Schirmer anthems, good or commonplace. If you turn to musical journals you will find that nearly all are subsidized by one or another music publisher. The few which are not so handicapped seem to review any miserable thing that comes to the editorial desk.

What I attempt to do, therefore, is to go all through the new material and review only those things which have superior merit. You might think that a simple matter, but I will mention just two incidents to indicate the difficulty of my position. Recently a publisher who advertises in The Diapason called the editor's attention to the fact that I almost never reviewed the issues of his firm. About the same time a very influential organist charged that I was partial to a certain publisher and to certain composers, all of whom he regards as inferior. It happened that in the same week I had risked the enmity of one of the favored few by declining to act as his agent in disposing of manuscripts; and I had completely ignored two new anthems by another "favorite" because I deemed them far below his standard. In the case of both complaints, the editor repeated the statement of principles that make him an honored figure in the organ world. The remarkable growth of his subscription list is a tribute to honesty.

While this department maintains an independence, it does not aim to cater to a small coterie of elevated nostrils. My own academic training was in two colleges, Hamilton and Harvard, that have led in the appreciation of rather austere ecclesiastical music; but I am not mad enough to think that my readers can reproduce the atmosphere of Hamilton and Harvard. Nor do I believe that God made America for the boy choir and the Protestant Episcopal Church, though that church has done much for our music. Have you a boy choir? You do well. The devils also have one, and tremble. But whatever type of choir you may have I hope that I may be able to help you find good music for your own type and church setting. If I fail, it will be because I am ignorant—not because I am prejudiced or scornful. I have had some little experience with every type of choir to be found, and I do not think that any type is hopeless.

There are big problems before us, particularly when we serve in non-liturgical churches. Most of us are eclectic to the point of absurdity, mingling Russian, Roman and Anglican tradition in a single service. We are underpaid, we are often subject to ignorant and cruel committees or parsons; but we need not feel defeated. We are members of a profes-

sion steadily advancing in education, ability and the respect of our countrymen. It may be said today that the American organist knows his opportunity and is ready.

I have been using the first person plural, but I have no illusions about my own position in the parade! This outing has brought me delightful friends and rewarding labor, but after all I am not much of a musician—only a wistful and admiring outsider with more enthusiasm than knowledge. Perhaps, because I am an outsider, I can realize better than some of you how far you have gone in the past ten years, how fine your leaders are, and how noble your goal. I am thinking of a young Dartmouth College man up in the Adirondacks, making a good fight for health, away from his church and organ, composing the most beautiful anthem of the year. His triumphant manhood and art represent an ideal before us all.

At the opening of the new year you are thrice blessed, dear readers, for you have labor, beauty and religion. I could not wish you any fairer thing.

Active Season at Waterloo.

C. Albert Scholin has mapped out an interesting program of musical services for the season at the First Methodist Church of Waterloo, Iowa. The first event occurred Dec. 14, when Nevin's cantata "The Incarnation" was sung by the chorus of the church. Jan. 25 a program of Russian music will be sung and Feb. 22 a program of negro spirituals, and March 20 Irish music will constitute the offerings. The climax will come April 21 and 23, when Mr. Scholin will conduct a spring music festival, with special instrumental and vocal soloists. He is training a chorus of more than 100 voices for this occasion and "The Seven Last Words" of Mercadante and Rossini's "Stabat Mater" will be sung.

Pilcher for Southern College.

A \$10,000 organ is to be installed at the Mississippi Woman's College, Hattiesburg, and is designed to make the musical department at that institution one of the most nearly complete in the south. Dr. J. L. Johnson, president of the college, announces that the contract has been let to Henry Pilcher's Sons of Louisville, Ky., for installing the organ. It will be ready for use by Feb. 15 and will be in the auditorium of the college.

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Give Unto the Lord, O Ye	
Mighty12
Morning Hymn (Lo, Now	
Night's Shadows).....	.10
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O Love that Casts Out Fear	.10
Art Thou Weary.....	.12

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Recital Programs

[For other recital programs see pages 12 and 13.]

Rev. Don H. Copeland, Dayton, Ohio.—Mr. Copeland, curate, organist and choir-master of Christ Episcopal Church, gave the following program in a recital Nov. 13: "Thais," Massenet; "A Rose Garden from Samarkand," Stoughton; Concert Overture, Faulkes; Largo ("New World" Symphony), Dvorak; Intermezzo, Callaerts; "To a Wild Rose," MacDowell; "Sketches of the City," Nevin; Chorale Prelude, "Herzlich thut mich verlangen," Bach; "Massa's in the Cold, Cold Ground," Foster, arranged by Lemare; Caprice Heroique, Bonnet.

Eugene J. Phillips, Hancock, Mich.—Mr. Phillips, assisted by Katherine Jansheska-Phillips, gave the following program in a recital at St. Patrick's Church Dec. 4: Sonata in E minor, Rogers; Cantilena Pastorale, Yon; Toccata and Fugue in D minor, Bach; Largo from "New World" Symphony, Dvorak; Gavotte from "Mignon," Thomas; Chorale and Minuet, Boellmann; "L'Organo Primitivo," Yon; Finale in D, Yon.

Forest G. Hellman, Hope, Ind.—Mr. Hellman has been giving musicals and organ recitals for the past three years on the first Sunday night in each month at the M. E. Church. Dec. 7 he was assisted by his orchestra. Following were the organ selections: "Beneath the Stars," Tourjee; "Morning, Noon and Night in Vienna," Overture, Von Suppe; "The Dreamer," Gradi; Southern Fantasy, Hawke; "Christmas in Sicily," Yon; "Gesu Bambino," Yon.

Reginald W. Martin, Sweet Briar, Va.—Mr. Martin, professor of music at Sweet Briar College, gave the following program Nov. 2 under the auspices of the department of music: Sonata in E minor, J. H. Rogers; "In Springtime," Kinder; "Danse des Militaire" ("Nu Cracker Suite") and "Danse Arabe," Tschai-kowsky; "Marche Slav," Tschai-kowsky; Overture, "Ruy Blas," Mendelssohn.

Henry Hall Dunclee, New York City.—In brief recitals before the afternoon services at the Rutgers Presbyterian Church, Mr. Dunclee recently has played:

Nov. 30—Prologue, Carl Bohm; Romanze, J. H. Brewer; Andante and Allegro, F. E. Bache; "A Legend of the Desert," Stoughton; Stoughton's "The Woman of Sychar" was sung by the choir at his service under Mr. Dunclee's direction.

Nov. 23—Prelude and Allegro, Ernest Douglas; "An Indian Serenade," H. L. Vibbard; "Indian Summer," J. Hyatt Brewer; "Mirror Reflecting Pool," Deane.

Dr. Ray Hastings, Los Angeles, Calif.—On Dec. 1 Dr. Hastings formally dedicated the two-manual Spencer organ in Ramona Convent with the following program: "Shepherd of Tender Youth," Early Christian Chant; A Medley of Christmas Carols; "O Star of Eve," from "Tannhäuser," Wagner; Largo, Handel; "Forgiveness," Hastings; "Chorus of Welcome," Hastings.

At his evening recital in the Temple Baptist Church Dec. 7 Dr. Hastings played: "God in Nature" (Creation Hymn), Beethoven; Prelude, No. 20, Chopin; "Mighty Lak" a Rose," Nevin; Caprice, "The Jester," Gillette; Sextet from "Lucia di Lammermoor," Donizetti; "The Magic Harp," Meale.

Carl G. Schoman, Canton, Ohio.—Mr. Schoman, organist and director at Trinity Lutheran Church and the McKinley Avenue Temple, gave a recital on a new unit built by A. J. Schantz, Sons & Co., of Orrville, Ohio, in the Milton Presbyterian Church at Rittman, Ohio, Dec. 3, and writes in high praise of the instrument as fitted for a small church. Mr. Schoman's program included: Grand March, "Aida," Verdi; Fountain Reverie, Fletcher; "The Holy Night," Buck; Minuet in G, Beethoven; "Chant to a Dead Hero," Gaul; "Evening Bells and Cradle Song," Macfarlane; "Ave Maria," Schubert; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; "Hymn of Glory," Ever-song, Johnston; The Magic Harp, Meale; Meditation, Sturges; "Gesu Bambino," Yon; Introduction to Act 3, "Lohengrin," Wagner.

Rachel A. Boldt, Detroit, Mich.—Miss Boldt, organist of the Fort Street Congregational Church, gave the following program Sunday afternoon, Dec. 14, at the Central Methodist Church: Prelude in C sharp minor, Rachmaninoff; Serenade, Rachmaninoff; "Marche Religieuse," Gullmant; Meditation ("Thais"), Massenet; Gavotte, Martini; "Evening Bells and Cradle Song," Macfarlane; Triumphant March ("Aida"), Verdi.

Charles T. Ferry, Washington, D. C.—Mr. Ferry played the following selections in a brief recital on Thanksgiving Day in the First Congregational Church: Prelude (Third Sonata), Gullmant; "The Nightingale and the Rose," Saint-Saens; Finale, Bronson; Fountain Reverie, Fletcher; Fantasy in D minor, Ferry. At the musical vespers Nov. 30 he was assisted by Herman Sevely, cellist, of the New York Symphony Orchestra. The organ numbers included: Solemn Prelude, Noble; Andantino (great), Lemare; Largo ("New World" Symphony), Dvorak; Sapphic Ode, Brahms-Rogers; Offertoire in D minor, Batiste.

Fred Faassen, Zion, Ill.—Mr. Faassen has played the following organ selections in December on the large Zion organ, the performances being broadcast: Dec. 13—Christmas March, Merkel; Grand Chorus, Salome; "Consolation," Mendelssohn; "My Jesus, as Thou Wilt," Weber; Prelude to "The Deluge," Saint-Saens; Serenade, Gounod. Dec. 21—"March of the Magi," Dubois;



We wish all readers of the Diapason and other friends, a happy and prosperous New Year

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Dec. 22—"Christmas in Sicily," Yon; "Gesu Bambino," Yon.

Edwin Stanley Seder, Chicago.—Mr. Seder gave the following program in his recital at the Englewood First Methodist Church Dec. 1: Variations (Fifth Symphony), Widor; Prelude in G, Bach; "Moment Musical," Schubert; "Schererzade," Rimsky-Korsakoff; "Danse Caractéristique," Rebikoff; "The Bells of St. Anne de Beupre," Russell; American Rhapsody, Yon.

O. H. Kleinschmidt, A. G. O., Bartlesville, Okla.—In a faculty recital at Central Wesleyan College, Mr. Kleinschmidt, director of the college conservatory, played as follows, Nov. 25: Persian Suite, Stoughton; "Nautilus," MacDowell; "From the Land of the Sky Blue Water," Cadman; Russian Boatmen's Song on the Volga; Pastorale, Kleinschmidt; Offertoire in B flat, Batiste; March for a Church Festival, Best.

R. Porter Campbell, Lebanon, Pa.—Mr. Campbell, head of the music department at Lebanon Valley College, was greeted by a large audience at St. Luke's Episcopal Church, of which he is the organist, when he gave a recital Nov. 18. His program included: Sonata Romantica, Yon; "Frere Jacques," Ungerer; Prelude and Fugue in C major, Bach; "Marche Champetre," Boex; "Peece Heroique," Franck; "Eklog," Kramer; "Echo," Yon; First Concert Study, Yon.

Charles Hopkins, M. A., Urbana, Ill.—In a program at the University of Illinois Auditorium, Dec. 14, Mr. Hopkins played: Scherzoso, Rheinberger; Aria, Handel; Allegro from Fifth Symphony, Widor; Two Canons (B major and B minor), Schumann; "Romance sans paroles," Bonnet; Third Chorale, Franck.

Arthur Dunham, Chicago.—At his weekly recital in the Methodist Temple at noon Dec. 5 Mr. Dunham played: March from "The Queen of Sheba," Gounod; Largo, from "New World" Symphony, Dvorak; Fantasy on Spanish (Catalan) Airs, Gigout; "A Song of India," Rimsky-Korsakoff; "By the Waters of Minnetonka," Lieurance; "Finlandia," Sibelius.

Rudolph Wurlitzer, vice-president of the Rudolph Wurlitzer Company, Cincinnati, has been reappointed honorary vice-consul for Bolivia. The appointment comes from the president of Bolivia and has been confirmed by the authorities at Washington. Mr. Wurlitzer has traveled extensively in South America and has made a close study of the business problems of those countries.

Howard S. Holt, A. R. C. O., recently of Chicago, has been appointed organist and choir-master of St. John's Episcopal Church at Keokuk, Iowa.

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Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., Dec. 22.—Sixty members of the First City Troop, in dress uniform, attended services in St. James' Church Sunday afternoon, Dec. 14, the occasion being the 125th anniversary of the death of George Washington. S. Wesley Sears, organist and choirmaster of the church, conducted the music, with Lester Patou at the organ. "The Son of God Goes Forth to War" was used as a processional, and Martin's "Magnificat" was sung in the ritual, with Elgar's "Land of Hope and Glory" as the anthem. Both were sung in the faultless manner which distinguishes this choir's work. The organ tones blending with and enhanced by the trumpets, trombones and tympani from the Philadelphia Orchestra, made a thrilling effect. Probably the supreme moment of the service was Gounod's "Te Deum," done in all its majesty. "Fight the Good Fight" was used as the recessional, followed by the Grand March from "Aida" by all the instruments, during which the cavalry left the building.

Uelma C. Smith gave elaborate programs at the Church of the Redeemer during December. They included:

Dec. 14—Organ, Pastorale, Widor; Magnificat, G minor, Noble; Contralto, "Song of Penitence," Beethoven; "Love Not the World" and "There Is Joy," Sullivan; Organ, March, "Joan of Arc," Dubois.

Dec. 21—The Christmas portion of the "Messiah," Handel.

Dec. 28—Christmas Carols and Anthems: "Holy Night," Old German; Bass and Chorus, "Nazareth," Gounod; Carol of the Russian Children, Russian; "O Lowly, Sacred Stable," Brahms; "March of the Three Kings," D. S. Smith; "Christmas Day," von Holst; "Lo! How a Rose," Praetorius.

A large congregation attended the First Baptist Church, Frederick Maxson, organist, Dec. 7, to hear the annual rendition of Handel's "Messiah."

The communion music from "Parsifal" was the Christmas musical offering at St. Paul's, Overbrook, where Henry G. Thunder presided at the organ.

Morrison C. Boyd, organist at the Arch Street Presbyterian Church, has played at his evening recitals: First Symphony, movements 1, 2 and 3, Schumann; Enigma Variations, Elgar; Variations on a Theme by Haydn, Brahms; "Fire Bird," Stravinsky. All of the above were broadcast through WFI.

C. Walter Wallace played a recital at the Academy of Music Dec. 8 for the Helen Keller endowment. Other recitals by Mr. Wallace were at the Pantages Theater, Hamilton, Ont.;

Harrisburg, Lock Haven, Niagara Falls, Hazelton and Reading.

At a recent meeting of the Philadelphia Music League at the home of Dr. Herbert S. Tily at Cynwyd, Adolph Hesse's Fantasic in D minor, an organ duet, was played by Dr. Tily and Henry S. Fry on the splendid house organ.

Mr. Fry is doing Christmas caroling with his choir, in the hotel lobbies in the central part of the city.

Illustrates Church Seasons.

For his musical service on the evening of Nov. 23 at Christ Episcopal Church, Dayton, Ohio, of which he is curate, organist and choirmaster, the Rev. Don H. Copeland arranged a novel order of anthems illustrating the seasons of the church year. As a prelude he played Malling's tone poem, "The Raising of the Daughter of Jairus." In a postludial recital he played "At Twilight," Frysinger, and the Allegro Appassionato from Guilman's Fifth Sonata. The service list included:

Advent—"And the Glory of the Lord Shall Be Revealed," Handel.

Christmas-tide—"A Christmas Carol from Lapland," Traditional-Dickinson.

Epiphany—"Sleep, Holy Babe," H. A. Matthews.

Lent—"By Babylon's Wave," Gounod.

Easter-tide—"When the Dawn Was Breaking," Polish-Dickinson.

Ascension-tide—"Hallelujah! for the Lord God Omnipotent Reigneth," Handel.

Pentecost—"O for a Closer Walk with God," Myles B. Foster.

Trinity-tide—"Holy, Holy, Holy, Lord God Almighty," R. G. Hailing.

Sixty Radio Recitals Appreciated.

Since Nov. 1 Edwin Stanley Seder, F. A. G. O., has given sixty daily half-hour recitals from WGN station, Chicago, on the Estey organ installed by Lyon & Healy for radio work. In these recitals have been included over 300 numbers which have been played without repetitions, ranging from Pachelbel and Buxtehude to Karg-Elert and Clokey. A large number of letters of appreciation have been received from various parts of the country showing the desire for daily recitals of standard organ works and transcriptions. On the afternoon of Dec. 25 a program of Christmas music of one hour was given by Mr. Seder, this program being the one chosen as the best among a considerable number submitted for this purpose, a prize of a four-tube radio set having been offered by Lyon & Healy to the winner of this contest.

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Besides the foregoing we have the interesting comments of Dr. Hamilton C. Macdougall, the fine music reviews of Harold Vincent Milligan, F. A. G. O., the comprehensive news pages, etc., etc.

Send us the name of any organist in your acquaintance who may not be a reader of The Diapason, so we may mail him a sample copy.

THE DIAPASON, Kimball Building, Chicago

Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., Dec. 22.—At Jordan Hall, on the evening of Dec. 17, the New England Conservatory chorus and orchestra under the conductorship of Wallace Goodrich gave its Christmas concert. The music was selected as follows: Chorale from Christmas Oratorio, Bach; "Christmas Eve," Gade; Suite for Small Orchestra, Mason; Christmas Song, Praetorius; Motet, Herzogenberg; Part 1 from "Christus," Mendelssohn; "Aurora," Dunham. The suite was a prize composition under the Endicott competition, the "Orientale" being its most interesting movement. Aside from the choral works, interest focussed on the tone-poem for orchestra and organ by Henry M. Dunham, who has long been identified with the organ department of the conservatory. The work is written to the spirit of poetic lines by Robert Browning, portraying the breaking of day. Beginning with soft registration on the organ, the orchestra continues a pungently dissonant flow of melodic development under full organ and orchestra to an overwhelming climax. The instrumentation is large and finely worked out. The work reflects great credit on its composer, who was present at this initial performance and received abundant recognition. Harold Schwab (class of 1922) was the efficient organist for the occasion.

It is well to note that lectures on music in its many phases are being given from time to time at the Boston public library. On a recent Sunday afternoon, Henry Gideon, organist-choirmaster at Temple Israel, gave a talk on the "Music of the Roman Catholic Church" in conjunction, or anticipation, of the performance of the Roman choir. Mr. Gideon has been admirably trained for such a subject, as he studied the church traditions at the Institut Catholique in Rome and for some time was organist at one of the largest Catholic churches in the Boston diocese. The talk included many musical illustrations.

In connection with the public library, it is well to record the receipt of \$5,000 from the estate of Mrs. Jack Gardner as a memorial to B. J. Lang. This money the trustees plan to spend for the purchase of material for the Allen A. Brown library. Mr. Lang was long identified with the highest musical interests of Boston as choral conductor, organist and pianist.

At First Church, Boston, Professor John P. Marshall played as his organ program Dec. 11 the following selections: Andante from Symphony in G minor, Mozart; Londonderry Air, arranged by Sanders; "The Garden of Iram" and "The Courts of Jamshyd," Stoughton; "Fiat Lux," Dubois; Interlude, Franck.

The sixteenth municipal organ recital in the Auditorium, Springfield, Mass., was played Nov. 28, by John Hermann Loud, organist-choirmaster at Park Street Church, Boston. The Springfield Republican wrote in enthusiastic vein of Mr. Loud's performance, recalling the recitals he gave while organist at First Church and fresh from studies in Germany and France. Mr. Loud's program was as follows: Sonata 3, Rogers; Intermezzo from "Storm King" Symphony, Dickinson; Caprice, Botting; "The Curfew," Horsman; Prelude and Fugue in D major, Bach; "Carillon," Sowerby; Gavotte in B flat, Handel-Archer; Woodland Revery, Lemare; Toccata, "Tu es Petrus," Mulet.

Dec. 7 Mr. Loud gave an inaugural recital on the organ built by the W. W. Laws Company for the First Baptist Church, Lynn, Mass. This was his 496th public recital. Mr. Loud plans a celebration for his 500th recital, to be given in January, 1925.

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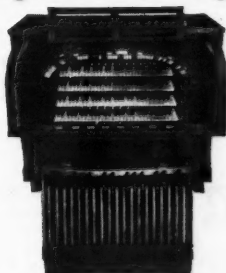
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WOMEN PLAYERS' CLUB ENJOYS A BUSY MONTH

AIMS OF NEW BOSTON BODY.

Miss Edith Lang Tells How Gospel of Good Cheer Can Be Broadcast Through Instrument—Program at December Session.

The Women Organ Players' Club of Boston had an active month in December. On Dec. 9 the club met for a luncheon at Cook's restaurant. It was a pleasant social hour in which the members had opportunity to become better acquainted. This luncheon was arranged by Myra Pond Hemenway, vice-president. Dec. 16 the monthly meeting was held at the Estey organ studio, Park Square building. Edith Lang, president, presided at this meeting. After the business of the day Alma Florence Campbell played a group of four numbers, preceding each with an interesting description of the composition: Allegro Pomposo, from Sonata in D minor, West; "At Dawn," Gordon Balch Nevin; "Twilight Memories," Nevin; "Night," Jenkins. Mina G. del Caltillio, chairman of the state federation music department, read a paper on "Music and the Photoplay." Angie Merritt Faunce, F. A. G. O., played the Toccata and Fugue in D minor by Bach.

Clarence H. Briggs, one of the department managers of the Estey Company, gave a talk and demonstration of the possibilities of the small organ. The members had the privilege of going inside the instrument, seeing the mechanism perform its duties, and at the same time listening to Mr. Briggs' instructive description of the interior of the instrument. Miss Edith Lang then talked on what she calls "Our Slogan." In substance she said:

"After many nights' thought on the matter I am convinced that we shall never make this club into the constructive force that I want it to be

if we aim only at the selfish, the sordid, the money-grabbing side of organ playing. To be sure, we must have money to live, but life isn't worth the bother of living if we have no ideals, no purpose, no star ahead of us.

"Why shouldn't we call the organ the instrument of good cheer? Surely nothing is more commendable than to make people happy. When they are happy they usually are good. So if we can make them happy we are actually doing social service work with our chosen instrument. No other instrument can accomplish this like the organ because no other instrument, excepting the piano, is complete in itself. The piano can become very monotonous. But the modern organ is all instruments combined in one.

"I believe that the organists' influence for public good has been overlooked, especially woman organists. Many women have large chorus choirs. Every church organist should have a girls' glee club. Then there is the opportunity for community work. There should be an organ in every high school or town hall; in other words, a secular organ not circumscribed with religious restrictions, an instrument that will be the civic center of the town, for it is an indisputable fact that music is the greatest known medium for promoting understanding between people and groups. If the organist can become a constructive factor in the town, that organist's working conditions are bound to be bettered. People always will pay for what they want.

"The trouble has been that the organist has always tried to sell the public what the organist thought the public ought to want. This does not pay. If you work in a shop you may succeed in selling a customer something said customer does not want, but if you do, the customer will hate you ever after and depart when he sees you coming."

On Dec. 20 in the afternoon the club was invited to the Lancaster Theater as guests of Mrs. Sallie Frise and listened to Christmas carols sung by a large chorus of children.

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BY HAROLD V. MILLIGAN.

"Evangeline," Suite for Organ, by C. O. Banks; published by the H. W. Gray Company, New York.

The general public is always helped to an understanding and appreciation of music by poetic and pictorial suggestion. Part of the success of MacDowell's short piano pieces is due to his imaginative titles and the little verses he appended to his music. The "symphonic poem" has a greater appeal to this element in the public than the symphony, because it gives the mind of the hearer a clew as to what the composer was driving at.

Mr. Banks has made use of this psychological aid in his organ suite, "Evangeline," the four numbers of which are published separately. Their titles are "Prologue," "March," "Song of the Exiles" and "Epilogue." Each number is prefixed by a few lines from Longfellow's familiar poem. The mood of each movement is determined by the phase of the story of Evangeline for which it is named, but aside from this there is no effort at literal reality, or a more definite tonal depiction of the story, such as is done, for instance, in Austin's "Pilgrim's Progress." Mr. Banks' music has an appeal and a vitality of its own, without the suggestions in its titles. We have known a sonata to have a program of this kind superimposed upon it, giving it a "story" which never occurred to the composer when he was writing it, and on the other hand we have known cases in which the extra-musical inspiration of the composition was kept a secret and the music was published just as music, to make its own way without pictorial or literary suggestion. With musicians the work will stand or fall on its musical merits alone, but such stimuli to interest as are to be found in a story such as that of Evangeline are undoubtedly of the greatest value in putting over the music with the general public.

"Prologue" is a pastoral romance, the mood one of pensive melancholy. The chief melody is a lovely one and has been well handled by the composer. The secondary theme is a little more animated, though not especially dramatic, and the mood of the whole movement is quiet and pensive. Trumpets and chimes introduce the "March," for the scene is the church and the beginning of the exile. The second theme of the march is a tragic one in B flat minor, and it is followed by a sustained passage in which the marching rhythm is indicated by a pizzicato pedal note. There is an abrupt climax, a resounding of the trumpet and chime, and a return of the main march theme.

The third movement is a sad and tender melody, "Song of the Exiles," with a gently rocking accompaniment, suggesting the cumbrous boat that was rowed by the Acadian boatmen down the southern river. On the repetition of the melody, after a middle section, it is given to the pedals, right foot, the left foot supplying an occasional pedal note, both hands providing the rocking accompaniment. This is a fine example of the need in modern organs for the "pedal divide," by means of which an organist may play a melody with his right foot with an eight-foot tone, while his left foot puts in the necessary sixteen-foot pedal tone. It is astonishing how often composers have imagined this effect without being able to realize it. There are many instances of it in organ literature, and yet until the last two or three years it was always an unrealizable dream. Of course, the straight sixteen-foot pedal tone can be used in these passages, coupled to a manual, but the effect is only a makeshift.

"Epilogue" is the last movement, and the composer reminisces of his first theme, the forest primeval. The music is interesting and effective, and

not at all difficult to play or to listen to.

Joy, by Herbert Sanders; published by the H. W. Gray Company.

Organists are not often called upon to express joy, and when they are, it is usually of the triumphant and loud-sounding kind. It seems to us that "gayety" would be a better title for Mr. Sanders' excellent little piece. It is in two-four time, so it isn't a scherzo, but it is scherzo-like. A dashing little theme, staccato, rhythmic, almost giddy, frivolous. A more sustained middle section provides contrast. An admirable little piece for a recital program, providing that lightness of touch which is hard to find.

Pastorale, by William Y. Webbe; published by the H. W. Gray Company.

Mr. Webbe's Pastorale starts off simply and diatonically enough, but becomes less obvious as it proceeds and develops more than a little interest. The pastoral mood is especially suitable for the organ, with its reeds and flutes, and Mr. Webbe has added a worthy number to the long list of such pieces.

The Last Spring, by Grieg; transcribed by Frederic Lotz. Finnish Song, by Palmgren; transcribed by Ferdinand Dunkley.

Published by the H. W. Gray Company.

Several years ago the Philharmonic Orchestra of New York played two little-known pieces by Grieg for string orchestra which made a real sensation. One of them was this exquisite "Last Spring." It has become a classic in orchestral repertoires since then, and is well suited to the organ, with its sustained harmonies and elegiac character. Its mood is that wistful melancholy which was so characteristic of Grieg. The Finnish Song of Palmgren is a short, but beautiful, bit, simple but appealing. In spite of its apparent simplicity, it contains quite a little harmonic subtlety. - It will make an admirable offertory.

Short Preludes and Postludes; published by the Arthur P. Schmidt Company, Boston.

One of those valuable collections of church pieces that are so useful to the busy organist. All of the music is comparatively simple and easy to play, although of good musical quality, and all of it is admirably suited for church use. From this point of view there is no dead wood in the volume. It is a full measure, packed down and overflowing.

There are fourteen compositions in the collection and most of them are of the dignified and sonorous type best suited for the prelude. There is a "Postlude on Nicea," which will be just as effective if labeled "Prelude on Nicea," by F. Leslie Carver; "Shepherd's Morning Song," by Arthur Davis, and a short "Meditation" by Ernest A. Dicks, who is the only composer represented by two compositions, having also a march-like "Postlude" in the collection. William Faulkes is represented by a "Reverie" and Rudolf Friml with a "Melodie," transcribed by Faulkes. There are marches by Galbraith and Roberts, Cuthbert Harris' "Finale in A," which was reviewed in these columns recently, Homer Nearing's "A Memory," which has been given, for church use, the title "Contemplation," and an interesting "Vesper Prelude" in five-four time by Frank Lynes. This resume of titles gives a clear idea of the contents of this valuable book.

Dance of the Reed-Flutes, from "Nutcracker Suite," by Tschaiakowsky; transcribed by Edwin Arthur Kraft; published by G. Schirmer, New York.

The Schirmer Recital Series of transcriptions continues on its alphabetical way, making somewhat better progress than the French Academy in its famous revision of the dictionary. Schirmer has now reached the T's, while the Academy is still struggling,

after many years, up near the head of the list. Tschaiakowsky is the composer being exploited at present in the recital series. The ever-popular Nutcracker Suite has been transcribed by Edwin Arthur Kraft, and three titles are listed, although only one of the pieces has reached us up to the present time. It is the piquant little Dance of the Reed-Flutes, which is what we call, in our effete Park avenue way, a knock-out, when played by orchestra. It will take the lightest of wrists on the organ and the most swift and deft staccato. We cannot recommend it as an offertory or "vesper meditation," but if you are looking for a giddy little morsel to brighten up a recital program, you couldn't do better.

Devotion, by Mark Andrews. Lullaby, by Philip H. Goepp.

Published by the H. W. Gray Company.

Two new compositions for the slowly growing list of ensemble music. "Devotion" is for violin, harp and organ and "Lullaby" for the same instruments, with the addition of 'cello. Both pieces are well-written, in the style familiar in this combination of instruments. In Mr. Andrews' piece the violin and organ play alone until the recapitulation of the first theme, when the harp enters most effectively. The composer has done away with the 'cello by entrusting his 'cello melody to the organ. The publisher has wisely given the organist the full score of both compositions.

O. A. Morse Active in Florida.

Orwin A. Morse, A. A. G. O., for many years at Sioux City, Iowa, is in the organist's harness again. He is organist and choirmaster of the First Presbyterian Church of DeLand, Fla., where he has been living for a year or longer. Before going to Sioux City Mr. Morse was organist at Stetson University, at DeLand, and that city welcomed him back with pleasure. Mr. Morse is giving recitals at his church, a recent program, played the afternoon

of Oct. 5, being as follows: "Grand Choeur" in D major, Spence; Intermezzo from "The Jewels of the Madonna," Wolf-Ferrari; "Borghild's Dream," from "Sigurd Jorsalfar," Grieg; Meditation, Sturges; Serenade, Rachmaninoff; Andante Cantabile in B flat, from String Quartet, Tschaiakowsky; "Autumn," Johnston; Prayer and Cradle Song, Guilman; March in E flat, from Organ Suite, Rogers.

Anniversary Recital by Keller.

Walter Keller, Mus. D., organist of Fifth Church of Christ, Scientist, Chicago, has a warm place in the hearts of the people of the First Reformed Church of Roseland. At the dedication of the church's organ twenty years ago he presided at the console. Ten years ago he was invited to play another recital. On the evening of Thanksgiving Day he helped the church observe the twentieth anniversary of the dedication when he gave an anniversary program. Dr. Keller played these selections on this occasion: Sonata No. 1 (Allegretto maestoso, Adagio), Herbert J. Wrightson; Prelude and Fugue in E minor, Bach; "On the Coast," Dudley Buck; "Contrasts," J. Lewis Browne; Funeral March and Seraphic Hymn, Guilman; "Morning," Walter Keller; Transcription of "Onward, Christian Soldiers," S. B. Whitney; "Thistledown" (Capriccio), Loud; Festival Toccata, Fletcher.

At the dedication of the Central Park Presbyterian Church of Paris, Tex., Dec. 21 a feature was the singing of Matthews' "The Story of Christmas" by the choir under the direction of Mrs. Corinne Dargan Brooks, organist and director, at the evening service.

The organ which has been rebuilt, with many added electrical and mechanical improvements, by John Peragallo, Paterson, N. J., was heard for the first time Dec. 7 at the Union Avenue Baptist Church, Paterson. The instrument now has electro-pneumatic action. The control is from a new two-manual console with sixteen stops and seven couplers, besides seven combination pistons and a number of accessories.

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

Woodland Music (Concluded)

Continuing our examination of the orchestral numbers, we can recommend a number especially adapted to scenes of woodland scenes, clouds, etc.—"Woodland Echoes," by Friml, with its mystic chords, flute passages and trills. Two other selections should also be mentioned in connection with this one—"Drifting Clouds," a piano solo, by W. A. Quincke, and an organ solo of the same name by d'Antalfy. "Woodland Pictures," by Fletcher (Hawkes), has (1) "In the Hayfields," a country dance, (2) "Romance in an Old World Garden" and (3) Humoresque, "The Bean Feast," showing country life in musical pictures.

Three more divisions stand out in woodland music. First come numbers written to illustrate the shepherd and his flocks. G. D. Wilson's "The Shepherd Boy" is an old favorite which nearly every musician will remember as having learned as one of his first piano solos. Another, "Shepherd's Song," by Schulhoff, is equally familiar. Grieg's "Shepherd Boy" (Jungnickel) lies in an entirely different vein of musical thought, without getting away from the pastoral idea, and "The Shepherd's Song," by Langey, is a more recent issue.

Second, we have pieces in which the composers were inspired by the flowers in the woodland. Bendix's Floral Suite—(1) "Roses," (2) "Lilies," (3) "Daisies" and (4) "Pansies"—is written in a simple, pleasing vein. "Hyacinth," by Hatch (Witmark), is a charming genre number. "Alita" ("Wildflower"), by Losey, and "Goldenrod," by Bruce Metcalfe (Wood), are in the form of gavottes. Numbers in this division are legion, and we only mention a few examples.

In the third classification we come to descriptive movements written to show the scenes of bird life. Archie Mumma's Six Bird Pieces, in which he cleverly records the notes of the robin, the bobolink and other birds, is perhaps one of the best series in this group. Bendix has given us "Six Episodes in Birdland," among which are "The Eagle," "The Canaries" and "The Broken-Hearted Sparrow." A clever recent work is "The Woodland Flirt," by Hager, in which the bird calls are portrayed by flute passages in the high treble, with responsive echoes on the clarinet in the middle register. In this connection excerpts from Gustav Luders' famous opera "Woodland" will be found useful.

New Photoplay Music.

"Scarecrow Sketches," by Frederick S. Converse (piano suite, Ditson edition) consists of six excerpts from the original score composed for the photo drama "Puritan Passions." It is believed that this is the first instance of the composition of an original symphonic score to accompany a film and to illustrate by the use of characteristic motives consistently developed as in an opera or symphonic poem the persons, incidents and dramatic sequences of the play.

(1) "The Awakening of the Scarecrow" has a delightful interpretation in vague, haunting chords, interspersed with flowing arpeggios, followed by a well-defined minor theme. (2) "Witch Dance" is as weird and mysterious a bit of writing as we have seen in a long time. It follows the usual six-eight measure, but the composer gives free rein to his imagination, and only in the last few bars does the movement settle down to end

in C minor. (3) "Elegie" begins in F major, with a reposeful aria, becoming decidedly dramatic in the four-four section. A sustained treble melody, with groups of triplet sixteenths in the accompaniment, follows and the first theme re-appears with a vigorous treatment of full chords. (4) "Old Nick" contains a variety of moods, by turns threatening, amiable, tricky and cynical. (5) "Tragedy" is a splendid dramatic agitato. A sforzando diminished chord, repeated, is followed by an agitated six-eight figure and this continues in an impetuous manner until a subdued triple movement appears and the first theme returns with increased agitation, reaching the point of violence in its dramatic expression. (6) "Romance" is a slow waltz theme with several semi-dramatic interludes.

Several new and effective issues in the orchestral style also come from the Ditson firm.

MYSTERIOUS: "The Ghost in the Haunted Room," by B. R. Anthony. Contrary to the usual formula, this piece has a bass theme with a high treble figure as an effective contrast.

ECCENTRIC AND GROTESQUE: "The Bogie Man's Patrol," by Victor G. Boehlein, has three themes and lies in the realm of eccentric childhood comedy.

ORIENTAL: "El Kahira," by the same composer, is an Egyptian intermezzo in E. Beginning in the minor, a pleasing staccato second theme appears in E major. After a recurrence of the first air, a melodious C major trio is added.

BRIGHT: "What Says the Brook," also by Boehlein, is a sparkling allegretto movement of the kind that picture musicians find most useful. The opening section may be registered on the organ in various ways. The flute, clarinet, xylophone or glockenspiel all may be utilized. The two G major sections are especially melodious. "Butterflies," a scene de ballet by Charles Huerter, is an orchestral arrangement of his earlier piano solo. Vivacious airs in E and B flat are succeeded by a legato passage in A flat major.

SOUTHERN: "Carry Me Back to Old Virginny," by Lucius Hosmer. The composer has taken one of the most popular of the old favorites and given us a tone poem in which can be distinguished many original inventions characteristic of the south. The latter part of the work is in the nature of a brilliant paraphrase.

Two piano solos issued by W. A. Quincke are (1) "Valse Tendre," by P. B. Arant, a rubato waltz in D, which may be suggested as appropriate for a love theme, and (2) "Water Zephyrs," by Mabel Williams, the latter number being good for all scenes relating to the water, boating, etc. The first part, in E flat, will be effective on the flute and harp combination, and the second has its melody in the baritone section.

Correspondence.

W. L. G., Chicago.—Among the recent good Chinese numbers are: "Chinoiserie," Swinnen; "Within the Walls of China," by Lively (Schirmer), issued both in orchestral and piano form; "In a Chinese Temple Garden," by Ketelby; "In Tien-Tsin," by Savino (Schirmer); "Rhapsodie Chinoise," by Gabriel-Marie, and "Danse Orientale a la Chinoise," by Harriette Cady.

A. A., Terre Haute, Ind.—The book relating to the effects you mention is "Organists' Photoplay Instructions," by May M. Mills.

Novel Stunts by "Movie" Player.

Emil Velazco, the young organist who went from Chicago to play for the Stanley Company of America, has been doing some novel organ solo work. Besides the usual ballads with verses on the screen, organ demonstration and comedy solos, he has been singing to his own organ accompaniment, and when playing the Kimball unit at the Virginia Theater on the Atlantic City boardwalk, he met with success improvising on themes supplied from the audience. The idea went over so well

that he took it back to Philadelphia and used it at the opening of the new Kimball unit in the Grand Theater on North Broad street. In a little speech Mr. Velazco tells the audience something about composition and improvisation and suggests that someone call out the name of a current popular song. He then improvises on this melody, which his native talent, his conservatory training and his later studies with Eric DeLamarter enable him to do creditably.

Activities of Edwin M. Steckel.

Edwin M. Steckel, director of music in the public schools at Gastonia, N. C., and for the Masonic bodies, has given several programs which have received favorable comment and attracted large hearings. Nov. 14, in the auditorium of the new high school, the final event of a "harmonica contest" which was held among the boys of the schools from the first to the seventh grades drew a crowd of 1,200. The winners in each group were presented with violin outfits and a year's music lessons. No boy in the contest, and there were over 100, had ever had musical instruction. Mr. Steckel combined a community sing with the harmonica contest, which proved a popular feature of the evening. Mr. Steckel played several selections on the three-manual Austin organ in the high school. On Nov. 23 Mr. Steckel gave the first of a series of free Sunday afternoon concerts for Masons and their families in the Masonic Temple. The organ numbers were from works of Parker, Dubois, Batiste, Guilman and Mendelssohn. Nov. 24, in the new high school auditorium, the Masonic male choir, organized in the fall by Mr. Steckel, gave a concert under his direction.

The Emmaus Lutheran Church choir at St. Louis gave a second performance of the Christmas cantata "Unto Us" the evening of Dec. 21. This is a Lutheran cantata by two prominent Lutherans—Professor G. C. Kaepfel of River Forest, Ill., and Professor P. E. Kretzmann, D. D., of St. Louis.

HARRISBURG PLAYERS MEET

Viola Byrd Plays Own Composition—Paper by Violet E. Cassel.

The Harrisburg Association of Organists held its regular meeting Monday night, Dec. 1, in Zion Lutheran Church, with Vice-President William E. Bretz presiding. After the reading of the minutes by the secretary, Miss Viola Byrd, organist of the First Baptist Church and of the Colonial Theater, played a "Romance," one of her own compositions, and the Toccata in D minor by Federlein. This is the first time an organist of the association has played a number of his own composition at these meetings, and Miss Byrd was congratulated on her piece and the delightful rendition she gave it.

Irvin L. Boose, associate organist of Zion Lutheran Church, and a pupil of William E. Bretz, played "In Moonlight," by Kinder, introducing the chimes in the organ, and the "Jubilato Deo" by Silver.

The membership committee reported that twenty-nine new members joined the association in 1924.

This was followed by a talk on "Music and Its Relation to Religion" by Miss Violet E. Cassel, organist of Stevens Memorial Methodist Church and a pupil of Frederic Martin of Harrisburg and Clarence Dickinson of New York.

Norden at Curtis Institute.

N. Lindsay Norden, director of the Mendelssohn Club of Philadelphia and the Reading Choral Society of Reading, Pa., has been added to the staff of the Curtis Institute of Music. Mr. Norden, who is the organist and director of the Second Presbyterian Church of Philadelphia, is widely known also outside of Philadelphia musical circles, having been founder and director for a number of years of the Aeolian Choir of Brooklyn, and having attracted attention by his studies of Russian music, and adaptations from both sacred and secular music. He is a graduate of Columbia University, from which he received his degrees of bachelor of science, bachelor of music and master of arts.

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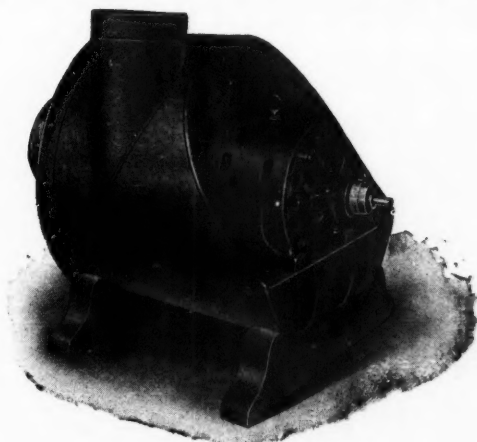
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