

THE DIAPASON

Official Journal of the National Association of Organists DEVOTED TO THE ORGAN Official Paper of the Organ Builders' Association of America

Sixteenth Year—Number Three.

CHICAGO, FEBRUARY 1, 1925.

One Dollar a Year—Ten Cents a Copy.

FRAZEE WILL BUILD TEMPLE FOUR-MANUAL LARGE CONTRACT IN BOSTON

Instrument of Seventy-five Stops for
New Million-Dollar Mishkan Tefila
Edifice—Smaller Two-Manual
for Chapel.

To the Frazee Organ Company of Boston has been awarded a contract for the construction of an organ of four manuals and seventy-five stops to be placed in Temple Mishkan Tefila, Boston. The building, which is near completion, is to cost over \$1,000,000 and will seat 2,000 people. In addition to the large organ, a two-manual organ will be provided by the same builders for a chapel in the same building.

A feature of the large organ is its remarkably complete pedal department, there being seven independent ranks of pedal pipes, the remaining pedal stops being derived by augmentation.

The organs are to be completed by Sept. 1. John F. Hartwell is organist and director at the temple. The Frazee Company was represented in the transaction by Harry Upson Camp.

Following is the specification:
GREAT ORGAN.

1. Diapason, 16 ft., 61 pipes.
2. First Diapason, 8 ft., 61 pipes.
3. Second Diapason, 8 ft., 61 pipes.
4. Harmonic Flute, 8 ft., 61 pipes.
5. Violoncello, 8 ft., 61 pipes.
6. Octave, 4 ft., 61 pipes.
7. Harmonic Flute, 4 ft., 61 pipes.
8. Twelfth, 2 2/3 ft., 61 pipes.
9. Fifteenth, 2 ft., 61 pipes.
10. Mixture, 4 rks. (17-18-22-26), 244 pipes.
11. Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.

12. Bourdon, 16 ft., 73 pipes.
13. Diapason, 8 ft., 73 pipes.
14. Gedeckt, 8 ft., 73 pipes.
15. Concert Flute, 8 ft., 73 pipes.
16. Salicional, 8 ft., 73 pipes.
17. Vox Celeste, 8 ft., 61 pipes.
18. Quintadena, 8 ft., 73 pipes.
19. Aeoline, 8 ft., 73 pipes.
20. Spitzflöte, 8 ft., 73 pipes.
21. Flute Celeste, 8 ft., 61 pipes.
22. Octave, 4 ft., 61 pipes.
23. Harmonic Flute, 4 ft., 73 pipes.
24. Violina, 4 ft., 73 pipes.
25. Flautino, 2 ft., 61 pipes.
26. Mixture, 3 ranks (12-15-17), 183 pipes.
27. Contra Fagotto, 16 ft., 73 pipes.
28. Cornopean, 8 ft., 73 pipes.
29. Oboe, 8 ft., 73 pipes.
30. Clarion, 4 ft., 61 pipes.

CHOIR ORGAN.

31. Dulciana, 16 ft., 73 pipes.
32. Diapason, 8 ft., 73 pipes.
33. Clarabella, 8 ft., 73 pipes.
34. Dulciana, 8 ft., 73 pipes.
35. Unda Maris, 8 ft., 61 pipes.
36. Viola, 8 ft., 73 pipes.
37. Traversflöte, 4 ft., 73 pipes.
38. Nazard, 2 2/3 ft., 61 pipes.
39. Piccolo, 2 ft., 61 pipes.
40. Tierce, 1 3/5 ft., 61 pipes.
41. Clarinet, 8 ft., 61 pipes.
- Harp, 61 notes.
- Chimes, 25 notes.
- Tremulant.

SOLO ORGAN (Expressive).

42. Stentorphone, 8 ft., 73 pipes.
43. Grossflöte, 8 ft., 73 pipes.
44. Gross Gamba, 8 ft., 73 pipes.
45. Gamba Celeste, 8 ft., 61 pipes.
46. Harmonic Flute, 4 ft., 73 pipes.
47. Tuba Mirabilis, 8 ft., 73 pipes.
48. French Horn, 8 ft., 61 pipes.
49. Harp, 61 bars.
- Chimes, 25 notes.
- Tremulant.

ECHO ORGAN (Expressive).

50. Bourdon (extension of No. 52), 16 ft., 12 pipes.
51. Diapason, 8 ft., 73 pipes.
52. Night Horn, 8 ft., 73 pipes.
53. Muted Viol, 8 ft., 73 pipes.
54. Viol Celeste, 8 ft., 73 pipes.
55. Violina, 4 ft., 73 pipes.
56. Flute (from Night Horn), 4 ft., 12 pipes.
57. Vox Humana, 8 ft., 61 pipes.
58. Chimes, 25 bells.
- Tremulant.

PEDAL DIVISION.

59. Bourdon (from No. 50), 16 ft., 32 notes.

PEDAL ORGAN.

60. Bourdon, 32 ft., 32 pipes.
61. First Diapason, 16 ft., 32 pipes.
62. Second Diapason (from Great), 16 ft., 32 notes.
63. Violone, 16 ft., 32 pipes.
64. Bourdon (from No. 60), 16 ft., 12 pipes.
65. Soft Bourdon (from Swell), 16 ft., 32 notes.

[Continued on page 2.]

HAROLD W. THOMPSON, PH. D., ORGANIST AND EDUCATOR.



READY FOR FEB. 2 CONCERT.

Large Sale of Tickets for Organ-Orchestra Program in Chicago.

A large sale of tickets, both to organists in Chicago and vicinity and to other music lovers, assures the financial success of the second annual organ-orchestra concert, to be given at Orchestra Hall, Chicago, Feb. 2, under the auspices of the Illinois council, National Association of Organists. Letters received by the officers of the council indicate that a number of organists from other cities will attend the performance. The Chicago Symphony Orchestra under the direction of Frederick Stock will open the program and this will be followed by a group of organ compositions by Edwin Stanley Seder of Northwestern University and the First Congregational Church of Oak Park. Mr. Seder's selections include: Fugue in C minor, Seth Bingham; Mountain Sketches ("Jagged Peaks in the Starlight," and "Canyon Walls"), Joseph W. Clokey; "A Young Girl in the Wind" (Japanese Color Print), Charles H. Marsh; Finale from Second Symphony, Edward Shippen Barnes.

Clarence Dickinson, of the Brick Presbyterian Church and Union Theological Seminary, New York, will then play his "Storm King" Symphony with the orchestra. Robert R. Birch will play the Guilman Concerto No. 1 with the orchestra. The program will close with a moving-picture organ demonstration, with Mildred Fitzpatrick of the Pantheon Theater at the console, representing the Chicago Society of Theater Organists.

Success for Miss Carbone.

Anna Carbone's Aeolian Hall recital Jan. 8 in New York, the program of which appeared in the January issue of *The Diapason*, brought out a young

concert organist whom the critics pronounced as one of outstanding talent. All the New York papers spoke most highly of Miss Carbone's interpretation of the difficult and varied selections, which ranged from Bach to Debussy. The audience was a large one. This was the first concert performance of Miss Carbone, who is a pupil of G. B. Fontana. She is a native of Italy and the Sun critic wrote of her that "she has an attractive personality and a modest demeanor which enhanced her skillful and sympathetic performance on the organ. As must also be noted, the compositions of Fontana found much favor with the auditors." The World said: "From the Bach Toccata and Fugue she drew the fullest warmth and tone color of this noble instrument and the Sonata in D minor by Fontana and 'Le Petit Berger' by Debussy were achievements of subtle interpretation and technique, particularly in the deft and skillful pedal work."

M. P. Möller, Jr., Conquers Fever.

M. P. Möller, Jr., son and aid of the founder and head of the organ building establishment of that name at Hagerstown, Md., is on the way to recovery after a severe illness with typhoid fever. Mr. Möller was confined to his bed for eight weeks. His remarkable constitution and courage, together with good nursing, pulled him through and at last reports he was able to sit up. Young Mr. Möller is known to a large circle of friends as a man of fine spirit and great ability, combined with a modest personality. They will be pleased to know of his recovery.

Middelschulte to Open Organ.

Wilhelm Middelschulte has been engaged to give an opening recital on the organ in Grace Presbyterian Church at Peoria, Ill., on the evening of Feb. 23.

SCRANTON AUDITORIUM TO HAVE LARGE KIMBALL

DESIGN MADE BY COURBOIN

Four-Manual Instrument to Be Placed
in the New Chamber of Com-
merce Building Is the Gift of
Colonel L. A. Watres.

An important event of the last month was the purchase by Colonel L. A. Watres, former lieutenant governor of Pennsylvania, of a four-manual Kimball organ to be installed in the Auditorium of the new Chamber of Commerce at Scranton, Pa. Colonel Watres has been in consultation with Charles M. Courboin for some time over this project, and Mr. Courboin's recommendation of the builder was decided upon at the time of his recitals on the new Kimball four-manual instrument in the Temple at Cleveland and the Scottish Rite Cathedral, St. Louis.

The problem was not an easy one. No organ was contemplated when the building was planned. The space available would accommodate only a relatively small instrument of the straight type. Balanced unification of suitable stops and reasonable extension offered the solution. The organ Mr. Courboin has designed utilizes every foot of space and provides every element desired, except that both designer and builders would have liked a 32-foot stop, which was out of the question.

The negotiations were conducted by R. P. Elliot, manager of the Kimball organ department, and W. B. Milner, eastern representative.

The specification is as follows:

PEDAL.

- Acoustic Bass, 32 ft.
- Diaphonic Diapason, 16 ft.
- Contra Tibia Clausa, 16 ft.
- Bourdon, 16 ft.
- Liebllich Gedeckt, 16 ft.
- Contra Virole, 16 ft.
- Open Flute, 8 ft.
- Gedeckt, 8 ft.
- Cello I, 8 ft.
- Cellos II, 8 ft.
- Bombarde, 16 ft.
- Ophicleide, 16 ft.
- Contra Fagotto, 16 ft.
- Tuba Sonora, 8 ft.
- Chimes, 8 ft.

CHOIR.

- Gemshorn, 16 ft.
- Open Diapason, 8 ft.
- Concert Flute, 8 ft.
- Dulciana, 8 ft.
- Unda Maris, 8 ft.
- Traverse Flute, 4 ft.
- Gemshorn, 4 ft.
- Harmonic Piccolo, 2 ft.
- Clarinet, 8 ft.
- Harp, 8 ft.
- Celesta, 4 ft.
- Chimes, 8 ft.

GREAT.

- Bourdon, 16 ft.
- Principal Diapason, 8 ft.
- Open Diapason, 8 ft.
- Hohl Pfeife, 8 ft.
- Concert Flute, 8 ft.
- Gemshorn, 8 ft.
- Principal, 4 ft.
- Traverse Flute, 4 ft.
- Mixture, 4 rks.
- Twelfth, 2 2/3 ft.
- Fifteenth, 2 ft.
- Seventeenth, 1 3/5 ft.
- Twenty-second, 1 ft.
- Ophicleide, 16 ft.
- Tuba Sonora, 8 ft.
- Tuba Clarion, 4 ft.
- Harp, 8 ft.
- Celesta, 4 ft.
- Second Touch:
- Principal Diapason, 8 ft.
- Tibia Clausa, 8 ft.
- Cellos III, 8 ft.
- Tuba Sonora, 8 ft.
- Chimes, 8 ft.

SWELL.

- Liebllich Gedeckt, 16 ft.
- Diapason Phanon, 8 ft.
- Clarabella, 8 ft.
- Gedeckt, 8 ft.
- Flute Celeste, 8 ft.
- Viole d'Orchestre, 8 ft.
- Violes Celestes II, 8 ft.
- Echo Salicional, 8 ft.
- Flute d'Amour, 4 ft.
- Violin, 4 ft.
- Nazard, 2 2/3 ft.
- Flautino, 2 ft.
- Tierce, 1 3/5 ft.
- Dolce Cornet, 3 rks.
- Contra Fagotto, 16 ft.
- Trumpet, 8 ft.
- Oboe Horn, 8 ft.
- Orchestral Oboe, 8 ft.
- Vox Humana, with vibrato, 8 ft.
- Octave Oboe, 4 ft.
- Harp, 8 ft.

Celesta, 4 ft.
Chimes.

SOLO.

Diapason Stentor, 8 ft.
Tibia Clausa, 8 ft.
Violoncello, 8 ft.
Solo Flute, 4 ft.
Tuba Mirabilis, 8 ft.
French Horn, 8 ft.
English Horn, 8 ft.
Chimes, 8 ft.
Harp, 8 ft.
Celesta, 4 ft.

The diaphonic diapason and the tuba mirabilis are extended stops of eighty-five pipes each. The tibia clausa and the viole d'orchestre of ninety-seven pipes each are extended unit stops which do not appear on the manuals at 16-foot pitch. The second diapason is a unit stop of eighty-five pipes. The concert flute, gemshorn and tuba sonora are units of ninety-seven pipes each. The geddeckt is a unit of 101 pipes. The oboe horn is a unit of ninety-seven pipes, the unit and extended stops appearing on the pedal as indicated.

All other stops are straight stops of seventy-three pipes each, with the exception of the two-rank viole celeste of 146 pipes and the mixtures, which are of 244 and 183 pipes respectively. In addition to the mutation ranks provided by the geddeckt in the swell, the elements of the four-rank mixture in the great are drawn separately. The total number of pipes in the organ is 2,497, besides the Deagan class A chimes of twenty-five bells, and the Deagan metal harp of sixty-one notes.

Each division of the organ encloses its own adequate pedal. The organ has a full complement of couplers, in this respect going a little beyond the usual number. Each division is equipped with fast and slow tremolos and the vox humana has a special Kimball vibrato.

The console is of the English type similar to that of the Scottish Rite Cathedral illustrated in the November issue of The Diapason. There are seven double-touch combination pistons to each manual affecting the pedal on second touch, seven toe pistons affecting the pedal organ and one affecting the pedal couplers only. There are eight universal key touches affecting stops and couplers of the entire organ, placed above the top manual, and four additional universal pistons, one each adjoining the manual piston groups in the key slips, together with the usual cancels, etc. These combinations are all set from the stops, and switches are provided to change the system of operation so that all couplers may be connected to manual and pedal combinations, or the octave couplers of the respective manuals only, or no couplers at all.

There are the usual balanced expression pedals and the Kimball locking slides for coupling any or all expression to any pedal, besides the locking pedal which couples all expression to the master pedal. There are separations for all couplers from crescendo, and separations for diapasons, strings, flutes and reeds as at St. Louis. Mr. Courboin has also inserted pistons which will cut off from the crescendo and full organ pedals the 16-foot couplers, then the 4-foot couplers, and finally the 16-foot stops of the organ. There is a pedal separation canceling manual couplers in the low octave of the pedal compass and the pedal stops above. There is a coupler cancel piston handling octave couplers on first touch, and unisons on second touch. Other features include: Tremolo cancel piston, reversible pistons between manuals for manual to pedal couplers, and the usual soft and sustaining pedals for chimes, harp, etc.

This organ is expected to become an important factor in the musical life of a musical city, which already boasts several good four-manual organs. Frequent recitals will be given by Mr. Courboin, who is a resident of Scranton.

Colonel Watres has also purchased for his home on the mountain boulevard a large two-manual Kimball soloist organ, in the design of which Mr. Courboin was consulted.

Mrs. Helen W. Ross, the Chicago organist, who is studying in France this year, writes from Paris that she is enjoying her work immensely. She is a pupil of Joseph Bonnet.

FOUR-MANUAL IS BY FRAZEE

[Continued from page 1.]

66. Dulciana (from Choir), 16 ft., 32 notes.
67. Flute (from No. 61), 8 ft., 12 pipes.
68. Violoncello (from No. 63), 8 ft., 12 pipes.
69. Stillgedeckt (from Swell), 8 ft., 32 notes.
70. Octave, 4 ft., 32 pipes.
71. Flute (from Great), 4 ft., 32 notes.
72. Trombone, 16 ft., 32 pipes.
73. Trumpet, 8 ft., 32 pipes.
74. Clarion, 4 ft., 32 pipes.
75. Fagotto (from Swell), 16 ft., 32 notes.

The two-manual organ is to be built according to the following specifications:

GREAT ORGAN (Expressive).

1. Open Diapason, 8 ft., 61 pipes.
2. English Diapason, 8 ft., 61 pipes.
3. Dulciana, 8 ft., 61 pipes.
4. Melodia, 8 ft., 61 pipes.
5. Flauto Traverso, 4 ft., 61 pipes.
6. Octave, 4 ft., 61 pipes.

SWELL ORGAN.

7. Bourdon, 16 ft., 73 pipes.
8. Diapason, 8 ft., 73 pipes.
9. Geddeckt, 8 ft., 73 pipes.
10. Salicional, 8 ft., 73 pipes.
11. Voix Celeste, 8 ft., 81 pipes.
12. Violina, 4 ft., 73 pipes.
13. Oboe, 8 ft., 61 pipes.

PEDAL ORGAN.

14. Open Diapason (extension No. 2), 16 ft., 12 pipes.
15. Bourdon, 16 ft., 32 pipes.
16. Soft Bourdon (from No. 7), 16 ft., 32 notes.
17. Bourdon, 8 ft., 12 pipes.
18. Still Geddeckt (from No. 7), 8 ft., 32 notes.

SOUTHERN TOUR FOR BIGGS

Recitalist Will Play in Several States in February.

Georges De Lisle announces a southern tour for Richard Keys Biggs in the month of February. Mr. Biggs will play in Virginia, North and South Carolina, Georgia, Florida, Louisiana, Alabama, Mississippi, Tennessee, Illinois, Kentucky, Indiana and Ohio. It is probable that a second southern trip will be made in the early spring.

In the fall Mr. Biggs will make an extensive tour to the Pacific coast. Mr. De Lisle states that the splendid responsiveness of the American people in all parts of the country shows him the high regard they entertain for this artist.

On Jan. 15 Mr. Biggs played a recital before distinguished guests at the home of Edgar Mills in New York City, playing works of Franck, Vierne, Borowski, Stebbins and Bossi.

Harrison Wild Fights Typhoid.

Harrison M. Wild, for many years one of the prominent organists of Chicago, and an organ teacher and choral conductor of national fame, is seriously ill with typhoid fever at his home in Beverly Hills, Chicago. At this writing Mr. Wild is still waging a battle with the infection and a high temperature, and has been in bed more than six weeks. As the trainer of a large number of the organists of this city he is held in deep affection by a large circle of the profession, whose good wishes go out to him in his illness. Before the destruction of Grace Church by fire Mr. Wild presided for a quarter of a century over one of the largest organs in the city. Two years ago he gave up his teaching and has confined himself to his work as conductor of the Apollo Club and the Mendelssohn Club.

Ralph W. Ermeling Recovers.

Ralph W. Ermeling, organist of Central Church, in Orchestra Hall, Chicago, has recovered from an illness which laid him low for three months. He resumed his place on the organ bench Jan. 25. Mr. Ermeling was taken ill at his home in River Forest and later went to Evansville, Ind., to rest and recuperate. He expects to resume all his former activities within a short time. Mr. Ermeling, who has been an officer of the Illinois A. G. O. chapter and active in various good causes, is an architect of prominence in addition to his work at the organ.

Dedication at Watertown, N. Y.

The new Skinner organ recently installed in Trinity Episcopal Church, Watertown, N. Y., the specification of which appeared in The Diapason in July, 1924, was used for the first time and publicly dedicated on Christmas eve. At this service midnight mass was celebrated, before which the choir, under Gerald F. Stewart, who is the organist, sang carols.

CLASSIFIED ADVERTISEMENTS

FOR SALE—ORGANS, ETC.

FOR SALE — TWO-MANUAL AND Pedal Bass Estey make, suitable for fair-sized church, seating from 300 to 500, or lodge hall. Electric motor and blower. Price \$700.00. Good as new. Act quick. White Organ Company, 215 Englewood avenue, Chicago, Department D.

FOR SALE—A THREE-MANUAL ORGAN of fifteen stops, now in use in the chapel of St. Bartholomew's Church, is for sale at \$1,000. Address DAVID McK. WILLIAMS, St. Bartholomew's Church, Park avenue and Fifteenth street, New York City.

FOR SALE — MODERN ELECTRIC three-manual Kimball roll top console, sixty-one stop keys, twenty-three coupler switches, five adjustable combination pistons and cancel to each manual, wired complete. Replaced by new unit console. Address W. W. Kimball Company, Chicago.

FOR SALE—TWO-MANUAL E. & G. G. Hook tracker organ, in good condition. Two-manual Roosevelt tubular organ. Also pipes, blowers, chimes, etc. Write Charles A. Ryder, 454 Piedmont avenue, Atlanta, Ga.

FOR SALE—LARGE ONE-MANUAL reed organ, with thirty-note pedal board, suitable for studio or practice purposes. Price reasonable. HENRY W. WORLEY, Organ Builder, Columbus, Ohio.

FOR SALE—STEERE & TURNER Tracker Organ, two manuals, pedal, eighteen stops, electric motor blower. June delivery latest. GEORGE HAIGH, 1818 Goodrich avenue, St. Paul, Minn. [3]

FOR SALE—KINETIC BLOWER, 1 H.P., 3½-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—VOCALION, TWO-MANUAL and pedal, eleven stops, four couplers. With new motor and blower. St. Mary's Rectory, 103 West Seventh street, Oswego, N. Y.

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

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

FOR SALE—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—VOCALION, TWO-MANUAL and pedal, sixteen stops, with motor and blower. P. Butzen, 2128 West Thirtieth street, Chicago. [tf]

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

WANTED—MISCELLANEOUS.

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

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

Eddy on Tour to Pacific Coast.

Clarence Eddy will leave Chicago Feb. 11 on a concert tour which will take him to the Pacific coast. He will devote three weeks to recitals in the west. Feb. 13 Mr. Eddy will play at Rawlins, Wyo. At Oakland, Cal., Feb. 17, he will play at the opening of the remodelled Kimball organ in the First Presbyterian Church, of which he formerly was organist. Mr. Eddy has three engagements at Los Angeles and Feb. 27 he will play in Denver to open the three-manual Möller organ in the Park Hill Methodist Church.

THE DIAPASON.

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WANTED—HELP.

WANTED

An experienced organ salesman for Chicago and surrounding territory, to represent an established, reliable firm. Address B2, The Diapason.

WANTED—OUTSIDE ERECTORS. Good pay and steady work may be had by applying to the Austin Organ Company, Hartford, Conn. [4]

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

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

WANTED—CAPABLE SALESMEN BY organ firm of standing. State experience. Address A 3, The Diapason.

WANTED—EXPERIENCED ORGAN MECHANICS. Steady work. State experience and wages desired. Mudler-Hunter Company, Inc., 2632-33 West Gordon street, Philadelphia.

WANTED — ORGAN TUNERS, steady work, splendid chance. Louis F. Mohr & Co., 2899 Valentine avenue, Bronx, New York City. [4]

WANTED — SALESMAN WANTED, New York and vicinity. Capable of selling high-class church and theater organs. Must have knowledge of the business. Address L-5, The Diapason. [tf]

WANTED—WOOD WORKING MACHINE man. Must be experienced and capable of handling this department of large organ firm in the middle west. Address M 3, The Diapason.

WANTED — FLUE PIPE VOICER; must be experienced. Old reliable firm in the middle west. Address M 4, The Diapason.

WANTED — METAL PIPE MAKER. Steady work for reliable man either piece or day work. Address M 9, The Diapason.

WANTED — WOOD PIPE MAKER; must be experienced and capable of handling a department. Address M 10, The Diapason.

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

SPECIAL FEATURES OF FEBRUARY DIAPASON

Specifications of large new organs for Chamber of Commerce Auditorium, Scranton, Pa.; First Presbyterian Church, Tacoma, Wash., and Large Jewish Temple in Boston.

Account of opening of notable organ at Palace of Legion of Honor, San Francisco.

Plea for the American Composer for the organ.

Two pages of current recital programs.

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

News from every part of the organ world.

**NEW TACOMA CHURCH
BUYS REUTER ORGAN
SCHEME OF BIG FOUR-MANUAL**

**Instrument of Seventy-one Stops Will
Have as an Additional Feature
a Two-Manual Antiphonal
Division.**

The First Presbyterian Church of Tacoma, Wash., is to have a new organ which will be one of the largest on the Pacific coast. The instrument, which will be installed next August, will be built by the Reuter Organ Company of Lawrence, Kan. It is to be a four-manual of seventy-one stops, and will have as a special feature a two-manual and pedal antiphonal division. In addition to the stops there will be thirty-seven couplers, forty combination movements and five expression pedals.

The church in which the organ is to be installed is a new building and will cost over \$400,000 when completed. It has a large membership and is one of the most prominent churches in Tacoma.

The specifications for the organ were prepared by the Reuter Company and B. F. Welty, organist of the church. In designing them it was necessary to give special consideration to space conditions. Mr. Welty, who is well known in musical circles of the northwest region, will preside at the new organ, and is looking forward with anticipation to the time when it will be completed.

Following is the specification of the instrument:

GREAT ORGAN.

- Bourdon, 16 ft., 73 pipes.
- *Violone, 16 ft., 73 pipes.
- Diapason I, 8 ft., 73 pipes.
- *Diapason II, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- *Violoncello, 8 ft., 73 pipes.
- *Concert Flute, 8 ft., 73 pipes.
- *Flauto Dolce, 8 ft., 73 pipes.
- *Flute Celeste, 8 ft., 61 pipes.
- Octave, 4 ft., 73 pipes.
- *Flute d'Amour, 4 ft., 73 pipes.
- Tuba Profunda, 16 ft., 85 pipes.
- Tuba, 8 ft., 73 notes.
- Chimes, 25 tubes.

*Interchangeable with the Choir and enclosed in Choir expression chamber.

GALLERY DIVISION.

- Diapason, 8 ft., 73 pipes.
- Clarinet Flute, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Tromba, 8 ft., 73 pipes.
- Corno di Bassetto, 8 ft., 73 pipes.
- Tremolo.

SWELL ORGAN.

- Bourdon, 16 ft., 97 pipes.
- Diapason, 8 ft., 73 pipes.
- Clarabella, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 notes.
- Salcional, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 notes.
- Voix Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flute, 4 ft., 73 notes.
- Dolce Cornet, 3 ranks, 183 pipes.
- Nazard, 2 1/2 ft., 61 notes.
- Flautina, 2 ft., 61 notes.
- Contra Fagotto, 16 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe Horn, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- *Violone, 16 ft., 73 notes.
- *Diapason, 8 ft., 73 notes.
- *Violoncello, 8 ft., 73 notes.
- *Concert Flute, 8 ft., 73 notes.
- *Flauto Dolce, 8 ft., 73 notes.
- *Flute Celeste, 8 ft., 61 notes.
- *Flute, 4 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Harp (Marimba), 61 bars.
- Chimes, 25 notes.
- Tremolo.

*Interchangeable with the Great.

ECHO ORGAN.

- Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Viole Aetheria, 8 ft., 73 pipes.
- Vox Angelica, 8 ft., 61 pipes.
- Quintadena, 8 ft., 73 pipes.
- Fern Flöte, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

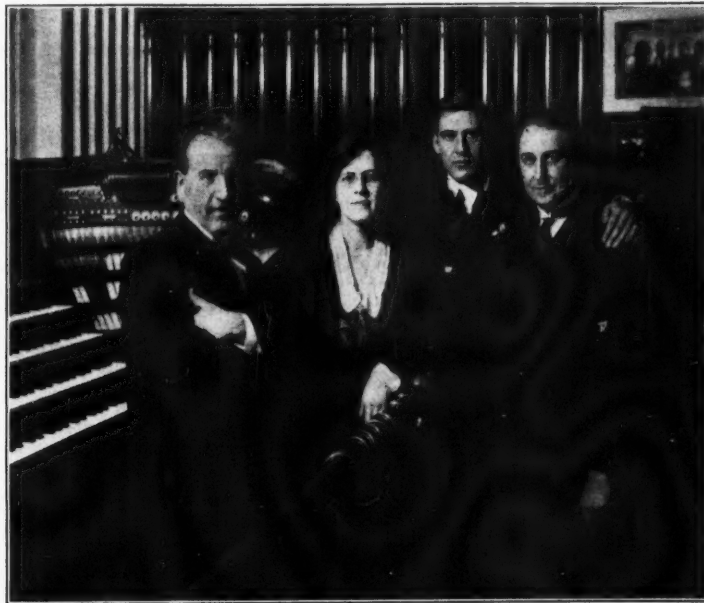
Main Division:

- Diapason (12 resultant), 32 ft., 32 notes.
- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 44 pipes.
- Violone (from Great), 16 ft., 32 notes.
- Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
- Flute (from Bourdon), 8 ft., 32 notes.
- Still Gedeckt (from Swell), 8 ft., 32 notes.
- *Cello (from Great), 8 ft., 32 notes.
- Contra Fagotto (from Swell), 16 ft., 32 notes.
- Trombone (from Great), 16 ft., 32 notes.

Gallery Division:

- Bourdon, 16 ft., 32 pipes.

FOUR INTERNATIONAL ORGANISTS IN A GROUP



Reading from left to right: Marco Enrico Bossi, Italian organist; Mlle. Nadia Boulanger, French organist, composer and lecturer; Charles M. Courboin, Belgian-American organist, and Marcel Dupre, French organist; they are pictured at console of Grand Court organ, Philadelphia Wanamaker store.

- Gedeckt (Ext. Rohr Flöte), 16 ft., 12 pipes.
- Gamba (from Great), 8 ft., 32 notes.

The gallery great and pedal divisions and the echo division will be placed in specially constructed chambers at the rear of the gallery and will be so voiced and constructed that they will make a complete and well-balanced antiphonal organ. The entire antiphonal organ will be under expression and by means of "off" and "on" pistons it may be played either with the main organ, or independently of it.

This will be the second four-manual Reuter to be installed in the Pacific northwest within a year. The other has been installed in the conservatory of the University of Oregon at Eugene.

HENRY W. FAIRBANK IS DEAD

Veteran Chicago Organist and Choral Conductor Passes Away.

Henry W. Fairbank, for twenty-seven years organist of the First Baptist Church of Englewood and also prominent through his work as a director of choruses, died at his home, 7752 Lowe avenue, Chicago, Jan. 11, after a brief illness. He was 72 years old. Funeral services were held Jan. 13 at the Chicago Teachers' College and burial was at Linden, Mich. Mr. Fairbank is survived by his widow, Harriet Van Riper Fairbank.

Mr. Fairbank was born at Grand Blanc, Mich., April 16, 1852. He was a graduate of the University of Michigan, class of 1873, with the degree of A. B. He served as director of vocal music in the public schools of Flint, Mich., from 1881 to 1883, and as private secretary of the fusion candidate for governor took an active part in state politics. For the next two years he was at Detroit as assistant commissioner and then as commissioner of immigration.

From 1894 to 1900 he was special teacher of music in the Hyde Park, Englewood, South Chicago and other high schools of Chicago. From 1900-1902 he was head supervisor of music in the public schools of Chicago. From 1904 until his death he was head of the music department of the Chicago Normal College.

For twenty-seven years Mr. Fairbank was organist and director of music of the First Baptist Church of Englewood and he was director of the Cook County May Festival Chorus of the Cook County Sunday-school Association for thirty-one years.

Mr. Fairbank was a man of modest and lovable disposition and greatly admired by a large circle of friends. He was a member of the Illinois chapter of the A. G. O.

At the Guilman Organ School Dr. Carl has arranged for a course of four lectures on hymnology to be delivered by Dr. Howard Duffield Jan. 21 and 28 and Feb. 4 and 11.

**SAN FRANCISCO ORGAN
FORMALLY PRESENTED
GIFT OF JOHN D. SPRECKELS.**

Large Skinner in Palace of Legion of Honor Dedicated with Performance of New Work by Dr. Humphrey J. Stewart.

In the presence of a throng that filled to overflowing the court of the Palace of the Legion of Honor in Lincoln Park, San Francisco, Jan. 11, with Mayor James Rolph, Jr., Mrs. Adolph B. Spreckels, and other notables on the platform, John D. Spreckels formally presented the large Skinner organ, his gift to the city of San Francisco. Park Commissioner William F. Humphrey, who presided, delivered the speech of acceptance, calling upon all present to join in singing "For He's a Jolly Good Fellow," which they did with orchestra and chorus, followed by three resounding cheers.

Dr. Humphrey J. Stewart was then introduced and directed the performance of the cantata, "The Star of the Legion of Honor," written to Lord Byron's poem, and in memory of Adolph Spreckels. The music has an orchestral prelude in the form of a funeral march. That merges into regular march tempo, which introduces the chorus to the acclamation of "Star of the Brave." It follows the poem in frequently changing and melodious themes, with quartet and solo parts, until the climax in a splendidly developed coda. Solos and quartets were sung by Mrs. M. E. Blanchard, soprano; Mrs. Lillian Birmingham, contralto; Hugh J. Williams, tenor, and Charles Lloyd, basso. They also sang with the chorus of 150 voices, which was organized with the assistance of George Hooke and Estelle Carpenter, director of music in the public schools, and rehearsed by Eugene Blanchard. The instrumental score was played by an orchestra of sixty-five pieces, with Benjamin S. Moore at the organ.

Prior to the dedication of the organ the "Palms," a brass plaque presented by the government of France to the people of California in honor of their sons who made the supreme sacrifice in the war, was unveiled with an address by Consul General Patrick Coppinger. Paul Verdier delivered a tribute to the soldiers on behalf of the French Legion of Honor, of which he is chevalier. Then all stood while the orchestra under the direction of Eugene E. Schmitz played the "Marseillaise."

Mayor Rolph and Clay M. Green planted trees in the Palace courtyard in honor of John D. Spreckels and the late A. B. Spreckels, and bronze medallions in commemoration of the occasion were presented by Consul Coppinger on behalf of the French government to John D. Spreckels, Mrs. A. B. Spreckels, Mayor Rolph and other prominent citizens.

After the ceremonies Dr. Stewart gave a brief organ recital and Mrs. Spreckels entertained the singers at tea in the Legion of Honor Palace.

The evening concert on the new organ and the accompanying program by soloists was winged over the air by Hale's KPO station, from which the Call broadcasts.

The specification of the organ appeared in The Diapason, Feb. 1, 1924.

Organ at Y. M. C. A. Opened.

The Aeolian organ formerly in the R. T. Crane home in Chicago, which has been presented to the Young Men's Christian Association of Chicago, was opened with a recital by William H. Barnes, president of the Chicago Artists' Association and organist of the Wilmette Baptist Church, on the evening of Jan. 13. The organ now stands in the west lobby of the Y. M. C. A. Hotel on South Wabash avenue. Mr. Barnes played a program which included: Andante Cantabile (String Quartet), Tschaiakowsky; Scherzo (Second Sonata), Rogers; Largo ("New World" Symphony), Dvorak; Scherzo (First Sonata), Rogers; Andante (Symphony 6), Tschaiakowsky; Berceuse, Dickinson; "Beside the Sea," Schubert; "Caprice Heroique," Bonnet.

COURBOIN IN MANY CITIES

Back from Coast, He Will Fill Engagements in South and Canada.

After a remarkably successful western and Pacific coast tour, Charles M. Courboin returned east in time to give a recital on the Philadelphia Wanamaker organ before 3,000 persons Dec. 29, playing in place of Marco Enrico Bossi, the Italian organist and composer, who was unable to appear, owing to sudden illness.

On his way back from the Pacific coast, Mr. Courboin appeared in a pair of concerts with the Detroit Symphony Orchestra under Gabrilowitsch, giving the second performance in America of Widor's Sixth Symphony for organ and orchestra. Cyril Arthur Player reported in the Detroit News: "It was the most impressive demonstration of the resources of the fine instrument. Mr. Courboin brought his prepossessing presence to the keyboard of the king of instruments and a master of it is he. The technical complications of the exhausting work are amazing and without end. They might have been devised for Mr. Courboin to show the magnitude of his own musicianship." Previously the famous organist had evoked a remarkable tribute from Ray C. B. Brown in the San Francisco Herald. He reported: "Only the master organists, those whose skill is so great that the mechanics of playing take secondary place in their attention, succeed in getting past the barrier and coming into actual rapport with the auditors as a conductor does. Such an organist is Charles M. Courboin, an interesting interpreter and a brilliant technician."

Since the opening of the season Courboin has played over forty recitals and during January and February will fill engagements in Boston, Scranton, Niagara Falls, Syracuse, three recitals in Memphis, Harrisburg, Princeton, return dates in Montreal and St. John, Halifax, Quebec, Binghamton, Dartmouth, Granville, Ohio; Chicago and New York City.

This Choir Is Helpful.

The Wadsworth Avenue Baptist Church in New York has a choir which is a genuine asset to the parish in more ways than one. In addition to its musical achievements under the leadership of Howard C. Barber, director, and Miss Annie E. Viner, organist, it has pledged \$500 toward the building fund of the new church which is to be erected. It expects to earn this amount with a series of concerts this year. On the evenings of Dec. 21 and 28 a unique service of Christmas carols was given at the church, with the assistance of prominent instrumental artists.

Worship Plus Interest

By JOHN B. WATERMAN

Dr. John McE. Ward, president of the American Organ Players' Club and Philadelphia correspondent of *The Diapason*, has expressed some interest in the "musical experiments" now going on in the line of special services at the Abington Presbyterian Church in Philadelphia; so I have agreed to say a few things about church service programs from the standpoint of making them interesting, and perhaps to be of service in prying the music of many churches out of the rut in which it is so easy to settle down and take things too easy.

Let us first get down to basic facts. What is church service for anyway? Worship. Why do people worship? Some because they want to, some from a sense of duty. What is the remainder of the congregation there for? Because they hope to find the service interesting enough to pay for the effort. Can a service be made interesting as well as worshipful? It certainly can. Why is it necessary to add interest to a service of worship? It isn't if your church budget is sufficient to pay the yearly bills, or if the church has sufficient endowment, but the average church depends for growth and finances on the congregation, the size of which will surely dwindle in this age of competition if the element of interest is lacking.

If the minister is new and a live wire generally, the service will be interesting regardless of the musical program, but this is not the usual situation, and the consensus of opinion seems to be that the music is capable of adding interest. There is usually a lack of funds for this particular purpose.

I used to think that organists and directors were either too busy or possibly too lazy to make up an interesting program, but I have lately come to believe that many of us do not know just exactly how to go at it. It is hard to understand why this is so with such a wealth of beautiful music available in the world, but show me the organist or director who has on file a dozen programs of interesting music built around a central idea with the added information of where to get the music together in a hurry and the probable expense. You cannot go along from hand to mouth in this business and get anywhere. I have known many musical organizations consisting of choral societies and orchestras which simply petered out because the person at the head failed in the making of interesting programs. A little thought should convince anyone that the program outline is the key to the whole situation, and should be right before cluttering up the ether with various and sundry vibrations.

Now there are several ways to add interest to a church service. When a popular song publisher will state in print that one of the prime requisites of a successful number must be that it reminds the listener of something else, this is valuable information for program makers, and we can immediately make use of it by dressing up some old friends in new clothes. For instance, there is hardly a church but has endured the solo, "The Lord Is My Light," by Allitsen, to the point of boredom, but you can sing it once or twice as an anthem and rouse interest immediately because it is familiar, yet different. There are dozens of solos which are far better in duet, trio or four-voiced form. Then there is "The First Nowell," which is familiar on account of being in most hymnals and Sunday-school books. One would almost hesitate to put this on a special program, even at Christmas time, but when you try out Purcell Mansfield's version of it (thanks to Mr. Milligan) with some strange harmony in the accompaniment, it immediately becomes interesting and incidentally gives all your soloists a chance, if necessary.

When it comes to using secular (so-called) music with sacred words, many

people refuse to budge and enjoy themselves, but, on the other hand, I have sort of lost interest in Handel's "Hallelujah," as I shall always think of "Yes, we have no" when the chorus breaks forth. I have no hesitancy in using Carl Bohm's "Calm as the Night" with words of prayer for mixed voices because the words fit the music and there are always people in the congregation who are glad to hear the song again.

This attitude that nothing should be used except as originally written is becoming slightly passe, for everything nowadays is arranged and re-arranged for various voices and combinations of instruments. It is as logical to say that a sacred song should never be sung except in the key in which it was originally composed. I notice that even so good a man as Mr. Lemare has deigned to trifle with "Rocked in the Cradle of the Deep" and "Love's Old Sweet Song," putting them into strange harmonic garments with chime trimmings and various organic embellishments. Even some of our best-liked hymns are arranged from piano and oratorio numbers, and I have found any number of good anthems which are arranged from some old classic, and so far I have failed to notice any contaminating odor. No one wants this kind of music altogether, but it is useful many times in lining up a particular program, and the members of the congregation have not raised a row.

So far as I know the titles to most organ music do not add much to the devotional look of church bulletins; so why hesitate over some anthem which perhaps had "secular" ancestors? Speaking about organ music, it is beyond me why the average organist or church is content with merely a preliminary organ recital to the evening service, when there are so many musical possibilities with one or two additional instruments. I suppose that those of us who have not had much orchestral experience naturally hesitate, but it is easy to handle when you once start. Within the last few months I heard Paderewski's "Chant du Voyageur" given in a church with violin, harp and organ, and the effect was interest intensified almost to the point of tears. You can get almost the same results with piano in place of harp, if harps are scarce in your locality. No one at St. James' Church bothered to ask if this number was secular or sacred. Boisdreff's "By the Brook" can be had as an organ number with the melody in the pedal part, but it is far more interesting and easier to play with violin, piano and organ, and you can get by without the violin, as I recently had to do when the violinist suddenly went to the hospital.

There are plenty of anthems besides those of Christmas and Easter flavor, which have violin obligatos, and to my mind an obligato to anthems adds as much as a handful of raisins to a loaf of bread. When you are entertaining, fix up the food so that a good time can be had by all. Messrs. Fry, Sears, Matthews, Norden and others know the value of strings in dressing up a church service.

Once in a while you can use trumpets and trombones to boost some big anthem or help out a weak organ, and incidentally add a large wad of interest to the occasion. By the time this is in print, Mr. Fry will have staged another A. G. O. model service at St. Clement's and I wish to state here and now that the one a year ago was the most thrilling piece of musical worship I ever expect to hear. With Mr. Sears and his choir also on the ground, backed up with banners, candles, incense and all the ritualistic trimming, one was simply forced into believing that the dingy old church was "filled with the glory of the Lord." Of course we do not all get the same reactions, as one good Presbyterian lady admitted that the service was mighty interesting, but was not her conception of worship. So there you are. The moral is to vary your programs and in the course of the season you will do something which will interest practically everybody. Perhaps they will forget the rest.

The actual printed program should

be interesting to read, regardless of how well it is translated into music, for most people like to know something about the music they are to hear, and your battle is half won if your announcement and explanations are interesting. This all takes some thought, but it pays.

The Biblical anthems by William Arms Fisher will give the congregation a new idea of worship if the minister is willing to try something a little out of the ordinary. They are good music and shorter than most cantatas, which usually are not interest exciters at the first hearing. The reason most congregations like Stainer's "Crucifixion" is that it is more or less familiar, yet they do not hear it often enough to get tired of the music. Of course the story is of intense interest.

Churches with a good lantern can get slides that are artistic enough for anyone, with music to fit the pictures.

The whole secret lies in learning how to make up a dignified service program which will rouse interest and not destroy the spirit of worship. You may have all kinds of technique and musical food, so to speak, but if you do not serve it well, your guests in the congregation will not be satisfied; hence this plea for more program study.

M. T. N. A. Convention Draws Many.

The Music Teachers' National Association in convention at St. Louis was one of the most interesting and successful sessions in the history of the association. The attendance, both local and from afar, was unusually large. The officers of the year were re-elected, these being: Leon R. Maxwell, Newcomb College, New Orleans, president; William Benbow, Buffalo, vice-president; Donald M. Swarthout, University of Kansas, Lawrence, Kan., secretary; Waldo S. Pratt, Hartford, Conn., treasurer; Karl W. Gehrkens, Oberlin, Ohio, editor. Three new members were elected to the executive committee of the association, as follows: Mrs. Edgar Stillman Kelley, Oxford, Ohio; Carl Beach, Northwestern University, and Leo R. Lewis, Tufts College, New York, to fill the places made vacant by the expired terms of Peter C. Lutkin, Philip Clapp and Mr. Swarthout. Selection of the convention city for 1925 was not settled, although Cleveland and Cincinnati were favored by the executive committee.

Treadwell Assumes New Post.

Robert Morris Treadwell, A. G. O., formerly organist at Labor Temple, New York, and for several years organist and choirmaster of the English Lutheran Church of the Redeemer, Brooklyn, has resigned this position to accept a similar one at Claremont Presbyterian Church, Jersey City Heights. The latter church is equipped with a new three-manual Möller organ, with harp and chimes. The first Sunday evening in February Mr. Treadwell will begin a monthly series of twenty-minute recitals. During his period at the Church of the Redeemer Mr. Treadwell systematized the choir library and repertoire, organized an efficient male quartet and has given monthly musical services each season, using the standard cantatas, anthems and solos.

Charles A. Sheldon, city organist of Atlanta, Ga., was in charge of the music at the presentation under the auspices of the city of "The Light of the World," a play of the Nativity, in the Auditorium-Armory on the afternoon of Dec. 28. Besides the carols used in the pageant selections from "The Messiah" and "Elijah" were presented and Mr. Sheldon played Stoughton's Persian Suite and Elgar's "Pomp and Circumstance" March. The organ was the only instrument used, and the entire performance was conducted from the console, which was placed on the main floor in front of the stage. The console was equipped with electric push buttons to signal for the different curtains and the lights. The organ was played continuously throughout the performance, which lasted two hours.

MUSIC OFFERS RELIEF FROM STRAIN OF "EXAMS" PROGRAMS AT DARTMOUTH

Longhurst and Whitford Play Daily Recitals to Soothe College Men During Examination Period at Hanover, N. H.

During examination week at Dartmouth College, Hanover, N. H., late in January, informal organ music was played in Rollins Chapel from 5:15 to 5:30 on week days, and from 7 to 7:30 on Sunday evening. Professor M. F. Longhurst was at the organ Jan. 22, 24, 26 and 28, and Professor Homer Whitford Jan. 23, 25, 27 and 29. Professor Longhurst's programs were drawn from varied sources, and Professor Whitford's programs were confined to operatic selections, each recital being devoted to a separate opera in the following order: "Faust," "Lohengrin," "Cavalleria Rusticana," and "Carmen."

These recitals are designed by the department of music primarily as a relief for the students during the strain of the semester examination period, but other members of the college and community were welcome.

Some of the programs follow:

Jan. 22—Berceuse, Dickinson; Indian Romance, Ketelbey; Norwegian Dance, Grieg; Prelude to "Tristan," Wagner; "Songs My Mother Taught Me," Dvorak.
Jan. 23—"Faust," Program; Prelude, Garden Music, Finale to Fifth Act, Waltz, Soldiers' Chorus.
Jan. 24—Meditation from "Thais," Massenet; "Gollwog's Cake Walk," Debussy; "Angelus," Borodin; "Träumerei," Hubay; Oriental Intermezzo, Wheelton; "Kashmiri Song," Flinden.
Jan. 25—"Lohengrin," Program; Vorspiel, "Elsa's Dream," "Processional to the Cathedral," Love Song, Introduction to Third Act.
Jan. 26—"In Silent Woods," Rimsky-Korsakoff; Romance, Sibelius; Minuet, Sheldon; "The Little Shepherd" and "La Demoiselle Elue," Debussy; Flower Duet, "Madame Butterfly," "Racondita Armonica" ("Tosca"), Puccini.
Jan. 27—"Cavalleria Rusticana," Program; Siciliano, Duet, "Santuzza's Song," Intermezzo, "Song to Good Fellowship."
Jan. 28—"In a Rose Garden," Stoughton; "Gruselian Song," Rachmaninoff; Scherzo Caprice, Ward; "Cortege," Debussy; Selections, "Tannhäuser," Wagner.
Jan. 29—"Carmen," Program; Introduction and Chorus, Habanera, Toreador Song, Castagnette Dance, March—Finale.

Pageant by Miss Hine Presented.

At Trinity Episcopal Church, Tulsa, Okla., a musical pageant, "The Light of the World," was given Dec. 28 by the combined adult and boy choirs. This was pronounced the most artistic and impressive portrayal of the story of the Nativity that has ever been presented in this church, and many of the congregation expressed the thought that it should be an established custom to give the pageant every year. The music was composed by Mrs. Marie M. Hine, organist and musical director. As the simple words of the Bible story were read, tableaux were enacted, followed by musical numbers. Thus each scene of the Nativity was given in word, tableaux and music, ending in a wonderful exultation as the final chorus, "Shout the Glad Tidings," was sung.

Lilian Carpenter in Recital.

Miss Lilian Carpenter has been busy with recitals recently. She played in Appleton Chapel, Harvard University, Tuesday afternoon, Dec. 16. Her program on that occasion consisted of: Sixth Symphony, Widor; Prelude and Fugue in A minor, Bach; Prelude and Fugue on B-A-C-H, Liszt, and shorter numbers by Rheinberger, Faulkes, Stebbins and Yon. On Jan. 10 Miss Carpenter played two groups of organ solos and assisted at a concert of the Washington Heights Musical Club in the Wanamaker Auditorium, New York.

Recitals by Palmer Christian.

Palmer Christian, whose weekly recitals and teaching at the University of Michigan keep him busy, has taken time recently to give recitals in Marshall and Muskegon, Mich., and Canton and Bloomington, Ill. Feb. 6 he will play at Defiance, Ohio, and March 9 in Kilbourn Hall, Rochester, N. Y., in the Eastman School chamber music series.

A Telegram from Charles Heinroth

about

Another New Skinner Organ



TELEGRAM

Skinner Organ Company,

Pittsburgh, Pa.
Oct. 23, 1924

If anything were needed to make the Skinner Organ a perfect instrument your new type of Mixture, as exemplified in Church of the Ascension, Pittsburgh, has supplied it.

To the characteristic refinement of the reeds, smoothness of the flues, the blend and flexibility so well known, you have added cohesiveness of the ensemble. Henceforth you will be considered the law and the prophets of Organ Building.

(Signed) Charles Heinroth

Skinner Organ Company

677 Fifth Avenue at 53rd

NEW YORK CITY

Organ Architects and Builders

Churches — Auditoriums — Theatres — Residences

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American Organ Builders of Today

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

W. W. Kimball Company.

The W. W. Kimball Company was established in 1857, for a number of years making and selling reed organs, eventually adding pianos to the line and in 1890 beginning the manufacture of a portable pipe organ to fill the gap between the big reed organs, or harmoniums, and specially-built pipe organs. The first stationary Kimball pipe organ was built for the First M. E. Church at Kewanee, Ill., in 1894.

No complete records were kept of the early portable instruments, which were largely sold through dealers, so that it is impossible to locate definitely the first Kimball pipe organ. From the beginning these organs were built on the Kimball patented double-pressure tubular-pneumatic system, some large four-manual instruments, of sixty stops and over, being included in

Stanley W. Williams, the Southern California manager, in the Episcopal Cathedral at Los Angeles.

The automatic organ field has not been neglected. Their first instruments along this line used fifty-eight-note rolls, but it was not long until the Kimball selective pointer was developed and then the ninety-eight-note automatic player. This was followed by the present soloist, giving solo and accompaniment through the compass of manuals and pedal with individual operation of stops and expression from the music roll, or semi-automatic or by hand at the will of the organist. A clever recording machine has been developed and built in the company's shops, every movement of the organist being shown on the master paper and cut into the finished roll.

The Kimball Company received the highest award from the World's Columbian Exposition, Chicago, in 1893; the Alaska-Yukon-Pacific Exposition, at Seattle, in 1909, and the Panama-Pacific Exposition, San Francisco, 1915, and holds medals and awards from numerous other exhibitions, American and foreign.

The Kimball plant has been called the largest musical instrument industry. Whether or not this is true, the factory and lumber yards occupy seventeen acres, the buildings have a floor area of 850,000 square feet, and the average number of employees is 1,850, of whom about 300 work in the organ department, this being exclusive of the outside staff. The facilities of the plant include such unusual features as a complete foundry and plating works, besides all of the usual departments. The executive offices are in the seventeen-story Kimball building, Jackson boulevard and Wabash avenue, Chicago, where the new four-manual concert organ in Kimball Hall is an important factor in the musical life of Chicago. In this building the new Organ Salon is being constructed. This will have a three-manual Kimball soloist organ and a two-manual theater unit orchestra in addition to providing doubled office facilities.

The financial standing of the company has always been very high. Its capital runs into millions of dollars, with no bonded or mortgaged indebtedness, it being the company's practice to maintain sufficient liquid assets to carry and collect its own contracts without hypothecating them with the banks.

The personnel has changed little, there being several employees who worked on the first Kimball organs thirty-five years ago. Oscar J. Hagstrom, general superintendent, entered the employ of the company with the beginning of pipe organ work in 1890 and knows every paragraph of its history and every possibility of the plant. George Michel, head voicer, has spent twenty-eight years in this plant, becoming what the Kimball Company proclaims to be "the foremost voicer of all time in any clime." J. J. Carruthers, the veteran British builder, close associate of Robert Hope-Jones in his work on both sides of the water, has been with the company since 1912. C. A. Benson, head of the electrical department, came in five years ago and is among the few department heads who were not brought up in the plant. The members of the sales staff, all of whom are experienced Kimball-trained organ builders, and of the erecting staff average service of a dozen years or more.

W. W. Kimball during his lifetime always took a great interest in the organ department, and E. B. Bartlett, vice-president, has been known for years on the inside as its foster father, having closely watched over its destiny since 1894. F. W. Hedgeland, the inventor of the pneumatic action used, came in at the beginning and was in charge of the factory until 1908, when he withdrew to devote his time to other interests. F. T. Milner joined the company about 1901 and was ap-

pointed manager of the organ department in 1905, continuing to hold that office until his resignation in 1918 due to ill health, to which he succumbed the following year. His son, W. B. Milner, has charge of the eastern office.

R. P. Elliot, who succeeded F. T. Milner as manager, joined the company in 1914 as eastern manager. He served his apprenticeship with Farrand & Votey up to and after the time they took over the Roosevelt business and formed the alliance with the Aeolian Company, and had been associated with John T. Austin there and in the Clough & Warren Company, where the first Austin organs were built, following which he sold the first stock in the organization of the Austin Organ Company, continuing as an officer and director until 1905, when he founded the Kinetic Engineering Company and served as its president. Then came a few years' mining and smelting in Mexico and South America, being a member of the A. I. M. E., and the presidency of the Hope-Jones Organ Company until its liquidation in 1910. During the interval before he assumed the management of the department in 1918, Mr. Elliot had been vice-president of the California Organ Company at Van Nuys, where he was closely associated with Stanley W. Williams, its superintendent, now head of the Kimball organ business in the southwest.

The Kimball organ has sought after quality always, even at the cost of no profits over many years. The present product and its standing would seem to have justified that policy. This factory has turned out many notable organs, including several four-manual instruments of sixty stops and more in addition to those previously mentioned. Just over 2,800 organs form the total production, the average contract price of the organs sold last year being \$14,724. Fifty-seven thousand dollars was the highest priced instrument of the year and \$4,200 the lowest.

Daniel R. Philippi Is Ill.

Daniel R. Philippi, organist and choir-master of the Church of the Ascension in Pittsburgh, and well-known throughout the East, having formerly lived in New York, has been seriously ill for a number of weeks. During his absence from the organ bench his place has been taken by John Groth. Mr. Philippi was taken to the hospital for the second time Jan. 18 after having been brought home Jan. 5. His first trouble was pleurisy. Following this he suffered from extreme exhaustion brought on by overwork and has been unable to see visitors.

Shulenberg Under Knife.

E. O. Shulenberg, secretary and manager of the M. P. Möller organ factory at Hagerstown, Md., is recovering from an operation for appendicitis which was performed last month. On Christmas day Mr. Shulenberg was stricken suddenly and had to be removed to a Hagerstown hospital. He has recovered sufficiently to resume a part of his work.

Ernest E. Welles, formerly of Chicago, has moved to Scranton, Pa., and has accepted the position of organist of the First Welsh Baptist Church, one of the largest Welsh churches in Pennsylvania.

KINDER GIVES 26TH SERIES

January Saturday Recitals Draw Crowds in Philadelphia.

Ralph Kinder's series of Saturday afternoon recitals in January at the Church of the Holy Trinity is an annual musical offering which attracts thousands of people and perennially furnishes proof that organ recitals are not passe. The season just closed was the twenty-sixth and as usual the church was filled. Mr. Kinder's programs this year were as follows:

Jan. 10—Symphony No. 6 (Allegro, Adagio), Widor; Fugue a la Gigue, Bach; Prelude in C minor, Chopin; Largo ("New World" Symphony), Dvorak; Arietta, Kinder; Berceuse in D flat, Dickinson.

Jan. 17—Chromatic Fantasia and Fugue in A minor, Thiele; Intermezzo, Kinder; Scherzo, Reiff; Berceuse, Guilman; Andante Cantabile (from String Quartet), Tschalkowsky; Toccata in C major and Meditation, d'Evry.

Jan. 24—Concert Overture in E flat, Faulkes; Barcarolle, Lemare; Sonata in C sharp minor (two movements), Harwood; Scherzo Symphonique, Miller; "In Springtime," Hollins; "Cantilene du Soir," Kinder.

Jan. 31—Postlude in D major, Smart; "Reve Angellique," Rubinstein; "Entree du Cortège," and "Benediction Nuptiale," Dubois; "Bohemesque," Wolstenholme; "Caprice Orientale," Lemare; "At Evening," Kinder; March, "Pomp and Circumstance," Elgar.

The concluding recital was the 975th played by Mr. Kinder in Holy Trinity Church.

Gift for Miss Dora Duck.

Miss Dora Duck, organist and choir-master of St. Luke's Episcopal Church, Atlanta, Ga., was presented with a handsome leather music case on Christmas Day by St. Luke's choir. Miss Duck has been choir-master of this church two years and a half, and has raised the choral singing to a high plane. The rendition of anthems of the Russian school has been compared to that of the Ukrainian Chorus.

Albert E. Clark, organist and choir-master of St. Stephen's Church at East Liverpool, Ohio, has been appointed organist of the Masonic Temple of East Liverpool and chairman of the music committee of East Liverpool Lodge No. 681, F. and A. M. This is in addition to his duties at St. Stephen's.

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Music by C. E. Benjamin.

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Estey Restores and Enriches a Masterpiece

The superb Roosevelt organ in the Hall of the John Crouse College of Fine Arts, Syracuse University, was restored last Fall by Estey. To the original instrument were added thirteen speaking stops, including Harp and Chimes; additional couplers and mechanical accessories bring the total stops in the restored organ to one hundred and nineteen.

The dedicatory concert was played by Dr. George A. Parker, Head of the Organ Department of the University, and three distinguished graduates of the University: Dr. Alexander Russell, Professor Harry L. Vibbard and Mr. Frank Stewart Adams.

AFTER THE CONCERT

- DR. PARKER ——— "I appreciate your interest in the success of this rather difficult undertaking, which we were advised by some could not be satisfactorily accomplished."
- DR. RUSSELL ——— "I was well acquainted with the original Roosevelt organ, and have always remembered its beautiful tone ensemble. In these days of shifting ideals it is a satisfaction to know that there are organizations which in rebuilding a masterpiece do not lose sight of the chief desideratum in all musical instruments—namely, beauty of tone and tonal ensemble. Mechanically the new console works delightfully, and I am sure the organ professors and students at Syracuse University will experience great joy in their work. Congratulations!"
- PROF. VIBBARD ——— "The original tone quality of the old Roosevelt organ remains the same beautiful masterpiece, and with the added stops and couplers gives us a wonderful instrument. Of the new stops only the greatest praise can be given, and the Harp is pronounced by everyone as unsurpassed."
- MR. ADAMS ——— "A fine instrument in every respect. The new stops are colorful and voiced so as to blend well with those of the old organ. The modern console is a much-needed improvement."

ESTEY ORGAN COMPANY
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**Among the Organists
of New York City.**

By RALPH A. HARRIS.

New York, Jan. 23.—Chevalier Marco Enrico Bossi, the internationally famous Italian organist and composer, who was to have appeared here in recital last month, but was prevented by illness, made his American debut at the Wanamaker Auditorium, Tuesday afternoon, Jan. 20. M. Bossi is an honor graduate of the conservatory at Milan and has held many positions as teacher of organ, harmony and composition at various Italian colleges. His compositions cover nearly every field of musical activity, including organ, orchestra, opera and oratorio, and have been performed in all parts of the world with great success.

He was greeted by a large and enthusiastic audience at his first New York recital. His program included four of his own compositions—the Second Sonata in F minor, "Popular Air from Flanders" ("La Vache Egérie"), Canonetta to the Virgin Mary and the "Hymn of Glory." Other numbers were the Adagio and Allegro from Sonata in D, Galuppi; "Noel," No. 3, d'Aquin; "Perpetual Motion," Paganini, and the Toccata, Adagio and Fugue in C minor, Bach.

Despite a severe storm, the auditorium was crowded and in the audience were many of the leading organists of New York. Dr. Alexander Russell introduced the distinguished guest. Bossi's own compositions made a splendid impression and showed him to be a master of the instrument fully equal to his reputation. His Bach playing was brilliant and dignified, but not marked, as one critic said, with "grandiosity."

At the close of the program 200 Wanamaker employes presented to Sig. Bossi a silver cigar case in recognition of his visit.

M. Bossi gave his second recital on Tuesday afternoon, Jan. 27, on the same instrument.

Mlle. Nadia Boulanger, the noted French organist, pianist, lecturer and musical authority, now in America on a special mission from the French ministry of fine arts, gave her only New York organ recital at the Wanamaker Auditorium, Thursday afternoon, Jan. 15. A large audience greeted her, many having to stand throughout the program, which was well chosen and arranged from French and German masters, both classical and modern. Following is the program: Chorale in A minor, Franck; Piece in D minor, Scarlatti; "Soeur Monique," Couperin; "Rigaudon," Ravel; Prelude and Fugue in E minor, Bach; Prelude and Fugue on B-A-C-H, Liszt; Berceuse and Finale from "The Fire Bird," Stravinsky; Finale from First Symphony, Vienne.

On Monday evening, Jan. 19, Mlle. Boulanger lectured at the Town Hall on "Modern Music and Its Evolution," illustrating her remarks with piano and vocal excerpts, showing especially the significance of the use of the many different scales now available as a result of the developments of the last three or four decades.

Mlle. Boulanger is a professor at the Paris Conservatory, professor of harmony at the American Conservatory at Fontainebleau, instructor at the Normal Music School of Paris and a critic of Le Monde Musical.

A two-manual eighteen-stop organ built by Clark & Fenton was installed

recently in the Beverly Presbyterian Church, Brooklyn. Mrs. Eloise Evans has been organist and director at this church for over twenty-two years. A special musical service by the quartet choir was given on Jan. 4, when the organ was used for the first time.

Willard Irving Nevins terminates his work Feb. 1 as organist and choir-master of the Lewis Avenue Congregational Church, Brooklyn, where he has been for some years, and goes to the Lutheran Church of the Good Shepherd, of which the Rev. Charles D. Trexler is pastor. In his new position Mr. Nevins will have a fine Austin organ, and a quartet and a chorus choir. This church is in a prosperous section of the city, and is about to build a new edifice, in which will be installed a large four-manual organ. Mr. Nevins is well known to American organists as the secretary of the National Association of Organists, as Dr. Carl's assistant at the Guilman Organ School and as a concert organist, having appeared in recitals in several Eastern cities.

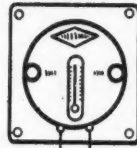
A program of negro spirituals was given in St. Thomas' Church Thursday evening, Jan. 8, by the choir, assisted by a male quartet from Hampton Institute, with T. Tertius Noble at the organ. Harry T. Burleigh of St. George's Church sang two groups of spirituals, his own arrangements. Mr. Noble played "Let Us Cheer the Weary Traveler," Coleridge-Taylor; "I'm Troubled in Mind," Coleridge-Taylor, and the Large from the "New World" Symphony, Dvorak. The program concluded with Mr. Burleigh's "Were You There," by the choir, one of the finest examples of part-song writing to be found in American choral literature. This was one of the best choral concerts of the season.

"An Evening of Jewish Music," much of the program being ancient Hebrew melodies, was given at Temple Emanu-El Sunday evening, Jan. 11. Gottfried Federlein is organist and Lazare Saminsky, the Russian composer, is musical director. Several opera and concert artists assisted. The choral numbers included Mendelssohn's "He Watching Over Israel," Bloch's "Psalm XIII," Saminsky's "Ani Hadal" (a setting of the ancient religious song of the Jeminites from Arabia), Spicker's "O Thou Whose Power" (Mr. Spicker was formerly musical director at Temple Emanu-El), Levandowsky's "Hallelujah," and "Sabbath Eve," by Sparger.

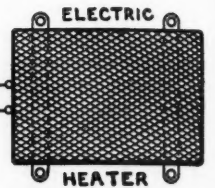
Work of Omaha Company.

The Pipe Organ Service Company, launched in Omaha a year ago, is headed by H. T. Depue, who has been in the organ business for twenty years, during which time he was connected with a number of organ manufacturers. R. W. Dirksen is secretary-treasurer of the company and gives especial attention to automatic and self-players. The company has just completed remodeling and revoicing the three-manual and echo organ in the Rialto Theater, Omaha. It is engaged in rebuilding the three-manual in the Sun Theater of the same city; remodeling and revoicing the two-manual and echo in Trinity Lutheran Church, Sioux City, Iowa, and has contracts for rebuilding the two-manual in the Princess Theater, Sioux City, and the two-manual in St. Bernard's Church, Breda, Iowa. W. H. Creal & Son, who are building a theater in Omaha, have made a contract with the Pipe Organ Service Company for a new two-manual.

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Who's Who Among American Organists

Ernest Douglas.

Ernest Douglas, one of the outstanding organists of the Pacific coast, is a resident of Los Angeles, Cal., but his fame as a performer is known on the Atlantic coast as well as on the Pacific.

His first post of importance was as organist and director of St. Mary's Church, Uphams Corner, Boston. After two years there he accepted the position at St. James' Church, Cambridge, under Dr. Edward Abbott. This was relinquished to go abroad to continue his musical studies. Mr. Douglas did three years' work in Europe under Waldemar Bargiel, Oscar Raif and Scharwenka in Berlin and under Sir Frederick Bridge in London. On his return to America he was appointed organist, director and lecturer



ERNEST DOUGLAS.

at St. John's Divinity School in Cambridge, of which Dr. George Hodges was dean.

In 1906 Mr. Douglas decided to go west and resigned his work at Cambridge to become organist and choir-master of St. Paul's Cathedral in Los Angeles. This post he held until two years ago, when he became organist of St. Matthias' Church, known as the "high church" of the city.

Mr. Douglas was instrumental in forming a chapter of the American Guild of Organists in Southern California and acted as its dean for five terms.

Harold W. Thompson.

Harold W. Thompson, Ph. D., combines in one young but active man the scholar and the musician. He is on the faculty of the State College for Teachers, Albany, N. Y., in the English department, specializing in American literature. At the same time he was organist of the First Presbyterian Church for a number of years until a severe illness in 1924 com-

elled him to relinquish that work. To readers of The Diapason Dr. Thompson is best known as the author of a very valuable and always interesting department for the choir conductor, which speaks for itself so eloquently that it is superfluous to go into details in this brief sketch.

Mr. Thompson was born at Buffalo, N. Y., June 5, 1891. The family moved to New York in his boyhood and after his father's death settled at Westfield, N. Y., in 1901. There Mr. Thompson studied with J. Winsor Phillips, taking both organ and theory. He attributes his knowledge of the organ to Mr. Phillips, one of the grand old men of the organ world, who passed to his reward within the last year.

Mr. Thompson was graduated from Hamilton College in 1912 as the valedictorian of his class and also made Phi Beta Kappa. During his four-year course he served as the college organist. He studied voice and choir training with Everard Calthrop of Utica and New York. In 1913 he won his master of arts degree at Harvard and two years later that of Ph. D.

In 1915 Dr. Thompson moved to Albany to join the State College faculty. He has worked up from an instructorship to a full professorship and is the youngest professor on the staff. He also directed the music department for four years. He was organist of the First Presbyterian Church from 1915 to 1924. He is a past dean of the Western New York chapter of the American Guild of Organists and one of the originators of that chapter. In addition to his other literary and musical work he has done some musical criticism for the Albany Journal. He has also done much for chamber music in the state capital, founding a college series of chamber music recitals by the London String Quartet and others. He is the author of the "Choirmasters' Guide," together with Dr. and Mrs. Dickinson, has edited a book of Lincoln's writings and has done other literary work.

Because of a breakdown caused by overwork Dr. Thompson was compelled last year to give up most of his work temporarily and since last March has done no musical work.

Dr. Thompson is married and has two children.

Goes to Winnetka Church.

Raymond Allyn Smith, for some time organist of the First Baptist Church of Oak Park, has accepted the position of organist and choir director of the Congregational Church at Winnetka, a prominent north shore suburb of Chicago. Mr. Smith began his work in Winnetka Jan. 11. He succeeds F. William Fleer, formerly of Pittsburgh, who had been at this church for the last year and who succeeded Miss Mary Porter Pratt. Mr. Smith is an Oberlin graduate and before coming to Chicago was director of music at Beloit College. He will organize community choirs in Winnetka in addition to his other duties.



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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.

Once more we can report a new record balance in our treasury at the close of the old year. That is a most encouraging way to begin the year. We trust there will be a prompt response for the 1925 dues, so that we may continue the policy of even greater activities for the N. A. O.

The mid-winter meeting of the executive committee and presidents of the state and local chapters was an interesting session. Much was accomplished, but more remains to be done through the medium of such meetings. We hope that every chapter will plan to have a representative present at the next conference and send new ideas and suggestions for discussion. The reported activities of the various chapters indicate a fine interest in organ matters and we can increase such interest by pooling our efforts and passing them on to others. Another general conference soon after Easter would be desirable.

It may be a little early to speak of the annual convention, but we who are working on the details feel that the time will pass all too quickly and that August will soon be here. You will be delighted to learn that we have gone back to the idea of selecting one hotel to serve as headquarters. Such a plan worked so well at Springfield and various other places that it seems much is lost in good fellowship by failing to follow it.

The Hollenden House has been chosen as a most desirable hotel and one whose rates will appeal to all. Mr. Rochester, a representative of the Hollenden, has been present at several meetings of the executive committee and has assured us of a most comfortable home while we are in Cleveland. The numerous organs of that city will provide a variety for our recitals. If present plans go through there will be unusually interesting papers and demonstrations of matters pertaining to choral work and organ construction.

You must plan to be with us in Cleveland.

Executive Committee.

The executive committee meeting Jan. 7 was held at St. Thomas' Church and took the form of a mid-winter rally for all state and local chapter presidents. Unfortunately not a large number of the more distant officers could be present, but those who could not come sent greetings. John W. Norton of Chicago was present and represented the most distant chapter at the session. The usual business of the meeting was transacted and then the various chapters presented their reports.

Miss Whittemore announced that the New Jersey state rally would be held at Trenton in May.

Mr. Norton gave a full account of the progress of the organ and orchestral concert which the Illinois council has arranged for Feb. 2 in Chicago. It was a great pleasure to hear his enthusiastic report.

After the many state reports a large part of the session was given over to the discussion of the Cleveland convention. It was voted that the Hollenden Hotel should be the headquarters of the convention. Many new features were discussed and we believe a fine program is under way. The local committee in Cleveland is cooperating in every way.

After the meeting a dinner was en-

joyed at the Mary Warner tea room. Those present were: President Noble, Chairman McAll, Miss Whittemore, Miss Carpenter and Messrs. Norton, Farnam, Fry, White, Porter, Riesberg, Adams, Stanley and Nevins.

Lancaster Chapter.

The third recital under the auspices of Lancaster chapter at St. James' Episcopal Church in Lancaster, Jan. 12, brought forth an interesting novelty in the presentation of William T. Timmings and Frederick Stanley Smith in a recital of their own compositions as follows: First Sonata, four movements, Frederick Stanley Smith (played by Mr. Smith); Concert Overture in G minor, Serenata, Badinage, Recessional, William T. Timmings (played by Mr. Timmings); "Chanson Gracieuse," Prelude from Suite in D minor; "Grand Choeur," Frederick Stanley Smith (played by Mr. Smith); "Grand Choeur" in E minor, Berceuse, Toccata, William T. Timmings (played by Mr. Timmings). The program was of unusual and lovely organ music. It was played with fine feeling and impeccable technique on the part of both performers.

The first sonata by Smith was a decided novelty in perfection of form and its melodic invention. Its four movements, a vigorous allegro, a romantic adagio and a brilliant scherzo with finale, presented a splendid example of the writing of our time. Of his lighter works an impressionistic morceaux was "Chanson Gracieuse."

Mr. Timmings as an expositor of the composer's art distinguished himself by the presentation of his Toccata. A more recent work and written especially for this recital was the "Badinage," a suave and melodious composition which shared honors with "Berceuse." His Concert Overture is elaborately worked out with brilliancy.

Preceding the recital a reception and dinner was tendered the recitalists at the Hotel Brunswick by members and friends of Lancaster chapter.

Union-Essex Chapter.

The December meeting of the Union-Essex chapter was devoted to an organ recital by Hugh Porter of New York City. This recital also served to open the new Griffith-Beach organ which had just been installed in Temple B'nai Israel, Elizabeth. Mr. Porter played a program made up of the works of Widor, Beethoven, Henselt, Bach, Vierne, Bonnet, Franck, Gale, Stebbins and Borowski.

Delaware Council.

The twenty-first public recital was given in Mount Salem M. E. Church Dec. 11 by the organist and director, Miss Marjorie Gentieu, assisted by visiting organists, a vocalist, a violinist and a reader. The large attendance was proof of the popularity which these N. A. O. recitals have attained in the hearts of the music lovers of Wilmington. The organists assisting included Dr. George Henry Day and Wilmer Calvin Highfield of Wilmington and Mrs. Maude Allen Fouracre of Middletown. H. Russell Birkhead, organist at the Delaware Avenue Baptist Church, sang. An interesting feature was the versatility of Miss Gentieu, who appeared as an organist, pianist and singer. Miss Gentieu's rendition of the "Inflammatus" from Rossini's "Stabat Mater" was one of the high lights of the recital. A delightful social hour followed, with the usual refreshments. The election of officers was postponed until the January meeting.

Dec. 18 the twenty-second public recital was held in the new and beautiful First Christian Church of Dover. This recital took the form of a joint program by three of Dover's organists—Mrs. J. Henry Hazel, First Christian Church; Miss Edna Cariss, Wesley M. E. Church, and Mrs. J. Nelson Forney, First Presbyterian Church.

The organists were assisted by the Dover Choral Society of fifty voices under the direction of Dr. George Henry Day. The choral society, divided into two choirs, sang a program of Christmas carols, ancient and modern, with fine antiphonal effects. Dr. Day also played three solo numbers on the new Kimball organ. A delegation from Wilmington included Miss Marjorie Gentieu, Mr. and Mrs. H. Russell Birkhead and Mrs. George Henry Day. A reception with refreshments followed.

Central New Jersey.

A special Christmas carol service was given for the Central New Jersey chapter by the choir of All Saints' Episcopal Church of Trenton on Tuesday evening, Jan. 6, under the direction of Miss Marion Thompson, choir leader, and Mrs. Elliott Cook, organist. The program was: "All My Heart This Night Rejoices," Parker; "The Angels and the Shepherds," Traditional Bohemian; "A Child Is Born," Chadwick; Carol of the Russian Children, White Russia; "Away in a Manger," Anderson; Christmas Carol from Lapland, Traditional; "Still Grows the Evening o'er Bethlehem Town," Bohemian.

Camden Chapter, New Jersey.

The Camden chapter on Jan. 1 brought out the first edition of a chapter news magazine under the name of "The Cipher." It is under the capable

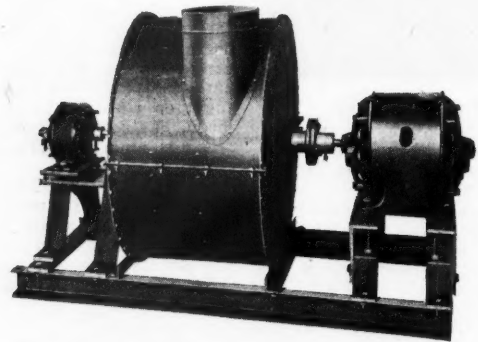
editorship of Howard C. Eagin of 503 Fourth avenue, Haddon Heights, and contains news of all recent activities of the local chapter members.

A second members' recital is planned for Tuesday evening, Feb. 24, at the North Baptist Church, Camden. Miss Madelon Todd, Charles T. Maclary and Forrest R. Newmeyer will play and the Haddonfield Ladies' Choral will assist.

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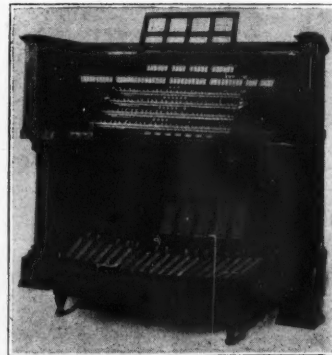
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—*C. H. Doersam in The Diapason.*

His recital was a musical joy.

—*Cecil Forsyth in The New Music Review.*

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—*R. W. Dunham in The American Organist.*

An artist of compelling sincerity.

—*London (England) Morning Post.*

An artist of whom this continent may be proud * * * technique forgotten in the joy of his interpretations.

—*A. L. H. in Louisville Courier-Journal.*

The organ was gloriously revealed under his impelling hands.

—*R. J. McL. in Detroit News.*

Your organ playing has become what I have always felt organ playing might become if only a man could be found who had sufficient artistic impulse to devote his life to it.

—Left me entirely satisfied.

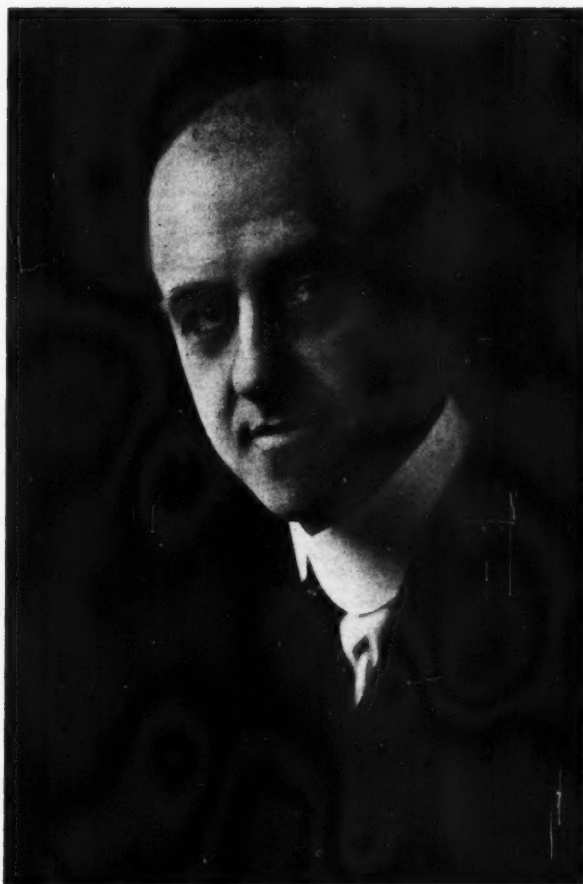
—*Opinion of an English Organist.*

He certainly is in the first flight of living organists.

—*London Daily Mail.*

Mr. Farnam touches nothing that he does not adorn. In a way his playing is best described as flawless, which is, in fact, the simple truth. * * * To this is added clear understanding, ripe appreciation of musical values. * * * Mr. Farnam is an interpreter as well as a virtuoso. * * * There are those who maintain that it is impossible to play the organ better than Farnam plays it. Well, we are not inclined to any disputations in the matter.

—*J. H. Rogers in Cleveland Plain Dealer.*



Lynnwood Farnam
Organist

NOTABLE APPEARANCES

York Minster, England
Southwark Cathedral, England
Westminster Cathedral, England
Christ Church Cathedral, Oxford, England
Trinity College Chapel, Cambridge, England
Bath Abbey, England
American Cathedral, Paris, France
St. Mary Redcliffe, Bristol, England
Church of St. Owen, Rouen, France
Emmanuel Church, Boston
Carleton College, Northfield, Minnesota
Second Church, Newton, Massachusetts
Knox Church, Saskatoon, Canada
Wanamaker Auditorium, New York
Cleveland Museum of Art
The Auditorium, Melrose, Massachusetts
Oberlin College
Vassar College
Wellesley College

University of Wisconsin
Yale University
Town Hall, New York
Fourth Presbyterian Church, Chicago
Harvard Club, Boston
Church of the Holy Name of Jesus, Malsonneuve, Quebec
Christ Church Cathedral, Montreal
Cathedral of St. John the Divine, New York
St. Thomas's, New York
Old St. Bartholomew's Church, New York
Old Trinity, New York
New Old South Church, Boston, Massachusetts
St. Paul's Church, Troy, New York
Church of the Epiphany, Washington, D. C.
First Congregational Church, Washington, D. C.
Orchestra Hall, Detroit, Mich.

Mr. Lynnwood Farnam's skilled registration gave all possible life to the organ Toccata, Adagio and Fugue in C. Especially striking was the color of the fine passage that links the lovely Adagio to the Fugue.

—*Ernest Newman in New York Evening Post.*

1925-1926 Bookings

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The nave of Westminster Cathedral was well filled for Mr. Lynnwood Farnam's recital on September 13. His playing of an exacting programme made it clear that the high reputation he enjoys in America is well deserved. The brilliance of Bach's Rejoice Now, Christian Souls, the piquant colouring of Vierne's Scherzetto, and the splendid and unhesitating use of all the resources of the organ in Wilan's Introduction, Passacaglia and Fugue, made the recital a vivid experience that will not soon be forgotten. Mr. Farnam played from memory, and his deft hand-registration, achieved without the slightest disturbance in the rhythm, was an object-lesson. Certainly this Canadian ex-student of the R. C. M. is one of the finest players of today. He may rest assured that a warm welcome awaits him should he pay the old country another visit.

—*H. G. in London Musical Times.*

Without much trumpeting of unusual prowess or wild press stories about his pedal agility, Lynnwood Farnam, modest, unassuming and with none of the familiar trappings of the musician, came to Orchestra Hall Thursday night and showed us what real organ playing can be. Seated at the console of the Murphy organ, this little man of wonderful memory, marvelous technic and fine mentality played as we have not yet heard this particular organ played before. If there is any combination of stops which was not utilized at this concert, we should certainly like to hear it. From the most delicate but crystal-clear pianissimos to the most thundering crashes of massive chords, the organ stood all the tests and met all the demands made upon it by this master musician. Mr. Farnam held his audience spell bound and gave a demonstration that must have made some of his conferees pale with envy and grieve for that which they have not.

—*From Detroit, Michigan Chronicle. By Herman Hoexter.*

WIDOR TO COMPOSE AGAIN**Letter to Riemenschneider Says He Will Add to His Works.**

Charles Marie Widor promises to write some more works for the organ. This interesting announcement is made in a letter from the noted French organist to Albert Riemenschneider of Cleveland, his former pupil. The letter, written under date of Nov. 24, 1924, is reproduced in a handsome program published by the Cleveland Museum of Art for a series of recitals by Mr. Riemenschneider in which he will play all the symphonies of Widor in five programs. The recitals are to be given once a month until and including May.

M. Widor's letter is as follows:

Institut de France.

21 Nov., 1924.

My Dear Riemenschneider—Believe me much touched by the receipt of your programs announcing the performance of my cycle of organ symphonies.

I cannot express to you a more eloquent gratitude than to declare that I feel myself compelled to write again—and you will be the cause of it—some new compositions for organ.

To you,
CHARLES M. WIDOR.

In view of Widor's statement to Mr. Riemenschneider in 1905 and again in 1914 that he never expected to add to his series of organ symphonies, the letter is interesting.

Mr. Riemenschneider's performance drew a large audience at the first recital Jan. 7, when he played the First and the Fifth. Feb. 4 he will perform the Second and Sixth, March 4 the Third and the Seventh, April 1 the Fourth and the Eighth and May 6 the Gothic and the Romaine. The Museum of Art program contains illuminating notes on each symphony by Mr. Riemenschneider and a sketch of M. Widor.

Eversden Plays Works of 190.

Percy B. Eversden, organist of First Church of Christ, Scientist, in St. Louis, furnishes an interesting analysis of his programs for the year 1924. With 376 selections rendered, 190 composers were represented, the five contributing the most numbers ap-

pearing in the following order: Bach, 14; Faulkes, 13; Wely, 12; Mendelssohn, 11, and Guilmant, 9. The schools represented by these 190 composers were: American, 78, with Yon furnishing the highest number, 6; French, 42, Wely leading with 12; English, 33, Faulkes furnishing 13; German, 16, Bach leading with 14; Italian, 13, Bossi supplying 2; not classified, 8.

Hansen Receives Radio Set.

Charles F. Hansen, the blind organist who for many years has presided over the instrument at the Second Presbyterian Church of Indianapolis, was the recipient of an excellent radio set as a mark of appreciation from his choir and the church at Christmas. To raise the money necessary to purchase the set the choir gave a concert and the people of the church supplemented the proceeds of the concert to express their appreciation of the efficient and faithful service of Mr. Hansen.

Organist for Better Beach Music.

Better beach music with the possible inclusion of several vocal stars to augment the summer concert programs is recommended by Mrs. Bruce S. Keator, organist of the First M. E. Church and Asbury Park's most notable patron of music, in a letter to the Asbury Park, N. J., board of commissioners. Mrs. Keator suggests that the 1925 beach music appropriation be sufficient to engage Simone Mantia, Arcade concert leader, and his entire orchestra.

Gives Rachmaninoff Program.

A Rachmaninoff program was given at the Friday noon hour of music at the Brick Church, New York, Jan. 30, by Clarence Dickinson, with Fred Patton, baritone, and Ruth Kemper, violinist. The selections used included the Preludes in G minor and C sharp minor, Melody in E, and "Polichinelle," for organ; the songs, "The Lord is Risen," "Morning," and "To the Children," and "Vocalise," "Hungarian Dance" and "Serenade" for violin.

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ILLNESS DIVERTS TO MUSIC

Unique Origin of Lorenz Publishing House Told Before Club.

An interesting history of the Lorenz Publishing Company, which devotes itself largely to music for volunteer choirs and has a large clientele throughout the United States, was presented before the Rotary Club of Dayton, Ohio, recently when Karl K. Lorenz, junior partner and business manager of the company, provided the program of the hour. To illustrate the types of music published by his company, a double quartet of Dayton singers interspersed the facts and figures presented by Mr. Lorenz with appropriate selections, anthems, solos, men's quartets, school choruses, etc.

E. S. Lorenz, founder and senior partner of the firm, when a young man, helped himself through Otterbein University and Yale Divinity School, and took post-graduate work in Leipzig and Berlin, writing gospel songs and editing books. After a short period in the ministry he was made president of Lebanon Valley College, Annville, Pa. Overwork in this position brought about a nervous collapse. After three years of invalidism Mr. Lorenz again turned to music, partly as a diversion and partly as a means of support, and thus started, in 1890, his publishing business with a capital of \$40. In the more than thirty-four years since then there has been only one year, 1918, in which the volume of business has not shown an increase over that of the preceding year.

In 1901 Karl K. Lorenz joined his father in the business. The following spring a sales branch was opened in New York and in 1914 another in Chicago.

Program of Blakeley's Works.

Arthur Blakeley, the organist of the First Methodist Church of Los Angeles, was honored when the Matinee Musical Club gave a program exclusively of his compositions Dec. 4 at the Ambassador Theater. The opening selection was an organ solo played by Mr. Blakeley—his sonata, "Te Deum Laudamus." The other numbers included solos for tenor and contralto, a quartet, a trio for strings, and, as the climax, "Psalm 126," for solo voices, quartet, chorus and orchestra, the church orchestra, directed by Irving G. Ulmer, taking part.

Ring Marks 34 Years' Service.

Presentation of a diamond ring to Mrs. W. P. Caldwell as a token of the appreciation of the Presbyterian Church of Shamokin, Pa., of her thirty-four years of faithful and efficient services as organist, was the principal feature of the annual congregational meeting Jan. 14. The presentation was made by Professor Joseph Howarth, who voiced the appreciation of

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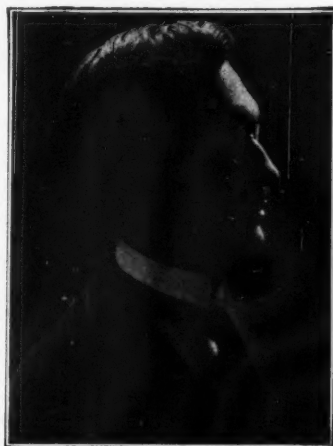
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Press Comment on December Dedications
"Finest organ recital ever presented in Elgin."
—Elgin, Ill., Daily Courier.
"A master at the organ more than pleased his audience."
—Dubuque, Ia., Telegraph-Herald.

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Stop! Read! Think!

A Plea for Recognition of the American Organ Composer

Bronxville, N. Y., Jan. 16.—Fellow Organists: Would you like to see the publication of all American organ compositions seriously curtailed? Do you know that our leading publishers are considering the matter because the sales of contemporary pieces are so small? Does this mean nothing to those of us who are not composers? We like to think of our country as in the lead in many directions. Shall we starve our native organ composition? Shame on us!

Examination of published organ recital programs in our leading journals shows entire programs without one American composition and many others with only one or two. Can you imagine an organ recital in Germany, France or England without one native composition? A few recitalists frequently use a larger number and occasionally one is heard from who ventures to play a program entirely of American compositions! Hooray!

A careful investigation of organ recital programs by a practical business man who is also a professional musician disclosed the fact that many pieces by unknown foreign composers were being used which were decidedly inferior to the average of American compositions. What reason can there be for this except the most unreasonable prejudice? Of the five organists who played recitals at the recent N. A. O. convention in Atlantic City only one played any American work and that was from his own family. Let the N. A. O. officers take notice.

The reason for our feeble support of our own composers is easily seen. The habit of thinking of the great composers as European blinds us to the merits and possibilities of American music. I speak from a realization of my own error, for I had given little thought to supporting our own organ composers until articles in our leading organ journals awakened me to the situation. I haven't bought all the American organ music published yet, but I am not like one prominent organist who said he could not find any worth-while large works for the organ by American composers, but plenty of "nice little pieces." When asked whether he had examined any of Rogers' splendid sonatas, his reply was "no." Evidently he had not looked far, for these works have been sufficiently advertised to excite the curiosity of anyone who really wants to find worth-while organ music in the larger forms. And what about the compositions of Willan, Barnes and Bingham? And these are not all.

Then it is evident that we do not use many small pieces by American composers either, for the big works are few and publishers do not expect big sales for them. Many organists lack opportunity to work up the more pretentious compositions, of course, but there is not one who cannot use plenty of the smaller and less difficult pieces and it is encouragement and

support from the rank and file that is most needed—the few famous recitalists cannot change the conditions unaided.

I agree with those who say there is a great deal of American organ music not worth consideration, but that is no excuse for ignoring or disparaging all American organ publications—no one is obliged to use that which is unworthy and we can discourage poor work by using only the better class.

We cannot say finding good new organ compositions is difficult, for publishers describe them in advertisements and organ journals furnish splendid reviews every month. As to the person who says he cannot spend time to look over new music, he is either one of the lazy ones who are always asking others to tell them of some good new music (which they do not buy) or he is a "stick-in-the-mud" who plays the same things year after year and never buys a new piece of music, or else he is making an excuse to indulge his prejudice against American music. No one buys music without some sort of examination.

We want audiences to "appreciate" our performances, and isn't it logical to expect them to be more interested in American music than in foreign, since the former must have some characteristic traits (if composed by a real American—not a transplanted foreigner), even though we have no distinct American "school of composition," and Americans, like other nations, feel pride in "our own."

Let's pull together, then. If you do not know much American organ music, get acquainted—it will do you and the American composer good. Take sides somewhere—perhaps here, too, "a knock is a boost."

With hearty good wishes for all sincere musicians,

FRANK HOWARD WARNER,
Organist Christ Church, Episcopal.

Program by Miss Ingle.

Miss Margaret Page Ingle, F. A. G. O., organist of the Memorial Episcopal Church of Baltimore, assisted by her choir, supplemented by a children's choir of thirty voices, gave a special Christmas program in the series of organ recitals of the Maryland Casualty Company at the company's clubhouse in Baltimore on the afternoon of Dec. 28. The building was packed for the occasion. Miss Ingle's organ selections included: Prelude in G, Bach; Pastoral Scene, Dethier; Offertory on a French Carol, Guilmant; "Laus Deo," Dubois. The choir sang carols of various nations and several Christmas anthems.

Mrs. H. P. Womelsdorf presented a well-balanced and interesting program in a praise service at the First Presbyterian Church of Cartersville, Ga., Jan. 4 and the service received high praise as one of the most beautiful ever given in Cartersville. In addition to the solo and choir selections Mrs. Womelsdorf, organist and director of the church, played these organ compositions: Fantasia on "Old Christmas Carols," Faulkes; Reverie, Dickinson; Christmas Chorale, Deigendesch; Toccata, Dubois.

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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 is 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.

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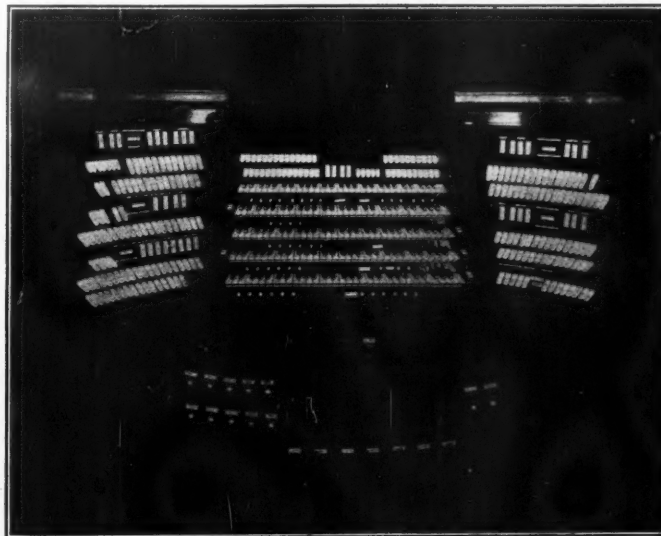
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HERBERT L. YERRINGTON.



Herbert L. Yerrington, the veteran organist of the First Congregational Church of Norwich, Conn., who last summer completed fifty-one years of service in that church, gave his forty-fourth annual recital on the afternoon of New Year's Day, in accordance with his custom. Mr. Yerrington was assisted by Mrs. Olive R. Roberts, soprano. His program included the following: Concert Overture in A, Maitland; Evensong, Rockwell; Allegro Symphonique, Op. 48, No. 10, Salome; Meditation (variations on "Come, Ye Disconsolate"), Gillette; Entr' Acte Gavotte, Gillet-Kraft; Ro-

mance, Sheppard; Polonaise Militaire, Chopin-Gaul.

LARGE AUSTIN IS DEDICATED

J. Herbert Springer at Console of Four-Manual at Hanover, Pa.

The dedicatory recital on the four-manual Austin organ built for St. Matthew's Lutheran Church at Hanover, Pa., was played by J. Herbert Springer Jan. 13. The specification of this instrument appeared in The Diapason in January, 1924. The scheme was drawn up by Mr. Springer. There are seventy-two full speaking stops.

The organ is in four chambers, one back of the choir gallery containing the great and choir organs, one on the opposite side of the chancel for the swell, and one at each side of the gallery in the rear of the church to hold the antiphonal solo and the echo division. In order to give proper support in accompanying the singers in the choir, which is at one side of the church, a departure from the custom of having swell shades only in the chancel has been necessary and additional openings and shutters have been placed in the nave. Thus there are two sets of shades on each of the main chambers, and these can be used, by use of a three-way switch for each chamber, either together or independently, allowing the organist to direct the flood of tone any way he likes.

Mr. Springer's program consisted of the following numbers: Toccata and Fugue in D minor, Bach; "Soeur Monique," Couperin; Fugue in C minor, Buxtehude; Largo from "New World" Symphony, Dvorak; "Christus Resurrexit," Ravanello; Three St. Lawrence Sketches, Russell; Toccata from Fifth Symphony, Widor.

GIVING THE DENTIST A BILL DR. CARL GUEST OF HONOR

An interesting item which many of our readers will enjoy is herewith quoted from the Musical Courier:

M. B. H. writes: "I have a friend, a music teacher, who lives in a small place, and being far from prosperous, he agreed to instruct the butcher's little daughter, in return for the meat needed at the teacher's table. The exchange went on for about six weeks when he received this note from the butcher: 'Dear Sir, as my meat is much better than your music, I desire to cancel our arrangement, and will ask you to pay cash for the veal chops ordered by your wife today.'"

M. B. H.'s friend might be interested in a story we published some time ago about Alfred Robyn, composer, organist, and authority on Bach fugues. He went to a dentist to have his teeth put in order, and during the seances the forceps artist, who was somewhat of a singer in an amateur way, discovered his patient's musical proclivities. "Good," cried Doctor X; "then you can accompany me at several concerts where I am to sing during the next fortnight." Robyn consented most obligingly and after numerous rehearsals assisted the dentist to real success at his appearances. Shortly after, the composer received a bill for \$187, itemized as follows:

Examining teeth	\$ 10.00
Cleaning teeth	10.00
Preparing teeth	20.00
Material for bridge work	30.00
Borings for bridge work	25.00
Bridge work	90.00
Chemicals	2.00

Total

Nothing daunted, Robyn sent in his own bill, as follows:

Opening piano lid	\$ 10.00
Putting music on rack	10.00
Playing on black keys	20.00
Playing on white keys	30.00
Playing sharps and flats	25.00
Accompanying	90.00
Closing piano lid	2.00
Clean laundry50

Total

P. S.—You owe me 50 cents.

Will Speak Before Philadelphia Music Club at Luncheon Feb. 19.

Dr. William C. Carl will be the guest of honor at the annual luncheon of the Philadelphia Music Club at the Bellevue-Stratford, Thursday, Feb. 19. Dr. Carl will speak on "French Music and the Artists of France." The club is one of the most active in the Quaker City. Eight hundred guests are expected to attend the luncheon.

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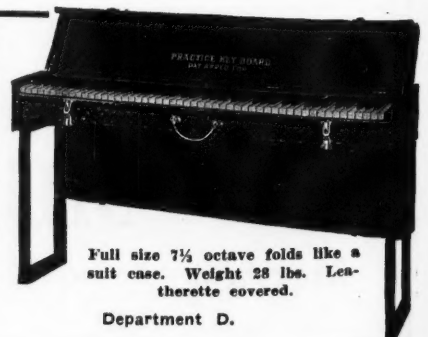
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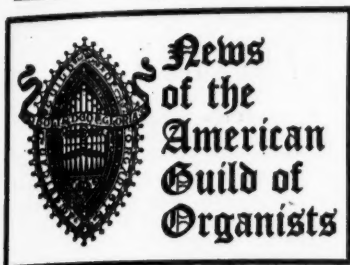
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Department D.



New Year's Day Luncheon.
One of the big events of the year in the life of the Guild is the New Year's day luncheon. It has become one of the traditions of the Guild because on no other occasion, other than a convention, do the organists get such a chance to visit with their friends from distant places. The luncheon this year was a great success. It was held in the Waldorf apartments of the Waldorf-Astoria, New York City.

The guest of honor was Mlle. Nadia Boulanger. Sig. Bossi, who accepted the invitation to attend, was unable to do so on account of illness. The chaplain, the Rev. Ernest M. Stires, D. D., delivered an address. His theme was the importance of music in the service of the church and the mutual relationship and dependence of the preacher and the organist on one another, and their great opportunity to be of service to the congregation.

Frank L. Sealy, the warden, spoke of the passing of the Christmas season and of the effect it had in turning our thoughts to the shepherds abiding in the fields, keeping watch over their flocks by night, and of the coming of the wise men led by the shining of a star. He said that all historical events seem to have their best chance for immortality in song. He called attention to the fact that the genesis of the old Scotch song "Loch Lomond" could be found in the farewell of a Scotch patriot to his sweetheart shortly before his execution, similarly the Battle of Flodden was perpetuated in song by the "Flowers of the Forest" and our own American national air, "The Star-Spangled Banner," had its origin in the anxiety of Francis Scott Key, a prisoner on board an English vessel, while the forts at Baltimore were being bombarded during the night of Sept. 14, 1814. He expressed the belief that possibly in the coming ages this journey of the wise men following the star until at last they found the Child, might be used as an example of the value of persistence in following an ideal. The men who organized the Guild little dreamed what the results of their idealism would be, but like the wise men, they saw the star, they followed the gleam and found the child.

Letters of regret were read from Marcel Dupre, T. Tertius Noble, Henry S. Fry and Healy Willan. An innovation was the reading of letters from far distant members. Messages were read from Dean Goodrich and Lucien Becker of Oregon, Wallace Sabin of San Francisco, Ernest Douglas of Los Angeles, Horton Corbett, a founder, of Texas; Henry Francis Parks, a life member, formerly of Butte, Mont., but now of Minnesota; Herbert Hyde, Chicago; Laura Lee of Cheyenne, Wyo., and C. M. Tremaine of the national music week committee.

Mlle. Boulanger made a gracious speech in which she showed her ability to use the English language with facility.

The luncheon owed a great part of its success to the untiring efforts and planning of the social committee and its chairman, Miss Mary Arabella Coale.

Reception to Mlle. Boulanger.
A reception to Mlle. Nadia Boulanger, the distinguished French pianist, organist and lecturer, was held by the Guild Thursday evening, Jan. 15, at the rooms of the Estey Organ Company, 11 West Forty-ninth street, New York. The rooms, donated for the occasion by the Estey Company, furnished an excellent setting for such an occasion. There was a large attendance. At 9:30, on the organ in the rooms, a short program was

played. The program began appropriately with the "Marseillaise," during the playing of which all the company stood. After this Mlle. Boulanger played Guilman's March on a Theme by Handel, Dethier's "The Brook," "Moonlight," by Karg-Elert, and "Spring Song," by Hollins. Following this came a social hour, during which light refreshments were served, and all lingered for an additional opportunity to meet one another.

Mrs. Sealy, the wife of the warden, and Mrs. Warren R. Hedden assisted the guests of the evening in receiving and the social committee, of which Miss Mary A. Coale is chairman, was efficient in handling the details, as was also Oscar Franklin Comstock, chairman of the public meetings committee, on whom rested the responsibility for handling all matters related to the reception.

Central New York.
An enthusiastic discussion meeting was held in December with Norman Coke-Jephcott of Grace Church, Utica, reading the paper. The general theme was "The Art of Organ Accompaniment." Many helpful suggestions were given by the reading of the theme and the practical demonstration at the keyboard by Mr. Coke-Jephcott.

The January meeting was held with Mrs. E. D. Bevitt of Zion Church, Rome. This was the first real chapter service since re-organization. Mrs. Bevitt's choir presented Handel's "Messiah" in a masterful rendition. The prelude and offertory were played by Franklyn B. Corvell, Rome, and Miss Elsie Gschwind, Utica. The church was filled, and the large audience listened with that rare intensity which is indicative of high regard.

C. F. READ.

Indiana Chapter.
The January meeting was held Sunday, Jan. 18, at 2 p. m. at the Church of the Advent, Episcopal. Mrs. Carrie Hyatt Kennedy, chapter delegate to the district convention of Federated Music Clubs at Crawfordsville, gave an interesting report of the meeting. Those who gave programs for public school music appreciation reported good attention and interest and a large attendance.

The meeting was followed by a recital by Horace Whitehouse, assisted by Mrs. Emma Rempler Whitehouse, contralto. Mr. Whitehouse played a Bach program.

Feb. 5 is the date for Mr. Farnam's recital.

Lehigh Valley Chapter.
The Lehigh Valley chapter met Jan. 12 in Grace Lutheran Church at Bethlehem, Pa. After routine business had been transacted, the meeting proceeded with the election of officers for the year. The following were unanimously elected: Dean, Mrs. Isabel Pearson Fuller; sub-dean, T. Edgar Shields; secretary, Fred A. Koehler, all of Bethlehem; treasurer, Frank Sanders, Allentown. After the election there was a general discussion of plans which might be conducive to the awakening and sustaining of interest in the Guild.

Eastern Oklahoma.
Eastern Oklahoma chapter held its monthly meeting Jan. 5 in Tulsa at the Virginia grill. Dinner and a program occupied the evening. A large attendance attested to the interest and growing popularity of the chapter. Several new members were present. The chapter was fortunate in having as speaker for the evening Judge Mather M. Eakes, who gave an inspiring talk on "What Music is Not and What It Should Be."

The first organ recital sponsored this year by the chapter was given on the Tulsa municipal organ in Convention Hall, Sunday afternoon, Jan. 18, and attracted an audience estimated at 2,000. Remarkable attention and appreciative applause revealed the interest in the program and encouraged the chapter in its attempt to bring back into use the much-neglected municipal organ of Tulsa.

The following program was given: American Rhapsody, Yon (John Knowles Weaver); "Sleepers Awake!"

Bach, and Hallelujah Chorus ("Messiah"), Handel (Tulsa High School Combined Glee Clubs, George Oscar Bowen, director); Piano, Romance, Sibelius (William Walter Perry); "Adoration," Borowski, and Toccata from Fifth Symphony, Widor (Lyette Kimmons Grigsby); "Young Lovel's Bride," Haesche (Mendelssohn Glee Club); Serenade, Schubert; "The Rosary" Nevin, and Grand March from "Aida," Verdi (Wade Hamilton).

Illinois Chapter.

The January meeting of the Illinois chapter took the form of a luncheon in honor of Dr. Clarence Dickinson, A. G. O., organist and director at the Brick Presbyterian Church of New York City, and one of the founders of the Illinois chapter. The luncheon was held at 1 o'clock on Saturday, Jan. 31, in the Cordon Club, Fine Arts Building.

A Guild service will be held on the evening of Feb. 9 at the First Methodist Church of Englewood, Chicago, where Miss Emily Roberts presides over the new organ. The organ soloists for the occasion will be Frank W. Van Dusen, Mrs. Lily Wadhams Moline and Francis Moore. The chorus and quartet of the church will sing.

Texas Chapter.

A program by the united choirs of seven Dallas churches was the feature of the service under the auspices of the chapter Dec. 5 at the City Temple of Dallas. It was a new undertaking for the Texas fraternity and proved a success which demands repetition. Carl Wiesemann was the conductor of the combined vocal forces. There were about 150 in the chorus. The church was filled and the event "went over big."

A meeting of the chapter was held Dec. 18 at the First Baptist Church. After the business session, Mrs. Cassidy demonstrated the new organ recently installed there by Hillgreen, Lane & Co.

In addition to the choral numbers Mrs. J. L. Price, A. G. O., played Kinder's "Arietta," Miss Marjory Roach played Hollins' Concert Overture in C and the Reverie by Dickinson and Alice Knox Ferguson played Buck's "Holy Night."

Georgia Chapter.

On Jan. 22 the Georgia chapter, under the leadership of Dora Duck, dean, presented Lynnwood Farnam in recital at the First Presbyterian Church, Atlanta. This was Mr. Farnam's first visit to Atlanta. He was entertained at the home of Howard Candler, which is fitted with a fine Aeolian residence organ.

The recital played Dec. 9 under the auspices of the chapter by Miss Grace Chalmers Thomson at St. Philip's Cathedral in Atlanta was preceded by a dinner for the chapter members, served by the ladies' guild of the church. The tables were beautiful in their white linen and burning red tapers in silver candelabra. A brief

business meeting was held after the dinner. The recital was accorded many enthusiastic comments, especially on the playing of the Bach numbers.

Wright for Study Clubs.

A suggestion that study clubs for the preparation of members for the Guild examinations be established in the various chapters is made by Frank Wright, chairman of the examination committee, in a letter to the deans. Mr. Wright says:

After considerable experience as a member of the examination committee, as an examiner of the paper work and one year as chairman of the examination committee, I am led to the conclusion that great benefit would accrue if study clubs could be organized in each chapter. The candidates show great need of guidance, not only in a course of study, but in methods of mastering the subjects involved.

As a practical suggestion I would advise round-table discussions of the fundamental laws of harmony, counterpoint or form. These discussions could include methods of mastering the material of harmony, the reasons for the rigid rules of strict counterpoint, analysis of fugues, etc. Each member of the club could be called upon to explain to the others any feature that may be selected. Of greatest importance would be co-operative work in ear training. This, to my mind, is the most neglected part of the work.

Your attention is called to a new rule adopted by the council: If a candidate fails in one section, credit for the section passed is limited to one year. If the candidate fails the second time, it will be necessary to take both sections, if the examination is again entered.

The principal business of the Guild, and for which it is responsible to the State of New York, is the conducting of examinations in organ playing and other branches of musicianship. It is this responsibility that the chapters are asked to share. We have undertaken to raise the standard of efficiency of organists. Let us do our utmost to fulfill our obligations.

Buhl & Blashfield Have Fire.

A spectacular fire Jan. 12 which damaged and for a time threatened to destroy the plant of the Buhl & Blashfield Organ Company at Utica, N. Y., was extinguished before it could do vital damage. The flames started on the third floor from a defective chimney. The employees of the factory fought it bravely with fire extinguishers until the arrival of firemen. By that time the flames leaped thirty feet into the air. Before the fire was entirely out materials for a new roof had been ordered and the same night work was carried on to protect the materials in the building. On Jan. 15 it was possible to resume work at the factory.

Elgar Aided Wolstenholme.

Stapleton, Bristol, England, Jan. 15, 1925.—Editor of The Diapason: To your paragraph, "Honors for Wolstenholme," in January might be added a note to the effect that when he sat for his musical bachelor examination at Oxford his friend Edward Elgar accompanied him and freely gave his services as amanuensis. When Wolstenholme was at Worcester, he and Elgar, whose home was in the "faithful city," spent much time together music making. With kind regards, I remain, yours very sincerely,

ARTHUR GEO. COLBORN.

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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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CHICAGO, FEBRUARY 1, 1925.

A filter that is capable of "straining out" discords in music by making unpleasant sounds kill each other has been invented by Dr. G. W. Stewart of the physics department at the University of Iowa, the newspapers report. This contrivance would be very useful at some organ recitals we have heard. It is possible by means of the invention to adjust sounds to an individual's aesthetic taste. It really ought to be a splendid means of neutralizing the bad registration to which listeners are sometimes subjected.

THE NEGLECTED COMPOSER

The way of the composer is hard! Two communications this month suggest the old story to us in a new way. One is a communication from Frank H. Warner, organist of Christ Episcopal Church at Bronxville, N. Y., published in another column, in which he sounds a call to arms on behalf of American-made organ music. Such appeals as the one Mr. Warner makes cannot be reiterated too often. No one would ask that the great works of French, German and English composers for the organ be neglected, but when it comes to using on our programs a large number of the smaller and often uninteresting items from abroad and passing by the things done by our American writers, some of whom Mr. Warner mentions, such an attitude is nothing more or less than a manifestation of a snobbish spirit, grown from the same stem as the old custom of bestowing perfectly good American fortunes upon perfectly worthless holders of European titles.

The inner feelings of the aspiring American composer were illustrated to an organist a week or two ago when he took occasion to compliment a certain highly talented writer for the organ on a recently-published piece whose merit was readily evident to those who played it and those who heard it. The reply came back like this:

"Heaven bless you for them kind words about my ———! I wrote this piece about fifteen years ago, when I was young and full of emotion. Now I am old and blase, but I may try it again some day. After having been rejected two or three times by every publisher of organ music on the North American continent, it was finally accepted by ———, and after he had kept it in his icebox for five or six years, it was eventually published. I have just consulted my auditing department and learn that my royalties for the two years of its published existence amount to \$10. * * *

"About ten years ago I was possessed of a devil to compose music and scratched away day and night. I sent my stuff around to all the publishers and it usually came back by return mail. Nobody even took the trouble to write me a letter and say

that I had a spark of talent, as I am told they sometimes do to young literary aspirants. Finally I was ready to give up. And when I reached the point of saying 'Rest in peace,' or something like that, practically everyone of the things was accepted. * * *

And there you are, as the mule said to Absalom. If the American composer does not undertake to hide his light under a bushel, we all turn in and do it for him.

GARAGE VS. CITY HALL

Versatility is so much a part of an organist's makeup, from necessity if not from choice, that the average American organist not only conducts the choir—or, in the cases of the less fortunate, from two to five choirs—tunes the reeds and repairs the motor when necessary, files the music, composes, teaches, etc., but ably fills the gap between the minister and the sexton. One of our English contemporaries swells with pride over the fact that John Horrocks, recently elected mayor of Leigh, in Lancashire, is an active journeyman organist. It asserts that the number of practical musicians who are also mayors is small.

So may it be, but we can't let those Englishmen get ahead of us. Only this very day the latest example of organistic versatility was brought to our attention when one of our faithful readers, Mrs. Nettie Swendby, proprietor of the Pioneer Garage at Virginia, Minn., renewed her subscription. Mrs. Swendby not only is the only woman in the northwest who successfully operates a garage, but she is probably the only one in the United States, if not in the world, who at the same time is an organist and a garage owner. If there is anything in this world fulfilling a higher and more necessary mission than that of the organist, it is a capable and honest garage man or woman.

We could fill this issue with an account of the outside activities of prominent organists. Courboin is a marvel at automobile mechanics and a confirmed flyer. Senator Richards, when he is not at the organ, or in it, is one of the political leaders of New Jersey. Dr. Oscar Schminke, the organ composer, is a dentist whose operations in that field are as pleasant and painless as the harmonies he evolves—we hope. Dr. Raymond Mixsell of Pasadena is a great specialist in children's diseases when he does not sit at the console. Our vice president-elect, whom our British brethren know as the author of the Dawes plan, is a composer whose melody is gracing half of the organ recitals of the season. William H. Barnes of Chicago, who lives a stone's throw from Mr. Dawes, is one of the heads of one of the largest printing houses in Chicago, a fact you would not guess when you see him drawing stops.

We could think of many more, but the foregoing list should offset that organist-mayor.

ORGAN PRICES, ETC.

Piano advertising, some of which runs all the way from unethical to plainly fraudulent in its nature, and is condemned by the best elements in the trade, is defended in one of the piano papers on the basis of the good old fallacy that two wrongs make a perfect right. This paper cites many instances of jewelry advertising, of the cheaper grades of clothers, and the classified "ads" in the Chicago newspapers as proving that the piano men are no worse than other miserable sinners.

We do not wish to assume the attitude of the pharisee who went up into the temple to pray by saying that the organ world is free from evil methods of advertising, for perhaps we are hardly in a position to point to piano makers and say that we are not like other men. But it is a fact which cannot be denied that organ builders do not indulge in exaggeration, misrepresentation and other forms of the false in their publicity to the extent of most manufacturers. The fact is that they usually err on the side of modesty. Instead of boosting their own wares they too often make their mistake by belittling the products of their competitors.

One prominent organ builder, however, calls the attention of The Diapason to a rather peculiar form of salesmanship which has come to his attention. He reports that certain persons assert that organ prices will go down this year and that purchasers should look for lower quotations than they have had for years. This may lure some prospects, but hardly the man who keeps informed as to market conditions. Metal prices are on a higher level than ever before and lumber is going up with the metal. Labor has not come down and need not be expected to come down in the organ factories. The organ purchaser who is wise will not try to seek the lowest prices in 1925 if he wants the best product. Low prices and unnecessary cutting of estimates have been the bane of the organ business as far back as we can remember. The great aim of all builders should be, as it is that of the automobile makers, not to reduce prices, but to increase values. What we need is to maintain our reputation for the best organs—not the cheapest. The discriminating purchaser will see to it that he gets the best quality in the organ he buys, and not the lowest figure.

R. M. Ritchie, one of our readers in New Zealand, annually favors the office of The Diapason with a copy of the Christmas number of the Auckland Weekly News. It makes the winter pass more quickly to look through the pages of this interesting publication from the other side of the world, which is linked to us nevertheless by a common love for the music of the organ. The illustrations in this paper are such as not only to make one long to go even as far as New Zealand, but to arouse the greatest admiration for photographic art in that distant land.

A unique program for a wedding recital was requested at a recent wedding in one of the prominent Atlanta churches, as follows: "St. Ann" Fugue, Bach; Chorale in E, Cesar Franck; Allegro and Intermezzo from Sixth Symphony, Widor, and Sanctus from the "St. Cecilia" Mass, Gounod. Is it not refreshing to find a bride who asks for such an unusual and high-class program? Needless to say, the organist was happy to accede to her request.

New York's Unfinished Cathedral.

London has St. Paul's Cathedral, Paris has Notre Dame, and New York is building the Cathedral of St. John the Divine, which, when completed, will be the largest in the English speaking world. Alfred D. Hamlin, professor of architecture of Columbia University, is chairman for the division of fine arts. Of its beauty and nobility Professor Hamlin has said: "Nothing comparable to this superb design has ever been executed or conceived in America, and the cathedrals of Europe may be fairly challenged to surpass or even equal it." People of all faiths and religious beliefs are giving both time and money toward its completion. It will stand through the ages as a great community and national monument, as a symbol of Christian unity and an expression of our common faith in God. An appeal to choristers throughout the states will shortly be sent out, giving every member of the choir an opportunity to subscribe to this noble undertaking, which is of national importance. Names of all donors will be recorded in the Golden Book of Remembrance. Checks are payable to Edward W. Sheldon, treasurer, and should be sent to the undersigned.

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Organist's Opera Success.

"The Highwayman," an opera composed by Edward Miller, organist and choirmaster of St. Anne's Anglican Church, Toronto, Ont., was given under his leadership for nine nights recently in the parish hall. Upward of 10,000 heard these performances. St. Anne's choir gives an opera annually, and its singing is of a high order.

The Free Lance

By HAMILTON C. MACDOUGALL

"Well, that's over," I said to myself after hearing the "Rite of Spring" for the third time. It is an amazing piece in its way. Is the way a good one? Who can say with any certainty? For my part I am quite willing to assert that, so far as I am capable of judging, the piece is merely wonderfully and extravagantly invented. The rhythmic and color technique are there, but is there anything else of more than ordinary value? I doubt it very much. What makes it very difficult to judge is that its style and invention are so masterly. So, however, are the style and invention of many pieces that are now judged to be second or even third-rate. Infallible execution in an executant and enormous inventive power in a composer tyrannize over our critical faculties.

Hearing, then, the "Rite of Spring" as one would hear any piece of music, listening carefully for the objective facts in the music, what does one note? Simple diatonic phrases, very much like five-finger themes in our early piano practice of the old Plaidy days; these phrases repeated again and again, over and over, accompanied by all sorts of discordant janglings, and separated from other phrases or motifs by ingeniously differentiated interludes; persistent and developed organ points (what might well be termed multiple organ points); and very great rhythmic vitality. As I listened for the third time to the discordant matter that fills the body of the piece, much as marzipan fills the body of the masterpieces of the confectioner, I found it negligible and "out of the picture"—if there be a picture. The figure is mixed, but let that pass.

I am sure that excellent judges will disagree with me entirely about this work, which is, no doubt, the ultra-modern musicians' Bible; but on the other hand I am equally sure that many musicians feel about it as I do.

I venture to call the attention of S———y, D———s M———d, A———r B———s and V———e to the following lines from Punch in 1903:

"O teach us that discord is duty,
That melody maketh for sin:
Come down and redeem us from
beauty,
Great Despoths of Din."
Will they succeed? Hardly.

The organist and composer, W. D. Armsstrong of Alton, Ill., brings up a rather new point and one of much interest in regard to bringing up our organ children in the way they ought to go. Let him make the point in his own way.

"Two years ago," he writes me, "I made a trip throughout the west and this year through the north, making it my business to go to churches and 'movies,' wherever there was an organ to be heard. Piano music on the organ and simplified arrangements ad libitum; it was often impossible to tell by the style and substance of the playing alone whether I was in a church or a picture house. Do the young people who are studying the organ know what is real and good organ literature; if they rarely hear it how are they going to tell the good from the spurious?"

It is now generally recognized, I believe, that the proportion of woman organists of all types is much larger than was formerly thought. The electro-pneumatic action has given the women their chance, and they are here and there proving themselves to be thoroughly capable. Here, for example, is the Women Players' Club of Boston, with about fifty members, having lively meetings and doing all sorts of interesting things. We men have been thinking ourselves superior to the women as organists for so long that the question "What are we going to do about the women's incursion

into the ranks of church, recital and picture organists?" is met by a stupid sort of a stare and a turned back.

I wish someone statistically inclined would look over the list of officers in the various chapters of the Guild and the officers in the N. A. O., and would in addition find out, if possible, how often women have been given any of the milder, innocuous forms of recognition on the part of the lords of creation by being given seats at the head table in Guild and chapter dinners, being asked to speak or recitalize, being placed on important committees, etc.

Brethren, make way for the ladies!

Who Can Answer This One?

Atlanta, Ga., Dec. 22, 1924.—Editor of The Diapason: Is there any way I can learn through the columns of The Diapason how many years since Jardine, formerly of New York, made a "G" organ. I have recently overhauled one and the church people are curious to know its age. The organ has one manual and thirteen pedal keys, starting on G. There are no pedal pipes, but the pedals are coupled to the manual all the time. I will appreciate any information that may be printed in The Diapason and thank you for same.

CHARLES A. RYDER.

Favors National Conservatory.

Following a report from J. Lawrence Erb, chairman of the national conservatory committee of the M. T. N. A., the association, at the recent St. Louis convention, passed a resolution authorizing the sending of the following telegram to Representative Robert L. Bacon of the House of Representatives, Washington, D. C.: "The Music Teachers' National Association, in convention assembled, reiterates its support of the movement for establishment of a national conservatory of music. It highly endorses the Bacon bill as a constructive step in the right direction. It earnestly requests favorable action at

earliest possible date and will cooperate in any endeavor in proposed survey."

Nicola Montani Makes Change.

Nicola A. Montani, conductor of the Palestrina Choir of Philadelphia and choirmaster of the Church of St. Paul the Apostle in New York, makes announcement of his resignation from the latter post "owing to conditions not being favorable for the carrying out of his projected liturgical program." Mr. Montani will continue his studio work in New York and Philadelphia and his classes at the College of Mount St. Vincent, on the Hudson, and at Georgian Court College, Lakewood. Mr. Montani is well known through his work as editor of the Catholic Choirmaster and of the liturgical catalogues of Schirmer. For seventeen years he was organist and choirmaster of the Church of St. John the Evangelist, Philadelphia, where he established a model liturgical choir of boys and men.

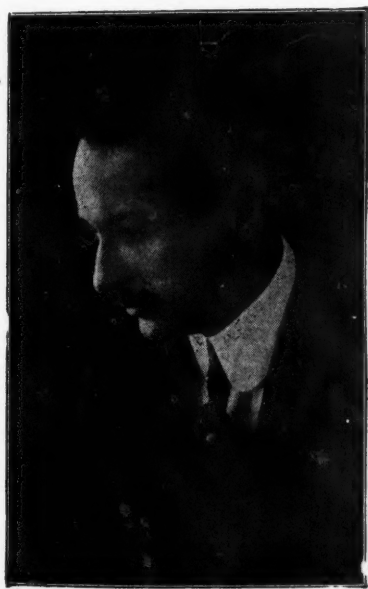
University Vespers Draw.

The second of a series of all-musical vespers by the School of Fine Arts of the University of Kansas, Lawrence, Kan., was given in Fraser Hall Sunday afternoon, Dec. 14, before an audience that filled the auditorium, with many remaining standing. These programs, given once a month, have made a strong appeal to the campus and city. Among other numbers on the program were the String Quartet in G major by Beethoven, played by the university string quartet; Romance, Matthews, for harp, violin, cello and organ; the Bach Aria, "My Heart Ever Faithful," with accompaniment by string quintet and organ; and a cantata, "When the Christ Child Came," by Joseph Clokey, for four solo voices with chorus, accompanied by string orchestra, three trumpets, three trombones, organ and piano. The work was directed by Dean D. M. Swarthout.



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TESTIMONIALS

"First Lessons on the Organ by Gordon Balch Nevin is, in my opinion, the very best method for beginners in organ-playing that I have yet seen. The manual exercises, pedal exercises, and organ pieces have all been most carefully selected to meet every need of the student. Furthermore, some extremely valuable suggestions in organ accompaniment and hymn playing are included. The author is deserving of unqualified praise."—John Hermann Loud, Dean, New England Chapter, A. G. O., Boston.

"First Lessons on the Organ is a mighty good job and I congratulate you very heartily. You emphasize some very important points and help the student to realize that the modern organ must be played with modern ideas in organ playing. This book will find a market ready for it."—Ralph Kinder, Organist, Church of the Holy Trinity, Philadelphia.

"I have examined your First Lessons on the Organ, and find it a most praiseworthy effort in this field. It is concise and direct and treats the various problems of organ playing with clearness and skill and, at the same time, offers adequate material for the solution of the various problems of organ technique."—James T. Quarles, Dean, School of Fine Arts, University of Missouri.

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Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

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A Survey of Church Music Published in 1924.

For several years I have made a practice of devoting my January article to a general survey of the Protestant church music of the old year. This time my obituary note on 1924 has been delayed by the fact that 1924 seemed for a time to be planning my obituary. It is, therefore, with considerable relief and pleasure that I announce the demise of a twelve-month noted for an enormous quantity of new publications and for several works of highest quality.

ANTHEMS.

Time was when I could list all the good anthems of a year in one category; now it is necessary to divide into numbers for mixed, men's and women's voices. First for the anthems intended for, boy choirs, mixed choruses and quartets:

- Andrews—"O Beautiful, my Country," AB and S or T ob. (G) Patriotic.
- Andrews—"Lord, I Call," T or S ob. (G) Evening.
- Baldwin—"The Canticle of the Sun," S. Accompanied, chorus, 8 parts. Text from St. Francis. Protestant choirs omit the words, "Woe to him who dieth in mortal sin." (F) Nature.
- Barnes—"The Feet of the humblest." (S) Christmas.
- Brewer, A. H.—"Fear not, O Land." (N) Whitsuntide.
- Candlyn—"In the Bleak Midwinter," SA, T, B. (G) Christmas. "A Christmas Psalm," SB. Part for echo choir. (G) Christmas.
- Dickinson-Schreck—"Passion Motet." (G) Lent, Good Friday.
- Dickinson-Praetorius—"Today Is Born Immanuel." A cappella chorus. (G) Christmas.
- Dickinson-Nagler—"Hail, Thou Glorious Easter Day," S and Bar obligatos; brass and tympani or orchestra. Section for S-A. Chorus needed. (G) Easter.
- Dickinson-Basque Melody—"O Bethlehem," A or B, S-T. (G) Christmas.
- Dickinson—"Great and Glorious is the Name." Section for TTBB. Double chorus ad lib. (G) Church Festival.
- Federlein—"Behold now, Praise Ye the Lord." Bar. (S) Praise, Temple Service.
- Forsyth—"The Child Jesus," A. (G) Childhood, Friendship of Christ.
- Forsyth—"Christmas Bells." (D) Christmas.
- Gaul—"O Lord, Support Us," chorus a cap. (G) Evening Prayer.
- Gaul (ed.)—Schirmer's Carol Annual. (S) Christmas.
- Huerter—"The God of Love," A or Bar. (St) Guidance, Love.
- Huerter—"From All That Dwell." (D) Praise, Missions.
- Huerter—"My Soul With Patience Waits," S or T. (D) Trust.
- Huerter—"There is a Blessed Home," S or T. (S) Saints, The Kingdom of Heaven.
- Ippolitoff-Ivanoff—"Bless the Lord." (D) Praise.
- James—"God Be in My Head," a cappella. (G) Personal Righteousness. The Presence of God.
- Jenkins—"There is a Green Hill," Bar obligato. (F) Lent, The Passion, Good Friday.
- Kountz (ed.)—"Four Slovak Christmas Carols." Easy. (G) Christmas.
- Lester—"Cradle Hymn." (G) Christmas.
- Lester—"The Lambs Are Asleep." (G) Christmas.
- Lemare—"What Sudden Blaze of Song," A. (St) Christmas.
- Lemare—"Sun of My Soul," S. (St) Evening, Confidence.
- Lutkin—"The Earth Is Full of the Glory," a cap., 6 parts. (G) Praise.
- Lutkin—"Thine, O Lord, is the Greatness." (G) Easter.
- Matthews, H. A.—"Praise Be Thine," S. (Presser) Festival, Patriotic.
- Matthews, H. A.—"Father, Once More Within This Holy Place," a cap., 8 parts. (S) Advent, Lent.
- Mackinnon—"On a Winter's Night." (G) Christmas.
- Mackinnon—"Sleeps Judea Fair." (G) Christmas.
- Milligan—"Three Christmas Carols." (St) Christmas.
- Milligan—"O Love That Casts Out Fear," a cappella. (St) God's Love.
- Nevin, George B.—"O Trinity of Blessed Light." (B) Trinity, Evening.
- Noble—"The Shepherd," S. (St) Christmas.
- Relf—"O Lamb of God," S or T. (Flammer) Communion, Lent, Grace.
- Sammond—"Supplication," S or T. (F) Penitence, Lent, Comfort.
- Shaw—"The Day Draws On." (G) Easter.
- Shaw—"Worship," unison song for massed voices. (N) Brotherhood, Social Service, International Peace.
- Weisel—"Light of Light," ATBar; S obligato ad lib. (G) The Sabbath, Light.
- Williams, C. L.—"He is a Father of the Fatherless," S-S-A. (N) Comfort, Praise.
- Willan—"Six Unaccompanied Motets," published separately. (G) "Hail, Gladdening Light," Evening, Trinity; "O How

Glorious," Saints, Kingdom in Heaven; "Very Bread, Good Shepherd Tend Us," Communion; "O Sacred Feast," Communion; "O How Sweet, O Lord," Communion; "Let Us Worship and Fall Down," Adoration, The Church.

Yon—"Christ Triumphant." (F) Easter. It seems to me that the highest honor of the year must go to Dr. Willan for his magnificent motets, examples of how a pure and lofty style may be expressed simply and with enduring beauty. All his numbers except the first are short, but all are perfect. Having said this, I must confess that the single number in which I personally have taken most pleasure this year is Mackinnon's stunning carol, "On a Winter's Night," which catches the native beauty of old folk-music as only a master could do. There is one word of the text which should perhaps be altered. Those acquainted with medieval literature know how fond the friars were of taking a skelp at the Jews; Belloc has imitated them only too well, as is his wont. I should alter the line, "Now these were Jews as Jews may be," substituting some adjective, such as "harsh" for the word "Jews." I praised this carol to the skies before a second edition appeared, with a dedication to me; I can't change my judgment now. The other Mackinnon number is nearly as good, with a clever little quotation from "Holy Night." I am happy, indeed, that Hugh Mackinnon is again composing, for he seems to me one of the really first-rate men among our younger composers.

The little Barnes anthem is lovely in music and in text. Mr. Noble's sturdy new Christmas number was one of the most popular anthems of the season; it is not of his very best work, but it is very good. Harvey Gaul's setting of Cardinal Newman's evening prayer is full of the richest harmonies, and it is easily one of the finest things of the year. I like the little James collect very well, too, for its unusual chordal effects, though I cannot see excellent reason for the use of five-four time in some places; the text from the Sarum Missal is quaint and beautiful.

Dr. Dickinson has a number of fine things this year, particularly a Basque tune and the Schreck motet. His own big anthem is joyous and rather difficult, with many twiddles in the accompaniment that will help show off a new organ. Another big anthem somewhat easier is Ralph Baldwin's—the best thing of his that I have seen, with a very unusual text. Dean Lutkin's anthems are both resonant and virile, as one might expect. I think that the Federlein anthem is far and away the composer's best; it has sweep and eloquence. I mention two numbers by Geoffrey Shaw, who is becoming known over here as one of the two or three most original church composers in England. The Weisel anthem is good music, and it happens to bear upon a subject seldom touched by anthems—the sanctity of the Sabbath. The first Andrews anthem adds one to a short list of good patriotic numbers. Both Candlyn numbers are good, but not in the composer's best vein. The first is atmospheric; the second is straightforward and manly, with chance for an echo choir. It is good to have an arrangement for mixed voices of the little Forsyth Idyl, one of its composer's most graceful inventions. I have listed a number of things for quartet choir—the numbers by Barnes, Gaul (carols), Huerter, Kountz, Lester, Lemare, Milligan, Reiff, and all but the first by Willan.

You remember that Purcell once wrote something called the "Bell Anthem." The first number by Dr. Matthews listed above should be called the "Tuba Anthem," for that impressive stop enjoys a great prominence in one of the best easy and joyful festival anthems for chorus that I have seen in some time. The other Matthews work is in the composer's admired style of unaccompanied writing with a maximum of effect from comparatively simple means.

There were several anthems for men's voices this year: Branscombe—"Hail, Ye Time of Holydays." (St) Christmas. Cadman—"The Builder." (Flammer) God's Power, Nature, Labor. Davison—Beethoven—"Hallelujah Chorus." (E. C. Schirmer.) Praise. Davison-Sweelinck—"Arise, O Ye Ser-

vants of God," 6 parts. (E. C. Schirmer.) Praise. Dickinson-Bach—Two Bach Chorales. (G) Christmas. Dickinson-Jungst—"While Shepherds Watched," echo effects. (G) Christmas. Dickinson-Praetorius—"Today Is Born Immanuel." (G) Christmas. Gluck—"Father, Hear the Prayer." (St) Prayer. Hinners-Victoria—"Tantum Ergo," with English and Latin text. (G) Praise. James—"God Be in My Head." (G) Personal Righteousness. Morse—"Recessional." (St) Patriotic. Kountz—"Slovak Air." (Hear Thou, O Lord.) (G) Penitence, Lent. Yon—"Christ Triumphant." (F) Easter.

A number of these anthems were written or arranged for college choirs. Of the original numbers, I like that by James best.

Here are a few good things for choirs of women:

- Dickinson-Jungst—"While Shepherds Watched," 4 parts. (G) Christmas.
- Dickinson-Praetorius—"Today Is Born Immanuel," 4 parts. (G) Christmas.
- Kastsky—"Open unto Us," 4 parts. (G) Salvation, Protection.
- Marsh—"The New Moon at Christmas," 3 parts. (F) Christmas.
- Phelps (ed.)—"By Early Morning Light," 3 parts. (G) Easter.
- Rachmaninoff—"Laud Ye the Name," 6 parts. (G) Praise.
- Vogrich—"Lullay, Lullay," 4 parts. (G) Christmas.
- Yon—"Christ Triumphant," 2 parts. (F) Easter.

The Marsh carol-anthem has a delightful text by Katherine Tynan, and it is the easiest number of the lot. The Vogrich number is very pretty, too. The numbers arranged by Dickinson and Miss Phelps were previously well known in mixed-voice editions.

With the anthems should be listed a few settings of the canticles and hymns of the Episcopal Church. Best of these is Noble's setting of the "Benedictus es, Domine" (St.), the most useful setting of the new canticle which I have seen—finely built, sonorous, and particularly interesting in the organ part, yet easy. There is a new setting of this canticle for men's voices accompanied by Matthew (G). Clokey has an unusual setting of the Magnificat and Nunc Dimittis in G, to be sung a cappella (G), one of the very few of its kind. Forsyth has a good setting of the Lord's Prayer (G) and Webb has a new Te Deum so divided that the three sections are available for separate use (G).

CANTATAS.

More good cantatas were published last year than in any other similar period in my ancient memory:

- Andrews—"The Transfiguration," SAT B. 25 pages. (G)
- Candlyn—"The Light of the World," SA Bar. 35 minutes. Parts for brass, tympani and oboe. (G) Christmas.
- Coombs—"Light Eternal," T or S, A. 61 pp. Orchestral parts available. (G) Christmas.
- Gaul, Harvey—"The Babe of Bethlehem," SATB. 40 minutes. Parts for brass and tympani. (G) Christmas.
- Nevin, George B.—"The Incarnation," SATB. 30 minutes. (D) Christmas.
- Lester—"The Manger Babe," Soli ad lib. 70 pp. Parts for brass, tympani and oboe. (F) Christmas.
- Stewart—"The Hound of Heaven," SA TB. 93 pp. Orchestra. (F) General use.

It seems to me that the Candlyn cantata is the best of this excellent lot, and it marks the high point of its composer's achievement up to 1925. Parts 3, 4 and 5 are splendid as anthems and should be reprinted separately, the fifth part is one of the most beautiful carols I have ever heard. By the terms of the Strawberry & Clothier prize this work had to be mainly for chorus; those who wish for more solos might lift one or two from Candlyn's other cantata, "The Prince of Peace" (G). Any chorus choir should be able to sing all this work; any quartet will enjoy doing parts 3 and 5.

The Gaul cantata, which received second prize in the same contest, is also very attractive, though its charms are probably less enduring. A couple of its best parts have been reprinted separately as anthems—a sturdy "March of the Magi" for TTB and a section for soprano and humming chorus called "At the Lowly Manger," the hit of the cantata.

The Lester cantata has a similar libretto. It is all easy, but requires a chorus. The prettiest section is part 5, "The Manger," for SSA, a very appealing lullaby.

Mr. Nevin's cantata is perhaps the best he has ever done, and that means that it will be very popular. (When I was making a list of cantatas for "The Choirmaster's Guide" I could

not make up my mind which of the Nevin cantatas was most useful; so I listed all three.) This new one has the virtues of the former—direct melody and a choral style based upon the best English hymns. I like best sections 4 and 5, the latter another "March of the Magi" for TTB.

The Andrews cantata is a part of an earlier work that has never received the attention this section deserves, the cantata "Galilee." I am glad that Mr. Andrews has published the Transfiguration section separately. In the first place, it is hard to find material on that subject; in the second place, this part can all be sung by a quartet; in the third place, the music is easy and melodious, with excellent solos for all four voices in a quartet.

The quartet director will also give a great shout at the news that so popular a composer as Dr. Coombs has written a Christmas cantata in his best style, all of which can be sung by a quartet. There are three parts which I admire specially: "Fear Not Ye," for T and chorus; "In the Shadow of the Manger," for A and chorus; and "The Wondrous Star," for quartet or chorus unaccompanied. It is all a delightful little work, easy enough for any choir.

Dr. Stewart's "Music Drama," or oratorio, is hard to judge on paper. He has taken what is perhaps the most gorgeous religious poem in English since Milton, and he has given it music which is evidently strikingly dramatic and vocal, though not at all difficult. The trouble is that if you have loved the poem for many years, you feel that no composer can clothe it in harmonies rich enough. But I should love to hear this sung, just the same.

SOLOS.

This year there are more solos to report than is customary:

- Ambrose, Paul—"Light at Eventide," 3. (Lorenz) Evening, Death.
- Briggs—"He Understands," 2 keys. (St) Love of God.
- Galbraith—"God of Israel," 3. (St) Guidance, Temple Service.
- Handel—Two Sacred Songs, ed. by Milligan. (G) "Love Immortal," high. Love and Presence of Christ. "The Narrow Way," high. Guidance, Personal Righteousness.
- Lester—"The Kingdom Within," 2. (Sunny) Personal Righteousness.
- Nevin, George B.—"We Go This Way But Once," medium and low keys. (D) Brotherly Love, Kindness.
- Protheroe—"Let the Little Ones Come," 2. (Lorenz) Children.
- Schroeder—Three Psalms, high. (G) Published separately. "I Will Lift Up Mine Eyes," Guidance, Faith. "How Amiable Are Thy Tabernacles," Church. "The Lord is My Shepherd," Guidance.
- Thompson, D. C.—"The Knight of Bethlehem," 2. (N) Nature, The Passion.
- Williams, Gordon—"Peace Be unto You," 2. (Lorenz) Peace of God.

The most original of these is that by Thomson—a writer hitherto quite unknown to me. His text is beautiful and touching, and his music has a haunting quaintness. The song must be sung parlando, and it should be tremendously effective at a communion service at Christmastide. The only fault that it has is its brevity.

Mr. Milligan did well to set religious words to two of Handel's serene and devotional melodies. The first of these, with a text by Whittier, is particularly welcome.

Mr. Schroeder's Psalms use recitative well and are all vocal and devotional. I like the third least. I suggest that composers leave that supremely beautiful Psalm alone for awhile; comparison between words and music is always unpleasant.

Mr. Nevin's is the best "heart song" of the year. (This has been a good year for Mr. Nevin—a solo, an anthem, and a cantata, all very well worth while.) This subject happens to be one for which we need a good many new compositions to keep up with the sermons. Mr. Lester's subject is another one of importance to parsons nowadays, and his music is tuneful and effective.

The Galbraith solo calls for a big, dramatic voice; it is the sort of thing that temple organists are looking for all the time. The Ambrose solo has the melodious effectiveness which we nearly always get from its composer; he is one of those whom church soloists bless often. The other numbers are effective "heart songs."

There is one excellent new duet, Candlyn's "An Evening Hymn" (D).

for S-T. It is in the melodious, suave style of Dr. H. A. Matthews' duets, which Candlyn has evidently admired; or, going a little farther back, it is of the Stainer "Love Divine" type. It has not great originality, but it has finish, a good tune and wide usefulness. What we need more than anything else now is a lot of good duets and solos by composers of Mr. Candlyn's calibre.

Mr. Yon has arranged his "Christ Triumphant" (F) for S-A or T-B; so that gives us another duet. And the Flammer company is publishing arrangements in two parts of a number of its most successful anthems and solos, including Scott's "Ride on in Majesty," Warren's "Christmas Morn" and Marzo's "When Streaming from the Eastern Skies." All of these, of course, may be used as duets.

ORGAN MUSIC.

We have had two important works in large form for the organ. The Barnes Second Symphony (S) is a dignified and beautiful work, on the whole a little easier than the First Symphony and a little more popular in appeal; this is particularly true of its slow movement, which is easy enough for anyone to play, and beautiful enough for anyone to enjoy. Barnes at his best has the rare gift among American composers of suggesting reposeful grace. The other big work is Borowski's Third Sonata (St), which is in an older idiom and is consequently much easier for most organists. Its geniality and vigor do not conceal a lack of originality, if I am able to judge, and I had the good luck to hear the work played by one of the best organists in the country, Mr. Christian.

There has been a flood of organ suites—and good ones:

- Banks, C. O.—"Evangeline." (G)
- Clokey—Three Mountain Sketches. (G)
- Ferrata—Modern Suite. (F)
- Karg-Elert — "Cathedral Windows." (Elkin)
- Lemare—Six Picture Scenes. (White-Smith)
- Marsh, Charles—"Four Japanese Color Prints." (G)
- Nevin, Gordon—Rural Sketches. (Summy)
- Reiff—Festival Suite. (Summy)

Dr. Roland Diggle, who is as mad for new organ music as I am for new anthems, discovered the Karg-Elert work some months ago and sent it to Lynnwood Farnam, who played it for me—a treat I shall not soon forget. Here is richly romantic music, difficult, modern, colorful. The Ferrata Suite also is difficult and original, but not nearly so beautiful, if I may judge without hearing it played. The Marsh suite is rather difficult, but effective and clever—one of the important things of the year. Of course, it requires a modern organ, and so do all the rest of these suites except Mr. Reiff's, which will be pretty on any organ and within the abilities of almost any organist. The Nevin suite is easy but needs a modern organ with chimes and plenty of color; it is probably destined to be the most popular of these suites, though Clokey's will run it a good second. I expect to see both of them programmed often; they have direct appeal, and any organist with a reason-

ably modern organ can play them. The Lemare bits are tiny but delicious. "Evangeline" is fairly easy and interesting for organist and auditor.

Here are a few other organ pieces that remain in my memory:

- Burdett—Processional March. (F) Good Postlude or Festival Prelude, Easy.
- Chubb — "The Shepherds' Carol." (F) Christmas.
- Gaul — "Little Bells of Our Lady of Lourdes." (F) Chimes or Harp.
- James—"Pete." (G) Sonorous, original.
- McKinley—"Lament." (F) Colorful, not difficult; modern organ.
- McKinley—"Silhouette." (F) More difficult, less spontaneous.
- Russell — "Up the Saguenay," a St. Lawrence Sketch. (F) One of the most attractive pieces of the year; needs a modern organ and some practice.
- Sanders—"Joy." (G) Easy and cheerful.
- Shaw—Variations on an Old English Melody, "Heartsease." (N) Quaint, easy, suitable for any organ.
- Vibbard—Indian Serenade. (F) Excellent and easy piece with atmosphere.
- Vibbard—"Legend." (G) Ditto.
- Yon—"Cristo Trionfante." (F) Crashing piece for Easter.

And here are just a few of the many transcriptions of the year:

- Bubeck—Meditation. (G) Sonorous and fine, but easy; any organ.
- Rebikoff—"Danse des Odaliques." (D) Quaint.
- Tarengli—"Inno." (S) Good postlude, easy.
- Taylor, Deems — Dedication to Suite, "Through the Looking Glass." (F) Lovely, romantic tune; modern organ.

For those who use extra instruments at the festivals there are two new numbers:

- Andrews, Mark—"Devotion." for organ, violin and harp. (G)
- Dickinson — Revery, for organ, violin, cello, and harp. (G)

Both are melodious, easy and effective.

BOOKS

A few books and my labor is done:

- Milligan (ed.) — "Miniatures from the Works of Russian Composers." (St) Easy and delightful, all short.
- Lemare—"Album of Transcriptions and Organ Compositions." (Presser.) Fetching tunes.
- Appleton — "Standard Organ Pieces." (Appleton.) Great number of favorite tunes.
- Carl (ed.)—"The Church Year." (Flammer.) The publisher's most popular anthems well edited.
- Nevin, Gordon—"First Lessons on the Organ." (D) Sound pedagogy for a one-year course.
- Button—"Bach's Chorales." (N) Beautiful edition of supreme music.
- Dickinson-Thompson — Choirmaster's Guide. (G) In which a lady and two gentlemen were honest and lost half their friends; the other half being coldly neutral.

Death of E. W. Hanscom.

E. W. Hanscom, widely known as a composer, organist and teacher, died at the home of his sister in Jersey City, N. J., in January. Mr. Hanscom was born in Durham, Maine, seventy-six years ago, and after studying with prominent teachers in this country completed his education in London and Vienna. He was for twenty-five years organist of the Elm Street Universalist Church of Auburn, Maine, and for sixteen years was at the High Street Congregational Church, which position he resigned only a few years ago on account of failing health.

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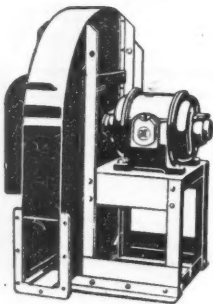
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The Marr & Colton Company has been awarded contracts for two church organs in California. One is for the new First Christian Church at Stockton. This church is being erected on the central site facing Fremont Park. The style of architecture is Italian Romanesque, featuring imposing brick and terra cotta patterns and a tile roof. The other church which will have a Marr & Colton is St. Patrick's Catholic Church at Watsonville.

Miss Russell in Recitals.

Miss Josephine Russell of Great Bend, Kan., one of the party of talented organists who went to Italy with Pietro A. Yon last summer for study and recreation, has made an excellent impression by recent recitals both at Great Bend and at Oklahoma City, Okla. The recital at Oklahoma City was played Jan. 11 at the First Presbyterian Church before a select and critical audience. The young woman's technique and interpretation aroused great admiration. Dec. 10 Miss Russell played the following program in the First Congregational Church of Great Bend, presenting largely Italian works for the organ: Sonata Romantica, Yon; "Christmas in Sicily," Yon; Prelude and Fugue in C major, Bach; "Hymn of Glory," Yon; "Marche Champetre," Boex; "La Goccia," Remondi; First Concert Study, Yon.

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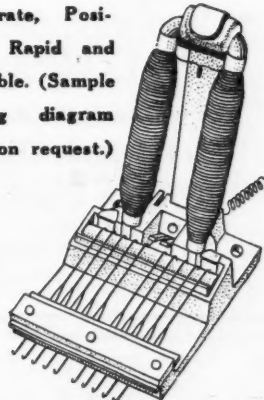
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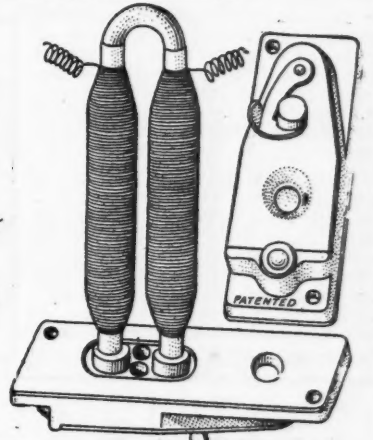
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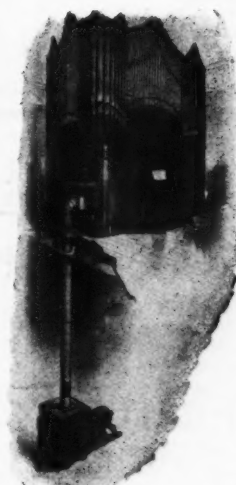
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DAY GOING TO ROCHESTER**Wilmington Organist Accepts Post at Christ Episcopal Church.**

Dr. George Henry Day, organist and choirmaster at St. John's Church, Wilmington, Del., has accepted a similar position at Christ Church, Rochester, N. Y., and will assume his new duties May 1. Christ Church, built for a cathedral, is the largest Protestant Episcopal Church in western New York, and has more than 1,300 communicants. Dr. Day will have charge of a choir of fifty to sixty men and boys and preside over a splendid organ.

During the seven years that Dr. Day has been at St. John's, he has built up the choir and the standard of music. The organ at St. John's was planned by Dr. Day, and built and installed under his supervision. Dr. Day's recitals and musical services have been important events in the musical life of Wilmington. Under his direction more than thirty cantatas and oratorios have been performed at St. John's. He has given several recitals on Sunday at Pierre du Pont's residence at Longwood, and has given recitals in many states. Dr. Day founded the Delaware chapter of the National Association of Organists in 1921, and has been elected state president for the fourth successive year. The Dover Choral Society of sixty voices, under the direction of Dr. Day, made an enviable reputation by giving a delightful performance of De Kovan's "Robin Hood" in concert form at the Dover Opera House last spring. At the Temple Beth Emeth Dr. Day directs a quartet and maintains a high standard of synagogue music.

Mr. Day was born and educated in New York City. He is a graduate of the New York College of Music and has a degree from New York University. He won his musical doctor's degree at Lincoln-Jefferson University after passing an examination and presenting for his thesis a cantata in eight parts with full orchestral accom-

paniment. Dr. Day is a fellow of the American Guild of Organists and a director of the American Organ Players' Club of Philadelphia.

Norden to Conduct Own Work.

N. Lindsay Norden has completed the revision of his orchestral sketch, "Silver Plume," which is to be played by the Philadelphia Orchestra at the Mendelssohn Club concerts in the Academy of Music in February. The composition was suggested to Mr. Norden on a trip through the Rocky Mountains a few years ago. The piece was first performed by a part of the Philadelphia Orchestra in Reading at one of the Reading Choral Society concerts last May, and was warmly received. Mr. Norden will conduct this composition as well as the rest of the program.

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DUPRE HEARD ACROSS SEA.

Radio Recital from New York Enjoyed by His Parents in Rouen.

Hundreds of letters from all parts of the country reached the offices of Marcel Dupre's managers as the result of the broadcasting of a special radio recital by the French virtuoso on the New York Wanamaker Auditorium organ Thursday evening, Jan. 8. The recital was broadcast simultaneously by three powerful stations—WJY Radio Corporation of New York, WGY General Electric, Schenectady, and WRC Radio Corporation, Washington. Twenty-four hours after the recital Dupre received a cable from his parents in Rouen saying that they had heard the entire program perfectly.

Before sailing for France Feb. 28 Mr. Dupre will have played in New York, Toronto, Hamilton, Grand Rapids, Detroit, Dayton, Massillon, Cincinnati (with Cincinnati Orchestra), Cleveland, Montreal, Norfolk, Va., Hanover, Pa., Mount Carmel, Pa., Watertown, Princeton, Wilmington, Meriden and other points. His farewell appearance this season will be in New York Wanamaker Auditorium Friday, Feb. 27.

Choir Directors to Meet.

The monthly meeting of the Choir Directors' Guild will be held Monday, Feb. 2, at 6:30 p. m., in the Piccadilly tea room, fourth floor, Fine Arts building, Chicago. For reservations phone Estelle L. Pershing, Wabash 6929, on or before Monday noon.

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Marcel Dupré is now on the last month of his present American tour. Everywhere he has been greeted by crowded houses and an enthusiasm which has surpassed in warmth even the extraordinary ovations accorded this great artist in his two previous record-breaking tours.

Small wonder that the musical press of the world compares Dupré to Paderewski, Heifetz, Kreisler, Cassals, Caruso and many other phenomenal personalities of this generation!

Owing to insistent European demands, Marcel Dupré will not return to America until the season of 1926-27. This is therefore the last opportunity for America to hear this great genius for some time to come.

During February, Marcel Dupré will play recitals in Ohio, New York, Canada, Pennsylvania, Virginia, Delaware, New Jersey and Connecticut.

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Since the opening of his present transcontinental tour, Courboin has played nearly fifty recitals from Coast to Coast, appearing in eighteen states, in some of them for the first time.

His tour has been a succession of triumphant receptions and in many cities he has been re-engaged not only for next season but also for this.

During the latter part of February and early March, Courboin is to make a southern tour extending from New York to Palm Beach and return.

From about the middle of March until early April, Courboin will make a second mid-western tour as far west as Colorado and return. As this great artist will spend a portion of next season touring Europe, the present season presents the last opportunity to hear him for some time to come.

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Boston Women Organ Players Have Big Meeting—To Entertain Men.

Through the courtesy of Mrs. M. S. Ayer, owner-manager, the January meeting of the Women Organ Players' Club was held at the Exeter Street Theater, Boston, Jan. 20, nearly all members being present, in spite of the howling blizzard. A brief business meeting was held at 10:30. Plans were made for the "gentlemen's night" to be held on the evening of Feb. 11 at the Estey studio, Park Square building, when the following program will be given:

Group of organ pieces by Stoughton, Angie M. Faunce, F. A. G. O.

Talk on "Pep versus Inertia," B. M. Davison of the White-Smith Music Publishing Company.

Two movements from "Concerto Gregoriano," Yon, Edith Lang (organ) and Myra Pond Hemenway (piano).

This program is to be followed by a social hour, refreshments and dancing. Every member was urged to come and "bring a man."

Encouraging reports were received from the club classes in harmony.

After routine business was transacted, Miss Edith Lang introduced Mrs. Ayer, one of the few woman theater owners, who made an interesting speech on "Present-day Opportunity for Women in Business."

At the conclusion of the business meeting guests from the American Guild of Organists, the Professional Women's Club and the Film Club were admitted for a brilliant and skillfully played recital by Miss Lang. Her program was as follows: "Ancient Phoenician Procession," Stoughton; "The Buddha of the Lotus Pond," Repper; Fantasia and Fugue in G minor (the great), Bach; "The Music Box," Liadoff (arr. by Heinroth); Menuet, Boccherini; Forlane (Old French Dance), Aubert; "Piece Heroique," Franck; "Sunrise," Jacob; "The Return to the Vineyards," Jacob; Elevation, Lang; "Marche Slav," Tschaiakowsky.

Church Honors Mrs. Beardsley.

In recognition of her faithful services for forty-one years as organist of the United church, Bridgeport, Conn., Mrs. Elmer Beardsley was honored recently when she received a purse of \$1,000 and a wrist watch, presented by Dr. William Horace Day, the pastor, in behalf of the church societies. Mrs. Beardsley has arranged organ recitals for the last five years which have been successful during the Lenten season, when some of the best known organists give programs at the United Church. She has often given recitals in large cities.

At Sheboygan, Wis., a Lutheran chorus, composed of the singing forces of the various Lutheran churches, has done impressive work to mark the 400th anniversary of the Lutheran hymnal. A program of organ and choral numbers prepared by the united choirs was given Dec. 13 at St. Mark's Church. Martin H. Schumacher was at the organ. Dec. 14 another program was presented at St. Paul's Church. Martin J. Bangert was at the organ in St. Paul's Church. By special request a third concert was given Dec. 21 at Immanuel Church. The chorus is preparing another program to be given in the spring at a number of churches in and near Sheboygan.

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The foregoing quotation from the Dallas Texas Morning News refers to a large Three-Manual Organ installed by Hillgreen, Lane & Co., Alliance, Ohio, in the McFarlin Memorial M. E. Church, Norman, Okla. The church is described as being the handsomest in the Southwest. It contains in all ninety-five rooms, is built of stone, the interior finish being of Caen stone from the shores of the Mediterranean. The woodwork is of walnut, with an unusual amount of hand-carving. The organ case is exceedingly handsome and elaborate.

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One of the most interesting men in the large family of organists who read The Diapason is August Halter of Chicago. Deprived by illness for some years of the ability to play, and confined largely to his home, Mr. Halter devotes his time to composition and to the important work of cutting music rolls for self-playing organs for the W. W. Kimball Company—a task in which his talent finds a field of great usefulness. Mr. Halter is remembered by the older organists of Chicago and St. Louis, for before his illness he held important positions in both cities. In his present circle of friends he is known for his remarkable cheerfulness. At the office of The Diapason his annual renewal of subscription, which always comes in the form of a poem, has made his name stand out as that of an unusual man. Born in the Grand Duchy of Baden in 1863, in the village of Durmersheim, where his father was a school teacher



AUGUST HALTER.

and organist, his musical education started as soon as his age would permit, and his aunt, and later his father, were his teachers. His mother was an accomplished singer, and under the influence she exerted his love for the art developed. At the age of 8, in the city of Weinheim, to which his father was transferred as school principal and organist in the city church, he heard his first organ recital, performed by the court organist to the Grand Duke of Baden. Owing to the temporary illness of his father, removal to a milder climate was necessary, and in a less pretentious place than the city he began at the age of 12 to play the organ in church. The masses were all sung in the German language, and in unison, as were vespers, and all anthems and hymns for general worship in the services at different seasons. His memory was so keen that he knew them all in a short time, and never needed the music.

At the age of 16, a mercantile position was deemed the proper thing, and while filling such a position in Bruchsal, he did not neglect his music. The organist at the "Schlosskirche," who was a friend of the family, gave him many an opportunity to preside at the Silbermann organ in that edifice. As the duties of the commercial position would not allow him to follow his musical inclinations, he severed his connection with the firm and at the age of 17 decided to come to America, which was in 1880.

Landing in New York, a total stranger, and unable to speak the language, he decided to go to St. Louis, where he had relatives. He became acquainted with M. A. Gilsinn, then organist at St. Francis Xavier's Church, whose friendly interest gave him the opportunity to become the assistant organist, and in June, 1881, Mr. Gilsinn and Mr. Halter played the

first organ duo performed west of the Mississippi on the largest organ in the city, then at the Mercantile Library Hall. His first independent position as organist was at Trinity M. E. Church. In 1882 the position at Christ Church Cathedral became vacant, and Mr. Halter served there until 1883, when he went to the Church of the Holy Communion, where he remained till 1887. Then the late E. M. Bowman severed his engagement with the Second Baptist Church, which was famed for its musical services. After trials of organists for several months, Mr. Halter was offered the position. Recitals now became more frequent, and his services as soloist and accompanist were steadily in demand. Then came one year at the Union M. E. in 1891, and another at the First Presbyterian in 1892, which was followed by a call to be organist of the Second Presbyterian Church in 1893. When the fashionable congregation of the Lindell Avenue M. E. Church was looking for an organist in 1897, the position was offered to Mr. Halter. With a beautiful organ, a sterling quartet choir and admirable environment his goal was reached and his reputation as an organist was established. In 1900 the Second Presbyterian Church gave Mr. Halter a second engagement, which, however, he terminated one year later to accept a more lucrative position with the W. W. Kimball Company of Chicago. Here he became a recitalist, organ demonstrator and salesman. He was also organist at the First M. E. Church of Evanston, St. James' M. E., the Eighth Presbyterian and Immanuel Baptist. When physical misfortune overtook him in 1912 and all organ work had to be abandoned, Mr. Halter engaged in composing and arranging music, and has followed this ever since with success. Several publishers have engaged Mr. Halter to make their vocal arrangements of songs for chorus and quartet use, both secular and religious. His compositions are found with Presser and the Heidelberg Press, both of Philadelphia, the Lorenz Company of Dayton, etc. His most famous work, the "Meerlieder" (Ocean Songs), written during his first unwilling imprisonment by illness, were published by himself.

Many Recitals by Seder.

The holiday season was busy for Edwin Stanley Seder, F. A. G. O. During December he gave the following recitals: Dec. 1, Englewood First M. E. Church (third engagement); Dec. 3, Elgin, Ill., dedication of organ, First M. E. Church; Dec. 9, Northwestern College, Naperville, Ill.; Dec. 10, dedication of organ, Church of the Nativity, Dubuque, Iowa; Dec. 17, organist for "Creation," Eureka College, Ill. (fifth engagement). Dec. 21, Mr. Seder's choir at the First Congregational Church, Oak Park, presented Joseph W. Clokey's cantata, "When the Christ Child Came." Jan. 4 Handel's "Messiah" was presented under his direction. Mr. Seder was engaged to dedicate the organ in the First Presbyterian Church, Marshfield, Wis., Jan. 28. Continuing his series of daily half-hour radio recitals from WGN station on the Estey organ at Lyon & Healy's, Mr. Seder has given his ninetieth program and has played over 450 numbers without repetition since Nov. 1. During January two programs each of Wagner, Tschaiowsky and Franck numbers were played, besides one each devoted to Liszt and Mendelssohn. Among Mr. Seder's spring engagements are recitals at Joliet and Milwaukee.

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Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., Jan. 19.—An event which might not be duplicated in many years took place on Jan. 7 at Wanamaker's, when four of the world's noted organists met, quite by chance, at the console. The musicians were Marco Enrico Bossi, Marcel Dupre, Charles M. Courboin and Nadia Boulanger. The meeting was the means of reuniting old friends, as at least three were personally known to each other.

Chevalier Marco Enrico Bossi, who arrived in the United States several weeks ago, but was unable to fulfill his scheduled dates for recitals owing to a tedious illness, has recovered and appeared before a crowded house at Wanamaker's, Jan. 21, thus making his Philadelphia debut before organists of distinction and music-lovers galore. Bossi has enjoyed more or less popularity in this country as a composer. As an executant his fame had long preceded his advent. His introduction to Philadelphians was, therefore, an occasion of interest and signalized by the large and representative audience present.

It is said that on occasions in his own country his playing has caused throngs in the churches to break into applause, contrary to all precedent. Anyone who heard him could well believe it. He demonstrated his virtuosity as a composer and an executant with equal force; he furnished entertainment and demonstrated repeatedly the sureness of a real maestro. He held the audience spellbound until the last note, and then the crowd staged an impromptu reception at the console. His own compositions reveal inspiration and superb workmanship in all musical details. His playing is cleancut, crisp and accurate. Phrasing is well-nigh perfection. He does not glory in "full organ" to excess. His combinations have an individuality all his own, just as other virtuosos have; in many respects they vary from our conception of organ tone, especially in the use of reeds. He realizes the value of tonal contrasts as dynamic forces and uses the organ as such. This is true especially in his own work. He is without doubt an organ virtuoso of the first magnitude.

Bossi's personality is as simple as that of a child—unassuming, genial, modest—and behind it he is forceful.

Mlle. Nadia Boulanger, hailed as "the world's greatest woman organist," made her American debut Jan. 9 at Wanamaker's, where she rendered a concert evenly divided between the classical and the modern. Miss Boulanger selected as her opening number the Finale from the First Sonata by Guilman, playing with brilliancy and erudition. The E minor Bach Fugue was clearly and accurately played, but the high water mark was reached in her rendition of the Prelude and Fugue on B-A-C-H by Liszt. This number was, in fact, an apt transition between the first half of the program, the classic, and the modern flavor of the second half. Her playing of Stravinsky's Cradle Song and Finale from the "Fire Bird" was most delicate and sympathetic. It was warmly received. Among the works of contemporary musicians was a Piece in B minor by

de Falla, and "Cortege," by her sister, Lili, who died at 23, having already made great advances in composition.

Mlle. Boulanger's own "Piece Founded on Popular Flemish Airs" found great favor with the large audience and called for her personal appearance on the balcony, where she bowed her appreciation.

The year 1925 brings the thirty-fifth anniversary of the American Organ Players' Club. The first of a series of events celebrating the occasion was the recital at St. Stephen's Church, Jan. 13, by Edward Shippen Barnes, with the assistance of his choir. The program was: First Movement, Symphony 2, Vierne; anthem, "Blessed Be Thou," H. A. Matthews; baritone, "Zion Is Captive Yet" ("Hora Novissima"), Parker; soprano, "O Country Bright and Fair" ("Hora Novissima"), Parker; Elevation, Vierne; anthem, "O'er Distant Mountains," Barnes; Fantasie for organ and chorus, "Angel Voices Ever Singing" (written for and dedicated to the A. O. P. C.), Barnes; organ, "In Thee Is Joy," Bach.

T. Edgar Shields of Bethlehem, Pa., fame, played the accompaniments to Bach's "Christmas Oratorio" on Dec. 28 at St. Peter's Church, Philadelphia. The choir was directed by the regular organist, Harold W. Gilbert.

Amelia H. Thorn, newly elected to the post at the Fourth Baptist Church, played an interesting recital on Jan. 17. The principal numbers were the Fugue in D, Bach; Overture "Sakuntala," Goldmark, and Finale to First Sonata, Guilman.

James C. Warhurst gave the "Christ Child," by Hawley, at the Frankford Baptist Church on Dec. 28. Miss Jane F. Why is the organist.

The January series of recitals by Ralph Kinder at Holy Trinity have drawn the usual large audiences each Saturday afternoon during the month. Noted soloists assist.

A select choir of twenty Philadelphia soloists sang "The Light of the World," by Candlyn, at a special service in St. John's Church, Merion, Dec. 29. The program, the fourth of a series given on the last Sunday of each month, was under the direction of Dr. Herbert J. Tily. Isaac Clothier, Jr., read appropriate verses before each of the six parts of the cantata and Dr. Tily delivered an address on the "Attitude of the Listener toward Sacred Music." The choir, unique in that each of the members is a soloist, was of specially choice selection; an experiment worth adoption by others, circumstances permitting.

Uselma C. Smith played Stanley Reiff's "Festival Suite" and the "Fire Music" by Wagner on Jan. 18 at the Church of the Redeemer, Bryn Mawr.

Mozart's Twelfth Mass was sung on Jan. 5 at Calvary Presbyterian Church under the direction of David E. Crozier, who played the organ. Further accompaniment was furnished by twenty-four members of the Philadelphia Orchestra.

Strawbridge & Clothier have offered three prizes of money for harmonization of an original melody used as a "Good Night Peal" by their broadcasting station. The contest ends on Feb. 10. Particulars may be had by writing to the firm at 801 Market street, Philadelphia.

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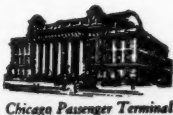
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[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 105 Edinburgh street, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue. When immediate answer is desired, self-addressed and stamped envelope should be enclosed.]
T.—Title. D.—Descriptive.

Racing Scenes.

One class of scenes that always proves a stumbling block to newcomers in film playing is that of racing scenes, and it is doubly difficult to take the average piano accompaniment from an orchestration and make it sound effective on the organ without producing a ragged and bizarre effect. Let us take, for example, a typical scene:

Crowds near the track, horses being led out, jockeys weighing in, procession to the track, views of the packed grandstand. Up to this point a snappy march should be used ("Society Swing," by Frantzen), and when the race begins a gallop or lively two-four allegro should be played, beginning slightly subdued, and increasing in tempo and volume as the excitement grows. At the conclusion of the race a popular number is good if this scene continues for any length of time.

For registrational effects use first flute, strings and open (swells closed), adding reeds as the race progresses. The rhythm of Langey's Allegro No. 2 or Lake's Allegro for Racing Scenes is ideal for giving the exact imitation of galloping horses, and sometimes we vary, if the race is long continued, by playing the right hand on the xylophone and flute and the left on flute and strings for accompaniment.

The following piano accompaniments are useful: "At the Race Course" (descriptive), by Puerner; "The Whip," march by Holzman; "Whip and Spur," "The Plunger" and "Saddle Back," three galops by Allen (Jacobs); "Society Swing," march by Frantzen. There are also numerous new pieces constantly being written and published, so that it is no longer as difficult to find suitable material as it was a few years ago.

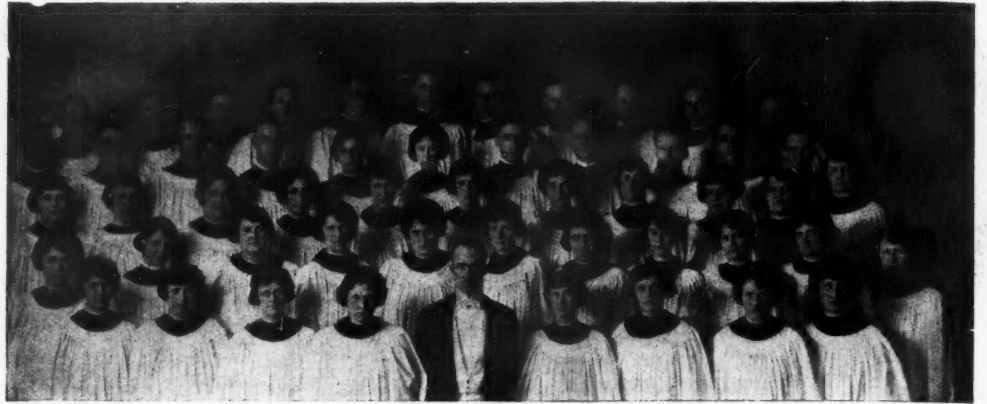
In a recent feature, "Never Say Die," with Douglas MacLean, there is a good illustration. In the last (sixth) reel he tells a cabman, "Drive me to Pier 33." This man has a dilapidated old hack, and a wornout horse that suggests the use of "Barney Google." As the driver falls from his seat the horse runs away, the hack skids along by itself—a rapid-fire bit of comedy that requires two galops.

Miscellaneous.

A clever cartoon by Paul Terry is "Mysteries of Chinatown." Play "Chung Loo," by Moret, until the two mice drive away in automobile; then "Chong," by Weeks, one verse, and two choruses, and go into "Hay-Long," by Feinberg.

Cecil DeMille's "Feet of Clay" opens with a yachting party and requires a popular song of California, "Home in Pasadena." In the third reel, at T: "Add music to moonlight," use "Orange Grove in California." The first part of the feature is light, and the latter part more dramatic. The dramatic section begins in the fifth reel and continues to the end. Numbers used were: "Extase Melodieuse," Littau, "Pensee Tendre," Cazabon; Intermezzo, Grieg (from "Sigurd Jorsalfar"); "Valse Pathetique," Baron, and "Poem," Fibich. At the eighth reel, D: "Doctor at Bertha's Bedside," "Elegie," by Bartomine. Use "Ase's Death" at T: "Dead." Immediately thereafter Amy and Kerry dream they are in the great eternity, and here music from "Parsifal," Massenet's "Elegie," Moussourgsky's "Death's Serenade," and at the tenth reel the "Parsifal" music again. As they awake "Pensee d' Amour," by

DAYTON WESTMINSTER CHOIR, CONDUCTED BY JOHN FINLEY WILLIAMSON.



The Dayton Westminster Choir, a choral organization in which all who are interested in well-sung religious music are concerned, is on a tour of the country and will give a concert in Orchestra Hall, Chicago, March 10 or

17, according to an announcement by its manager, M. H. Hanson of New York. The choir, an organization of sixty voices under the leadership of John Finley Williamson, has made a splendid reputation through its concerts in various cities. Long before it was

persuaded to make a tour it enjoyed a local reputation. All the members are persons who engage in choral singing for the love of it. They sing a cappella and from memory. On its last visit to Chicago the choir received the highest praises from the critics.

Scassola, and a tender love theme to close.

Richard Dix and Jacqueline Logan in "Manhattan" require an altogether different line of treatment. Open with Lake's "Old Timers" ("The Bowery") and Victor Herbert's "Streets of New York" (from the "Red Mill") until T: "In 1924," when the action becomes bright. At T: "McGinnis Wants You," a mysterious dramatic agitato at the short struggle and Savino's "Tragic Andante." An amusing hit can be made by using: "She May Have Seen Better Days" at T: "The Widow Trapes." At T: "Mister, Can You Make It Sing?" "Sweet Rosie O'Grady"; at T: "He Does Everything," "I'm Falling in Love with Someone," from Herbert's opera "Naughty Marietta." The rest of the picture is highly dramatic, with heavy agitados and hurries on the long fight scenes.

is no special book published on the subject you mention, but a valuable work is "Hints on the Accompaniment of Motion Pictures," published by the Boston Music Company.

Program of Artists' Association.

The annual holiday organ program of the Chicago Artists' Association was played at St. James' Episcopal Church, Chicago, on the evening of Jan. 5. The participating organists were Mrs. Anne Pearson Maryott, A. A. G. O., Miss Emily E. Roberts and Lester W. Groom, F. A. G. O. William H. Barnes, president of the association, played the accompaniments for Paul Mallory, tenor; Frances Carey Libbe, contralto, and Margaret Libbe, soprano. The program, arranged by President Barnes, included these organ offerings: "Song of Gratitude" Rossetter Cole; "Where Dusk

Gathers Deep" Charles A. Stebbins, and Sonata in F minor, Mendelssohn (Anne Pearson Maryott); "Carillon" Leo Sowerby; "Elves" Bonnet, and "Variations de Concert" Bonnet (Emily E. Roberts); Rhapsody, Rossetter Cole; Slumber Song, Lester Groom, and Toccata, Dubois (Lester W. Groom).

Miss Haines Has Typhoid Fever.

Miss Tina Mae Haines, the Chicago organist, who for some years has been at St. James' Methodist Church on the south side, is a typhoid fever patient at Kalamazoo, Mich. Latest reports indicate that she is making satisfactory progress, but is still confined to bed. Miss Haines went to Kalamazoo to pass the Christmas holidays with her brother and his family and was taken ill there.

MUSICAL SETTING FOR THE FILM "THE LOVER OF CAMILLE"—Monte Blue and Marie Prevost, Stars.

Reel 1—(1) "Le Retour," by Bizet. (2) Curtain opens. "Pagliacci" selection by Leoncavallo. (3) Deburan picks up flowers. Arioso in E minor from "Pagliacci" (tenor aria). Theme. (4) Figure comes out of sewer. "Torture Chamber," by Rapee.

Reel 2—(5) Curtain falls. "Pierrot Asleep," by Fanton. (6) When the theater was emptied. Serenade, "Pierrot and Pierrette," by Burgmeier. (7) Deburan sees Camille. "Duo Amoureux," from same suite. (8) Madame Deburan. "Canzonetta," by Tschai-kowsky.

Reel 3—Camille and Deburan in apartment. (9) "Dream of Love," by Liszt. (10) If time lets slip. Selection from "Traviata," by Verdi.

Reel 4—Continue selection until (11) when Deburan came home. Song: "Dear Little Boy of Mine," by Ernest Ball. (12) T: "Adieu." Minuet, by Paderewski. (13) Camille's apartment. "Chant d' Amour," by Frommell. (14) Armand embraces Camille. Repeat theme.

Reel 5—Paris night flash. (15) "Poeme d' Espoir," by Gabriel-Marie. (16) Camille enters. "Fanciful Vision," by Rubinstein.

Reel 6—Continue same until (17) Camille leaves. "Coeur Brise," by Gillet. (18) Triumphant return of Deburan. Repeat Bizet's "Le Retour." (19) Camille's boudoir. T: "She is dying." "Elegie," by Arensky. (20) Interior of theater. A few measures of introduction of Massenet's "Phedre" overture until (21) Flash-back to boudoir scene. "Last Goodby," Moretti.

Reel 7—Continue above until (22) Ring up the curtain. Theme. (23) "Chant d'Automne," by Tschai-kowsky, and (24) Song from "Fall of a Nation," by Herbert. (25) Young Deburan on stage. Repeat Pagliacci prologue. (26) Deburan alone. Repeat theme to the end.

Correspondence.

M. B. J., Philadelphia, Pa.—There

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

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Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., Jan. 21.—At St. John's Church, Roxbury Crossing, on the Sunday after Christmas, R. G. Appel, organist-choirmaster, played a recital of compositions on Christmas hymns and carols. Led by Richard Newton, members of the Guild of Bell Ringers played selections on hand bells. The services at this church are of particular interest because practically all of the music is rendered by the congregation, the office of Holy Communion being sung in plain chant. Also the colors and vestments follow the order of Sarum rather than of Canterbury.

James Gow, organist-choirmaster at Grace Methodist Episcopal Church and the First Presbyterian Church, Worcester, Mass., has accepted a like position at St. Matthew's Protestant Episcopal Church, Worcester, to succeed Alfred H. Booth, who held this position for nearly fifty years.

Within a few weeks Irving H. Up-ton will celebrate the twenty-fifth anniversary in his position as organist-choirmaster at the Eliot Congregational Church, Roxbury.

Boston is blessed during the season with a super-abundance of lectures on almost every conceivable subject. Those given at the public library Sundays and Thursdays are free, as are those in the Lowell Institute course, but the Monday afternoon lectures at the public library under the auspices of the University Extension have a small fee attached. A second series of lectures with music has been announced under the direction of Richard G. Appel of the music division of the library. He is to be assisted by the following: Malcolm Lang, John P. Marshall, William C. Heilman, Edward Ballantine, Thompson Stone, Edward B. Hill, W. R. Spalding and Vladimir Zederbaum and by performers on piano, violin, flute, piccolo, clarinet, oboe, English horn, French horn and bassoon. These lectures illustrate the concert programs of the Boston Symphony Orchestra.

At the Copley Square Studio of Music, a course of ten lectures is being given on "Music in the Early Christian Church" by S. Harrison Lovewell, secretary of the New England chapter of the American Guild of Organists.

Charles M. Courboin gave a recital at the Second (Congregational) Church, West Newton, Sunday afternoon, Jan. 11. On the same afternoon at the First Parish (Unitarian) Church in West Newton, E. Rupert Sircom gave a recital.

William E. Zeuch's thirteenth recital of the season at the South Congregational Church brought a program composed exclusively of arrangements from the works of Tschai-kowsky, being the "Marche Slav," Overture, "1812," and movements from the "Nutteracker Suite," "Symphony Pathe-tique," Fourth Symphony and smaller selections.

A recital was given at the Congregational ("Village") Church, Wellesley, by Thompson Stone, organist-choirmaster, Monday evening, Jan. 19.

The annual dinner of the New England chapter, A. G. O. will be held at the rooms of the Twentieth Century Club, Joy Street, Boston, Feb. 2, at 6:30. Last year this dinner was a great success, and it is hoped that the one this season will be an even greater one.

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Vol. 6 No. 12
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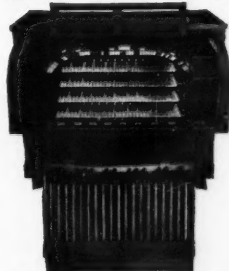
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NEW POSITION FOR STOKES

Will Preside Over Large Four-Manual Odell Organ at Passaic, N. J.

After nine years of service, Thomas Stokes, organist of the Second Presbyterian Church of Paterson, N. J., has tendered his resignation to take effect May 1. Mr. Stokes will preside at a large four-manual Odell instrument in the First Presbyterian Church of Passaic, N. J. He will be associated with Francis Porter, a well-known director and baritone soloist of Passaic.

With his work at the Second Church in Paterson Mr. Stokes has made for himself an enviable reputation, being regarded as one of the foremost organists of the city. As an accompanist on both piano and organ he is held in high esteem by his fellow musicians. During his term of service, which is the longest of any organist the church has had, many well-known soloists have appeared under his direction. His new position will give him a wider field for activity in his accompanying and recital work.

Dedication at Mount Vernon, Iowa.

The three-manual organ of twenty-three stops built by Hillgreen, Lane & Co. was dedicated at the First Methodist Church of Mount Vernon, Iowa, Jan. 16, with Professor Horace Alden Miller of Cornell College at the console. The organ has as a feature a set of chimes presented by Mrs. C. W. Kepler as a memorial to her husband. Professor Miller's organ selections included: "Marche Religieuse," Guilman; "Angelus du Soir," Bonnet; "Ariel," Bonnet; "The Bells of St. Anne de Beaupre," Russell; "Twilight Memories," Gordon Balch Nevin; "Annie Laurie," arranged by the organist; "Indian Idyll (Mesquakie and Chippewa themes used), by the organist; Festival Toccata, Fletcher.

Frank S. Adams Takes Bride.

Frank Stewart Adams, well known New York organist and one of the

foremost theater players of the United States, and Miss Anna Elizabeth French were married in the Madison Avenue Methodist Episcopal Church in New York City Jan. 31. The bride is also an organist. She was born in Cleveland and played in several theaters of that city. For two years she has been organist at Loew's State Theater in New York. Mr. and Mrs. Adams will make a western trip on their honeymoon, taking in among other things Chicago and the organ-orchestra concert under N. A. O. auspices.

For School Organ at Norristown.

A \$15,000 organ may be added to the equipment of the auditorium of the new junior high school at Norristown, Pa., now approaching completion. A suggestion that a fund be created for this purpose was expressed by Harry Akins, president of the school board, in a talk at the meeting of the mother's club of the Lincoln school last month. Mr. Akins said members of the board had been approached on the matter of more adequate musical facilities by various musical organizations of the town. He also said a prominent manufacturer of Norristown interested in music declared he would give a contribution to the fund for the placing of the organ in the school.

Fourth Little Biggs Arrives.

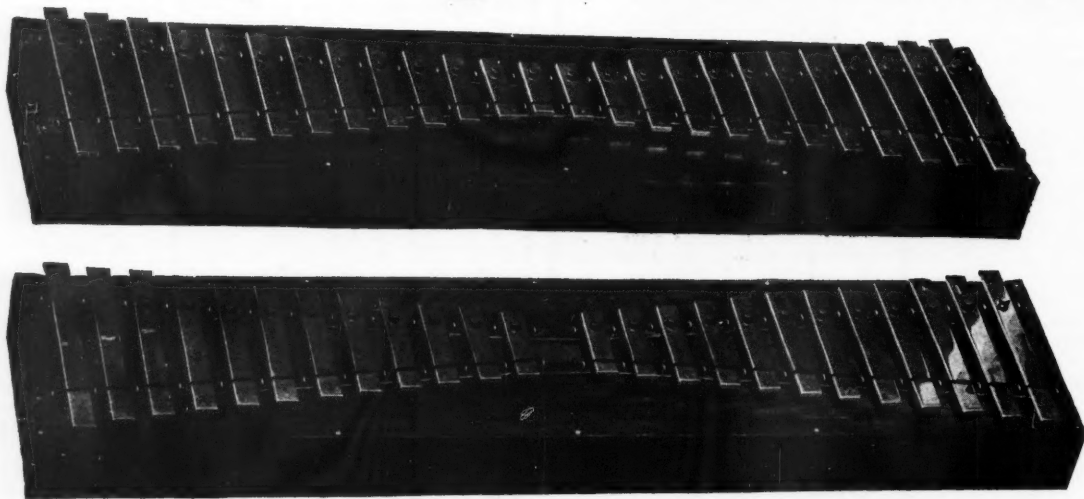
Friends of Richard Keys Biggs, the New York organist, and of Mrs. Biggs, whom he met and married in France, will be interested in hearing of the arrival of the fourth little Biggs in this interesting family. Mr. Biggs now claims leadership in the matter of family among all the prominent concert organists of America. The new baby is named Suzanne. While the three older ones essay virtuoso stunts on the organ and piano in the Biggs Brooklyn home, the father reports that Suzanne confines her musical endeavors thus far to the purely vocal.



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A Song of Contentment, by Carl F. Mueller; published by Theodore Presser Co., Philadelphia.

A smoothly flowing melody which well expresses a mood of quiet contentment is sung first by the oboe as a solo, and then as a duet between oboe and flute, the flute part being thumbed on the great, while the left hand on the choir is occupied with some deft melodic counterpoint. The thumbing is easily accomplished, as the "alto" part of the duet moves stepwise and slowly. There is a sustained middle section and a repetition of the first melody, with a brief coda. The composition is conventional in outline, but the material is good and the outcome is most attractive.

Gray Dusk, by Chester Nordman.

Idylle, by Arthur Davis.

Legend, by Ernest P. Stamm.

Sortie, by Arthur Davis.

Published by Shattinger Piano and Music Company, St. Louis, Mo.

Four new organ pieces from a middle western publisher whose name is unfamiliar to us. If these pieces are a credible witness, the Shattinger Company should in time build up an admirable catalogue. The music is tuneful and characteristically of and for the organ—not at all "high brow," but direct and effective. Its simplicity makes it suitable for small organs, of which there are many. "Gray Dusk" is an oboe melody, with a sustained middle section. The composer of "Idylle" reverses the customary pattern by putting his sustained *voix celeste* theme first and using the plaintive oboe melody for the middle section. "Legend" has a short introduction leading to a theme in D minor

which is developed through several tonalities. "Sortie" is an *allegro pomposo* in march rhythm, with a melodious trio.

American Organ Quarterly, for January, 1925; published by the H. W. Gray Company, New York.

It is undoubtedly a difficult task for the editor of such a publication as the American Organ Quarterly to compile an issue with representative contemporary music in varied moods and styles. In the present number there seems to be a melancholy note more than usually in evidence. Three of the nine compositions are frankly of this character—"Through the Valley of Shadow," by Van Denman Thompson; "Song of the Exiles," by C. O. Banks, and "Threnody," by William Lester—and none of the other pieces are particularly gay. But, though the music is somewhat limited in its emotional range, the quality seems to me to be unusually high.

There is a very attractive "Cantilene" by George Henry Day, in pastorate style, with a good canonical treatment of the first theme and a well-worked-out middle section. Since going to Wilmington, Del., a few years ago, Mr. Day has turned out some highly creditable compositions. Now that conditions are apparently favorable for the development of his talent in this line, we wish him the best of luck and will watch his productions with great interest.

Hugh Blair, the English composer, known on this side of the ocean for some very good anthems, has two organ compositions in the January Quarterly. They are "Sketch" and "Meditation." "Sketch" is in two well-contrasted parts, the first a march-like theme, "con spirito," and the second a *suave tranquillo e legato*. "Meditation" reverses the process, the *tranquillo* section coming first, the vigorous theme (this time in three-four) being used as a middle section.

Mr. Thompson's "Through the Valley of Shadow" is a lovely and sorrowful melody, given to the left hand for the oboe or flugel horn. It is de-

veloped briefly to a passionate climax, and after this outburst and a few sighing phrases the first melody is repeated. The music is sincerely felt and skillfully expressed. One hesitates to use the word "inspiration," but this seems to be a proper place for it.

"Song of the Exiles," by C. O. Banks, is the third movement of the Suite "Evangeline," reviewed last month. Looking it over again after a month we still have a high opinion of it; on that basis, it ought to "wear well."

William Lester's muse is usually a cheerful one—he is one of those fortunate composers who shake jolly little tunes out of their sleeves without the slightest trouble at all. And after he has shaken them out he puts them together most adroitly. But in "Threnody" he is neither cheerful nor jolly, but very serious and tragic. It is no whining complaint, this "Threnody," but a stern and majestic lament. Beginning with a fateful descending motif played by the pedals in unharmonized octaves, the music moves along with stately tread. There is a beautifully tender second theme and the development of a terrific climax, full organ. After a repetition of the first descending motif, which ends in C minor, a new theme starts without modulation in E major. The change is abrupt, and the second theme does not seem to me to be quite on a par with the exalted mood of the first part.

There is also a "Berceuse," by Palmgren, the Finnish composer, whose "May Night" has become very popular. The transcription of the "Berceuse" has been made by Clough-Leigher.

At a recent gathering of organists, somebody asked for the name of a Russian composer writing organ music. After much cudgelling of brains, the only name anybody could think of was Bubeck, he of the "Meditation." There is a "Fantasia" by Bubeck, in this quarterly, dedicated to Widor and edited by Clarence Dickinson. It really is a "Fantasia,"

loosely constructed, and it might have been to a large extent an improvisation. But there is substance and body to it, in spite of its apparent carelessness of construction, and it rises to a majestic and thrilling climax. It begins with a recitative for the pedals, full (lots of brass!). By means of the crescendo pedal this is reduced at the end to piano, and there is a brief passage of sustained harmonies, building again (via crescendo pedal) to fortissimo. The process is repeated, and then the first main theme appears, in F sharp minor, "molto piu mosso quasi allegretto," whatever that means.

The theme itself is not particularly strong, but it has a Russian character which is rather piquant. After considerable development a new theme is presented *adagio*, in D major, which is built up somewhat in the manner of the "Meditation," and reaches a climax in F sharp major. The music here is of great power and beauty. There is a brief return to F sharp minor, and although the ending (full organ) is in that key, we suggest the "terce de Picardie." We can't hear that last chord any way but major.

The last number in the Quarterly is a transcription by Herbert Fricker of a familiar bit from Gluck's "Orpheus." The music is in two parts, which are usually separated and played as two pieces, but Mr. Fricker presents them as the composer wrote them, the second melody acting as a foil for the first. Excellently suited for the organ.

Sarah Frances Frysinger Dead.

Mrs. Sarah Frances Frysinger, widow of Jesse Frysinger, and mother of J. Frank Frysinger, the well-known organist and composer of York, Pa., died Dec. 22 at the home of her daughter, Mrs. W. H. Hargreave, at Omaha, Neb. Death was caused by a valvular heart condition. She was 67 years of age. Mrs. Frysinger leaves one daughter, Mrs. Hargreave, with whom she lived; her son, two sisters, Mrs. William E. Baugher, Hanover, and Mrs. Harry L. Williams, York, Pa., and three grandchildren. The funeral was held at York.

Read what the critics say about ANNA CARBONE ORGANIST

in recital at Aeolian Hall on January 8th

YOUNG WOMAN ORGANIST PLAYS

Miss Anna Carbone, a young Italian-American organist, living in New York, gave her first recital last evening in Aeolian Hall. Her program included Bach's Toccata and Fugue in D Minor, Palestrina's "Ricerare" several pieces by her teacher, G. B. Fontana, with one new, entitled "La Danza Delle Streghe" and another "Virtus Heroica" and the effective little piece by Yon called "Echo."

Miss Carbone had a genuine success with the audience, which was a large one for the average organ recital. She has an attractive personality and a modest demeanor which enhanced her skillful and sympathetic performance on the organ. As must also be noted, the compositions of Fontana found much favor with the auditors.—The New York Sun.

The only recital of the evening was a program of organ music given by Anna Carbone at Aeolian Hall. It wandered from Bach and Palestrina to Debussy in a series which gave ample evidence of the comprehensive musicianship of this really excellent performer. From the Bach Toccata and Fugue she drew the fullest warmth and tone color of this noble instrument and the Sonata in D Minor by Fontana and "Le Petit Berger" by Debussy were achievements of subtle interpretation and technique, particularly in the deft and skillful pedal work. Although this was her first New York performance, Miss Carbone obviously has a large and enthusiastic following.—The New York World.



Anna Carbone, Local Organist, Gives Expressive Recital.

Anna Carbone, a New York organist of marked talent, gave a recital last night at Aeolian Hall, beginning with Bach's D Minor Toccata and Fugue and Palestrina's "Ricerare." Miss Carbone then turned to this generation to present a Sonata in D Minor and "La Danza Delle Streghe," marked "first time," by G. B. Fontana, a local organist and teacher. Miss Carbone's playing was very satisfactory, marked throughout by thorough knowledge of her instrument, technical skill of hands and feet and expressive ability. Pietro Yon's "Echo" opened the second half of the program, in which Mr. Fontana was again represented.—The New York Herald-Tribune.

Over at Aeolian Hall Anna Carbone proved her prowess at the great pipe organ, playing an exacting collection of compositions by Bach, Palestrina, Fontana, Yon, Debussy and Wagner. Not only was her manipulation of the manuals a marvel of speed and precision, but her pedal work was a surprisingly brilliant achievement. She secured some splendid effects, too, in her arrangement of the numerous stops, especially in the D Minor Toccata and Fugue by Bach.—The New York American.

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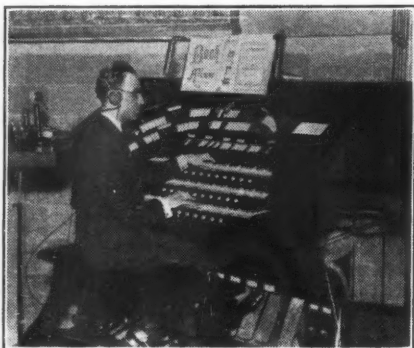
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There is now being installed a new four manual concert organ in its place,—literally occupying the same chambers and yet having one more diapason, a melophone, French horn, English horn, tuba mirabilis and another chorus reed while omitting but two tones of the original organ.

The plans of the Chamber of Commerce in Scranton were made without expectation of an organ. A public spirited citizen, an enthusiastic admirer of Chas. M. Courboin (a resident of Scranton although more widely known as the Wanamaker guest organist) consulted him about the possibility of installing a great concert organ. He was interested in nothing less. Mr. Courboin recalled his delight in playing the four manual Kimballs in the Temple, Cleveland; Scottish Rite Cathedral, St. Louis, and First Christian Science Church, San Francisco, this season. He knew all these organs contained unified stops and yet were complete, balanced and resourceful. Utilizing this knowledge he has designed an organ that leaves nothing to be desired, having in mind the conditions imposed by the size of the auditorium and the fact that organ space had to be found within its walls. It is a real organ, not a unit. It will give no indication that it contains any unified stops, because it is scientifically designed. And in no other way could a comprehensive, gloriously full bodied organ, rich in orchestral color, have been installed.

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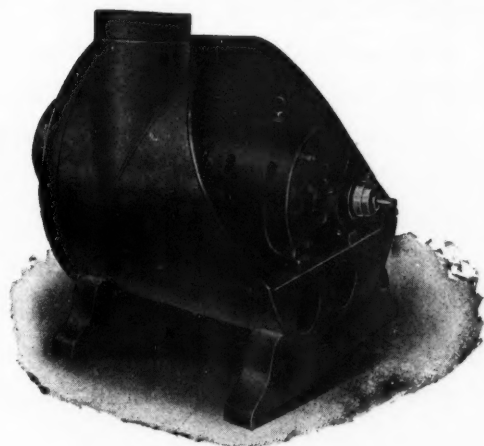
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