

# THE DIAPASON

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DEVOTED TO THE ORGAN

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Seventeenth Year—Number One.

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## NOTED MEN ENGAGED FOR RADIO RECITALS

### FROM THE SKINNER STUDIO

Recitalists from Every Part of Country on List of Those to Be Heard Through Air Friday Evenings Until Next July.

A. H. Grebe & Co., owners and operators of broadcasting station WAHG, at Richmond Hill, Long Island, N. Y., have arranged a series of thirty-six "great artists" organ recitals, which began Friday night, Nov. 6, and will be continued every Friday night thereafter until next July between 8 and 9 o'clock, from the New York studio of the Skinner Organ Company, 677 Fifth avenue. Organists of international reputation who will play in this master series include:

Lynnwood Farnam, organist Church of the Holy Communion, New York.

T. Tertius Noble, organist of St. Thomas'.

Albert William Snow, organist of Boston Symphony Orchestra.

Hugh Porter, organist of Chautauqua Institution.

Edwin Arthur Kraft, Trinity Cathedral, Cleveland.

Palmer Christian, University of Michigan.

Charles Heinroth, organist Carnegie Institute, Pittsburgh.

Harold Gleason, director organ department, Eastman School, Rochester, N. Y.

W. A. Goldsworthy, St. Andrew's Episcopal Church, New York.

Maurice Garabrant, associate organist, St. Thomas' Episcopal Church, New York.

Marshall Bidwell, Coe College, Cedar Rapids, Iowa.

Louis Potter, Baptist Temple, Charleston, W. Va.

Gordon Balch Nevin, First Lutheran Church, Johnstown, Pa.

Guy C. Filkins, Central Methodist Church, Detroit.

Rollo Maitland, Philadelphia.

John Priest, New York.

Chandler Goldthwaite, former municipal organist of St. Paul.

Alexander McCurdy, Morristown, N. J.

George Rogers Pratt, University of Virginia.

Alfred Greenfield, Fifth Church of Christ, Scientist, New York.

Arnold Dana, First Methodist Church, Pasadena, Cal.

Walter Hartley, Pomona College, Cal.

Warren D. Allen, Leland Stanford University, Cal.

Allan Bacon, College of the Pacific, Stockton, Cal.

Walter P. Zimmerman, organist Chicago Symphony Orchestra and First Church of Christ, Scientist, Chicago.

Herbert E. Hyde, St. Luke's Church, Evanston, Ill.

G. H. Federlein, New York.

William E. Zeuch, Boston.

Henry F. Seibert, Holy Trinity Lutheran Church, New York.

Edward Rechin, New York.

Clarence Dickinson, Brick Presbyterian Church, New York.

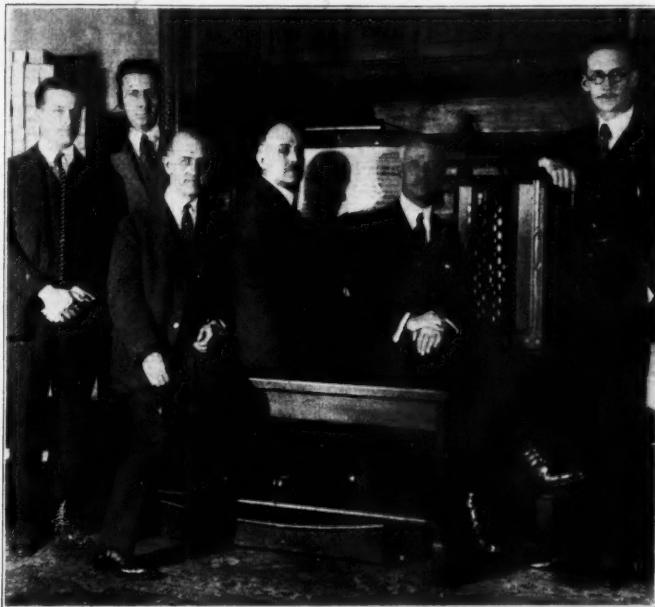
These recitals, radiated by the Grebe station, will be under the personal direction of Fay Leone Faurote, who will act as announcer and contribute interesting program notes on each organ selection.

Henry Willis, the British organ builder, who is visiting in this country, was present at the initial recital Nov. 6.

### Opens Two Series of Recitals.

C. Gordon Wedertz has begun his regular series of recitals at Medinah Temple, Chicago, for the Shriners and another at Sinai Temple, in conjunction with the Monday evening lecture course at the noted synagogue.

## FAMOUS AMERICAN ORGANISTS WHO ARE TO BROADCAST.



A group of the prominent American organists who will broadcast recitals on the Skinner organ, through Station WAHG every Friday night. The organists made transmission tests with Australia and New Zealand at the Skinner Organ Company's Studio. Photograph shows, reading from left to right, Alfred Greenfield, Maurice Garabrant, Lynnwood Farnam, Clarence Dickinson, T. Tertius Noble and Chandler Goldthwaite.

Photo from World Wide Photos.

## FARNAM ON TOUR TO COAST

### Will Begin His Monday Evening Recitals in New York on Return.

Lynnwood Farnam left New York Nov. 16 for a three weeks' trip to California. His dates include the opening of the Estey organ at the College of the Pacific in Stockton and recitals at Pasadena and Stanford University. He will also pay a visit to his family in Glendale. Mr. Farnam will return to New York early in December to begin his Monday evening recitals at the Church of the Holy Communion. Special features of these programs are the performance of new manuscript works by American composers, including Bruce Simonds' Dorian Prelude on "Dies Irae," Seth Bingham's "Rhythm of Easter," Howard R. Thatcher's "Legend" and H. L. Baumgartner's "Divertissement." Louis Vierne's new Fifth Symphony will also receive two performances on the same program Dec. 21.

The first two programs are to be as follows:

Dec. 7—Sonata in C minor, "The Ninety-fourth Psalm," Reubke; Intermezzo from Second Symphony, Edward Shippen Barnes; "Drifting Clouds," d'Antalfy; "Vintage," from "Les Heures Bourguignonnes," Jacob; Rhapsody in D flat, Howells; Dorian Prelude on "Dies Irae," Bruce Simonds; Prelude on "Rockingham," T. Tertius Noble; Finale from First Symphony, Maquaire.

Dec. 14—"Symphonie de la Passion," de Maleingreau; "Rhythm of Easter," from Suite, Op. 25 (MSS.), Seth Bingham; Canon in B minor, Schumann; "The Sea," Herbert Arnold Smith; "The Bells of St. Anne de Beupre," Russell; Intermezzo from Third Symphony, Vierne; Toccata in E minor, Krieger.

Mr. Farnam was the organist at the Berkshire chamber music festival held at the Library of Congress in Washington, playing Handel's Fifth Concerto with orchestra at the opening concert. Of his performance on this occasion Richard Aldrich wrote in the New York Times: "It must be confessed that after an evening of so much modernity Handel's Concerto, played as was Bach's Chorale Prelude

("To God on High all Glory Be"), with consummate mastery by Mr. Farnam, came like a balm and a blessing to ears and minds tensely strung."

## TOURS BY BIGGS EXTENSIVE

### Plays in West and South in November—Plans for December.

Richard Keys Biggs, the New York organist, was on a recital tour in November which took in Kansas, Nebraska, Missouri, Florida and the Carolinas. During December and January he will make additional tours covering the entire middle West and go as far south as Texas for three appearances. Dec. 8 he will be in Chicago, dedicating the Wangerin organ at Rosary College in River Forest. Thus far twenty recitals have been booked for the last month of this year and the first month of 1926. In addition to the foregoing Mr. Biggs also is scheduled to play at the Town Hall in New York City and in Kimball Hall, Chicago, the dates to be determined later. The November tour embraced the following cities: Leavenworth, Kan.; Lincoln, Neb.; Hamilton, Springfield and St. Louis, Mo.; Miami, Winter Park and St. Augustine, Fla.; Columbia, S. C., and Charlotte, N. C.

### Large Austin for Lincoln, Ill.

Announcement is made of the letting of a contract for a three-manual organ for the new Methodist Church at Lincoln, Ill., to the Austin Organ Company. The instrument is a gift to the church from Mr. and Mrs. Wilbur J. Gullett. It will have thirty-seven speaking stops, in addition to chimes and a harp. The instrument is to be installed by May 1, 1926. Mr. Gullett is a Lincoln business man who has made an intensive study of organs for a year in preparation for the construction of the new instrument. He has been organist of the church for a number of years. The deal was closed through Calvin Brown, Chicago representative of the Austin Company. Mr. Brown also has received orders for a three-manual for St. Boniface's Catholic Church, Cincinnati, and for a two-manual for the Wilmette Masonic Temple, among others.

## KANSAS CITY CHURCH TO HAVE LARGE AUSTIN

### ORDER FOR A FOUR-MANUAL.

Instrument of Fifty-Four Speaking Stops Will Go to the First Baptist—New Design Console Will Be Used.

The First Baptist Church of Kansas City, Mo., has placed with the Austin Organ Company a contract for a four-manual instrument of fifty-four speaking stops, which is to be one of the outstanding organs of that city. Following is the specification prepared for this instrument:

**GREAT ORGAN.**  
Open Diapason, 8 ft., 73 pipes.  
Second Diapason, 8 ft., 73 pipes.  
Third Diapason, 8 ft., 73 pipes.  
Gross Flöte (pedal extended), 8 ft., 73 notes, 29 pipes.  
Charabella, 8 ft., 73 pipes.  
Violoncello, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Harmonic Flute, 4 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Cathedral Chimes (Deagan A Grade), 8 ft., 25 bells.

**SWELL ORGAN.**  
Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Robr Flöte, 8 ft., 73 pipes.  
Viole d'Orchestre, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 61 pipes.  
Echo Salicional, 8 ft., 73 pipes.  
Quintadena, 8 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Flageolet (from Flauto Traverso), 2 ft., 41 notes.  
Contra Posaune, 16 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana (special chest and tremolo), 8 ft., 41 pipes.

**Vibrato Flute (on special chest and tremolo), 8 ft., 41 pipes.**

**Electric Tremolo.**  
**CHOIR ORGAN.**  
Contra Viole, 16 ft., 73 pipes.  
\*Violin Diapason (from Great), 8 ft., 73 notes.  
\*Open Flute (from Great), 8 ft., 73 notes.  
Unda Maris, 8 ft., 61 pipes.  
\*Cello (from Great), 8 ft., 73 notes.  
\*Dolce (from Great), 8 ft., 73 notes.  
\*Flute Harmonic (from Great), 4 ft., 73 notes.  
English Horn, 8 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Harp, 61 bars.  
Electric Tremolo.

\*Interchangeable with Great organ.

**SOLO ORGAN.**  
Diapason Phanon, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 61 pipes.  
Flauto Major, 8 ft., 73 pipes.  
Tuba, 8 ft., 73 pipes.  
Orchestral Oboe, 8 ft., 73 pipes.

**PEDAL ORGAN (Augmented).**  
Resultant, 32 ft., 32 notes.  
Open Diapason (44 pipes open), 16 ft., 32 notes.  
Bourdon (44 pipes open), 16 ft., 32 notes.  
Violone (Great Ext.), (12 pipes in Gt. Ch. Sw.), 16 ft., 32 notes.  
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.  
Contra Viole (from Choir), 16 ft., 32 notes.  
Contra Posaune (from Swell), 16 ft., 32 notes.  
Tuba Profunda (Solo Ext.), 12 pipes in Sw., 16 ft., 32 notes.  
Tuba (from Sw.), 8 ft., 32 notes.  
Dolce (from Bourdon), 8 ft., 32 notes.  
Cello (from Cello in Ch. Sw.), 8 ft., 32 notes.  
Gross Flöte (from Open), 8 ft., 32 notes.

Austin's new design four-manual console is to be used and is to be prepared for a seven-stop echo organ.

### Dr. Browne Opens Kilgen Organ.

George Kilgen & Son of St. Louis are the builders of the new organ in St. Columbanus' Catholic Church, Seventy-first street and Prairie avenue, Chicago, which was inaugurated with a sacred concert Sunday evening, Oct. 25. J. Lewis Browne, Mus. D., organist and choirmaster of St. Patrick's Church, was at the console and was assisted by a double quartet of soloists from his church and the choir of St. Columbanus', directed by Mary Anderson. Dr. Browne's organ selections included: "Gaudemus Igitur" (MSS), Bossi; "Hymnus" von Fielitz; Sortie, Franck; "Priere," Franck; "Scherzo Symphonique," Browne; Andantino, Martini-Kreisler; Fuga Cromatica, from Fourth Sonata, Rheinberger; Fugue in C minor, Bach; "Dors mon Enfant," Bossi.

**ALFRED HOLLINS HERE  
DEC. 4 IN KIMBALL HALL**

**CHICAGO RECITAL ARRANGED**

**Noted English Organist to Be Heard  
on New Instrument—N. A. O.  
Illinois Council Will Be His  
Host at Dinner Dec. 3.**

Alfred Hollins will give his Chicago recital in Kimball Hall, on the large new four-manual Kimball organ, on the evening of Dec. 4. The recital will be under the auspices of the W. W. Kimball Company. Because of the great interest in Dr. Hollins' tour and in his playing, organists of Chicago and nearby points are expected to attend the recital in a body.

The Society of American Musicians and the Illinois Council of the National Association of Organists have planned a joint dinner in honor of Dr. Hollins, to be given on the evening of Dec. 3. This will be the occasion for the local organists to greet the distinguished English visitor.

Dr. Hollins' Chicago program will be as follows: Concert Overture No. 1 in C, Hollins; Andante in F sharp minor, Wesley; Prelude and Fugue in D, Bach; Intermezzo, Spring Song and Triumphal March, Hollins (written for Dr. Hollins' recitals in Sydney); Improvisation; "The Answer," Wolstenholme; "Minuet Antique," Watling; Scherzo, Turner; Overture, "Oberon," Weber.

At St. Louis Hollins will appear in a recital just before his Chicago appearance. He will play at the Third Baptist Church Dec. 2 at 8:45 under the auspices of the Missouri council of the N. A. O. Preceding the recital a dinner in his honor will be given by the council at the Marquette Hotel.

Hollins is expected to delight his audience with his improvisation. Although schooled in the severer forms of musical composition, he prefers to make his improvisations a sort of personal appeal to the music-loving instincts of his audience. They are intermezzi in his programs—moments of melody, color and rhythm, tracing familiar lines, rather than great climaxes. For that reason, when Hollins improvises, the audience becomes a part of the performance. The Johannesburg Star, on the occasion of the inauguration of the great Town Hall organ there some years ago, reported: "It is difficult to speak of his marvelous extemporization gifts without using what may seem extravagant expressions." The Musical News of London, commenting upon his improvisations before the Royal College of Organists, said: "His extempore

aneous performance upon a given theme more than justified his great reputation as an accomplished improvisator."

The management of the tour of Dr. Hollins reports that the remarkable increase in bookings has necessitated the extension of the tour to double the length originally planned. It is probable that he will not return to England before February. During the month of December alone Dr. Hollins will play eighteen recitals, including in his tour Kansas City, St. Louis, Columbus, Ottawa, Montreal, Boston, Andover, Hanover, N. H.; Wellesley, Mass.; Asbury Park, N. J.; Summit and Atlantic City, N. J.; Huntington, L. I. and Bethlehem, Pa. In addition, Dr. Hollins will be the guest of honor at four special functions arranged by societies of organists in various cities, including the A. G. O. event at Trinity in New York Wednesday evening, Dec. 16.

Reports from the press throughout the country during Dr. Hollins' tour to the Pacific coast unite in a chorus of praise of his remarkable accuracy, fine sense of color and the engaging charm of his improvisations.

**Death of C. A. Havens.**

Charles A. Havens died at his home in Chicago Nov. 9 at the age of 83 years. Funeral services were held at the First Baptist Church on East Fifth-street Nov. 11. Mr. Havens was for many years one of the foremost organists of the city and presided at the instrument of the old First Baptist Church for upwards of a quarter of a century. At his home on Rhodes avenue he had an organ, installed in a building at the rear of the lot, and here he taught many organists of the present generation. Mr. Havens was known especially as a composer of anthems and 150 of these are said to have been written by him. Many of them were highly popular with choirs for many years and still are in wide use. When Mr. Havens was organist of the First Baptist Church it was in the famous edifice at South Park avenue and East Thirty-first street, where many of the most prominent families attended services and where Dr. P. S. Henson, in his day one of the most noted preachers and lecturers, occupied the pulpit and made the church the largest of the denomination in Chicago. The music was of the best under Mr. Havens' direction. The old edifice was sold several years ago and now is the home of the largest colored parish in Chicago. The passing of the veteran organist recalls the days when the south side section, now the home of automobile row and a large colored population, was the social center of the south side. Mr. Havens retired some years ago.

**CLASSIFIED ADVERTISEMENTS**

**FOR SALE—ORGANS, ETC.**

**FOR SALE—ESTEY GIBSON MODEL** studio organ (reed), two-manual, pedals and Rimmer portable electric blower, sixteen stops, ten being full range speakers, \$700. F. O. B., New York City. Address John Copeland, 5412 Ellis avenue, Chicago, Ill.

**FOR SALE—CANADIAN PIPE ORGAN** factory, almost new, fully equipped with machinery and materials. Good prospects for business and an opportunity for some American manufacturer to establish a Canadian branch. Apply to Warren Organ Company, Limited, Barrie, Ont. [1]

**FOR SALE—ONE-HALF H. P.**, 110-220 volts, 60 cycles, Orgoblo, \$100.00. One-half H. P. A. C., 110-220 volts, 60 cycles, Kinetic reed organ blower, \$75.00. STAHL ORGAN COMPANY, Maywood, Ill.

**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 table. Would suit organist or learner for pedal practice. Description and price on application to Roehl Brothers Storage, 626 Alfred street, Detroit, Mich.

**FOR SALE—AEOLIAN PIPE ORGAN** and player, built by Votey; five hundred player rolls. Good condition; reasonable. Address M 2, The Diapason.

**FOR SALE—MILLER PEDAL PIANO** in good condition. John Kreiter, 9431 Two Hundred and Eighteenth street, Queens Village, L. I., N. Y.

**FOR SALE—TWO-MANUAL AND** pedal bass rebuilt Lyon & Healy reed pipe organ. Excellent condition, good as new. \$550.00 with lever pumper, \$650.00 with motor and pump. Also some fine rebuilt chapel organs of best make. A. L. White Manufacturing Co., 215 Englewood avenue, Chicago, Ill.

**FOR SALE—A NEW ORGAN WITH** part old pipes, electro-pneumatic action, detached console, two-manual, thirteen speaking stops, seven couplers. Conrad Fenschley, 8501 Clark avenue, Cleveland, Ohio.

**WANTED—MISCELLANEOUS.**

**WANTED—WANT TO PURCHASE** player organ for a home. Desire three-manual of about sixty stops. Second-hand Aeolian or any good make. Will not consider junk that is so far out of date it will cost more to rebuild than to buy new. Please give list of stops, date organ was built, present location. Address H-2, The Diapason. [12]

**WANTED—SECOND-HAND PIPE ORGANS**, two-manual, seven to fifteen stops. State name of builder, kind of action, width, depth and height. Quote lowest cash price and date of delivery. Joseph Fenschley, 135 North Lyndale avenue, Minneapolis, Minn.

**WANTED—SMALL PIPE ORGAN**, suitable for practice. State type of action and console, stops, location, price. Address School of Music, Sanborn Hall, Delaware, Ohio.

**ENDS SERVICE OF 70 YEARS**

**Woman of 84 Retires as Organist—In One Church Half-Century.**

Seventy years an organist, fifty of which were passed at the organ of the Church of the Visitation at Schuylerville, N. Y., is the record of Mrs. Thomas Toohey, who has just resigned.

Mrs. Toohey was born in Schuylerville, Sept. 27, 1841, and is the oldest native resident. When she celebrated her eighty-fourth birthday she retired as organist.

It was before 1855, when a girl of 13, that she began her service to the church by playing for the Rev. Maurice Roach, its first pastor. Mrs. Toohey was then a student of music and after finishing her studies with local teachers, she left for Troy, where she studied piano, voice and organ for two years under Thomas J. Wallace, organist of St. Peter's Church. Later he went to the Paulists' Church, New York City, with the Rev. Clarence Walworth.

**THE DIAPASON.**

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**WANTED—HELP.**

**WANTED—FIRST RANK** organ Builders and Department Heads; men accustomed to the finest work only; also experienced installation men who can be trusted to do a finished job and leave an organ tonally and mechanically perfect. Address: Superintendent Organ Division, Welte-Mignon Corporation, 297 East One Hundred and Thirty-third street, New York City.

**WANTED — BY A LARGE** Eastern manufacturer, a first-class flue voicer. Good pay and steady work may be had by applying to O 2, The Diapason. [1]

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**WANTED—HIGH-GRADE ORGANIST.** He must direct chorus choir. Fine opportunity to teach. New four-manual Estey organ. Apply First Baptist Church, Youngstown, Ohio.

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**WANTED — FIRST-CLASS ORGAN** man capable of erecting, tuning and repairing pipe organs, Fotoplayers and other theater instruments. Permanent position for a good mechanic. Address W. J. Dyer & Bro., St. Paul, Minn. [12]

**WANTED — FIRST-CLASS ORGAN** mechanic for outside work. Must understand electric organs thoroughly. Address A. J. & J. A. RIZZO & CO., 2219 East Third street, Brooklyn, N. Y.

**WANTED — ORGAN TUNERS.** Steady work, splendid chance. Louis F. Mohr & Co., 2899 Valentine avenue, Bronx, New York City. [1f]

**WANTED — EXPERTS IN EVERY** line of organ construction for our new factory. George Kilgen & Son, Inc., 3825 Laclade avenue, St. Louis, Mo.

**WANTED — METAL PIPE MAKERS,** day or piece work. Turn out highest type of work. Ideal working conditions and wages. Address E 3, The Diapason.

**WANTED—FLUE VOICER. MUST DO** expert work. Steady position by reliable firm. Address F 7, The Diapason.

**WANTED — HIGHEST CLASS WOOD** pipe maker; steady work; best of wages; ideal conditions. Address G 5, The Diapason.

**WANTED — ORGAN BUILDERS IN** all lines, cabinet maker, metal pipe maker, also first-class working foreman for mill work, one who can handle men and care for machinery. The Bennett Organ Company, Rock Island, Ill. [1f]

**WANTED — EXPERIENCED WIND** Chest and Action men. The Aeolian Company, Garwood, N. J. [11]

**WANTED — EXPERIENCED ORGAN** man. Write qualifications. LINK, Birmingham, N. Y. [12]

**WANTED—EXPERIENCED OUTSIDE** helper. Good opportunity. Mudler-Hunter Company, Inc., 2638 West Gordon street, Philadelphia, Pa.

**WANTED—METAL AND ZINC PIPE** makers; also voicers. Dennison Organ Pipe Company, Reading, Mass. [1f]

**WANTED—MILL MAN, CONSOLE,** action and erecting room men. Modern factory. Good wages. Apply M 4, The Diapason.

**WANTED — GOOD OUTSIDE EREC-** tion men wanted. Hall Organ Company, West Haven, Conn.

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Write for Prices

**B. F. BLOWER CO., Inc.**  
Fond Du Lac, Wis.



## FREDERICK STEVENSON DIES AT LOS ANGELES

REACHED AGE OF 80 YEARS

Native of England, He Came to America in 1883 and Held Important Positions as Organist—Famous for Compositions.

Frederick Stevenson, veteran organist and composer, died at his home in Los Angeles Oct. 24, at the age of 80 years. He was known to organists throughout the United States, especially through his sacred compositions. He was a native of England, but before moving to the Pacific coast was organist and choirmaster of St. John's Episcopal Cathedral and St. Mark's Church in Denver for many years.

Born at Newark, Nottinghamshire, England, in 1845, Mr. Stevenson early undertook the study of the organ, receiving his early training under T. Hirtle Reay. He enrolled as a student at St. John's College in England when still a youth and there continued his musical education. While there he studied harmony under Macfarren and counterpoint under Bridge, both of them masters in their particular branches.

From 1867 to 1883, when he came to the United States to make his home, he did choral work and acted as organist in London and its suburban churches. He also conducted three choral societies in London during that period.

In 1883 Mr. Stevenson moved to Denver to accept the post of organist at St. John's Cathedral. Later he became organist and choirmaster at St. Mark's Cathedral. At the same time he served as a director of the Denver Conservatory of Music. In 1894 he moved to Los Angeles, where he served successively as organist and choirmaster at St. John's Cathedral, Christ Church and the Jewish Temple.

The later years of his life he devoted to composition. He has written many forms, sacred and secular music, many choral works, part songs, anthems and a few compositions for orchestra and military bands.

Mr. Stevenson is survived by two sons, Housley and Onslow Stevenson, both of Los Angeles; two daughters in Denver and a brother-in-law, the Rev. J. W. Hudston, who within the last year resigned a directorate in the Denver National Bank to enter the ministry. Mrs. Stevenson, who was a sister of Onslow Ford, R. A., famous English sculptor, died in Denver in 1920.

## HUGE ORGAN IN STOCKHOLM

Instrument of 115 Speaking Stops Placed in New City Hall.

The new city hall of Stockholm, Sweden, described as an imposing building, of pronounced architectural beauty, has a new four-manual organ of 115 speaking stops. The instrument was built by E. F. Walcker & Co., at their factory in Ludwigsburg, Germany. The organ was placed in the blue hall of the municipal building and speaks out from behind a high gallery. There are twenty-one speaking stops on the great, twenty-five on the swell, twenty-one on the choir, twenty-one on the echo and twenty-three on the pedal, in addition to an echo pedal of four stops. Reports from the Swedish capital speak of the good impression made by the instrument, which is considered one of the modern show organs of Europe.

### Welte Stock Is Listed.

Listing of the stock of an organ builder on the market is so unusual that it naturally attracts attention. The shares of the Welte-Mignon Corporation, which were recently listed on the New York curb market, are expected soon to be on the regular list of the New York Stock Exchange. Since the curb listing the Welte-Mignon stock has gained steadily, the "A" shares showing a gain of a quarter-point Nov. 10, up to 28, and the "B" trading at 7½. The corporation has been doing a large business in all branches of its activities and has been showing a good profit.

ANDREW BAIRD, A. A. G. O., ORGANIST AT HARRIMAN HOME.



## JOHN W. NORTON FOUND ILL. FIFTY YEARS AS ORGANIST

Chicago Organist Disappears, But Appears Again in New York.

John Wesley Norton, organist and choirmaster of St. James' Episcopal Church, Chicago, appeared in New York late in November after an absence of two weeks from his home which gave his family and many friends deep concern. Mr. Norton placed himself in the care of his old friend and predecessor at St. James'—Clarence Dickinson—and the latter notified Mrs. Norton, who immediately came on from Chicago to meet her husband. Mr. Norton will take an extended rest to recover from a severe breakdown.

Mr. Norton left his home in Evanston Nov. 12 after packing a suitcase and drawing \$150 from the bank. His absence alarmed his family and the Rev. Duncan Brown, rector of St. James' Church, and was the occasion for extended newspaper notice. It appears that he left home while suffering from extreme nervousness and went first to Cincinnati and other points and then to New York, where he met Dr. Dickinson.

Mr. Norton's home life and his relations with his church and choir have been ideally happy and he has been held in high esteem by his fellow organists, as evidenced by the fact that for three terms he was dean of the Illinois chapter, A. G. O., and thereafter for three years state president of the N. A. O. As a result of strain due to overwork Mr. Norton has not been in the best health for some time, a fact known only to his intimate friends. The burden of his heavy duties weighed heavily on a naturally conscientious mind. His complete recovery and resumption of his work is awaited by his associates.

The Page Organ Company has decided to abandon its factory at Defiance, Ohio, and H. P. Maus, president of the company, announces that suitable buildings for a plant will be erected at Lima, Ohio, which has been the executive headquarters of the concern since it was launched several years ago.

Albert T. Gardner Receives Purse of \$1,000 at Jubilee Service.

Fifty years of service as choir-master and organist on the part of Albert T. Gardner at St. Matthew's Episcopal Church, Eighteenth street and Girard avenue, Philadelphia, were commemorated with a special service at the church Nov. 3. More than 700 members attended. A purse of more than \$1,000, made up of contributions from members of the congregation, was presented to the organist.

Mr. Gardner began his work with the church when only 18 years of age.

"The money from the purse will be saved for my old age," Mr. Gardner said. "I hope that I shall live to be organist another fifty years. That will only make me 116."

"Fifty years of service is a long time. But if one is in love with one's work it is far shorter than if one's work is considered only a duty. Each Saturday finds me longing to get back to the organ bench and feel the delicate keys of the instrument. That is where I am at home."

The presentation of the purse was made by Dr. William L. Taylor, chairman of the music committee of the church. A musical program was given by St. Matthew's choir, assisted by the Fortnightly Club, the Kelly Street Business Men's Association, and the choirs of several neighboring Episcopal churches. The combined choruses were directed by C. Albert Hartmann.

### Meeting of Tri-Cities Club.

The Tri-City Organists' Society of Rock Island and Moline, Ill., and Davenport, Iowa, held its November meeting at the Lend-a-Hand Club in Davenport and after dinner there was a talk on "The Musician and the Community" by the Rev. James Colletti of the Davenport high school faculty. The talk was inspirational, bringing out points which were new to his hearers. The next program meeting will be at the Broadway Presbyterian Church in Rock Island, Dec. 6, with vesper services at 4 o'clock.

## DENVER SHOWS PRIDE IN MUNICIPAL ORGAN

HEARD BY GREAT THROGS

From 1,200 to 2,000 Persons Daily Attend Clarence Reynolds' Recitals on Large Wurlitzer—Interview With Organist.

Denver as a musical center, in consequence of the fame of its large Wurlitzer municipal organ in the City Auditorium, is described in an interesting interview a Denver newspaper had with Clarence Reynolds, the city's organist. The large instrument is the center of the city's musical activities, it appears, and the recitals on it have attracted not only the people of the city, but thousands of visitors who pass through the gateway to the Pacific coast every season. Mr. Reynolds was interviewed after the closing of his recital season, in which he gave a daily program for which no admission fee was charged over a period of twelve weeks. From June 15 he played eighty noon recitals, each lasting an hour and a half. On an average from 1,200 to 2,000 persons have attended each performance. The last recital of the summer season was given Saturday, Sept. 12.

"Denver has the finest organ in the country, in my opinion, and I have played on virtually all of them," Mr. Reynolds said. "That these free recitals have been so popular has been due to the organ, not the organist. It is a magnificent instrument, and I love it."

"What kind of music do Denver audiences like best?" he was asked.

Good, familiar, popular music—but not cheap stuff, answered Mr. Reynolds, whose repertory last summer consisted of 400 numbers.

"Our programs have included some of the best things in organ music—sufficient to raise the standard of a popular concert without boring its audience," he said. "After fifteen years' experience with auditorium audiences, and having tried all sorts of programs, I am convinced that the first thing is to get the people indoors to listen to the recital. The music must, therefore, be attractive. We can build up the educational features successfully when the people have become interested."

"To every person who likes 'Paradise Lost' I can show you 1,000 who are thrilled by 'Curfew Shall Not Ring Tonight.' Every artist should approach a season of popular concerts with this fact in mind."

"The Storm," one of the municipal organist's own arrangements, was the most popular selection. He played it fifty times last season and 3,000 times in his fifteen years' career as an organist. Other pieces popular in Denver are Rubinstein's "Kammenoi-Ostrow," Tchaikowsky's Andante Cantabile from the Fifth Symphony and a number of Wagnerian arrangements.

There is a little girl at Colorado Springs who has been bed-ridden for twelve years. Some time ago she wrote to Mr. Reynolds that she had been listening to his recitals over the radio for some time, and enclosed stamps for his programs, so she might know what was coming several days in advance. He mails them to her every week, without fail.

### Opens Estey Three-Manual.

A three-manual organ of twenty-two speaking stops, built by the Estey Organ Company for the First Congregational Church of Sterling, Ill., was opened with a recital on the evening of Oct. 18 by C. Gordon Wedertz, organist of Sinai Temple, Chicago, and on the organ faculty of the Chicago Musical College. Mr. Wedertz was assisted by his wife, Mary Schnable Wedertz, violinist. The organ selections included these: "Adoration," Borowski; "Kammenoi Ostrow," Rubinstein; "Marche Militaire," Schubert; Toccata and Fugue in D minor, Bach; "Prayer," Lemaire; "The Bells of St. Anne de Beaupre," Russell; "Pomp and Circumstance," Elgar; "The Curfew," Horsman; Toccata, F major, Widor.

**WELTE SPECIFICATION FOR ARTISTIC CHAPEL AT UNIVERSITY OF VERMONT**

**Beautiful New Building Will Set Instrument of Twenty-three Sets of Pipes and a Deagan Harp and Chimes.**

The three-manual Welte organ to be placed in the new chapel of the University of Vermont, as announced in The Diapason Nov. 1, will be an interesting instrument and is expected to attract widespread attention, being placed in the beautiful building designed by the famous firm of McKim, Mead & White.

The organ will have twenty-three sets of pipes, a set of Deagan class A chimes and a Deagan metal harp. All of the sets are to have seventy-three pipes each with the exception of the principal diapason, tibia clausa and tuba, which are extended stops of eighty-five pipes each; the concert flute, which is a unit stop of eighty-five pipes; the second diapason and oboe horn, units of ninety-seven pipes each; the stopped flute, a unit of 101 pipes, and the vox humana, sixty-one pipes.

The specification of stops is as follows:

- GREAT.**  
 Double Open Diapason, 16 ft.  
 Principal Diapason, 8 ft.  
 Second Diapason, 8 ft.  
 Tibia Clausa, 8 ft.  
 Concert Flute, 8 ft.  
 Viola da Gamba, 8 ft.  
 Gemshorn, 8 ft.  
 Octave, 4 ft.  
 Flauto Traverso, 4 ft.  
 Tuba, 8 ft.  
 Chimes, 8 ft.  
 Celesta, 4 ft.
- SWELL.**  
 Bourdon, 16 ft.  
 Open Diapason, 8 ft.  
 Clarabella, 8 ft.  
 Stopped Flute, 8 ft.  
 Viole d'Orchestre, 8 ft.  
 Sallcional, 8 ft.  
 Voix Celeste, 8 ft.  
 Aeoline, 8 ft.  
 Quintadena, 8 ft.  
 Flute d'Amour, 4 ft.  
 Nazard, 2 1/2 ft.  
 Flautino, 2 ft.  
 Tierce, 1 3/5 ft.  
 Contra Fagotto, 16 ft.  
 Cornopean, 8 ft.  
 Oboe Horn, 8 ft.  
 English Horn, 8 ft.  
 Vox Humana, 8 ft.  
 Oboe Clarion, 4 ft.  
 Celesta, 4 ft.
- CHOIR.**  
 Open Diapason, 8 ft.  
 Viola Diapason, 8 ft.  
 Concert Flute, 8 ft.  
 Muted Viole, 8 ft.  
 Unda Maris, 8 ft.  
 Flauto Traverso, 4 ft.  
 Piccolo, 2 ft.  
 Clarinet, 8 ft.  
 Harp, 8 ft.  
 Celesta, 4 ft.
- PEDAL.**  
 Acoustic Bass, 32 ft.  
 Principal Diapason, 16 ft.  
 Open Diapason, 16 ft.  
 Bourdon, 16 ft.  
 Lieblich Gedeckt, 16 ft.  
 Octave, 8 ft.  
 Open Flute, 8 ft.  
 Gedeckt, 8 ft.  
 Tuba Profunda, 16 ft.  
 Contra Fagotto, 16 ft.  
 Chimes, 8 ft.

The organ is to have a full complement of couplers, adjustable combinations set at the stopkeys, tremolos and all the usual accessories. It is to be installed in two chambers at the left of the choir, with the organ console against the organ case and a separate Welte reproducing console located in the study on the other side of the choir space.

**Philip James Conducts Great Band.**

At the unveiling of a war memorial at Montclair, N. J., Armistice Day, Philip James, the organist and composer, conducted a massed military band of over 300 musicians, consisting of the West Point Military Academy band, the Brooklyn Navy Yard band and seven other organizations of the regular army and national guard. The event recalled the victory loan tour of the famous A. E. F. Pershing band which was conducted by Mr. James, then Lieut. James. The fourth season of the concerts of the Montclair Orchestra will begin Dec. 4 under the direction of Mr. James. Soloists engaged for the season include Fraser Gange, Percy Grainger, Ruth Breton, Harriet Heilig and others to be announced. The orchestra will also give concerts in Newark, the Oranges and neighboring towns.

**HINNERS TO CHICAGO CHURCH**

**Three-Manual for New Edifice of Bethany Reformed, Roseland.**

Bethany Reformed Church, 52 West One Hundred and Eleventh street, Roseland, Chicago, has awarded to the Hinners Organ Company, of Pekin, Ill., the contract for a three-manual and echo organ to be placed in the beautiful new church under construction. This is the second Hinners for this congregation. The first was built in 1902 and is in use in the present church building. The specification of the new instrument is as follows:

- GREAT.**  
 First Open Diapason, 8 ft., 73 pipes.  
 Second Open Diapason, 8 ft., 73 pipes.  
 Concert Flute, 8 ft., 73 pipes.  
 Viol d'Gamba, 8 ft., 73 pipes.  
 Double Flute, 8 ft., 73 pipes.  
 Flute Harmonic, 4 ft., 73 pipes.  
 Trumpet, 8 ft., 73 pipes.
- CHOIR.**  
 Violin Diapason, 8 ft., 73 pipes.  
 Melodia, 8 ft., 73 pipes.  
 Unda Maris, 8 ft., 61 pipes.  
 Dulciana, 8 ft., 73 pipes.  
 Flauto Traverso, 4 ft., 73 pipes.  
 Piccolo, 2 ft., 61 pipes.  
 Clarinet, 8 ft., 73 pipes.  
 Harp, 49 bars.
- SWELL.**  
 Bourdon, 16 ft., 97 pipes.  
 Diapason, 8 ft., 73 pipes.  
 Stopped Flute, 8 ft., 73 notes.  
 Viol d'Orchestre, 8 ft., 73 pipes.  
 Viol Celeste, 8 ft., 61 pipes.  
 Echo Sallcional, 8 ft., 73 pipes.  
 Flute d'Amour, 4 ft., 73 notes.  
 Quint, 73 notes.  
 Flageolet, 2 ft., 73 notes.  
 Cornopean, 8 ft., 73 pipes.  
 Oboe, 8 ft., 73 pipes.
- ECHO (Playable from the Great).**  
 Clarabella, 8 ft., 73 pipes.  
 Viole Aethera, 8 ft., 73 pipes.  
 Vox Angelica, 8 ft., 61 pipes.  
 Fern Flute, 8 ft., 73 pipes.  
 Vox Humana, 8 ft., 73 pipes.  
 Chimes, 20 tubes.
- PEDAL.**  
 Resultant, 32 ft., 32 notes.  
 Open Diapason, 16 ft., 44 pipes.  
 Bourdon, 16 ft., 32 pipes.  
 Lieblich Gedeckt, 16 ft., 32 notes.  
 Echo Bourdon (ext.), 12 pipes.  
 Cello, 8 ft., 32 pipes.  
 Flute, 8 ft., 32 notes.

The entire organ will be under expression. There are thirty sets of pipes and a total of 1,995 pipes, besides harp and chimes.

The Hinners Company is installing a large three-manual and chancel organ in the St. Matthew's Evangelical Lutheran Church at Charleston, S. C., which soon will celebrate its eighty-fifth anniversary. The three-manual division will be in the gallery, while the chancel division will be placed on one side of the chancel. The console will be in the chancel.

The Hinners Company also reports having closed contracts for two-manual instruments in Cleveland, Ohio; Holton, Kan.; Kalamazoo, Mich.; Lewiston, Maine; Valley City, N. D.; Champaign, Ill.; Peru, Ill.; Naperville, Ill.; Peoria, Ill.; Placentia, Cal.; Barnet, Vt.; Point Pleasant, N. J., and other places.

**Work Overtime at Alliance.**

Hillgreen, Lane & Co. have so much work on hand that their factory at Alliance, Ohio, is working overtime. Contracts for organs now on hand are sufficient to keep the plant occupied for many months ahead. During November the company shipped three organs to New Orleans, one to Omaha, one to Hastings, Neb., and one to St. Joseph, Mo. At present Hillgreen, Lane & Co. are installing organs in Youngstown, Ohio; Russellville, Ark.; Southampton, L. I.; New Orleans and Omaha. In a short time they will ship two organs—one of four manuals and echo, the other of three manuals—to the Southern Methodist University, Dallas, Tex.

**Two Organists Join in Program.**

S. Leslie Grow, A. A. G. O., and Robert C. Swain gave a joint evening of organ music, with the assistance of Mrs. R. J. Jungermann, soprano, at the First Methodist Church of Palo Alto, Cal., Nov. 12. Mr. Grow played Yon's "Hymn of Glory," Toccata and Fugue in D minor, Bach; "Song of the Volga Boatmen" (by request); Toccata, Nevin; Andantino, Lemare, and Introduction and Allegro from Sonata in D minor, Guilmant. Mr. Swain played: "Grand Choeur" in F, Salome; Allegro from Unfinished Symphony, Schubert; "Farewell to Cucullain," Irish Air; Prelude in C sharp minor, Rachmaninoff.

**CHINESE OPERA BY CLOKEY**

**Organist Will Produce Novel Work for First Time on Dec. 11.**

Joseph W. Clokey of Miami University, Oxford, Ohio, will produce for the first time on Dec. 11 a new and interesting opera he has written, entitled "Yeh Ying," which, as the name indicates, is Chinese in style. Mr. Clokey, who is one of the ablest and most original of the composers for the organ today, recently returned to Miami University after an absence of a year in California, during which time he wrote three cantatas, two operas, a sonata for organ and piano and a lot of smaller works.

The Chinese opera has many unusual features. In form it does not adhere to any of the operatic traditions. It might be described as a mixture of music drama, grand opera, accompanied elocution and spoken drama. The libretto, by Willis Knapp Jones, is rather in accord with the spirit of the modern drama, and is mostly in free verse, with some rhyme. Of the three principal characters, two do most of their work in song, while the third does not sing at all. The leading soprano does not appear on the stage until the last moment of the play, as she does most of her work behind the scenes. The chorus, too, does not appear on the stage but sits with and actually is a part of the orchestra.

The work will be scored for chamber orchestra, which will be different from the usual theater orchestra.

**Arthur Birkmaier Joins Welte.**

On Dec. 1 Arthur W. Birkmaier takes up his work as head flue voicer for the Welte-Mignon Corporation in their New York factory. Mr. Birkmaier started his voicing apprenticeship in 1911 under his father, Walter Birkmaier, for sixteen years head flue voicer for the Ernest M. Skinner Company. After a thorough training at the bench and voicing machine, and extensive experience tuning and finishing organs outside, interrupted only by service under the American colors during the war, Arthur Birkmaier worked as an expert voicer at his father's side for a number of years in the Skinner factory. Later he was with James Cole for a short time and then went to the Dennison Organ Pipe Company, where he had to deal with a wide range of scales, pressures and preferences in voicing pipes for the general trade.

**Albert Cotsworth in Accident.**

Albert Cotsworth, veteran Chicago organist and musical critic, affectionately known as the "Elderly Person," narrowly escaped death when he was struck by an automobile Nov. 6. Fortunately no bones were broken, but Mr. Cotsworth was severely bruised and was confined to the home of his daughter in Oak Park for ten days. He is now able to be out on a cane. Mr. Cotsworth had attended a recital in the Edgewater Beach Hotel and was on his way to an elevated train when he was struck by the automobile as he was trying to cross Sheridan Road.

**LOUISVILLE CHURCH HAS LARGE PILCHER**

**HOLLINS TO PLAY IT JAN. 11.**

**Three-Manual with Echo Installed in St. John's Evangelical—Paul Witte, the Organist, Arranges Special Services.**

St. John's Evangelical Church, Louisville, Ky., the Rev. A. E. Klick, pastor, has just installed a three-manual and echo organ built by Henry Pilcher's Sons of that city. The interior of the church has been remodeled and redecorated under the supervision of Nevin, Wischmeyer & Morgan, architects, also of Louisville. Under the direction of Paul Witte, organist, special services will be held with the choir and the new organ the first part of December. Alfred Hollins has been engaged to give a recital Monday, Jan. 11, under the combined auspices of the church and Kentucky council of the N. A. O.

Following is the specification of the new organ:

- GREAT ORGAN.**  
 1. First Open Diapason, 8 ft., 73 pipes.  
 2. Second Open Diapason, 8 ft., 73 pipes.  
 3. Doppel Flute, 8 ft., 73 pipes.  
 4. Gross Gamba, 8 ft., 73 pipes.  
 5. Melodia, 8 ft., 73 pipes.  
 6. Hohl Flute, 4 ft., 61 notes.  
 7. Octave, 4 ft., 73 pipes.  
 8. Tuba, 8 ft., 73 pipes.  
 Tremolo.
- Numbers 3, 4, 5, 6, 7 and 8 under expression.
- SWELL ORGAN.**  
 9. Bourdon, 16 ft., 73 pipes.  
 10. English Diapason, 8 ft., 73 pipes.  
 11. Stopped Diapason, 8 ft., 73 pipes.  
 12. Aeoline, 8 ft., 73 pipes.  
 13. Sallcional, 8 ft., 73 pipes.  
 14. Voix Celeste, 8 ft., 61 pipes.  
 15. Flute Harmonic, 4 ft., 73 pipes.  
 16. Flautino, 2 ft., 61 notes.  
 17. Cornopean, 8 ft., 73 pipes.  
 18. Oboe, 8 ft., 73 pipes.  
 Tremolo.

**CHOIR ORGAN.**  
 19. Violin Diapason, 8 ft., 73 pipes.  
 20. Concert Flute, 8 ft., 73 pipes.  
 21. Flute Celeste, 8 ft., 61 pipes.  
 22. Dulciana, 8 ft., 73 pipes.  
 23. Quintadena, 8 ft., 73 pipes.  
 24. Flute, 4 ft., 61 notes.  
 25. Clarinet, 8 ft., 73 pipes.  
 Tremolo.

**ECHO ORGAN.**  
 (Playable from Choir and Great.)  
 26. Cor de Nuit, 8 ft., 61 pipes.  
 27. Vox Angelica, 8 ft., 61 pipes.  
 28. Unda Maris, 8 ft., 61 pipes.  
 29. Vox Humana, 8 ft., 61 pipes.  
 30. Cathedral Chimes, 20 chimes.  
 Tremolo.

**PEDAL ORGAN.**  
 31. Open Diapason, 16 ft., 32 pipes.  
 32. Bourdon, 16 ft., 44 pipes.  
 33. Violone, 16 ft., 32 notes.  
 34. Lieblich Gedeckt, 16 ft., 32 notes.  
 35. Flute, 8 ft., 32 notes.  
 36. Cello, 8 ft., 32 notes.  
 37. Tuba Profunda, 16 ft., 32 notes.

There are twenty-eight couplers and twenty-two combination pistons, besides eight pedal movements.

**Takes Post at Dortmund.**

Gerard Bunk, organist and composer of Dortmund, has been selected from a long list of applicants to be organist of the famous Reinoldi Church in that city. He succeeds Carl Holtschneider, who held this position for fifteen years. The Reinoldi Church has an organ of 106 speaking stops and five manuals, built by Walcker.

**ROLLO MAITLAND**  
 Concert Organist

"Mr. Maitland is a real artist, technically and spiritually."

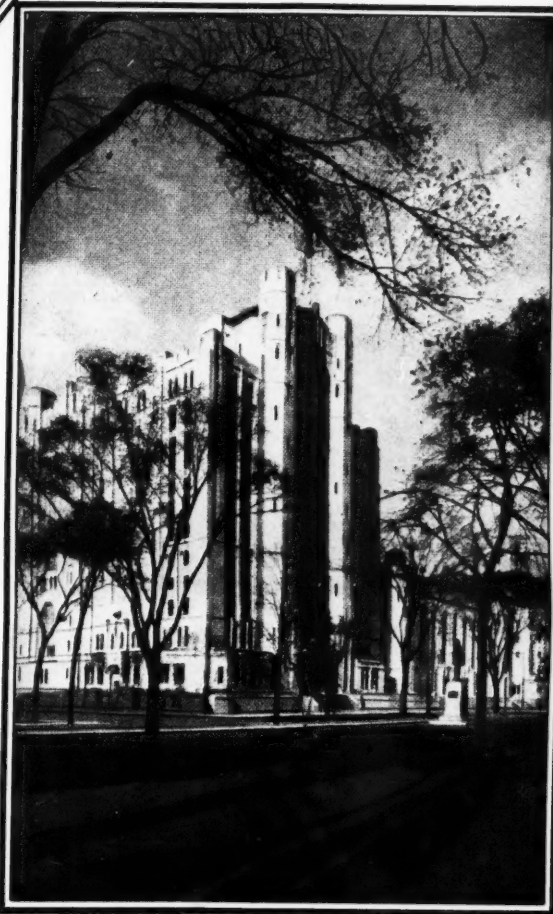
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# National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR

## NATIONAL ASSOCIATION OF ORGANISTS.

President—Henry S. Fry, St. Clement's Church, Philadelphia.

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, 52 Gramercy Park, N., New York City.

We trust that you are planning to attend the Philadelphia convention. Each year it is difficult for the executive committee to pick a date for the convention, and this year the officers are planning to send on Jan. 1 a questionnaire which will give you an opportunity of expressing your preference as to a date. Please be prepared to send your answer promptly.

The Central chapter of New Jersey is winning a prominent place for itself in Trenton. The editor of the official magazine of the Chamber of Commerce of that city has reserved a special section for a monthly account of the chapter's activities. George I. Tilton, president of the chapter, recently received a letter from the secretary of the Trenton Council of Churches in which he commended the chapter for its great help to the church and clergy. That chapter now ranks as the leading musical organization of Trenton. All of this has been accomplished in two short years.

The St. Louis chapter, under the leadership of Dr. Percy B. Eversden, has joined the local organizations that have a local news sheet. The long list of activities noted in their four-page paper tells of the enthusiasm Dr. Eversden has aroused in a remarkably short time. Dr. Hollins plays for them Dec. 2, and if you will read the St. Louis report you will see that the plans in anticipation of that event are most valuable.

Our treasurer, in his last report, told of the unusually large number of new members being received at this time. Soon we will be approaching a membership list of 2,000. In addition to this, our balance in the treasury reaches a new height for the end of the season filled with many large financial undertakings.

Everything points to a prosperous 1926 for the N. A. O.

### Illinois Council.

Under the leadership of State President Van Dusen the Illinois council has made arrangements for its first important event of this season, which will take the form of an ensemble program in the Kimball organ studios in the Kimball building, Chicago. The event is set for Dec. 15. As the space in the beautiful new studios is limited attendance will be by invitation and each member will be privileged to invite one guest. The entire program will be broadcast.

Helen Worswick Ross, the Chicago organist who recently returned after a period of study with Joseph Bonnet in Paris, will be the organ soloist of the evening. Hugo Tulen will play violin selections, with Emily Roberts at the organ. A piano and organ ensemble number will be given by Stanley Martin at the organ and William H. Barnes at the piano. Elsa Holinger, soprano, will sing a group of French songs with Lillian Pringle, cellist; Irene Belden Zaring at the organ and Mr. Barnes at the piano assisting. Miss Pringle also will play a cello solo, with organ and piano.

### St. Louis Chapter.

At a meeting held Nov. 15 an interesting talk was given by the Rev. Edmund Duckworth, rector of the Church of the Redeemer, on "The Duty of the Organist to the Clergy," followed by Vice-President William John Hall on "The Duty of the

Clergy to the Organist." A lively debate followed, which stressed the need of a close and intimate relationship between these two church officers, neither of whom could afford to work independently of the other.

Interest has been aroused in the Hollins recital of Dec. 2. Our special guests are members of the Missouri School for the Blind, the Blind Girls' Home of St. Louis and our friends of the local chapter of the A. G. O. The state president has arranged to give analytical talks on Dr. Hollins' program at both of the blind institutions prior to the recital.

Vice-President Arthur Davis is giving weekly recitals at Christ Church Cathedral and another vice-president, Charles Galloway, is continuing a series of monthly recitals at Washington University.

The newly-formed chapter at St. Joseph had an enthusiastic meeting Nov. 22, at which officers were elected for the year and plans laid for a public recital early in 1926.

Our membership in Missouri has grown nicely in the last month and is now thirty-seven. We will have fifty before the year is out.

PERCY B. EVERSDEN, President.

### Central Chapter, New Jersey.

The monthly meeting of the chapter was held in the social room of the Fourth Presbyterian Church Nov. 29. The feature of the meeting was the inspection of Christmas anthems brought to the meeting by the members. After the business meeting two members of the church choir, Mrs. Clayton, soprano, and Mr. Pyscher, tenor, each sang two solos, accompanied on the piano by Mrs. Pyscher.

The first organ recital of the season under the auspices of the chapter was given Nov. 17 in the First Presbyterian Church by S. Wesley Sears, organist and choirmaster of St. James' Church of Philadelphia. Mr. Sears attracted an audience that filled the church, and remarkable attention and a very generous offering revealed the interest in the program, and encouraged the chapter in its plan to bring to Trenton other organists of similar fame.

### Camden Chapter, New Jersey.

Our season's activities are well under way with a recital and an out-of-town meeting already to our credit. In accordance with plans made last spring, we are holding four of our monthly meetings this year outside the city of Camden for the purpose of acquainting the people of the outlying communities with our work and to arouse their interest and support. The first such meeting was held at Woodbury, N. J., and was a very interesting affair, with an attendance of over fifty. It was fortunate that Mr. Fry was able to be with us and tell of the work of the N. A. O. As usual, he had a pleasant surprise for us in presenting Rollo Maitland and James C. Warhurst as guests of the evening. Mr. Maitland played the Bach D minor Toccata and Fugue, after which he was requested to improvise. Someone offered as a theme the first four measures of "Onward, Christian Soldiers." Another jokingly asked him to make a cradle song out of it. To our amazement he did the seemingly impossible in such style as only his creative genius could. We enjoyed an interesting program by our members, Miss Cora T. Schwenger, Robert M. Haley and Forrest R. Newmeyer, assisted by soloists of the church. Following the program our hosts, Miss Schwenger and Miss Eleanor Dillon, gave us a feast of substantial things.

The first members' recital of the season was interestingly played by Madelon B. Todd, A. A. G. O., and Robert M. Haley, assisted by Lucius Cole, violinist, and Florence Owrid, pianist. As noted by our press critic, these artists showed more than ample technique and considerable interpretative intelligence. The affair was a

credit to the work of the vice-president, Mrs. F. Marie Wesbroom-Dager, and her assistants. The attendance was good, even though there were two other musical attractions the same evening. And more encouraging, it was an appreciative audience and was made up of many people from communities out of the city. We are thus not drawing merely a local following, but are interesting music lovers throughout the territory.

An inspiration to us is the growing number of supporters we are adding to our membership. The following associate members have joined since our October meeting: Clarence Fuhrman, Howard L. Miller, Miss Sara Jane Miller, Attie M. Ward, Walter M. Marshall, Dr. Edward M. Sullivan, Charles W. Garman and Mrs. George H. Swift.

The appearance of our Cipher in print has made an impression generally, which argues well for its successful and permanent future.

HOWARD S. TUSSEY, President.

### Rhode Island Chapter.

A meeting was scheduled for Nov. 23 at Grace Church, Providence. J. Sebastian Matthews was in charge of the program, which consisted of the following papers: "Hope-Jones and Modern Organ Building," G. Stanley, Jr.; "Chorale Preludes," W. Williams; "Confessions of a Composer," J. S. Matthews, and "Moss: Where Most Abundant?" by M. C. Ballou.

### Executive Committee.

The monthly meeting of the executive committee was held Nov. 16 at headquarters. The state reports printed elsewhere were heard with interest. Every chapter reported unusually active winter courses.

After much discussion it was voted to send a questionnaire regarding the best date for the Philadelphia convention. Most of the meeting was devoted to the formulation of definite conditions for the prize composition competitions. Full details will be ready for publication soon. Those present at this meeting were: President Fry, Chairman McAll, Miss Whittemore and Messrs. Porter, Ambrose, Hammond, Noble, Sammond and Nevins.

### Delaware Chapter.

The monthly recital and social was held in St. Paul's M. E. Church, with the program in charge of Miss Sarah Hudson White. The members who played were Miss Gladys Dashiell, Miss Margery Hamilton Hill, Homer Ewing and Wilmer Calvin Highfield. A large and appreciative audience attended, although it was the sixth of a series of weekly recitals given on the new four-manual organ. After the social hour a short business meeting of the chapter was held. The of-

ficial board and pastor of the church commended the members for giving the recitals and stated a large amount had been realized toward the organ fund therefrom. It was announced that the final recital of the series would be played by Norris C. Morgan on Nov. 10. The church is offered for a recital to be given Jan. 14, at which time all the proceeds will go to the chapter treasury. This offer was accepted.

Miss Mabel Bard was accepted as a new member. It was decided to have the next recital on Dec. 10 in West Presbyterian Church with Miss Viola Moffit in charge of the program. Other recitals contemplated are at St. Paul's in January and at the Delaware Avenue Baptist in February.

WILMER CALVIN HIGHFIELD, Secretary.

### Monmouth Chapter, New Jersey.

The Monmouth chapter held a get-together luncheon at the Berkeley-Carteret Hotel, Asbury Park, Oct. 31. Seventeen members were present. Preceding the luncheon a business meeting was held and Mrs. V. A. Parslow, organist of St. Luke's Church, Long Branch, gave an interesting report of the Cleveland convention. Mrs. Parslow was sent by the chapter as a delegate.

Arrangements were made for the Hollins recital on the afternoon of Dec. 18, instead of Dec. 5, at St. Luke's M. E. Church, Long Branch.

Two new members were received at this meeting—Mrs. Charles Gallagher and Miss Dorothy Gravatt, both of Asbury Park. After the luncheon Louis Van Gillume gave a talk about organs he had seen and played in Europe last summer. On Tuesday evening, Nov. 10, a number of the Monmouth chapter members met with the choir of the First M. E. Church, Asbury Park, to listen to an address by Paul Ambrose of Trenton on "Spirit in Song." Mr. Ambrose held his hearers spell-bound.

HARRIET S. KEATOR, President.

### Lancaster Chapter.

Lancaster chapter met in monthly session at the home of William Z. Roy Sunday afternoon, Nov. 8. Of special interest was a demonstration of the Victor Orthophonic talking-machine, with a brief survey of recent achievements in tone production. Amos Kreider, organist of Emmanuel Lutheran Church, was elected to associate membership.

### Hollins to Play at Long Branch.

Under the auspices of the Monmouth chapter of the N. A. O., Alfred Hollins will give a recital in St. Luke's M. E. Church, Long Branch, N. J., on Friday afternoon, Dec. 18, at 3:30 o'clock.

## RICHARD KEYS BIGGS

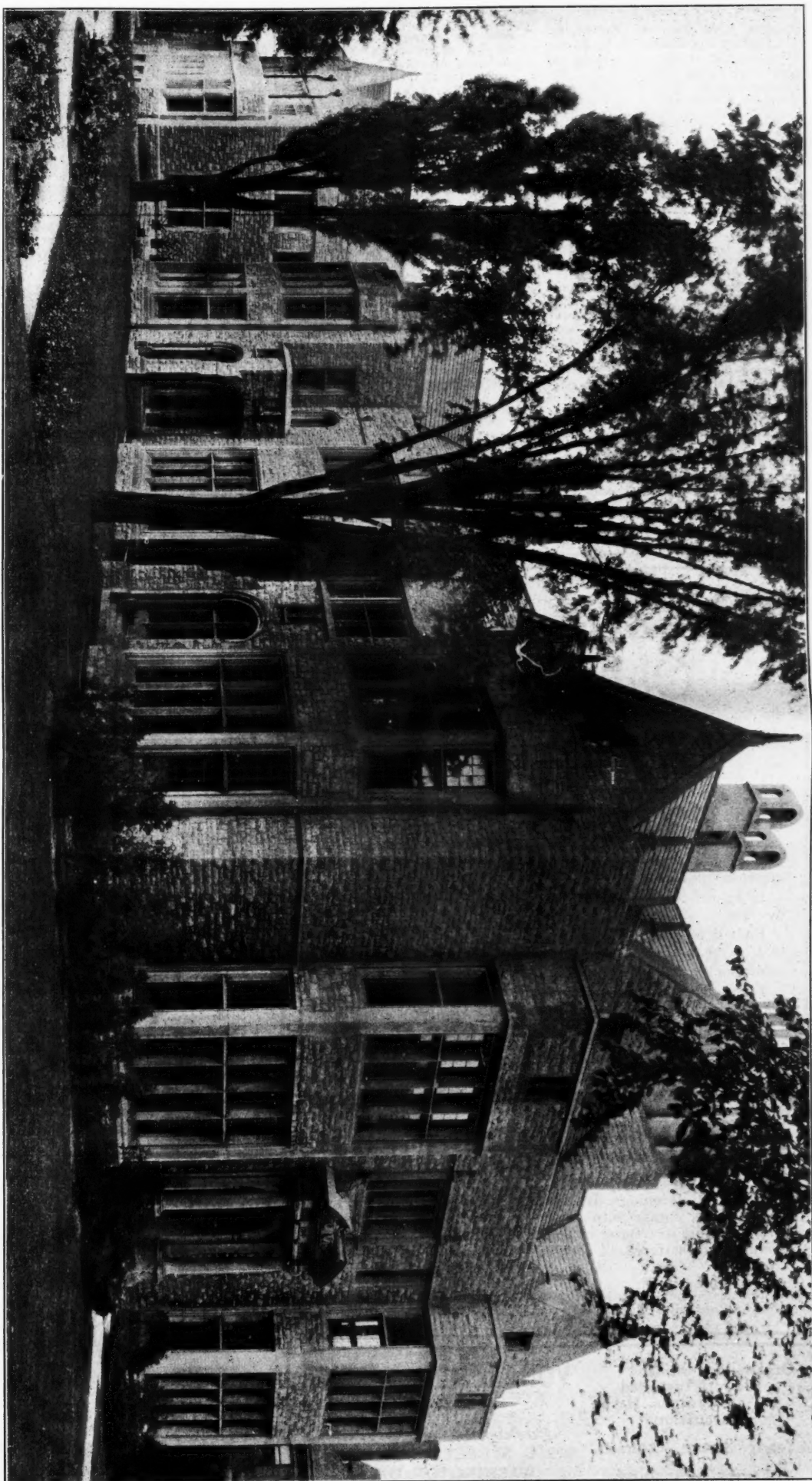
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**COURBOIN LANDS ON NOV. 20.**

**Returns from Tour of Europe to Resume His Recitals in U. S.**

Charles M. Courboin arrived in New York on the Belgenland Nov. 20, accompanied by Mrs. Courboin and their son Robert, after a series of recitals in Belgium, England, Scotland and Ireland during September, October and early November. Following his first English recital at Westminster Cathedral in London in October, which the Daily Telegraph characterized by the word "magnificent," the noted organist played in Manchester, Glasgow, Dublin, Cranbrooke and other English cities and re-appeared in London early in November at Kingsway Hall. Over 2,000 people crowded St. Patrick's at Dublin Oct. 15 to hear Courboin. According to the Dublin Times, "if Mr. Courboin did nothing else he taught the men and women of Dublin that for expressing tenderness of feeling, the organ is unrivalled."

Having played a highly successful recital at Antwerp late in September, Courboin closed his European tour fittingly with a recital at the Brussels Conservatory of Music, where, as a student some twenty years ago, he won the international organ prize over eight contestants. The musical elite of Brussels packed the great hall of the conservatory to welcome this distinguished alumnus. Le Matin reported: "Courboin obtained a new triumph. He gave us again a new appreciation of the clearness of his

technique, the sanity of his interpretations, the precision of his rhythm, the always happy expressiveness of his phrases, the exquisite sobriety, the 'grand play' of his effects."

Courboin's American bookings start in Washington at the new Auditorium Dec. 10, followed by his re-engagement with Gabrilowitsch and the Detroit Symphony Dec. 17 and 18. He will play his first recital in New York City in January.

**Will Sing Hadley's Work.**

On Sunday evening, Dec. 20, the choir of the Church of St. John the Evangelist, New York, will render Henry Hadley's oratorio "Prophecy and Fulfillment," assisted by an orchestra from the New York Philharmonic Society and Inez Barbour, soprano. The composer will conduct and Ernest C. S. Graham, organist and choirmaster of the church, will preside at the organ, assisted by Dr. Clarence Dickinson. The harpist, Helen White Ruoss, and the quartet of the church also will assist. This will be the first rendition of this work in New York.

One of the principal church positions of Milwaukee was filled by the recent appointment of W. J. L. Meyer as organist of St. John's Cathedral, the leading Catholic church in the state. Professor Meyer succeeds Otto A. Singenberger, who has been made musical director of Cardinal Mundelein's seminary at Area, Ill. Mr. Meyer has been organist of several churches in Milwaukee.

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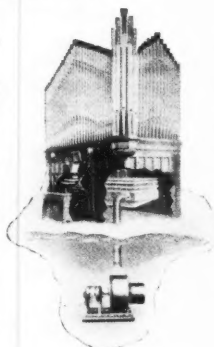
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instrument will be a sound, well balanced church organ and a richly resourceful concert organ, ideally voiced for the building and its uses, comfortably playable from a standard console that provides every facility for the organist. That it is also playable by means of the Welte re-performing rolls changes these facts in no particular.



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NEW YORK

## Who's Who Among American Organists

### Lillian Arkell Rixford.

There is not a more thorough musician or a more devoted teacher in Cincinnati, according to the testimony of Cincinnati organists and critics, than Lillian Arkell Rixford, who has been a member of the faculty of the College of Music for the last thirty years. Mrs. Rixford is now organist at the Wyoming Presbyterian Church, but during her professional career has held many important posts among the churches of the city. Her early studies at the organ were under direction of George E. Whiting and his successor, Jeanette Hall. Her theoretical studies were pursued under Otto Singer and Charles Baetens. Charles Graninger was her piano instructor. Lately Mrs. Rixford has taken some coaching with Charles Heinroth of Pittsburgh.

Concert-goers of many years ago will recall Mrs. Rixford's frequent appearances as soloist with Michael Brand's celebrated orchestra. She also directed numerous choral clubs of Cincinnati.

In the teaching field, Mrs. Rixford has been extraordinarily successful in



LILLIAN ARKELL RIXFORD.

developing many youthful talents. At the present time, thirty-six of her former pupils are holding coveted church positions in Greater Cincinnati, and others are filling similar posts in Pittsburgh, Dallas, Tex.; Springfield, Ohio; Cleveland, and other large cities.

### Harold Vincent Milligan.

Harold Vincent Milligan is known for many things, for he is one of the most versatile organists in the United States. In addition to holding prominent New York church positions for a number of years, he is familiar to his fellows as a composer, a lecturer, a magazine writer and now the executive of a prominent organization for the benefit of musicians. Withal Mr. Milligan has preserved his youthfulness, for his spirit is young and his face reflects his spirit, though he is thoroughly seasoned in his professional work. When a man can devote himself for a series of years to such varied musical activities in the metropolis, amid competition of the fiercest kind, and still maintain his youth, he deserves admiration.

Harold Milligan was born in Astoria, Oregon. His career as an organist began at the age of 12 years when he played in the First Presbyterian Church of Boise, Idaho, of which his father was pastor. He returned to Oregon and while still a school-boy was organist of Calvary Presbyterian Church, Portland. By this time he had decided on a musical career, and after graduating from Portland Academy, he forsook the idea of college, and went instead to New York City to study music. He entered the Guilman Organ School, but his role in New York life was not that of a music student, but of a full-fledged professional musician, for during this period of study he was organist and choir director of the Rut-

gers Presbyterian Church, at Seventy-third street and Broadway. After five years there, he was for two years organist and choir director of Plymouth Congregational Church, Brooklyn, famous the world over as the "Henry Ward Beecher Church."

When the music committee of the Fifth Avenue Baptist Church was looking for an organist to succeed Harry Rowe Shelley, it visited many of the prominent churches of New York and Brooklyn, among them Plymouth. When the committee approached the organist after the service and opened negotiations, it was the first knowledge he had of the opportunity which awaited him. The Fifth Avenue Baptist Church is now the Park Avenue Baptist and Mr. Milligan is in his eleventh year there. This is the church identified in the public mind as "the Rockefeller Church," due to the membership of John D. Rockefeller, Jr., and members of his family. The Rev. Harry Emerson Fosdick recently was called to the pastorate, and a new and costly edifice is being erected to house the congregation of thousands which gathers around this great liberal preacher of the day.

Mr. Milligan was for ten years organist of the West End Synagogue, one of the largest temples in New York, and he has also been highly successful as a recitalist. In addition to many public recitals, he has become established as organist in a number of wealthy homes.

The versatility of Mr. Milligan's mind is demonstrated by the wide range of his activities. As a composer his productions include organ pieces, anthems, choral works, operettas and songs. "He is one of those," says a leading critic, "who are rapidly freeing us from the bondage to foreign names." He has also done extensive editing and arranging of musical material from various sources.

His name is also known in the literary world as a writer of special articles on musical and other subjects, contributing at various times to the Woman's Home Companion, the Pictorial Review, Harper's Weekly and other publications, as well as to musical magazines. He wrote a biography of Stephen Foster, America's great folk-song writer (published by G. Schirmer) and also searched out the compositions of the first American composers, editing and re-writing them. Four volumes of these early composers during the eighteenth century in America are published by the Arthur P. Schmidt Company. Mr. Milligan embodied the result of his historical researches in a lecture-recital and toured extensively in this program for several seasons.

In the spring of 1925 Mr. Milligan organized and incorporated the National Music League, a philanthropic organization to help solve the problems of the music student and the young artist. The endorsement and support of such prominent persons as Mrs. Otto H. Kahn, Mrs. Charles H. Guggenheim, Felix Warburg, Clarence Mackay, John D. Rockefeller, Jr., H. H. Flagler and others was won and at the beginning of the present musical season the league was playing an important part in the musical life of the metropolis. Mr. Milligan's duties as executive director of the league are such that he has given up all of his other activities, except his work at the Park Avenue Baptist Church,

### Andrew Baird.

Andrew Baird, A. A. G. O., is one of the prominent men among the organists of New York state. In addition to his church work, in which regular recitals are an important feature, he is the private organist for Mrs. E. H. Harriman, widow of the railroad magnate, at her beautiful home.

Mr. Baird has been playing in church since he was 19 years old. His first position was at the Congregational Church of Middletown, N. Y. A year later he went to St. Paul's Methodist in the same city and remained at this post for eight years. Then he

was at Trinity, Poughkeepsie, seven years. Returning to Middletown, he became organist of the Webb Horton Memorial Church four years. He is at present organist of the Reformed Church of Poughkeepsie, a strong community church, where he has a new three-manual Austin instrument and a paid chorus of thirty voices, as well as a solo quartet. He conducts monthly performances of oratorios and cantatas and at his organ recitals the average attendance is 500. He has even had the satisfaction—if such it is—of knowing that people had to be turned away for lack of room.

Mr. Baird was born at Goshen, N. Y., in 1882. In addition to extensive piano studies he studied organ with J. Warren Andrews for four years and harmony and counterpoint with Warren R. Hedden. In 1919 he passed the associate examination of the A. G. O.

At the home of Mrs. Harriman—Arden House—Mr. Baird has a four-manual organ of eighty-four stops. On this instrument he gives at least twenty Monday recitals each season. He is also conductor of the Orpheus Club, a male chorus of forty voices, at Poughkeepsie and for the last eight seasons has been conductor of the Apollo Club at Middletown. Both of these organizations give concerts every season. In addition to organ recitals in many places, including New York City, Mr. Baird has appeared as accompanist for such artists as May Peterson, Leo Schultz, Edith Chapman Gould and others.

### Miles I.A. Martin to Florida.

Miles I.A. Martin, one of the prominent organists of New York for a number of years and general treasurer of the American Guild of Organists, has moved to St. Augustine, Fla., to become organist and choirmaster of Trinity Episcopal Church in the quaint but growing city which is the scene of the fountain of youth discovered by Ponce de Leon and which claims the distinction of being the oldest city in the United States.

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**Los Angeles Evening Express, Sept. 9, 1925**—It is superfluous to extol the artistry of Clarence Eddy, who for more than a generation has placed American organ mastery side by side with that of Europe's best.—Bruno David Usher.

**Portland (Oregon) Telegram, Sept. 18, 1925**—The recital was a combination of beauty and grandeur that charmed beyond the power of words to tell.

**Spokane (Washington) Spokesman Review, Sept. 23, 1925**—He is the major prophet of music in this country, and has seen growing up around him new communities and new interest in the organ.

**Wichita (Kansas) Beacon, Oct. 30, 1925**—His caressing, legato touch and artful pedalling proclaimed the instrument as the apostle of gay and sympathetic moods, as well as those of solemn grandeur.

**Oklahoma City Oklahoman, Nov. 4, 1925**—Eddy beguiles us with his perfectly graduated crescendos and their corresponding decrease of tone. His embellishments are taken with a dash, a hint of frolics. His release of tone is perfection.

**Tulsa (Okla.) World, Nov. 5, 1925**—The master's fingers have lost none of their amazing dexterity, nor his touch none of its skill, and beneath them the great organ at Convention Hall told stories again. The test of a true organist lies not so much in mastering of technicalities of pedalling and fingering, important as those things are, but to the effects he is able to draw from his instrument.

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**MISS CARBONE AT AEOLIAN.**

**New York Woman Concert Organist To Give Recital on Dec. 22.**

Miss Anna Carbone will give a recital at Aeolian Hall, New York City, Dec. 22. The program is to be as follows: "Piece Heroique," Franck; Presto in G, Scarlatti; "Fantasia Bizarra" and "Canzona Rustica," G. B. Fontana; Toccata from Fifth Symphony, Widor; "Twilight" and Prelude, Carbone; Prelude to "La Demoiselle Elue," Debussy; Vivace from Second Trio Sonata, Bach; "Virtus Heroica," Fontana.

Assisted by his pupil, Irwin L. Boose, and by Charles Harrison, tenor, of New York City, William E. Bretz gave a recital Oct. 26 in Zion Lutheran Church at Harrisburg, Pa. The church was crowded. Mr. Bretz played entirely from memory. Mr. Bretz's selections included: Prelude

in E, Dethier; Allegro from Sixth Symphony, Widor; "Finlandia," Sibelius; "Marche Heroique," Saint-Saens. Mr. Boose played: "Suite Gothique," Boellmann; "A Mountain Idyl," Schminke; Offertory in D minor, Batiste, and "In Moonlight," Kinder.

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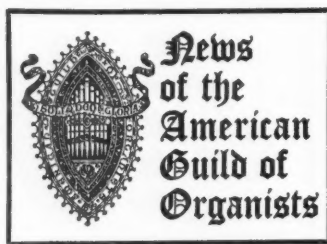
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### Headquarters.

Encouraged by the success of the convention in Chicago and being urged by members in various parts of the country; also in response to one of many invitations, the council of the Guild has decided to hold another general convention at Buffalo, June 8, 9 and 10, 1926, as announced in the November Diapason. The council feels that getting together the members from various parts of the country is a valuable assistance in welding in spirit the many scattered members of the organization.

The Buffalo chapter, which is one of the strong chapters of the Guild, has been most enthusiastic in its desire to have the Guild come to Buffalo, and promised to do everything in its power to make the meeting a success. The chapter has offers of financial backing and assistance in many other ways. Buffalo is a city of beautiful homes, wide streets and many churches with fine organs; also, it has good hotels and, last of all, it has nearby one of the greatest of our national natural assets—Niagara Falls.

It is believed that the Buffalo convention, following the successful convention in Chicago, will be helpful in the growth of the Guild.

### Western Pennsylvania.

The October meeting took place Wednesday, Oct. 28, beginning with dinner at the Ruskin. The new dinner committee, under the leadership of Miss Edna May Sharpe, was in charge. It has been appointed to contrive ways and means to make the entertainment and social features of our dinners more noteworthy.

A brief business meeting was held, after which came a special service for the Guild in the beautiful First Baptist Church nearby. The pastor, Dr. Carl Wallace Petty, delivered an address on "The Fine Art of Worship." Mrs. Esther Prugh Wright, organist and musical director, and the quartet of the church offered the following program: "Benediction Nuptiale," Saint-Saens; Scherzo in E, Gigout; Finale-Allegro Assai (from Sonata in D minor), Guilman; anthem, "Ave Maria," Bach-Gounod; response, "Breathe, O Breathe Thy Loving Spirit," Mozart; anthem, "To Whom Will Ye Liken God," Parker; response, "Give Ear unto my Prayer," Arkadelt; anthem, "Save us, O Lord," Bairstow; response, "Hear my Prayer," Dvorak; Fugue in E flat ("St. Ann's"), Bach.

### New England Chapter.

At a date considerably later than usual, the first event of the season was the 104th public service, held Nov. 16 at King's Chapel. No more fitting place could be selected for such a service because it was in this particular church that music in Boston had its real beginning. The choir of twenty-five men sang with excellent tone and expression several unaccompanied responses and anthems under the direction of Raymond C. Robinson. Palestrina's "O bone Jesu" and Gounod's "Sicut Cervus," patterned after the school of Palestrina, were possibly the choicest selections. Closely joined to these was "Lo, how a Rose e'er Blooming," by Praetorius, the exquisite beauty of which time does not efface. Of more pretentious character were the anthems, "Bless the Lord, O My Soul," by Ippolitoff-Ivanoff; "Agnus Dei" from "Messe des Orpheonistes," by Gounod, and "Hallelujah Amen," by Handel.

The dean, John Hermann Loud, played for a prelude Guilman's Meditation in A, music that is seldom heard but is really worth while and effective. It is likely that interest centered more especially on a Pas-

torale from a new suite for the organ by M. J. Erb and played by Albert W. Snow because of the extreme delicacy of registration and sheer beauty of the music. As the final hymn was the English chorale "St. Ann's," it was a happy piece of inspiration that Francis W. Snow should play Bach's "St. Ann" fugue as a postlude.

The service was conducted by the Rev. Harold E. B. Speight, D. D. The scripture lesson treated of the engaging of David, son of Jesse, to play the harp skillfully for the troubled Saul; and the brief address rested on words taken from the great Anglican theologian Richard Hooker, who lived in the time of Queen Elizabeth and contested the Presbyterians in his writings. Hooker held music to be man's highest creative gift. He coordinated the life of the Christian with music. With such foundations as given by Hooker, it was a simple matter for the Rev. Mr. Speight to make clear the coordination of the integral parts of church worship so as to form a unity.

The evening of Nov. 19 members of the chapter met for the first social and to listen to an address by Dr. Carl F. Pfatteicher, director of music at Phillips Academy, Andover, Mass. After the business of the evening had been transacted the dean told in a few words his experiences at the Guild convention at Chicago. He stated that all the programs at that occasion represented a high standard and that the music invariably was well received. Chicago also is an ideal city for such conventions, and he remarked about the courtesy and hospitality accorded the delegates.

Very closely did the few members present listen to the address "Musical Tramps Abroad" by Dr. Pfatteicher. After a few pleasantries in the way of introduction, we were brought into the presence of the "new" German customs officer, who greeted the travelers with: "Gentlemen, I am sure you have nothing to declare, have you?" From Paris we were taken directly to Leipzig, and the same evening paid respects to the Bach monument, St. Thomas' Church, and Auerbach's wine cellar, besides making a call on Karl Straube, who advised a trip to Hamburg to the congress of organists. Mr. Pfatteicher's first impression of the large modern organ in St. Thomas' Church was that it was unduly shrill. The same shrillness characterized the tone of the choir boys. But the singing of a motet by Schütz was superb. For a postlude Hartung gave a brilliant performance of Bach's F major Toccata. On the first Sunday morning in Leipzig the speaker attended service at St. Nicholas', where a Bach cantata was sung with orchestral accompaniment. The woodwind predominated. The church was nearly empty, a condition almost chronic in German Protestant churches.

Hamburg was the next city visited. At St. James' Church recitals were held morning and evening. He observed the "snarling" reeds in the organ, an effect that he did not deprecate, but rather enjoyed. On Wednesday at Lübeck there were round-table discussions and recitals at the Marien Church. The organ had great clarity of tone. At Essen he attended the Bach festival and heard perhaps the most beautiful of Bach's cantatas, the "Schmücke dich." The Sunday morning recital was poor. At noon there was an orchestral concert, then a festival dinner, while in the evening Bach cantatas were sung by St. Thomas' choir from Leipzig under Straube. Monday morning there was the Bach "Coffee Cantata," in which the soprano soloist broke down, and in the evening a splendid performance of the "St. John's Passion."

A return to Leipzig was made by way of Weimar, with visits to the interesting places there, including Liszt's apartments, which are still maintained but rather shabby and threadbare. More trips to St. Thomas' Church to examine the organ and to hear cantatas. Also Mr. Pfatteicher met and chatted with Karg-Elert, and heard him play delightfully on a "Kunst-Harmonium" on which uncanny things can be done.

At Dresden Mr. Pfatteicher attended the Protestant church, but afterwards went to the Roman Catholic cathedral, where a Rheinberger mass was beautifully sung, and he also had an opportunity to examine and play the last organ built by Silbermann, who was stricken while engaged in working on its interior.

From Germany Mr. Pfatteicher returned to Paris, heard impressive organ playing at Notre Dame, and then went to Holland, where bell ringers to the number of twelve were holding a congress. He took a course of instruction in carillon playing at Malines.

### Michigan Chapter.

The first meeting of the year was held in the beautiful new church house of the First Congregational Church. The Guild was the guest of Charles Frederic Morse, dean. The creed of the Guild was read and subscribed to by all members present. Plans for the year were laid. Five meetings were planned, the next to be held Tuesday, Dec. 1, in the same place.

A number of new organs are being installed this year in Detroit and the Guild is making arrangements to inspect the work of the builders with a view to breaking down prejudices and achieving a broader viewpoint.

Considerable interest is being shown in choral work and two programs are to be given—one by boy choirs and the other by mixed choruses.

Allen W. Bogen of Chicago demonstrated the new Kimball installed in St. Mark's M. E. Tuesday evening, Nov. 10, to the Guild and friends. A demonstration of the new Wurlitzer in the State Theater is promised by the management some time in December.

MYRON F. CARR,  
Secretary.

### Georgia Chapter.

The Georgia chapter held a very successful service Sunday afternoon, Nov. 15, at St. Philip's Cathedral, Atlanta, of which Grace Chalmers Thomson is organist and choirmaster. Portions of "The Elijah" were sung by the choir of St. Philip's. Joseph Ragan played as a postlude Cole's "A Song of Gratitude." As an opening sentence Miss Thomson's own setting of "The Lord Is in His Holy Temple" was sung.

### Virginia Chapter.

An interesting and profitable meeting of the Virginia chapter was held Oct. 12 at St. Paul's parish-house, Richmond, with Dean F. Flaxington Harker presiding. The attendance was good in spite of the inclemency of the weather. Anton Gottfried of A. Gottfried & Co., Erie, Pa., was the guest of the chapter, and made a very enjoyable talk, after which he and Mr. Marean, local representative of the W. W. Kimball Company, conducted a general discussion on unification, a topic of much interest to organists at this time.

A music library for the chapter was started, by the presentation of a number of books by Reginald Walker.

Paul Saunier, the new organist-director of St. James' Episcopal Church, was present and we are glad to welcome him as a member of the chapter. The adjournment of the business meeting was followed by our usual social session.

### Eastern Oklahoma.

The chapter met Nov. 9 for dinner at the New England cafeteria. Following the dinner the chapter adjourned to the Tulsa College of Fine Arts for the evening's program, consisting of a lecture on modulation with demonstrations at the piano by Marie M. Hine, following which John Knowles Weaver gave a lecture on counterpoint, accompanied with black-board illustrations of counterpoint as used in the Guild examinations.

The chapter voted to give a series of organ recitals during the year. Guests of the chapter at this meeting were Mrs. Claude Garrison Spindler and Mr. and Mrs. Joel Goodlet. The latter is an organist and a member of the Virginia chapter, who has recently come to reside in Tulsa. Mrs. Goodlet spoke in an interesting manner of the work of the Virginia chapter and of its dean, F. Flaxington Harker.

### Southern California.

Recital plans of the Southern California chapter give promise of the most active season this chapter has ever had. The public is invited to hear the recitals.

The following members of the Guild give these recitals:

Sibley G. Pease, Nov. 15, 3:30, at the Wilshire Congregational Church of Los Angeles.

Otto T. Hirschler, A. A. G. O., and George Mortimer, Nov. 17, at the First M. E. Church of Long Beach.

Julia G. Howell, Nov. 22, at 3:30 at the Wilshire Congregational Church of Los Angeles.

Wesley Kuhnle, Ernest Douglas, F. A. G. O., and Dr. Roland Diggle, Nov. 24, at the Christian Church of Glendale.

Lynnwood Farnam of New York City, Friday evening, Nov. 27, at the First M. E. Church of Pasadena.

Clarence V. Mader, A. A. G. O., Nov. 29, at 3:30, at the Wilshire Congregational Church.

Sibley G. Pease, Dec. 4, at the Sawtelle Baptist Church.

### Organ for Rock in Pacific.

Installation of a large organ on Moro Rock, which rises abruptly from the Pacific to a height of 600 feet and guards the entrance to Moro bay, midway between Los Angeles and San Francisco, is one of the features of a plan for the development of Moro as an important seaside resort, it is announced. The community development plans are being supervised by Hugh R. Pomeroy, director of regional planning of Los Angeles county, and Dr. Carol Aronovici, professor of city planning and housing at the University of California. Organ recitals will be broadcast by radio, according to the plans.

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"Pedal technic amazing. Precise and crisp manual technic. Musical eloquence that will remain long in memory of musical impressions."





**KINDER'S RECITAL NO. 1,000**

**Program of Own Compositions Marks Event in Philadelphia.**

Ralph Kinder, organist and choir-master of Holy Trinity Episcopal Church, Rittenhouse Square, Philadelphia, gave his 1,000th public recital in that church Nov. 15. A special program was arranged by the Rev. Dr. Floyd W. Tomkins, rector. It was through Dr. Tomkins that Mr. Kinder was brought to Holy Trinity more than twenty-six years ago from Grace Church, Providence, R. I. In that period the public recitals in Holy Trinity have been one of the features of the church's contribution to lovers of devotional music of a high type.

Mr. Kinder instituted the series of public organ recitals held on Saturday afternoons in January of each year, which have been recognized as an outstanding feature in the musical life of Philadelphia. The series in January of this year attracted an audience of upward of 5,000 lovers of music.

The 1,000th program consisted entirely of Kinder compositions, including "Exsultemus," "In Moonlight," "In Springtime" and "The Thrush." The last-mentioned was played for the first time in public. Assisting Mr. Kinder was A. E. I. Jackson, who has been associated with him since November, 1899, as bass soloist in Holy Trinity. Mr. Jackson sang "One More Day's Work for Jesus," by Kinder.

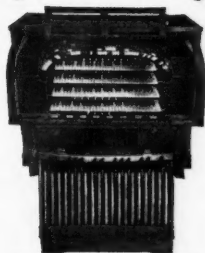
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### A Famous Organ Under a Familiar Touch

By ELLEN M. FULTON

It was a fortunate circumstance to find myself in London at the opening of the present musical season and to have the opportunity to hear a famous organ under the familiar touch of my fellow-citizen, friend and teacher, Charles M. Courboin. In a far country and in a strange building, with an organ whose fame had traveled far, indeed, Courboin's individuality spoke to us through his playing, in terms of music-at-home. Of all the thousands there listening, and hearing him for the first time, there was just a little group of folks from home, to whom his playing fortunately is a pleasure frequently available.

Westminster Cathedral is a vast place. Its seating capacity is 5,000, and from where we sat in the gallery (the privileged place) we watched the chairs below in the nave fill up as people literally poured in. We noticed with frank astonishment the men claiming the majority—and we reminded ourselves that the hour was 6:30 p. m., not long after tea, and approaching the conventional dinner hour.

With almost painful suspense we waited for the first tones of the organ, invisible behind the elaborate Byzantine grill. Finally the first rich tones sounded, a progression of chords as a signal to the audience. And then the Bach Passacaglia! What a superb first impression of a truly famous organ! Such an experience is hard to equal in this country, for there are so few buildings with acoustical features such as Westminster Cathedral possesses, with its vast space and the remarkable resonance provided by the high stone walls. The tone, produced

at one end of that tremendous building, soars, floats, permeates every recess, and finally, after a breathless length of seconds, fades into silence, as light is softly, noiselessly folded into shadows.

Although it was dimly dark and very chilly (cathedrals in London are not heated) we were aware of our discomforts only when the program was finished. With teeth on the verge of chattering, our fur-collared coats buttoned up close to our chins, we met distinguished organists, writers and builders of organs. It was thrilling to observe their enthusiasm for the playing of the artist. The press comments have been printed; it is not for me to reproduce them here, but to give my own impression of the place and the organ.

Henry Willis built the organ, and, like the cathedral, it is new, and also, like the cathedral, it is unfinished. As it stands the swell is the only complete department, while the great and the pedal are fairly well represented. The tuba magna (unenclosed) is the only available stop of the fourteen-stop solo. The specifications in detail can be studied in volume 1 of the Organ. To quote Dr. W. G. Alcock in his article, "Organ Recitals at Westminster Cathedral," in the September, 1925, Rotunda, "from a distance the effect is a magnificent surge of perfectly balanced sound, and such echo as the cathedral possesses just turns the edge of every chord."

What the organ will sound like in its completed state is not difficult to imagine; it will be this beautifully balanced sound magnified and glorified; and the fading out of the superb tone will linger a bit longer, not only in the vastness of the cathedral, but in the memory of the thousands who fill the nave to listen to the most inspiring of organ music played by masters. It is an experience to be treasured, hearing a famous organ in a far country. It makes for international understanding.

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*Last month we announced that the demand for Hollins recitals necessitated a 100% extension of his tour to four months.*

*Now we are obliged by continued pressure of requests, to still further extend Dr. Hollins' tour into February, 1926.*

*In justice to Dr. Hollins himself and in order that there shall be as few disappointments as possible, we earnestly request all those contemplating a Hollins recital to write or telegraph at once for dates and terms.*

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**Three-Manual of Thirty-Seven Stops Being Built by Reuter.**

The Reuter Organ Company of Lawrence, Kan., is to build an organ for the First Methodist Church at Ottawa, Kan. The organ, which will be installed shortly after the first of the year, will be a three-manual of thirty-seven stops.

Following is the specification of stops the organ will contain:

- GREAT.**
1. First Diapason, 8 ft., 73 pipes.
  2. Second Diapason, 8 ft., 73 pipes.
  3. Claribel Flute, 8 ft., 73 pipes.
  4. Melodia, 8 ft., 73 pipes.
  5. Dulciana, 8 ft., 73 notes.
  6. Dolce Celeste, 8 ft., 61 pipes.
  7. Violoncello, 8 ft., 73 notes.
  8. Flute, 4 ft., 61 notes.
  9. Clarinet, 8 ft., 73 pipes.
  10. Chimes, 20 tubes.
  11. Harp, 61 notes (Preparation).
- SWELL.**
12. Bourdon, 16 ft., 97 pipes.
  13. Open Diapason, 8 ft., 73 pipes.
  14. Stopped Diapason, 8 ft., 73 notes.
  15. Sallcional, 8 ft., 73 pipes.
  16. Voix Celeste, 8 ft., 61 pipes.
  17. Aeoline, 8 ft., 73 pipes.
  18. Flute d'Amour, 4 ft., 73 notes.
  19. Nasard, 2 1/2 ft., 61 notes.
  20. Flautino, 2 ft., 61 notes.
  21. Oboe, 8 ft., 73 pipes.
  22. Vox Humana, 8 ft., 73 pipes.
  - Tremolo.
- CHOIR.**
23. Diapason, 8 ft., 73 notes.
  24. Violoncello, 8 ft., 73 pipes.
  25. Claribel Flute, 8 ft., 73 notes.
  26. Dulciana, 8 ft., 73 pipes.
  27. Flute Celeste, 8 ft., 61 notes.
  28. Flute, 4 ft., 61 notes.
  29. Violina, 4 ft., 61 notes.
  30. Clarinet, 8 ft., 73 notes.
  - Tremolo.
- PEDAL.**
31. Acoustic Bass, 32 ft., 32 notes.
  32. Double Diapason, 16 ft., 12 pipes, 32 notes.
  33. Bourdon, 16 ft., 32 pipes.
  34. Lieblich Gedeckt, 16 ft., 32 notes.
  35. Dolce Flute, 8 ft., 32 notes.
  36. Cello, 8 ft., 32 notes.
  37. Diapason, 8 ft., 32 notes.

**Honors Its Veteran Employees.**

The famous German organ building establishment of W. Sauer at Frankfurt on the Oder, of which Dr. Oskar Walcker is proprietor, had an interesting celebration recently when it held a reception for its entire factory personnel in honor of a number of veteran employees. The men especially mentioned have been employed by the Sauer firm for periods ranging from twenty-five to forty-four years. Hermann Hahn is the man who has been connected the longest time with the factory. Dr. and Mrs. Walcker came from Ludwigsburg, their home, to attend the event.

News comes from Madison, Wis., of the issuance of incorporation papers to Jerome B. Meyer & Sons, Inc., of Milwaukee, the well-known firm of manufacturers of organ pipes. The incorporators are Jerome B. Meyer, who founded the establishment some years ago; Anna Mary Meyer and Charles T. Meyer. The capital stock consists

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of 250 shares at \$100 each. The incorporation is understood to be merely a step in the enlargement of the facilities and business of the Meyer concern.

Appointment of Uda Waldrop, municipal organist of San Francisco, as official organist of Station KPO has been announced by Oliver W. Tuttle, studio manager.



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Why is it that relatively few women organists are holding positions in our more prominent churches? It is not because women organists are lacking in number, but rather for the same reason that there are relatively few women holding positions in our leading orchestras—largely illogical prejudice.

There is no good reason why a woman should be generally held in less esteem at the organ console than at the piano keyboard. At the latter she quite holds her own with the man performer. In fact, in the matter of accompanying—so important a feature of church organ playing—women appear to be more in evidence than men, except possibly on tour with traveling artists.

One may ascribe two reasons—neither of them sound—for the prejudice held by many against women playing the organ. One is a mere association of ideas; the other a held-over belief from last century. The organ is an instrument of great volume; it is by far the most powerful of instruments. In the minds of most people man is associated with power, as woman is with beauty. And in music this is true as in other things. Physically weaker than man, woman lacks the strength to give the same forceful emotional expression in music as he, when she interprets these on an instrument. Therefore, how can she get as much out of the organ's great tonal resources as a man?—so reason those who will have it that great strength is required to play a great and powerful instrument.

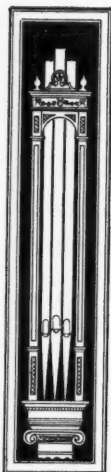
Well, there was a time when such reasoning had a basis of logic to it, and the idea in the minds of many today that a woman is not as well constituted to play the organ as a man—that she cannot get as much out of it—has been handed down from the nineteenth century, before the now archaic tracker action was displaced by the pneumatic action and the still later electric key and stop action. The

old tracker organ, even of moderate size, had a key depression so stiff as to demand considerable arm and finger strength of the player, while the larger instruments, of many stops, required of the organist a physical effort quite beyond ordinary feminine endurance. The more stops that were used the harder it was to press down the keys.

However, all this virtually passed into history a generation or two ago and for these many years no organs of any pretense have been built with tracker action. The key action of the modern pipe organ is as light and responsive as the most perfect action of a concert grand piano, and hence requires of the player no greater arm and finger exertion than does the latter—less, in fact, because organ music is not so florid as piano music.

True, the organ brings the feet into requisition, but it would be quite as absurd to speak of this as a tax upon the player's strength as it would to speak of a short walk as a tiring exertion. The piano does make considerable demand on the vitality of the player, particularly in extended forceful passages. Indeed, a powerful piano tone can result only from strong muscular effort. But from the modern pipe organ the frailest bit of femininity can produce tremendous and long sustained tonal volume, and she can do it with as little effort as she would use for the softest tones of the instrument.

Notwithstanding all this, we still hear music committees, and sometimes choir directors who should know better, objecting to woman organists on the score that they lack the strength, the vitality to play the organ as men play it. Who would affirm that woman musical performers have less musical knowledge, less intelligence, less taste, less feeling than men, or less facile technique? What else would make them less able organists than men? Their lesser physical strength? Of all instruments, the modern organ is the one in which mere muscular requirements permit the woman to meet the man on an equal footing.



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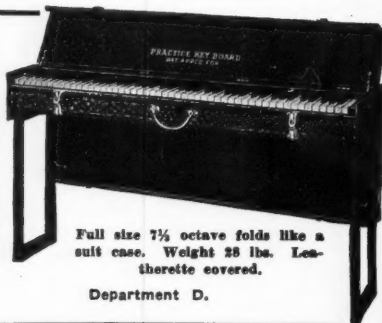
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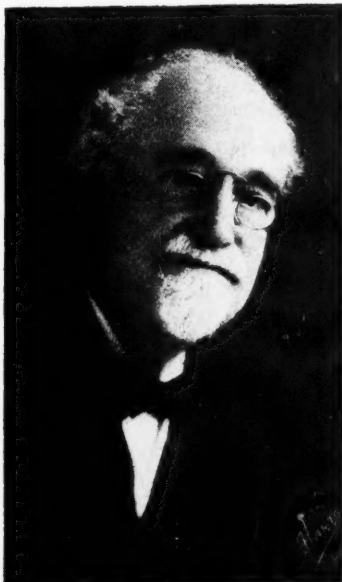
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I am engaged to play your new organ in the Methodist Church at Sacramento, Cal., the middle of January, when I will make another tour of the Pacific Coast. You are making a fine reputation in that part of the world.

Yours sincerely,

CLARENCE EDDY



Prof. Clarence Eddy

# The Reuter Organ Company

Lawrence, Kansas

**Southern California News**

By **ROLAND DIGGLE, Mus. D.**

Los Angeles, Cal., Nov. 20.—The November meeting of the local chapter of the A. G. O. was held Nov. 2 at the Wilshire Congregational Church. There was a good attendance and everyone enjoyed the splendid dinner served by the women of the church. A number of important matters were discussed at the business meeting, and it was decided, among other things, that the local chapter arrange for a recital by Harold Gleason next April. The meeting was followed by a public recital in the church, the recitalists being Miss Julia G. Howell, who played pieces by Vienne and Tombelle; Dudley Warner Fitch, who played compositions by Rheinberger, Archer and Clokey, and Mrs. Harry K. Brown, organist of the church, who among other things gave a fine performance of the first movement of Widor's Fifth Symphony.

It has been decided to hold the second Pacific coast organists' convention in Pasadena during the coming year and Percy Shaul Hallett, F.A.G.O., organist and choirmaster of All Saints' Church, Pasadena, has been appointed chairman of the convention committee and will appoint his own officers. It is expected that a three-day convention will be held either in the early summer or early fall. While the convention is under the auspices of the local chapter of the A. G. O., it will be a convention for all organists, whether members of the Guild

or not. At our first convention about 300 organists registered; this time we hope to make it 500.

Organists on the lookout for novelties will be interested in the announcement that Dr. Dinty Moore has finished his concerto for two ukuleles and organ and an early performance is promised. This work of Dr. Moore contains some very moving music. The first movement, which is written in the Damifuno mode, takes an hour and a half to perform. The second movement is a "molto appassionamento" for the two ukuleles and the last movement, which is longer than the first, is written in the Damifuno mode and introduces the old folk song, "We Won't Go Home Till Morning." This is played on the pedal resultant, while the right hand plays harp-like chords on the piccolo, the left playing a trumpet call on the nazard, while the muted "ukes" are playing "St. Ann." The performing rights are reserved, including the Scandinavian.

Dr. H. J. Stewart played his interesting "Suite de Ballet" at one of his Balboa Park recitals during the last month. This suite is making its way rapidly. I have seen three programs with it on from England and it was played by Arthur Meale at the Wesleyan Central Hall, London, Nov. 4.

Special musical services have been given during the month at the First Baptist Church under the direction of Alexander Stewart, at the Wilshire Presbyterian Church under the direction of William Ripley Dorr and at St. John's, where Spohr's "Last Judgment" was sung at the musical service under the direction of Roland Diggle.

**ANNA CARBONE**

Will Appear in Organ Recital at  
**AEOLIAN HALL**  
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on Dec. 22, at 8:15 P. M.

Not only was her manipulation of the manuals a marvel of speed and precision, but her pedal work was a surprisingly brilliant achievement.—N. Y. American.

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.—N. Y. Sun.

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Press Comment on Recent Dedications:

St. Joseph, Mo., Auditorium,  
Sept. 25, 1925 (audience of 3000)

"Exceptionally pleasing recital"—St. Joseph Gazette.  
"Exquisite numbers... vividly descriptive... program displayed many lovely stops"—St. Joseph News-Press.

Madison, Wis. First M. E. Church

Sept. 29, 1925 (audience of 2000)

SEDER ORGAN RECITAL GETS WARM OVATION. OVERFLOWING CHURCH HEARS ARTIST IN DEDICATORY PROGRAM.

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**New York Activities**

News of the Organists and Their Work in the Metropolis

By RALPH A. HARRIS

New York, Nov. 21.—Moritz E. Schwarz, who was for some years assistant to Dr. Victor Baier at Old Trinity on Wall Street, New York, gave the dedicatory recital on the organ in the Baptist Church of the Redeemer, Brooklyn, on the evening of Oct. 29. Mr. Schwarz' program included: Overture to "William Tell," Rossini; Serenade, Drigo; "Chant Indoué," Rimsky-Korsakoff; "Twilight Psalm," Schwarz; Fanfare, Lemmens; Pastorale from Sonata 1, Guilman; Two Woodland Sketches, MacDowell; Polonaise in A major, Chopin; Capriccio, Lemaigre; Barcarolle, Bennett; "Chœur Celeste," Strang, and Toccata, Widor. Mr. Schwarz was assisted by Theodore Whitman, baritone soloist of the North Orange Baptist Church.

The organ, a two-manual instrument, was built by the Estey Company and is equipped with the latest design of Estey luminous stop control. It is practically "straight," only two of the twenty-four speaking stops being borrowed. The total number of pipes is 1,387.

A reception was tendered Anton Brees, carillonneur at the Park Avenue Baptist Church, by the men's Bible class of the church Nov. 19. The members of headquarters chapter of the American Guild of Organists were guests. M. Brees gave a carillon recital from 8 to 9 and later addressed the large gathering of musicians with an interesting historical sketch of the evolution of the carillon from the late fourteenth century down to the present time. During the evening all the guests were given an opportunity to visit the bell-tower and see the keyboard, which resembles somewhat an organ pedal board. The bells, fifty-three in number, vary in weight from twelve pounds to ten tons, covering a range of four and one-half octaves. This carillon, the largest in this country, is the gift of John D. Rockefeller.

The "hour of organ music," established seven years ago at St. Thomas' Church by T. Tertius Noble and given every Sunday evening during each season, has increased in popularity year by year. The first of this season's recitals was given by Mr. Noble Nov. 1.

Dr. John Hyatt Brewer gave a program of original compositions at the evening service in the Lafayette Avenue Presbyterian Church Sunday, Nov. 22. Among the numbers were: "Echo Bells" and Indian Summer Sketch (for organ), and "I will Lift up Mine Eyes," "More Love to Thee, O Christ," and "Lead Us, O Father." Dr. Brewer is doing much original work in the way of service programs, and believes in making use of all available legitimate forces to make church services attractive and inspiring.

Milton M. Johnson is the organist and choirmaster at the Church of the Redeemer. Prior to going to his present position he held similar ones in Buffalo, at the Normal Park Methodist Episcopal Church, and at First Church of Christ, Scientist. He has studied extensively with Dr. John Hyatt Brewer and other eminent teachers.

The motet "Blessing, Glory, Wisdom," by Bach, was given by the choir of St. Bartholomew's Church (David McK. Williams) Sunday afternoon, Nov. 15. The "Dies Irae" by Verdi will be given on the first Sunday in Advent, Nov. 29.

Cherubini's Requiem Mass in C minor was given by the choir of the Church of St. Mary the Virgin, New York, with orchestra, on the evening of All Souls' Day. Under the direction of Raymond Nold, choirmaster,

and George Westerfield, organist, this choir and orchestra, both of which are maintained throughout the season, are giving excellent programs.

The series of special musical services given every Sunday afternoon by Frank T. Harrat at the Chapel of the Intercession was begun, Nov. 2, with a program of masterpieces of memorial music, the offerings including: "The Sorrows of Death," Mendelssohn; "Recessional," DeKoven; "Crossing the Bar," Bridge; "Requiem Aeternam," Harwood; "Chant for Dead Heroes," Gaul; "Lamentation," Guilman, and Funeral March, MacKenzie. On Nov. 15 the music consisted entirely of American compositions.

George William Volkel, organist of the Ninth Church of Christ, Scientist, gave a recital on the Skinner organ in the Town Hall Nov. 20. On his program were the Chorale in A minor, Franck; Andante Cantabile (Symphony 4), Widor; Scherzo in E major, Gigout; Andantino in D flat, Lemare, and "Grand Chœur Dialogue," Gigout.

Carolyn M. Cramp, B. S., F. A. G. O., gave the dedication recital at the Fourth Avenue Methodist Church, Brooklyn, on the evening of Oct. 28. Her program of both modern and classic numbers included the Overture in C minor, Hollins; "Soeur Monique," Couperin; "The Primitive Organ" and "Gesu Bambino," Yon; "Ave Maria," Arkadelt-Liszt; "Variations de Concert," Bonnet; Prelude and Fugue on B-A-C-H, Liszt; "Angelus," Massenet; "Will o' the Wisp," Nevin; "Deep River," Burleigh, and the Finale from Symphony 1, Vienne.

Miss Cramp, formerly of the Ninth Church of Christ, Scientist, is now organist and teacher of choral music at Newtown High School, where a new three-manual organ is to be installed, and she will be one of the recitalists at its dedication early next month.

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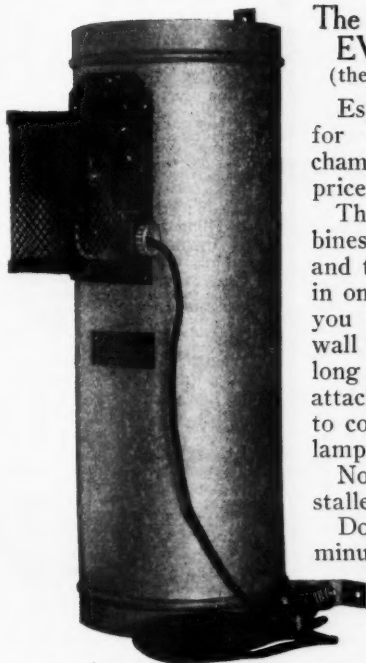
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Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

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

CHICAGO, DECEMBER 1, 1925.

If for any reason your copy of The Diapason fails to reach you promptly at any time, you will confer a favor on this office by sending us notice of the fact. All reports of failure to deliver the monthly issue are carefully investigated. See to it that your address is correct on our records. Do not impose on The Diapason and on the postoffice by moving and neglecting to notify us.

## CHANGE IN SUBSCRIPTION

Beginning Dec. 1, the annual subscription price of The Diapason will be \$1.50, mailed to any part of the world.

Since the present subscription rate was established the size of this paper has been considerably more than doubled, and it has been our aim to increase the quality of its contents as much as the size of the monthly issue. This alone would more than justify the additional 50 cents asked. But The Diapason, which with this number enters upon its seventeenth year, does not intend to stand still. We hope in the coming years to double the size of the paper if the field makes it possible and to add various valuable features. To retain the old subscription rate would mean a growing loss from month to month which the advertising had to absorb. It also would mean a standstill or a curtailment of the service it is intended to render the organ interests of this country. Many leaders in the organists' profession have been consulted and with one accord they have advised us by no means to limit ourselves by retaining what most of them characterized as an absurdly low subscription price.

There is no need of boring our readers with figures, though we have them in plenty for anyone who is interested and would like to have them. But despite the growth of circulation, which has been constant and uninterrupted since the paper was established, the cost of production of each issue has been rising much faster than the income from circulation. Recently an increase in postal rates added to the burden, and today the average cost of mailing a copy of the paper to a subscriber is about one-fourth the subscription price!

It has been our custom not to burden our readers with details of our business or long stories of our achievements—past or contemplated—but we ask your indulgence in presenting the matter just set forth.

## SIGNS OF MEDIOCRITY

Is the growing generation of organists made up largely of devotees of mediocrity? Are we imbibing too

freely of the spirit of the age and merely trying "to get by"? Our co-worker, Professor Macdougall, touched on this with his frank pen two months ago and almost took the words out of our mouth. In the same issue was reproduced the report of the examination committee of the American Guild of Organists, and here we find statements which deserve more than passing notice. For instance, the paper examiners state that the test in which candidates make the poorest showing is the harmonization of the given melody. "Not over two candidates in New York did it well," they report. "The failure here is in musical thinking—the ability to grasp harmonies consecutively and in groups. Nothing but more practice and experience will right this." Further the examiners report:

In the same category fall the modulations for associatship and the improvisation for fellows. We have a right to demand that the modulations should be made in a musical fashion, as they should be in any service. Possibly one or two in New York met this test as it should be met. The candidates for fellowship showed the usual weakness in improvisation. Too little attention is paid to this in this country. It is a matter for continual training and hard work.

The whole moral of the situation is that many candidates come to the Guild examinations without adequate preparation.

Meanwhile the paper examiners, after dwelling on several weak spots detected by them, conclude with this paragraph:

While the examiners of paper work kept in mind the fact that they were not judging composers, they did expect a musicianly facility in four-part writing. The examiners recommend more serious study of harmony and counterpoint before attempting the Guild examinations.

Perhaps the lack of rewards for the capable organist to which attention was called by Ralph Kinder and Percy B. Eversden last month has much to do with the seeming lack of serious preparation of many organists, but no matter what the cause, if the evil is not checked it will mean deterioration of the profession. "Getting by" works for a while; mediocrity seems to triumph temporarily; but in the long run the one who bluffs his way through life finds his bluff effectually called. The Guild examiners are in a good position to judge the status of the organist of today. Their words should be heeded.

## MR. MILLIGAN RETIRES

To the deep regret of The Diapason, and likewise, we are convinced, to the regret of the great majority of our readers, Harold Vincent Milligan has laid down his typewriter so far as these columns are concerned. Mr. Milligan has been reviewing new organ music for The Diapason since Nov. 1, 1914, and thus has been connected with this paper without interruption for eleven years. His trenchant comment, his impartiality and his very evident sincerity, both in giving credit wherever he could find a possibility of honestly doing so, and in condemning evil tendencies and lack of merit in new works for the organ, are known to those who have read his criticisms. Mr. Milligan has been compelled to give up all his newspaper work and other activities to take charge of the growing work of the National Music League, with headquarters in New York. This organization is making progress by leaps and bounds. The only other task which he does not relinquish is that of organist and director at the Park Avenue Baptist Church, New York, known as the Rockefeller church.

William Lester, the Chicago organist and composer, whose works are known to every organist, has been appointed successor to Mr. Milligan and is reviewing new music for The Diapason beginning with this issue. Mr. Lester is a man of keen judgment and has a facile pen, which has been exercised in various ways, as a critic and writer for the press, as well as in composition. We welcome him to our staff.

## SPECIALIZATION

An example of the tendency toward specialization in the musical world is found in the fact that Alfred Human, managing editor of Musical America and for nine years a member of the

staff of that influential weekly, has resigned in order to launch a paper under the name of "Singing," a monthly devoted to the voice. Mr. Human announces that Singing will be the only publication of its kind. Singers and others interested in vocal music will thus have the advantages of a periodical devoted exclusively to their work—something which the organists have had since the launching of The Diapason just sixteen years ago.

There is so much specialized matter and professional news of interest to organists and those who devote themselves to the organ, and the field is so much apart from the interests of pianists and singers and violinists, that the experiment made in establishing The Diapason proved to be justified. Every broad musician who plays the organ is interested in the profession as a whole and keeps an eye on developments through the general musical press. But he also requires that which only an organ paper can give him. This is an age of specialization and the man who makes the greatest progress is he who is most thoroughly abreast of developments in his own field, whether it be medicine, electricity, real estate or organ playing.

The Diapason wishes Mr. Human the greatest success in his undertaking and hopes he will find encouragement in the example we have tried to set for him to the best of our limited ability.

Santa Monica, Cal., is a progressive town and it has shown its originality by making the presentation of a city organ a condition of the proposed annexation to Los Angeles. Press dispatches report that if Los Angeles is to annex Santa Monica to its corporate entity it must provide the beach city with "a creditable pipe organ in the municipal auditorium at Ocean Park." City Planning Director Whitnall in announcing the Santa Monica "exactions," recommended that they all be denied. "We have annexed other cities without any special inducements or favors," he said. "If we grant any particular favors to Santa Monica, including a pipe organ concession, it would be highly discriminatory to all previous annexations."

"Royal A. Brown, fellow American Guild of Orphans, at the organ," reports a San Diego newspaper in publishing the program of a recital in that city. Will the council in New York please take appropriate action to correct this deplorable impression which appears to have been created far from headquarters?

"A Bible in every cell" is the motto of the Bible Society, Inc., of Chicago. Its aim is to distribute Bibles and sacred music in prisons, jails, reformatories and all correctional institutions. Well, one knows of some "sacred" music that ought to be in penal institutions—and nowhere else. There is, however, a question as to the justification for such cruel treatment of prisoners.

Mayors and other public officials in sixty-three cities have to date written to C. M. Tremaine, director of the National Bureau for the Advancement of Music, acknowledging receipt of the bureau's newly-published book, "Municipal Aid to Music in America: A Survey." In nearly all cases there has been highly favorable comment and in some of the letters specific statements are made as to how the book will be used in the development of municipal music locally.

## Bookings by Henry F. Seibert.

Henry F. Seibert, the New York concert organist, has been busy making a number of recital bookings for the fall and winter. Dec. 1 he will play at Ithaca, N. Y., and Dec. 4 at the Town Hall, New York City. Among his November appearances have been recitals at Fort Washington, Philadelphia; two Nov. 12 at Washington, D. C.; one at Baltimore Nov. 13, the Skinner radio recital Nov. 20, one at Macon, Ga., Nov. 23, and two at Buffalo Nov. 29 and 30.

## OLD VERSUS NEW.

(The following delightful poem, written by Mrs. Ramona C. Andrews, appears in the Keynote, the local paper of the Central New Jersey chapter of the National Association of Organists, published at Trenton.)

Listen, my colleagues, and you shall hear  
The tale of an organ, built in the year  
Of eighteen hundred and sixty-five;  
And—strange to say—it is still alive!

It wheezes, it ciphers, it squeals and it shrieks.

In the most vital part of the bellows it leaks.

But old Deacon L— with a mind of his own

Enthuses at length o'er its wonderful tone.

The trackers break often, and leave middle C

Just a blank—where a much needed note ought to be.

A sound like its trumpet has never been known—

Yet trustees oft mention its beautiful tone.

The swell pedal frequently sticks in mid-air;

It needs to be handled with infinite care.

The stops crunch when pulled—as a dog with a bone,

But Deacon L—does enjoy its most heavenly tone.

Of adjustable pistons it hasn't a one.

Crescendo, sforzando pedals? No, there are none.

In this generation it stands all alone,

But the trustees still boast of its soul-stirring tone.

The strength of a Samson or circus tent freak

Is required to play this much cherished antique,

Yet the organist does it—unaided—alone.

Deacon L—in his pew can but praise the fine tone.

Now the far-sighted members together have paid

For a four-manual organ, the best that is made.

And still there are those that insist with a moan

That it never will have the old organ's SWEET TONE!

## EDDY OLD? NOT AS HE PLAYS

(From the Tulsa (Okla.) Daily World.)  
Years were refuted when Clarence Eddy, revered dean of organists, played in concert at convention hall Wednesday night. White-haired he looked to be and venerable he may be, but youthful in his service to and expression of his art he undoubtedly is.

The master's fingers have lost none of their amazing dexterity nor his touch any of its skill, and beneath them the great organ at convention hall told stories again.

The test of a true organist lies not so much in mastering of technicalities of pedaling and fingering, important as these things are, but in the effects he is able to draw from his instrument. Responding to the veteran organist's touch, the organ speaks in the literal as well as technical sense; it told tremendous and stirring tales in martial rhythms and crashing climaxes and more intimate ones in quiet and searching cadences.

## As to the Superfluous Limb.

Providence, R. I., Nov. 14.—Editor of The Diapason: In regard to one-legged organists, I would like to have it understood that the great war had nothing to do with it. My private opinion, publicly expressed, is that Brother Benedict can play the pedals better with one foot than any other organist can with two—excepting, of course, Marcel Dupre and a few others. Such being the case why should he annoy his other leg?

Moreover—

With bass drum spuds  
And snare drum studs

And cymbal slams, et al.,  
Another leg is a mighty good thing

To save one from a fall.  
Pardon me,  
MYRON C. BALLOU.



## The Free Lance

By HAMILTON C. MACDOUGALL

It seems that Carl Engel, in a recent number of the Musical Quarterly, reprinted in the Boston Transcript, has burst forth warning the world of the dangers of musical appreciation as now taught in the colleges. I think Carl is needlessly alarmed, for although there are teachers and teachers of musical appreciation, on the whole we think we are doing good. Indeed, as we look over his article we have a suspicion, which we resist with all our might, that he doesn't really know what he is talking about. Wouldn't it be sad if he were so ignorant?

Vachel Lindsay is quite opposed to having his verses set to music, although he says this has been done several times by well-known and clever musicians. What Lindsay objects to is that the musician's melody cancels, kills or supplants his own melody. It is by no means clear to musicians in the mass that really beautiful poetry, in its very sound—apart from its sense or meaning—is music. Of course, a poet conscious of the beautiful sound of his verses would object to his melody being blotted out by the melody of the musician.

The only logical conclusion to this—shall we say prejudice?—of the poet and of the poetry-lover who is not appreciative of music's melody is that the better the poem the greater the crime in setting it. But how often we read commendations of this and that composer for his choice of beautiful, high-class, in contradistinction to ordinary, verses.

It is all very puzzling.

The discussion in regard to the discount, if any, on sheet music seems to be as lively as ever. I was talking the other day with a man in the music trade who has no doubt whatever that the refusal to give a discount to teachers is against the best interests of everyone concerned. "Take for example," he said "a teacher who sends to the music store for ten pieces of music marked 40 cents each. The postage is 6 cents. The teacher sells this to her students, and pays Uncle Sam 6 cents for the privilege! The teachers are middle men and should have a discount—say 10 per cent on the marked price—for a profit. To give no discount to the ordinary, non-professional buyer of music seems right enough."

Seldom have I read letters more suggestive and stimulating than the two in the November Diapason from Ralph Kinder of Philadelphia and Percy B. Eversden of St. Louis. As I look back on my youthful "breaking into" the profession of music I recall how meagre was my sense of having something to sell; my thoughts centered themselves on playing, teaching and writing. In a sense that was quite right: one must always do one's best. I remember how little respect I had for a brother musician who was chasing commissions on sales of pianos, spending time that I thought would be better devoted to practice and study hanging around the music shops. Later experience taught me that teaching was a business and must be conducted on business principles. Ralph Kinder is right: we must make the young musician understand the importance of right methods of marketing his wares.

Two things occur to me as worth asking, namely: "As things now are can we conscientiously recommend young people to enter the organist's profession? Does the American Guild of Organists consider that it is doing all it ought to do in furthering the financial interests of the individual organist?"

Are you not a bit weary of hearing the experiments in orchestration and jazz tried out in our first-class symphony concerts? Why not follow the example of the Eastman Music School

in giving special opportunities to the younger composers, leaving the Boston, Chicago, Philadelphia, New York and other orchestras to play Stravinsky, Schoenberg, De Falla et al?

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Statement of the ownership, management, circulation, etc., required by the act of Congress of Aug. 24, 1912, of The Diapason, published monthly at Chicago, Ill., for Oct. 1, 1925.

State of Illinois, County of Cook, ss.:

Before me, a notary public in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the owner of The Diapason and that the following is, to the best of his knowledge and belief, a true statement of the ownership and management of the aforesaid publication for the date shown in the above caption, required by the act of Aug. 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

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S. E. GRUENSTEIN.

Sworn to and subscribed before me this 29th day of September, 1925.

WALTER G. HENRY.

(My commission expires Jan. 6, 1927.)  
(SEAL.)

George M. Thompson of the organ department at North Carolina College, Greensboro, N. C., who returned from Europe to his college work after a delightful summer during which he conducted a party of twelve music lovers and also took time to study with Joseph Bonnet, has resumed his recitals for the students of the college. A long editorial in the college paper protests against the removal of the chapel organ to the new music building and dwells on the pleasure and benefit derived by the student body from the chapel recitals by Mr. Thompson in the past.

The new Austin organ in St. Mary's Catholic Church at Franklin, Ohio, was dedicated with a sacred concert under the direction of John J. Fehring, organist of St. Peter's Cathedral, Cincinnati, Oct. 8.

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The bishop of Ottawa, the Rt. Rev. J. C. Roper, dedicated the recently re-constructed organ in Christ Church, the cathedral church of the Canadian capital's diocese, Monday evening, Oct. 26. The organ, originally built by S. R. Warren & Co. of Montreal and installed approximately fifty years ago, has been re-built by the Warren Organ Company of Barrie, Ont. The swell reeds have been replaced and several new stops have been added. The organ is a memorial to several members of the cathedral. The new instrument is electro-pneumatic throughout, the pipes of the old instrument which were retained being all of the first organ identified with the new one. It was at the old instrument the late Arthur Dorey, L. Mus., F. C. C. O., presided from 1899 to 1921, beloved by all with whom he came in contact.

- Following is the specification:  
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  7. Fifteenth (from No. 6), 2 ft.
  8. Tuba (new), 8 ft.
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9. Bourdon (from No. 11) (new), 16 ft.
  10. Open Diapason, 8 ft.
  11. Stopped Diapason, 8 ft.
  12. Viol de Gamba, 8 ft.
  13. Aeoline, 8 ft.
  14. Flute (from No. 11), 4 ft.
  15. Violina (from No. 12), 4 ft.
  16. Flautina (from No. 11), 2 ft.
  17. Cornopean (new), 8 ft.
  18. Oboe (new), 8 ft.
  19. Vox Humana (new), 8 ft.
  - Tremolo.
- CHOIR ORGAN.**
20. Violin Diapason, 8 ft.
  21. Clarabella, 8 ft.
  22. Dulciana, 8 ft.
  23. Viol d'Orchestre, 8 ft.
  24. Harmonic Flute (new), 4 ft.
  25. Piccolo (from No. 24), 2 ft.
  26. Clarinet, 8 ft.
  - Tremolo.
- PEDAL ORGAN.**
27. Open Diapason, 16 ft.
  28. Sub-Bass (new), 16 ft.
  29. Lieblich Gedeckt (from No. 9), 16 ft.
  30. Violoncello (from No. 3), 8 ft.
  31. Bass Flute (from No. 4), 8 ft.
- Following the service of dedication, in which the bishop was assisted by the Rev. Lenox I. Smith, rector, and the Rev. E. A. Salmon, curate of the cathedral, a recital was given by John W. Bearder, Mus. B., F. R. C. O.,

organist and choirmaster of All Saints', Ottawa, who chose for his program the following numbers: Sonata in D minor, Op. 42, Guilman; Chorale Preludes, "Old 104th" and "St. Ann's," Sir H. H. Parry; "Requiem Aeternam," Basil Harwood; Prelude and Fugue in G major, Bach; Evening Song, Birstow; Pavanne, Bernard Johnson; Allegretto, Lemmens; Symphony No. 5 in F, Widor.

Mr. Bearder more than demonstrated his ability as a recitalist of exceptional merit. His playing throughout was marked by clean-cut technique and judicious registration. This was shown particularly in his masterly playing of the Guilman, Bach and Widor numbers.

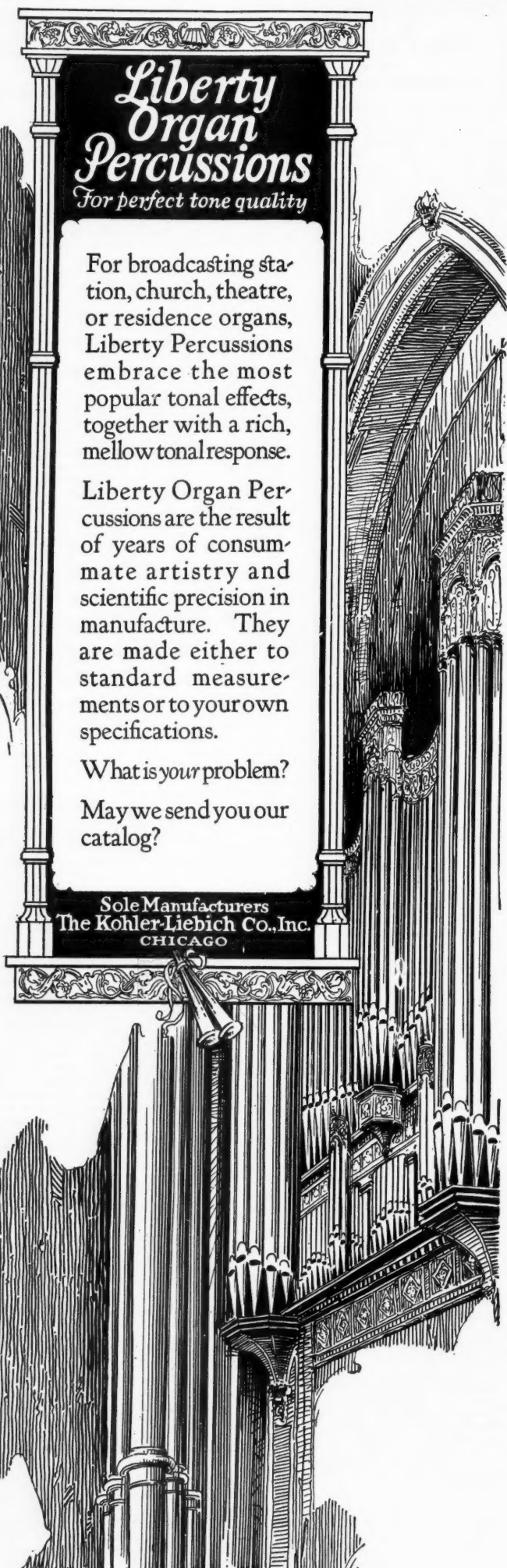
J. Hughes-Johnson, the present organist and choirmaster of the cathedral, presided at the organ for the dedication service.

**Uses Duo-Art with Organ.**

Jean E. Pasquet, organist and director at the Prytania Street Presbyterian Church, New Orleans, La., sends the program of an interesting musical service at his church on the evening of Nov. 15, when, in addition to vocal and organ selections, he used a Duo-Art piano as soloist with organ accompaniment, the number played being the Grieg Concerto in A minor, as interpreted by Percy Grainger. This number is exceedingly effective and can be handled nicely by any good organist, Mr. Pasquet writes. Registration should be built along orchestral lines as much as possible and a study of the original orchestral score will be a help. He also uses the Saint-Saens G minor Concerto in the same way. This is played by Bauer. Organists in any part of the country who are interested are requested to communicate with Mr. Pasquet.

**Filkins Evokes Many Calls.**

Guy C. Filkins, the Detroit organist, evidently made a pronounced hit with his Skinner radio recital in New York Nov. 13, the program of which appears on the recital page of this issue. Press dispatches from New York, published in various cities the day after the recital, state that Mr. Filkins received 700 telegrams and kept the two switchboards of the Skinner organ studio and the Grebe station busy for over two hours answering requests and congratulatory messages. Since these telegrams covered middle Atlantic states, New England and points in eastern Canada, the Detroit organist must have pleased the radio fans. One of the request numbers not on the program was "Lead, Kindly Light," Cardinal Newman's famous hymn, which he has so often played from WCX, Detroit.



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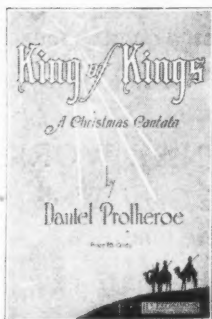
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**The Church Organist**

By HAROLD W. THOMPSON, Ph. D.

Key to Publishers—B (Boston Music Co.), D (Ditson), Du (Durand), F (Fischer & Bro.), G (Gray), Le (Leduc), N (Novello), S (Schirmer), St (Schmidt), W-S (White-Smith).

**Organ Music for Funerals.**

In the Protestant churches funerals are not frequent, most families preferring the service in the home. One distinguished organist wrote in answer to my questionnaire regarding organ music that he had not played a church funeral in ten years. And yet the following list, compiled from the answers of seventy-eight leading church musicians to my inquiry, will be of use to a good many in the profession:

- Bairstow—Elegy (Augener).
- Bairstow—Meditation in A. (G).
- Beethoven—Funeral March. (N).
- Beethoven—Slow Movement, Sonata Pathetique.
- Boellmann—Prayer from "Suite Gothique." (Du).
- Borowski—Meditation-Elegy, First Suite. (S).
- Brahms—Chorale Prelude, "Herzliebster Jesu." (Simrock).
- Brahms—Chorale Prelude, "O World, I e'en Must Leave Thee." (Simrock).
- Carl—Funeral Music, ed. no. 193. (B).
- Chopin—Funeral March. (S. Pr. N) 21.
- Chopin—Prelude in C minor.
- Cole—"Consolation." (St).
- Couperin—"Lament." (G).
- Davies—A Solemn Melody. (N).
- Dubois—"Adoratio et Vox Angelica." (St).
- Dubois—"In Paradisum." (Le).
- Dvorak—Largo, "New World Symphony." (Simrock) 2.
- Franck—Andante, "Grande Piece Symphonique."
- Franck—"Piece Heroique." (Du).

- Gigout—"Absolution."
- Gigout—"Marche Funebre," from Six Pieces. (Du).
- Grieg—"Ase's Death." (S) 3.
- Grieg—"Elegiac Melody." (S).
- Guilmant—Elevation.
- Guilmant—"Lamentation." (S) 4.
- Guilmant—"Marche Funebre et Chant Seraphique." (S) 7.
- Guilmant—"Meditation-Priere," op. 90. (Du).
- Guilmant—"Prelude Funebre."
- Handel—Dead March from "Saul." (S) 8.
- Handel—"He Shall Feed His Flock."
- Handel—"I Know That My Redeemer Liveth."
- Handel—Largo. (G, S) 5.
- Harwood—"Requiem Aeternam." (N) 4.
- Howells—Psalm Prelude No. 3, "Yea, Though I Walk." (N).
- Jongen—"Prelude Elegiaque." (Augener).
- Karg-Elert—Chorale Improvisation, "Es ist das Heil." (Simon).
- Karg-Elert—"Funerale." (N).
- Karg-Elert—"O God, Thou Holiest."
- Lemaigre—Eclogue.
- Lemaigre—Elegy. (S) 3.
- Lemare—"Romance Triste." (G).
- Lemare—"Tears." (F).
- Lubrich—"Totenklage." (Junne).
- Maleingreau—"O Mors, Mors Era Tua," ("Opus Sacrum" II.) (Senart).
- Malling—"Gethsemane." (B).
- Mansfield, Purcell—"In Memoriam." (Midland Music Press).
- Mendelssohn—"But the Lord Is Mindful."
- Mendelssohn—"Consolation." (Pr).
- Mendelssohn—Funeral March. 3.
- Mendelssohn—Funeral Song.
- Mendelssohn—"Lift Thine Eyes."
- Mendelssohn—"O Rest in the Lord." 3.
- Mulet—"Chapelle des Morts." ("Esquisses Byzantines.") (Du).
- Mueller, Carl—Lamento in B minor, op. 99. (Du).
- Nevin, Gordon—"In Memoriam." (Summy) 2.
- Nevin, Gordon—"Song of Sorrow." (S) 3.
- Noble—"Memorial of the Departed," Hebrew Melody. (G) 2.
- Noble—"Prelude Solonelle." (St) 2.
- Rheinberger—"Vision." (D) 2.
- Schumann—Melodie in G minor, op. 20. (D).
- Tallis—Funeral Music. (Curwen).
- Thayer—"In Memoriam." (W-S).
- Thompson, V. D.—"Through the Valley of Shadow." (G).
- Tschaikowsky—Adagio, Sixth Symphony.
- Tschaikowsky—Andante Cantabile, op. 11. (N).
- Tschaikowsky—Finale, Sixth Symphony. (Jurgenson).
- Tschaikowsky—Funeral March. 4.
- Vierne—"Marche Funebre." (Hamelle).
- Wagner—"Siegfried's Death." ("Götterdämmerung").
- Widor—Andante Cantabile, Fourth Symphony. (S).

a large audience almost uncomfortably crowding the auditorium was continuously enthusiastic. The organ was found to be of fine effectiveness in the auditorium. The full organ has body and balance and Mr. Gleason revealed the musical value of all the resources of the instrument.

**Organist Boon to Small Town.**

F. A. Bryce, who for a year set an entirely new standard for music in the First Methodist Church at Ypsilanti, Mich., is a newspaper man. As was reported in these columns a few months ago, Mr. Bryce purchased both weekly newspapers at Grand Ledge, Mich., and with his family moved thither in June. The Methodist Church of Grand Ledge has a Möller and the Episcopal Church has an Austin. The Congregational Church, however, expects to get the services of Mr. Bryce and has placed an order with M. P. Möller for a good-sized organ. This instrument will be an unusually large one for a town the size of Grand Ledge, which has a trifle fewer than 4,000 inhabitants. The church people feel that they are fortunate to secure a competent organist and choir director, which is ordinarily difficult in so small a place.

**Presents Two Recitalists.**

Horace M. Hollister presented two advanced organ pupils—Marguerite Cook and Henry Klooster—in a recital at the First Congregational Church of Muskegon, Mich., Sept. 11. Mr. Hollister is organist and director at this church. The offerings of the two performers were as follows: Pastoral Sonata in G, Rheinberger (Miss Cook); Evensong, Johnston, "Will o' the Wisp," Nevin, and "Dreams," Stoughton (Mr. Klooster); Andante Cantabile from String Quartet, Tschaikowsky; Intermezzo, Callaerts, and Fanfare, Lemmens (Miss Cook); Prelude from Third Sonata, and Processional March in A, Guilmant (Mr. Klooster).

**Gleason Opens Hook & Hastings.**

None of the many recitals given by Harold Gleason in Rochester has brought more spontaneous and cordial press approval than his recent opening program on the new organ in the Baptist Temple of that city. The Baptist Temple has completed an undertaking unique in the history of Rochester. The church society has erected a large office building of imposing dimensions and excellent architecture, in the center of Rochester. The organ is the work of Hook & Hastings and in it has been included in part the organ of the former church. The Rochester Democrat and Chronicle critic wrote that "Mr. Gleason's program for this recital might well set a model for such events." The program was no concession to supposed popular taste in music; it was entirely of good music—music that is recognized as the best of organ literature. But while keeping within the music of the organ, Mr. Gleason found it possible to make a program of the variety of an orchestral program and to play it so effectively that

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MANCHESTER GUARDIAN: Oct. 14

*"Courboin is well known for his performances on the huge Wanamaker organs, and if his skill in the management of these leviathans can be fairly judged from his playing of our Town Hall instrument . . . it would be hard to find a better executant. Bach's Passacaglia was played in a manner that showed very fine executive gifts and an unconventional treatment of the florid passages . . . it had freshness and vitality and the audience afterwards expressed most enthusiastically the general enjoyment of it."*

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# RECITAL PROGRAMS

**Harold D. Smith, Ithaca, N. Y.**—Professor Smith infuses additional interest in his recital by Cornell University by arranging special programs of works by composers of certain nationalities. Recent offerings have been of compositions of Scandinavian, English, Belgian, Italian and Spanish writers. The programs were:

Nov. 13—Works of Scandinavian Composers: Prelude and Fugue in C. Buxtehude; "Easter Morning," Malling; Romance, Svendsen; Swedish Wedding March, Södermann; Letzter Frühling, Grieg; Allegro, Risoluto, Gade; "May Night," Palmgren; "Finlandia," Sibelius.

Nov. 6—Works of English and Belgian Composers: "Pomp and Circumstance," Elgar; "Priere," Jongen; Fanfare, Lemmens; "O Clemens," from Suite "Salve Regina," Corneliussen; "The King's Hunt," Bull; Andantino in D flat, Lemare; Festival Toccata, Fletcher.

Oct. 30—Works of Italian and Spanish Composers: Theme and Variations, Op. 15, Bossi; Intermedio, Arabolaza; "Salida," Urteaga; "Diferencias sobre el Canto del Caballero," de Cabezon; "Toccata per l'Elevazione," Frescobaldi; Gavotte, Martini; "Preghiera" and "Christus Resurrexit!" Ravanello.

**Raymond C. Robinson, Boston, Mass.**—Recent programs by Mr. Robinson at King's Chapel, broadcast by station WMAC at 12:15 noon have been as follows:

Nov. 2—Fantasia in A, Cesar Franck; Madrigal, Vierne; "Cortege," Vierne; "In the Garden" (Rustic Wedding Suite), Goldmark; Sketch, Schumann; Londonderry Air, and "Sander's" Fantasia and Fugue in G minor, Bach.

Nov. 9—Concerto in C, Bach; Reverie, Bonnet; Intermezzo (Symphony 3), Vierne; "Fantasie Dialoguee," Boellmann; Andante in B, Cesar Franck; "Lamentation," Gullmant; Prelude, Purcell; "Tu es Petrus" Mulet; "Marche Russe," Schminke.

Nov. 16—Toccata and Fugue in D minor, Bach; Berceuse, "Ariel" and "Deuxieme Legende," Bonnet; Gavotta, Martini; "Liebestod" from "Tristan," Wagner; "Carillon," Vierne.

Nov. 23—Prelude and Fugue in F minor, Bach; Three Chorale Improvisations ("Now Is Come Salvation," "Rejoice, O My Soul" and "This is the Day"), Karg-Elert; Chorale in B minor, Cesar Franck; Scherzo (Symphony 4), Widor; "Dreams," Stoughton; "Carillon Sortie," Mulet.

**Carl G. Alexis, Rockford, Ill.**—In a dedicatory program at St. Mark's English Lutheran Church, Davenport, Iowa, Nov. 18, Mr. Alexis, organist of the First Lutheran Church of Rockford, played the following program: Sonata, Mendelssohn; "At Twilight," Gatty Sellers; "In Summer," Stebbins; Cantabile, Hägg; Intermezzo from Sonata No. 8, Rheinberger; Sonata, No. 3, Gullmant; "In the Twilight," Harker; Atonfrid, Hägg; Allegretto, Harker; Gullmant; Prelude and Fugue in A minor, Bach.

**E. Harold DuVall, Brooklyn, N. Y.**—In a vesper recital at the Flatbush Presbyterian Church Oct. 25 Mr. DuVall played: Allegro ma non troppo (Sonata 1), Borowski; "Song of the Basket Weaver," Russell; "Memories," Harker; Silve's Serenade, Widor; Toccata in D minor, Nevin.

**E. Stanley Seder, Chicago**—In his dedicatory recital on a two-manual Möller at the First Baptist Church, Dekalb, Ill., Oct. 23 Mr. Seder played this program: Toccata and Fugue in D minor, Bach; Gavotte from "Mignon," Thomas; Largo from "Xerxes," Handel; Magic Fire Scene ("Die Walkire"), Wagner; "Pilgrims Chorus" ("Tannhäuser"), Wagner; Intermezzo, Dethier; Caprice ("The Brook"), Dethier; Mountain Sketches, Clokey; "Dance of the Reed Pipes" in a recital marking music week; Chorale in A minor, Franck; "Echo," Yon; Evening Song, Bairstow; Toccata and Fugue in D minor, Bach; Menuet, C. Ph. E. Bach; Scherzo Symphonique, Debat-Ponsan.

**Percy B. Eversden, St. Louis**—Dr. Eversden's programs at First Church of Christ, Scientist, have included: Finale from Sixth Sonata, Mendelssohn; Toccata, D minor, Bach; "Grand Choeur," Frynsinger; "Lied des Chrysanthemes," Bonnet; Postlude in D, Smart; Festival March, Best; Communion, Hollins; "St. Ann" Fugue, Bach; First movement, First Sonata, Gullmant; "The Lost Chord," Sullivan; "Echoes of Spring," Friml.

Before a lecture on Nov. 24 he played two numbers by Hollins—Concert Overture in C minor and Intermezzo. Opening an organ at the First Christian Church, Hannibal, Mo., Dr. Eversden played: Fugue in E minor, Bach; Concerto, No. 3, Handel; "Romance sans Paroles," Bonnet; "Cortege et Litanie," Dupre; Triumphal March, Hollins; "Will o' the Wisp," Nevin; "A Southern Idyl," Lester, and Concert Fantasia, Diggle.

**Dr. Ray Hastings, Los Angeles, Cal.**—The following numbers were played by Dr. Hastings in recent popular programs at the Auditorium: Prelude to "Lohengrin," Wagner; Aria, Bach; Waltz Song from "The Bird Seller," Zeller; Intermezzo, "A Dream," Creator (Dedicated to Dr. Hastings); Consecration Scene from "Aida," Verdi; "Emmaus," Frynsinger; Four Chorale Preludes, Hastings; Humoresque, "On Vacation," Hastings.

**Mrs. Sam Kellum, Tampa, Fla.**—In recent recitals at the Tampa Heights Pres-

byterian Church Mrs. Kellum's programs have been as follows:

Oct. 4—Grand Choeur, Becker; Andantino in D flat, Lemare; Second Andantino in D flat, Lemare; Andante in G, Battiste; "Melody of Love," Enkelmann; Evensong, Johnston; "Massa's in de Cold, Cold Ground," Foster-Lemare; "Memories," Demarest; "March of the Priests" ("Semiramide"), Rossini-Best.

Oct. 18—Prelude and Fugue in A minor, Bach; "The Trailing Arbutus," Arthur Davis; Romance in D flat, Lemare; "The Sandman," Alden-Eddy; "Hymn of the Setting Sun," Lacey; "The Lost Chord," Sullivan-Wilkins; "Swing Low, Sweet Chariot," arr. by Lemare; Anniversary March, J. Lawrence Erb.

**Andrew Baird, Poughkeepsie, N. Y.**—Mr. Baird gave the twentieth and last of a series of recitals at Arden House, the home of Mrs. E. H. Harriman, Nov. 3. In his programs he played a total of 212 compositions, with only two numbers repeated. Seven complete sonatas and eight suites were included. The final program was as follows: Hosanna Dubois; "Invocation," Karg-Elert; Adagio Pathetique, Godard; Chromatic Fantasia, Thiele; Two Oriental Sketches, Gillette; "Potomac Park Boat Song," Shure; "Paean" (A Song of Thanksgiving), H. Alexander Mathews; "Chant for Dead Heroes," Galk; "The Holy Night," Buck; Gavotte in D minor, Ecker; Toccata from Sixth Symphony, Widor; "Christmas in Sicily," Yon; Melody in A, Dawes; Variations on "Auld Lang Syne," Thayer.

**O. H. Kleinschmidt, A. A. G. O., Warrenton, Mo.**—In his Sunday vesper recital at the College Church Mr. Kleinschmidt has lately presented these offerings:

Oct. 11—Toccata, Frynsinger; Minuet, Paderewski; "Nautilus" and "To a Water Lily," MacDowell; "Marche Russe," Schminke.

Nov. 1—Toccata and Fugue, Bach; Prelude to "Lohengrin," Wagner; Largo, Handel; "Oasis" (new), Kleinschmidt; "Gondolieri," Nevin.

**Nathaniel Nichols, Salem, Mass.**—In a recital at First Church of Salem on the afternoon of Nov. 15 Mr. Nichols played these selections: "Meditation in a Cathedral," Silas; Elegy in G, Lemare; "Prelude Funebre," Lemmens; Sketch, "Autumn," E. F. Johnson; "All Souls' Day," Laszlo; Andante from "Symphonie Pathetique," Tschalkowsky; "Romance sans Paroles," Bonnet; Adagio, C. A. Clark; Wedding March, Buck; Toccata and Fugue in D minor, Bach.

**Guy C. Filkins, Detroit, Mich.**—Mr. Filkins, organist of the Central Methodist Church, played the following program in his radio recital under the auspices of the Skinner Organ Company in New York Nov. 13: "Grand Choeur" in D, Gullmant; A Song, "Mammy," Dett-Nevin; "Romance sans Paroles," Bonnet; "Liebestraum, Liszt; Serenade, Widor; Allegretto, Wolstenholme; Grand March from "Aida," Verdi; "The Angelus," Shuey; "La Concertina," Yon; "Trümelerei," Strauss; "Pilgrims' Chorus" ("Tannhäuser"), Wagner.

**Frank W. Van Usen, A. A. G. O., Chicago**—Mr. Van Usen gave the following program at Fourteenth Church of Christ, Scientist: Finale ("En forme d'Ouverture"), Hollins; "Afterglow," Grotton; Five Sketches for Organ, Lemare; Adagio Pathetique, Godard; "Liebestied," Harker; Toccata, D minor, Kinder.

**Karl O. Staps, A. R. A. M., Denver, Colo.**—Mr. Staps gave the following program at St. John's Cathedral, of which he is organist and choirmaster, on the afternoon of Nov. 15: Töne Poem, "Finlandia," Sibelius; Serenade, Moszkowski; Barcarolle, Hoffman; "Narcissus," Nevin; Fantasia on "Duke Street," Kinder; Spring Song, Mendelssohn; "Hymne Celeste," Grey; Minuet, Beethoven; Nocturne in A flat, Stoughton; "Marche Religieuse," Gullmant.

**Julian Williams, Huntington, W. Va.**—Recent prelude recitals before the evening services at the First Presbyterian Church included the following numbers:

Nov. 1.—Allegro Vivace (Fifth Symphony), Widor; "Hymn to the Sun," Rimsky-Korsakoff; Melody in F, Rubinstein.

Nov. 8—Cavatina, Raff; Intermezzo, Callaerts; Funeral March and Seraphic Chant, Gullmant; Serenade, Moszkowski.

Nov. 15—Rhapsody in C minor, Lemare; Prelude in D minor, Clerambault; "The Bells of Aberdovey," Stewart; Andante Cantabile, Tschalkowsky.

**Miles C. Hartley, M. A., La Salle, Ill.**—In a recital at the Methodist Episcopal Church Oct. 29 Mr. Hartley played this program: "Variations de Concert," Bonnet; "Within a Chinese Garden," Stoughton; "To a Wild Rose," MacDowell; Toccata and Fugue in D minor, Bach; "La Concertina," Yon; Intermezzo, Callaerts; Overture in E flat, Faulkes; "The Magic Harp," Meale; Reverie, Dickinson; "Grand Choeur" Dialogue, Gignot.

**Russell Hancock Miles, Urbana, Ill.**—Mr. Miles played as follows in Recital Hall at the University of Illinois Sunday afternoon, Nov. 15: Fugue in E flat, Bach; "Au Couvent," Borodin; Sixth Symphony, (Allegro), Widor; Prelude, Samazeuilh; Sonata in G minor, Rene L. Becker; "By the Pool of Prene," Stoughton.

**Chorale** ("Christ Is the Light of Day"), Bach; "In Summer," Stebbins; Sketches of the City and Toccata in D minor, Nevin; Largo, Handel; Prayer and Cradle Song, Gullmant; Overture in B minor, Rogers; Spring Song, Hollins; "Jubilate Amen," Kinder.

**Walden B. Cox, Millville, N. J.**—Mr. Cox gave a recital Oct. 28 on the organ rebuilt by F. A. Bartholomay & Sons at the First M. E. Church, Millville. His program consisted of the following numbers: Allegro ma non troppo (from Sonata No. 1), Borowski; "When Dusk Gathers Deep," Stebbins; "Chant d'Amour," Gillette; "At Evening," Kinder; "Lamentation," Gullmant; "Marche Solennelle," Mally; Töne Poem, "Night," Jenkins; Caprice, Sheldon; "Offertoire de St. Cecile," No. 2, Battiste.

**Charles Galloway, St. Louis, Mo.**—Mr. Galloway's program at Washington University Nov. 15 was as follows: Allegro (First Symphony), Maquaire; "Novellette," Parker; Persian Suite, Stoughton; Pedal Study, "The Magic Harp," Meale; Scherzetto in F sharp minor, Vierne; "Love's Old Sweet Song," Mollay-Lemare; Toccata in C minor, Fleuret.

**Frederic T. Egner, St. Catharines, Ont.**—Dr. Egner played as follows in a recital at the Welland Avenue United Church Nov. 10: First Sonata, Mendelssohn; "The Brook," Dethier; Evensong, Martin; "Menuet Francais," Tremblay; Scotch Fantasia, Macfarlane; "Shepherd's Hey," Crainger; "Ride of the Valkyries," Wagner; With Miss Anna Williams at the piano he played his own "Con Amore" for piano and organ.

**Otto T. Hirschler, Long Beach, Cal.**—Mr. Hirschler gave the following program in his recital at the First Methodist Church Oct. 19: "Marche Russe," Schminke; Cavatina, Raff; "Sunset in a Japanese Garden," Foster-Stewart; Solenn Prelude, Noble; Toccata and Fugue in D minor, Bach; "Evening Star," Wagner; "In Springtime," Kinder; "Echo Bells," Brewer; Allegro con moto from Grand Sonata, Whiting.

**Walter Hirst, A. A. G. O., Warren, O.**—In a recital at Christ Episcopal Church Nov. 15, assisted by Miss Bauman, Mr. Hirst played: Festival Prelude on "Ein Feste Burg," Faulkes; Cradle Song, Spinney; "Night," Jenkins (Miss Bauman); Aria in D, Demarest; March, Rogers.

**Rechen M. Hewitt, Potsdam, N. Y.**—In a recital at the Normal Auditorium Oct. 25 Miss Hewitt played as follows: Fugue in E flat, Bach; Chorale Prelude ("O Sacred Head once Wounded"), Bach; Ga-

votte from "Mignon," Thomas; "Benediction Nuptiale," Saint-Saens; Chorale, Jongen; Oriental Sketch, Bird; "Matin Provençal," Bonnet; "Lied des Chrysanthemes," Bonnet; "Pieces Heroique," Cesar Franck.

**Harry E. Cooper, Kansas City, Mo.**—In a recital at the Eastminster Presbyterian Church Nov. 6 Mr. Cooper played these selections: Grand March ("Aida"), Verdi; Suite, "In Fairyland," Stoughton; Clock Movement (Fourth Symphony), Haydn; "Rapsodia Italiana," Yon; Variations on "Old Folks at Home," Buck; Etude for the Pedals Alone, de Bricqueville; "Marche Filtroresque," Kroeger; Humoresque, Dvorak; Andantino in D flat, Lemare; Overture to "William Tell," Rossini.

**Fred Faassen, Zion, Ill.**—Mr. Faassen gave the opening recital on an organ presented to the United Presbyterian Church of Clarinda, Iowa, by William Edward McKee of Indianapolis, playing the following selections, on Nov. 6: Overture, "Poet and Peasant," Suppe; Evensong, Martin; Solemn Prelude, "Gloria Domini," Noble; "Miserere," from "Il Trovatore," Verdi; Overture in C minor and major, Adams; "Bridal Song," Baldwin; "Burlasca e Melodia," Baldwin; Largo, Handel; "Will o' the Wisp," Nevin; "Ave Maria," Bach-Gounod; "In the Garden," Goodwin; "Tragedy of a Tin Soldier," Nevin; "Russian Patrol," Rubinstein; "A Southern Fantasy," Hawke.

**George M. Thompson, Greensboro, N. C.**—In a recital at the North Carolina College Oct. 16 Mr. Thompson, head of the organ department, played the following program: Processional, Rogers; Chorale Prelude, "In dulci Jubilo," Bach; "Song of the Basket Weaver," Russell; "The Nightingale and the Rose," Saint-Saens; "Song of the Volga Boatmen," Russian Folk Song; Overture to "The Caliph of Bagdad," Boieldieu.

**Alfred E. Doering, Maywood, Ill.**—Mr. Doering gave the following program on the evening of Nov. 8 in a recital on the three-manual Reuter organ installed a year ago in St. Paul's Lutheran Church of Melrose Park: Festival Prelude, Schminke; Allegretto from First Sonata, Mendelssohn; "The Swan," Saint-Saens; Sonata in C minor No. 9 (Allegro, Andante, Allegro), Merkel; Chorale Prelude on "The Old Hundredth," Truette; "My Heart Ever Faithful," Bach; Fountain Reverie, Fletcher; Festival Prelude on "Ein Feste Burg," Faulkes; "Where Dusk Gathers Deep," Stebbins; "Marche Pontificale," Lemmens.

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By WILLIAM LESTER.

Introduction, Variations and Fugue, by C. W. Pearce; published by W. Paxton & Co., London.

Any organist fortunate enough to have an instrument with chimes will give hearty welcome to this excellent and interesting organ number. A printed sub-title explains its purpose and style quite definitely—"On an air composed for Winfrith Church Bells, near Lulworth, Dorset." Technically it will present no particular difficulties to the average two-legged player; the theme, while not of overly-inspired contour, is idiomatic and, at the experienced hands of this expert composer, is transmitted into several clever variations and a fugue of undoubted interest. All in all, a most welcome addition to the somewhat restricted stock of "chime pieces."

"Art Thou Weary," "The Night Is Far Spent"; Responses after Prayer, by Harold V. Milligan; published by Arthur P. Schmidt Company, Boston.

A definite individuality, coupled with an expert precision in the craftsmanship, have become the expectant "find" in any work by this composer. And these new issues are as usual in this regard. Both anthems are melodic and vocally practical; they are highly recommended for widespread use. The set of six responses likewise will be welcomed by choristers on the lookout for devotional material of this type.

"Sing, Christmas Bells," by H. Alexander Matthews; "The Blessed Lullaby," by George B. Nevin; published by Oliver Ditson Company, Boston.

In the days to come church musicians in this country will realize to the full the tremendous service rendered by H. Alexander Matthews. The finest of ideals, coupled with a keen perception of the needs and necessities for successful and inspirational music for the church, have been the motive power at the service of a great talent and technical equipment. This new Christmas anthem is another worthy contribution to the long list of valued works under the Matthews listing. It is dedicated to Dr. Harold W. Thompson and the choir of the First Presbyterian Church of Albany, N. Y. The Nevin composition is set for three-part chorus of women's voices, with incidental soprano solo. Not as imposing, nor perhaps as individual as the Matthews anthem, it still must be allowed a certain charm of line and simplicity of statement which undoubtedly will make for wider use.

"It Came upon the Midnight Clear"; "Good Christian Men, Rejoice"; traditional carols arranged by Purcell James Mansfield; Three Christmas Carols (by Kitson, Northcote and Colborn); published by the Arthur P. Schmidt Company.

The two carols first listed are clear-cut, straight-away settings of traditional tunes for S. and A. and S. S. A., respectively. Almost as simple in style are the three carols by different composers, printed under one cover. These, too, are designed for women's voices. They are not traditional carol-tunes, however, though they ape that style, and do it successfully.

"A little Christmas Carol," by E. S. Barnes; "This is the Day the Christ Is Born," by A. Walter Kramer; "Around the Manger," by Mrs. H. H. A. Beach; Ten Traditional Carols for Christmas, arranged by Charles F. Manney; published by Oliver Ditson.

To this reviewer one of the healthiest signs of our progress in the field of church music is the ever-increasing use of the traditional carol melodies, which have grown up around the festival seasons of the church year. It is

recurring to an artistic simplicity which is fortunately far removed from the cheap bareness of the crude Sunday-school imitation of music-hall ditties too often prevalent. These vital carol melodies have survived because of intrinsic virility and beauty. Certainly nothing can be more fitting or profitable for service use than material of this type, or written in this mold. All of the new issues listed are pervaded with this carol color and spirit. At the hands of expert composers the value of the results cannot be questioned. All are for mixed chorus except the Manney settings, which are for male voices.

"A Humble Maiden Waiteth"; "Hush, My Dear, Lie Still and Slumber"; two Christmas carols by H. Davan Wetton; published by W. Paxton & Co., London.

Two effective and practical carols for church use. The first is arranged for four-part mixed voices and displays some interesting modal touches. The second is unison, with a characteristic supporting accompaniment; it is most ingratiating, and quite easy.

"The Christ Child," by J. F. Ohl; published by the United Lutheran Publication House, Philadelphia. Here is a well-written cantata for

the Christmas-tide, written by a composer who evidently understands and carefully avoids any snares and pitfalls that might entrap the average chorus choir. The voice parts run easily, the harmonic vocabulary is free from any startling modernity and the general atmosphere is that of sincere reverence. Quite evident is the pervading influence of the chorale idiom. Surprisingly effective for all its simplicity.

"Lo! The Manger Where He Lies," by Cuthbert Harris; "I Sing the Birth," by F. Leslie Calver; published by the Arthur P. Schmidt Company.

Two good usable anthems for the Christmas season are here listed. The first includes a pleasing solo for high voice; the second is in straight choral form. Both are easy and grateful.

**Ends Service of 31 Years.**

The resignation of Mrs. J. C. Taylor as organist at the Central Christian Church, Lexington, Ky., where she has served for thirty-one years, has been tendered the church. Her position will be filled by Mrs. Roy Jarman, of Hopkinsville, whose husband will serve as director of the choir. Mrs. Taylor has served as organist for the church since its dedication.

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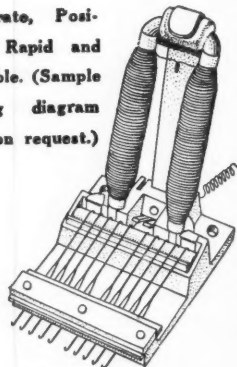
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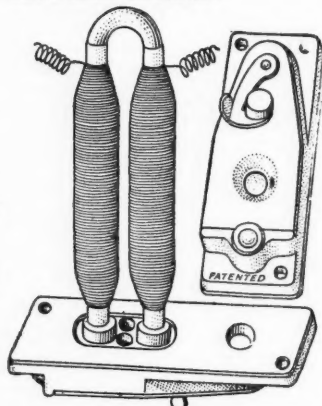
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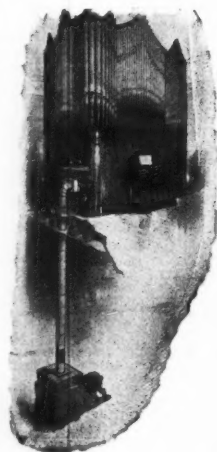
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- Cornopean, 8 ft., 73 pipes.
- Tremolo.

**CHOIR ORGAN.**

- \*Clarabella, 8 ft., 73 notes.
- \*Dulciana, 8 ft., 73 notes.
- \*Gemshorn, 4 ft., 73 notes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
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**Spirit in Church Song**

By PAUL AMBROSE

Address Delivered Before the Choir of the First Methodist Church of Asbury Park, N. J., Nov. 10.

When Mrs. Keator suggested I should talk on the subject "Spirit in Song" I was a little dubious. It seemed to me both futile and unnecessary to come down here and merely talk on something of which this choir is giving an actual demonstration each week. In thinking over what I might say that would be helpful and interesting my mind reverted to one of our organists' meetings when I had the privilege of listening to an address on a kindred subject by the Rev. Dr. Merrill of the Brick Presbyterian Church, New York. His address was so full of beauty of thought, and so pregnant with valuable suggestions, I have not only felt justified, but almost compelled, to quote freely from his remarks, so I wish to acknowledge my indebtedness to Dr. Merrill at this time.

To revert to our subject, "Spirit in Song": Of course the spirit is really not in the song; it is in the singer. A page of music is nothing in itself but a piece of paper, dotted over with numerous black specks. These signs or notes are but the symbols of a thought, or we might rather say of an emotion, for there is nothing concrete and definite about music. In the other arts—poetry, painting, architecture—the artist expresses a definite idea. They are all more or less imitative; they tell us or show us things we already know or have seen. Architecture has been called frozen music, but music itself is unique among the arts in that it must be vital, warm, living. It is not something that has been handed down to us from the past. It must be re-produced, re-created, in our very presence to have its effect. Raphael and Michel Angelo have left us great works of art, which have been set in museums, galleries or churches for people to see. We want to see the original, not reproductions or copies of them.

But Palestrina and Bach and Handel have left us not works of art at all, but only directions for producing vital, living works of art. The autograph scores of these great masters of music are nothing more than their directions, saying to us: "This is how I made my music. You make it live again as I made it live and speak." And so, when we sing or play, music is but the medium of heart-to-heart intercourse. True sincerity and communion come when heart speaks to heart, and so I think perhaps the chief requisite in an organist and a choir member (of course assuming they have the necessary musical qualifications) is sincerity, an honest belief that they are there for a definite purpose, that they share with the minister, the task of bringing an atmosphere of reverence and devotion into the hearts of their listeners. Possibly the choir has even a greater opportunity than the minister. He can bring spiritual truth and uplift by example and word of mouth. Yet after all "words but half reveal and half conceal the soul within." Only in music have we the universal heart-language of the world. Someone has said "Music is the language of heaven, which need not be spoken in words," and so I think the leader and members of the choir should be given recognition as devotional leaders of the church, as assistant ministers and not as one who is brought in from outside to be paid for a particular job and let it go at that. If the music does not mean more than that it is not worthy a place in the House of God.

This church has long been a beacon-light to many choir leaders and choirs throughout the state, for here both minister and congregation apparently have given to the choir that adequate support, recognition and co-operation which have developed a spirit of unity and purpose, which must inevitably

add to the beauty and devotion of your service in the worship of God. Unfortunately many organists and choirs are not equally blessed, and it is sometimes necessary to remind congregations, and even ministers, of facts about the music of the church and the functions and status of those who lead in it, which they should already know, but are sometimes prone to forget. I think it is obvious that "music rightly conceived and executed has a great devotional value." However, the obvious thing is not always the most generally accepted.

Is our music an integral part of the service?

Is it a help or a hindrance in devotional power?

This brings us definitely to our part of the service.

Suppose we take "the anthem." What is the best type of anthem for a service? Of course that is a question on which we can only generalize. Anthems which would be highly edifying and religiously effective in one church would be of no avail and only a hindrance in churches worshipping under different conditions. The so-called "gospel hymn," from either a religious, a literary or a musical standpoint, is usually not a thing of joy to a well-trained choir, and yet there are times and places when a "gospel hymn" may be more appealing and effective than anything else. Personally I am sentimental enough to prefer what we might call the "heart anthem" to the "head anthem." That does not mean that an anthem should be mawkish or sickly sweet. But after hearing an anthem I would prefer to say "how beautiful" rather than "how clever." The only justification for combining music with words is to intensify the meaning of the words.

Many composers, like many authors, are apt to think more of style—that is, the manner of expressing the underlying thought—rather than of the thought itself. Music which may be very beautiful in itself is often ruined by constant repetition of words, till they become ridiculous. Perhaps a good illustration of just such an anthem is Sterndale-Bennett's "God is a Spirit," from a musical standpoint almost a model and certainly a beautiful anthem. If your minister should read the words as Mr. Bennett has used them, not only would their spiritual value be lost, but they would almost become ridiculous.

Of course, anthems should not always be of the same character. The prayerful anthem should be devotional and sung as a prayer, without vain repetitions of words, but there is also the anthem of praise, which may be a veritable shout of triumphant joy, in which the words matter but little, or perhaps not at all.

I know of nothing more uplifting than a large congregation joining unanimously in a burst of song. It really does not matter whether they are singing any words; the mere volume of tone is so overwhelming in its emotional effect, it seems to lift us heavenward and draw our hearts close to God. Such an effect is doubtless referred to by the Psalmist when he tells us to "Praise Him with the sound of the trumpet, with the timbrel and dance, with stringed instruments and organs, and with the loud and high-sounding cymbals." A united concentration of thought, and a united musical expression of that thought, is overwhelming in its effect. Of course that cannot be done by the choir alone. The congregation must be with them in thought and word and voice.

And that suggests the difficulty a choir sometimes has in (to use a rather slangy phrase) "getting the anthem over." Like responds to like, and no matter how beautiful the anthem, if the listeners have not an equal amount of receptive beauty in their hearts to awaken and respond to the beauty of your song, it will have been sung in vain. As Thomas Bailey Aldrich says:

You do poets and their song  
A grievous wrong  
If your own heart does not bring  
To their deep imagining  
As much beauty as they sing.

And so do not be discouraged if occasionally you do not find an adequate response to a beautiful anthem,

beautifully sung. It may not be your fault, it may be that the hearts of your listeners are not receptive, because they have not in them as much beauty as you sing.

Of course it is fundamental that effective co-operation between minister, choir and congregation can be based only on a clear recognition of the close relationship of music and religion. Like religion the appeal of music is universal—to the child—the youth—the adult. The sermon is frequently beyond the comprehension of children (even sometimes of adults), but the music may bring the message which words fail to convey. It is "the language of heaven which need not be spoken in words."

I like that little poem of Seumas O'Sullivan which he calls "The Heart of Music":

A piper in the street to-day  
Set up, and tuned and started to play,  
And away, away, away on the tide  
Of his music we started; on every side  
Doors and windows were opened wide  
And men left down their work and came,  
And women with petticoats colored like  
flame,  
And little bare feet that were blue with  
cold,  
Went dancing back to the age of gold.  
And all the world went gay, went gay,  
For half an hour in the street to-day.

Is that not also the heart of religion—to bring joy, and peace and comfort—to take us away from ourselves? Perhaps one of the reasons music is so vital and powerful a factor in our religious life and thought is because it is so catholic in character. This characteristic is well expressed by Dr. Merrill, when he says: "Music leaps over denominations, creeds, rituals and forms (that so unfortunately divide Christians) as if they did not exist."

You might shock your congregation if you asked a Roman Catholic priest or a Unitarian minister to occupy your pulpit, but what congregation is offended by singing Cardinal Newman's "Lead, Kindly Light," or Faber's "There's a Wideness in God's Mercy," both written by Catholics, or that great hymn of the Unitarian Oliver Wendell Holmes, "Lord of All Being, Throned Afar."

A poet may write, but the beauty of his poem and thought is sealed to all, save those who know the language in which he writes; but the composer writes a melody which needs no translation. It is written in the universal language—music. It goes direct to the heart of the listener in whatever part of the world he may be, or whatever language he may speak, and satisfies the soul, burdened with thoughts that lie too deep for words. Music comes nearer than anything else to "expressing the inexpressible."

Who can tell exactly what music means? Yet who can doubt its power to quicken and satisfy the deep and mighty instincts of the heart? "The infinite greatness of God, the love of Christ that passes knowledge, the peace that passeth understanding." What can set these forth to man and lead him into the satisfying joy of them as can the strange power of music to give expression to "thoughts which do lie too deep for tears" and far too deep for words?

Of all our attributes in this life, love and music are two which we are told we will carry into the higher life beyond. Surely, then, music is worthy of our reverential study and a high place in our worship and devotion. Let us not forget we are messengers of the Divine Art. You, as the leaders of song in this church, are spreading an influence through the state you do not realize. The music in my own church has been revived by your work. Our minister, after attending your musical services during the summer, was so impressed not only with the beauty, but with the spiritual influence of your work that on his return to Trenton he at once came to me and said (after referring to what he had heard in this church): "We must have more music; it is one

of the most potent things in the service of the church."

And so, as I have already said, it seems rather unnecessary for me to come and theorize over something you are actually demonstrating and doing each week, but it must be a satisfaction and gratification to know that your message has not been confined to the members of your own congregation, but to the thousands of visitors from all parts of the country who are drawn here, you have brought in your music that "through which the soul finds expression, finds joy, finds fellowship, finds God as perhaps it never can through words and creeds." Sydney Lanier has said "Music is love in search of a word"

"For love well knows he never may express  
In words a title of all his tenderness;  
But music is a house not made with hands,  
Built by love's Father, where a little space  
The soul may dwell; a royal palace fit  
To meet the majesty of its demands;  
The place where many lives unite; the place  
To hold communion with the infinite."

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**New England's  
Oldest Organ**

By S. HARRISON LOVEWELL

May 18, 1713, brought the death of Thomas Brattle, an old bachelor, and possibly the wealthiest merchant in the colony. He was "distinguished for opulence, activity and talent, and for the zeal and readiness with which he devoted his time, wealth and intellectual powers to objects of private benevolence and public usefulness." His parentage was illustrious; his brother William was a renowned preacher at Cambridge and his sisters were married to Boston's aristocracy.

Thomas Brattle was born June 20, 1658, in Boston. In 1676, the year of King Philip's War, he graduated at Harvard, third in his class and with the degree of master of arts. He was a very capable mathematician, and his knowledge of astronomy brought him a fellowship in the Royal Society, London. This point is of some importance relative to our discussion. He was a man somewhat in advance of his generation. He was fearless. During the witchcraft delusion he condemned the judges and especially Sewell, and wrote in defense of the victims. At one time he spoke of the president of Harvard College as a "reverend scribbler! a moral heathen would not do as he has done." This was at a time when he had been excluded from office at the college because of non-conformity in matters orthodox. Nevertheless, afterward he occupied the post of treasurer for a period of twenty years and thoroughly established the financial standing of the institution.

To all his associates at Harvard he left legacies provided they attend his funeral. His will is an interesting document because of the large number of rings worth 15 to 20 shillings apiece that were to be given to all clergymen, students, etc., who should come to the funeral. As he was a citizen of great prominence, one may rest assured that the mansion in Brattle street was filled with guests when he was buried three days after his demise.

That certain local matters may be understood, it is well to consider briefly religious affairs in the time of Thomas Brattle because it is easy to condemn the prejudices then against music and dancing while we today are slaves to prejudices quite as peculiar and absurd. The orthodox societies in Boston numbered three, and these three live today, although two are now Unitarian. Because of one or two strange, but very Calvinistic, dogmas upheld by these religious societies, in 1698, four leading citizens called "undertakers," headed by Thomas Brattle, invited the Rev. Benjamin Colmer to return from England, where he had charge of a church, although a Bostonian, and become the pastor of the newly-formed orthodox society in Brattle Square. This church issued a lengthy manifesto showing wherein the dogmatic standing of the society differed from that of the three other orthodox societies. The practice then instituted of allowing promiscuous baptism and permission for all baptized persons to come to the Lord's table met with determined opposition. The Brattle Square church became the most popular meeting-house in Boston. The first building, unpainted inside and out, was enlarged, and soon burned, but was superseded by a fine structure that is still within recollection, as it received a cannon ball from the battle of Bunker Hill. A barracks during the Revolutionary episode, the building eventually was taken down and the present Baptist church on Commonwealth avenue was built. The society which had once been honored by such members as John Hancock, the two future presidents, John Adams and John Quincy Adams, and by Samuel Dexter, Harrison Gray Otis and many others, found itself in financial straits and went on the rocks.

The organ which Thomas Brattle

had in his mansion and first mentioned by the Rev. Joseph Green in 1711, was imported from England. This same Joseph Green also states that he enjoyed seeing various objects through a microscope. It would have been a fine thing had he been more explicit about the organ and told us the name of the builder, when it came from England and whether Thomas Brattle was a performer. Possibly Brattle's understanding of good organ playing was summed up in his statement that the qualified church organist should be sober and discreet and play with a "loud noise." Such items of qualification are current today. This little house organ, which resembles in many ways the organ owned by Oliver Holden, was willed to Brattle Square Church. Administration papers on Thomas Brattle's estate are no longer found at the courthouse, and were it not for the remarkable "Church Book" kept by the Rev. Benjamin Colmer, it would not have been a simple matter to learn that the gift of the organ was rejected by the "Manifesto" church already on record as being "liberal." (The advent of a new organ brought from England in 1790 to be set up in this meeting-house made great trouble and much discussion. It was limited to the music of the hymns.)

It happened that under the terms of the will, should the testator's own parish refuse to accept the "pair of organs" (why this term?), then the Church of England could have it as their own. The congregation at King's Chapel accepted the organ and in due time had it in service, although even among the churchmen of that day there were strong prejudices against organs. It is interesting to observe in contemporaneous writings the petty jealousies relative to the observance of Christmas, Easter and other high festivals of the calendar on the part of the still puritanical ministers of the town, who were unable to keep their members away from the liturgical services on these important occasions. The organ proved itself to be a good attraction in conjunction with these services. This Brattle organ stood in King's Chapel until 1756, and then it was sold for \$450 to St. Paul's Church, Newburyport, Mass. A new organ, much larger, was imported from England. This instrument had the approval of Handel, a statement that may or may not be true. (A few of the ancient pipes are still part of the organ in the Baptist Church of Brockton, Mass.). In 1836, "Mr. Morse" of Newburyport constructed a new case for the old organ, and it is still a work of art, although not in accord with modern standards relative to the display pipes. It was sold to St. John's Church, Portsmouth, N. H., as the rector wished an organ for the use of the Sunday-school. It has served its day in that capacity, and has found its repose in the organ gallery as a mere relic. But more about that farther on.

It is easily forgotten that the town, or city, of Portsmouth dates from 1623, and was really more closely allied to the Church of England than to the Pilgrims and Puritans. The first chapel was built in 1638, and for a long time religious life continued serene after the Prayerbook order. At length the rector disobeyed civil law and performed a marriage ceremony at the Isles of Shoals and clashed with the governor of Massachusetts. From 1732 the services have continued uninterrupted, and from 1808, when the dignified brick church was dedicated with elaborate Masonic ceremonies as well as with those of the church, music has been led by a large two-manual organ in the gallery. There is a choir of men and boys near the sanctuary.

As it may happen that some of the readers of The Diapason will visit Portsmouth, a few words about interesting objects in this church of St. John's may be acceptable. Queen Caroline gave to "Queen's Chapel" the communion plate still in use, and several chairs. Two of these chairs were saved when the earlier building was destroyed by fire. In one of them George Washington sat when he attended services on All Saints' Day in 1789. It now stands in

the sanctuary. There is a "Vinegar Bible," which is a rare book. The bell was brought from Louisburg after the siege, recast later on, and finally, with 300 additional pounds of metal, was recast within recent years. Then there is the strange and barbaric baptismal font captured from the French. It belonged to a tribe in Senegal. It is of stone, stands high, and the double basins were hollowed out from the stone. One of the important persons commemorated with a small marker is Daniel Webster, who while living in Portsmouth had a pew at St. John's. When in Marshfield or in Boston, he went to the Brattle Square Church, but he was really a churchman, a fact not generally known.

And now let us speak more fully of the Brattle organ and its present condition. Naturally an instrument blown by a single iron treadle would have to be small. The compass is a few notes more than four octaves. The registers are: Open diapason, principal, twelfth, fifteenth and sesquialtera. There is only a single keyboard. Excellent engravings appear in the Musician for 1909 (page 262). At that time the instrument was playable. At present everything is in a dilapidated condition. One reason for writing this article is that a plea for the preservation of this ancient organ might be made. Souvenir hunters, or others, have taken away the ivories from many of the keys, and also the ivory draw-stop name-plates. The iron treadle for blowing is missing. Nothing seems to remain of the interior blowing arrangements. The bellows are gone. It is a question whether all the pipes can be found. One pipe was found on the floor of the case, which was standing open. It was a small metal pipe, but could not be made to sound. In a few more years nothing mentionable will remain of this instrument unless private individuals, or some organization, undertake restoration. The case is complete, but new bellows would have to be supplied. At a small expense all

could be put in good order.

Dr. Colmer recorded that the vote of the Brattle Square Church was "that they did not think it proper to use ye same in ye public worship of God," but today we find the same old organ treated in a way that seems even more contemptuous. In all these years no one has been found to make record of the many organists who played this instrument in the services of the church of God. The first organist was Edward Enstone, who came from England to accept the position as organist at a salary of \$150 per annum. He was organist a term of years, but research has failed to bring to light information about him. There is no record of his marriage and death in Boston. His wife's name was Mary, and two children were born here. It is likely that he returned to England, although it is possible that he moved to some other part of the country in his dual capacity of musician and teacher of dancing. Enstone played his first service at King's Chapel on Christmas Day, 1714. Some ten years afterward the vestry passed a vote that he should give up the key so that others might have access to the organ and learn to play. He had already been turned down by the authorities, the selectmen, because he sought the privilege of starting a dancing school.

A careful examination of the records kept by King's Chapel might disclose many unknown facts about the different organists who succeeded Enstone, but the "annals" have no more to say on the subject. But let us by all means make an effort to restore the ancient Brattle organ, the oldest organ in New England, to a playable condition, and keep it so.

Henry F. Roy has resigned as organist at St. Peter's Church, Lewiston, Me., after a service of thirty-three years. Alphonse W. Cote of Auburn has been elected his successor. Mr. Roy is a member of the legislature and is widely known in musical circles.

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## With the Moving Picture Organist

By WESLEY RAY BURROUGHS

### Welsh Music.

The country of Wales—Cambria, in the native tongue—is a land of music-lovers, singers and players. Their annual festivals—cisteddfods—are attended by thousands, most of whom participate in singing the choruses. The name that comes instantly to mind when Wales is mentioned is Lloyd-George, the war premier of Britain. Other famous men, among them musicians, call this country their own—Hughes and Davis, statesmen; Daniel Protheroe, Daniel Beddoe, Evan Williams, the tenor, and Maud Powell, the violinist, were all of Welsh descent. So were Roger Williams, William Penn, Jefferson, the two Adamsons, Morris and Garfield.

Welsh music, as one naturally expects, has a rugged, persevering swing. The martial air is prominent, and even in the folksongs the same characteristic is easily to be found. The green vales of Cymry invariably prove a source of inspiration that induces and fosters a love of music among its people.

The list of Welsh music available for picture use is limited, but what there is is excellent.

### Organ Solos.

Fantasia on "March of the Men of Harlech," William T. Best. This fine paraphrase by the noted English organist and composer is published by Augener of London and it has been one of the old standbys for many years in the concert field. We used the theme on scenes of Lloyd-George's visit to this country recently, as they appeared in the Pathe News. "Welsh Melody," by Evans (Presser), is a gratifying bit of writing.

### Piano Accompaniments.

What the shamrock is to Ireland, and the thistle to Scotland, the leek is to Wales. Therefore the best arrangement of a Welsh air in orchestral form that we know of is: "The Leek," by W. H. Myddleton, a selection that includes (1) "Cambrian War Song," (2) "The Dove," (3) "All through the Night," (4) "Jenny Jones," (5) "Ap Shenkin," (6) "The Rising of the Sun," (7) "Watching the Wheat," (8) "The Ash Grove," (9) "Hunting the Hare," (10) "The Rising of the Lark," (11) "Over the Stones," (12) "The Bells of Aberdovey," (13) "God Bless the Prince of Wales," and (14) "Land of My Father" (Hawkes edition). The same firm issues another selection, "Cambria," a fantasia on Welsh airs by Bonnissean. Besides these there is a "Welsh Rhapsody" by Edward German and a "Welsh Symphony" by F. H. Cowen.

An effective little number is "Druid's Valse," published by the E. B. Marks Company, New York. We do not recall the name of the composer.

### Songs.

"The Ash Grove" and "All through the Night" are the most famous Welsh songs written in folksong style, and closely following these in popularity are "New Year's Eve" and "The Bells of Aberdovey." The first two are issued by Ditson.

A talented Welsh composer, Bryceson Treharne, in service in an English regiment during the great war, was captured by the Germans, and while at Ruhleben, a prison camp, wrote ten songs which were published by Schirmer. They are: (1) "At Night," (2) "A Child's Thought," (3) "Come to Me," (4) "Day Has Fleed," (5) "Jeanette," (6) "A Little Song," (7) "Montserrat," (8) "The Soldier," (9) "When We Two Parted," (10) "The Huguenot."

### Recent Features.

It seems to us that of late feature films are much better than formerly, and to illustrate the great variety of music which the picture organist must have in his library and especially certain numbers that are usable many

times we select six of the last twenty played:

"Romola" (Metro-Goldwyn), featuring Dorothy and Lillian Gish, calls for the best in Italian music. "Mia Carissima," by Hosmer; "Les Romani," by Lacome; "Venetian Carnival" and "Meditation in San Marco," both by Florence Barbour (piano suite); "Venetian Serenade," Luzzati; "A Night in Venice," by Lunatoni (Remick); "Sorrento," by Severne; "Canzone della Sera" (organ solo), by d'Evry, supplied the Italian atmosphere, while numbers like Gabriel-Marie's "Poeme d'Espoir," Kempinski's "In the Ruins," Savino's "Tragic Andante" and Leoni's "L'Oracolo" were our choice for the heavier dramatic music. There are several religious scenes, a storm and a section where the pirates attack a ship.

"The Street of Forgotten Men" features Percy Marmont's best reel, that of a Bowery crook. "Sidewalks of New York," "The Bowery," "Streets of New York" (Red Mill), by Herbert, and "Old Chestnuts Waltz" were used in the first reel. The second—light dramatic and pathetic—continues into the third until the fadeout of the mother's death. On title "At Charley's Rooms" Kate Vannah's song "Sleepy Baby" was used. A direct cue in the fourth reel calls for "Peter Pan." The fourth is bright and neutral-quiet until the title, "Easter Sunday." Here "Adestes Fideles" for the church scene is especially good. Then follows Fauchey's "Prologue," Andino's "Dramatic Tension," Rapece's Appassionato and Fauchey's "Meditation." At the title, in sixth reel, "Be a Brave Girl," use Reynard's "Legend of a Rose." A wedding march followed by Berlin's "All Alone" ends the picture.

"Shore Leave," with Richard Bartlemess and Dorothy Mackaill, is a story of the sea, as the name implies. Zamecnik's "Secret of the Sea" was used as the theme. Lake's "Deep Sea Romance." Frommell's "By the River," Sousa's "Anchor and Star March" and "Who's Who in Navy Blue March" and Frey's "Nobby Gobs" constituted the pieces selected from the sea music. This being a light comedy feature, the remainder of the music was taken from the bright and neutral covers.

Two films ending in an automobile race were "The Lucky Devil" with Richard Dix, and "California Straight Ahead," with Reginald Denny. Herbert's "Canzonetta" was used as the theme for the first. A short African number was played as Dix tells of his hunting experience, and in the fourth reel a lively one-step at the fight. The race begins in the sixth reel, where two long allegro movements from good overtures may be played. As No. 13 wins, play the theme to the end. In the second film Jolson's "California, Here I Come" was the theme. All bright music was used to the scene in third reel where orchestra begins. Here a popular fox-trot. Two direct cues occur in the fourth reel where Tom starts phonograph playing "The One I Love" and "What'll I Do?" in succession. In the fifth, where the circus animals escape, Axt's "Savage Carnival" is effective. Lake's Allegro No. 10, Warren's "Home in Pasadena" and Kleinecke's "Julian Waltz" came until the title "California's Speed Classic" and "Mummer's March," by Martel, until the race began, when two overture movements, a hurry and a final galop, brought us to the conclusion of the race. Berg's "Joyous Allegro" is the last number.

A splendid story of the South Sea Islands, for which many Hawaiian pieces are adaptable, was "Never the Twain Shall Meet," featuring Anita Stewart and Bert Lytell. Open with "Dreamy Paradise," by Van Alstyne. "Hawaianna," a medley of airs (C. Fischer) at the title "Across 4000 Miles." On title "That Night," play "Gruesome Tales No. 1," by Axt, until fadeout of witches' den; then "Tres Precieuse," by Gabriel-Marie. At title "For Years" play the waltz, "Summer Nights," by Roberts, until "Meanwhile." "Wai Loa," by Schoenfeld. When quarantine officers enter cabin use light dramatic until "That is fortunate" and then "Forget-Me-Not," by Schwalm. In the third reel play Gillet's "Coeur Brise," Borch's "Moun-

tain Song" and Doucoudray's "Thamara," which brings us to the title "The home where." Here the theme is used for the first time. Use Schoenfeld's "Neath the Passion Vine" until "Sooye Wan," where a few interpolated measures of Chinese phrases will fit, and follow this with a long waltz. At title "Overnight" play a bright number, the theme and Miles' "Sparklets" until "Tamea's first dinner party," another waltz until "War is declared," a short, bright piece until "East Is East" (the second title), when a Hawaiian waltz is especially good. As lovers leave the garden play "Lily of the Valley" (Ballet of the Flowers), by Hadley. As Sooye Wan and butler enter a short Chinese interpolation may be used and at the title "Tamea could not," Brahms' "May Night" (D flat section). At the title "Next morning," play "La Presentation," by Gabriel-Marie, at "Again Land of Palms," use "Underneath Hawaiian Skies," by Rose, and when Ruffian seizes Tamea, an agitato, and the theme until "And so." Then repeat "Hawaiiana" at title "Love to a man." Use theme and at "Then began," "Melodie Erotique" by W. G. Smith. At "Call of Civilization," play "Love Song," by Nevin, and run into von Fielitz's "Resignation" until "Aloha," where "Aloha Oe" ends the picture.

### S. T. O. GATHERS IN FORCE.

#### New York Social So Enjoyable That Another Will Be Held Dec. 10.

The Society of Theater Organists held an enjoyable social at Loew's New York Theater ballroom Nov. 5. Members and their friends to the number of about 100 forgot the silver sheet for a while and let someone else provide the music. The event proved to be such a good time that it has been decided to hold a similar affair at the same place Dec. 10, after the show. A number of new members have come into the organization and this party will give them and the others an opportunity to get acquainted all around.

The examination, for those wishing to qualify as academic members, will be held in January. Full particulars may be obtained by addressing the society at Box 118, Station O, New York City.

### Studies Carillon Playing.

R. Buchanan Morton, organist and director at the large House of Hope Presbyterian Church, St. Paul, Minn., returned to St. Paul Sept. 30. He spent a part of the summer abroad studying carillon playing with Denyn in Malines and singing with Fred Kino in London. He addressed the Professional Men's Club of St. Paul Oct. 22 on "Bells and Carillons." Mr. Morton welcomed Alfred Hollins to his church for a recital Oct. 26. The edifice was packed. "The improvisation was the finest of its kind to which I have ever listened," writes Mr. Morton.

### Tries Midweek Musical Service.

Since many things draw people away from the Sunday night services, Arthur G. Young, organist and choir-master of the Church of the Reformation, Rochester, N. Y., with his choir of sixty-five men and boys has been trying out putting on a musical service every Wednesday night in place of the Sunday evening service. Starting at 7:45 with an organ recital, two anthems are sung and a guest soloist from each of the other choirs of the city is invited for each service. Mr. Young says it is working out with great success and would suggest it to his fellow organists.

### Skinner Opened at Kenosha.

A four-manual organ of approximately fifty speaking stops, placed in St. Matthew's Episcopal Church at Kenosha, Wis., was opened with a recital by Herbert E. Hyde of Chicago, superintendent of the Civic Music Association and organist and choir-master of St. Luke's, Evanston, on the evening of Nov. 22. On Nov. 25 William H. Barnes of the Wilmette Baptist Church gave a recital on the same organ.

## About Boston

By JOHN PRIEST, S. T. O.

In Boston, recently, there opened its doors that city's first moving-picture theater to be equipped and conducted on a level with the leading first-run Broadway houses. The Metropolitan Theater, leased and operated by Balaban & Katz, is a spacious, luxurious structure, seating more than 5,000 people. It is provided with separate elevator platforms for the organ console and orchestra. No modern picture house seems to be considered complete without these conveniences.

The orchestra numbers about forty, and is well-balanced and efficient. On the occasion of my visit the overture was Litoff's "Robespierre," played with snap and precision and warmly received. The orchestra started to play before the pit rose into view, and this seems to be the neatest way of bridging what is sometimes an awkward hiatus, at any rate when the overture begins *andante* or *adagio*, and *mf* or less. If it opens with a bang, it is probably more showman-like to raise the musicians into position first and let the audience get the full effect of the initial percussion. The stirring climax in Litoff's "Robespierre" would have been considerably intensified by the entrance of the organ, but this opportunity was not used.

The *divertissement*, a tabloid adaptation of "Carmen," was excellent entertainment. The stage setting, costumes and lighting effects were in good taste and harmony, and the two soloists were capable singers. Another unit was the Gounod-Bach, "Ave Maria," sung by two figures who appeared to come to life in a great framed picture (the "Angelus") and fade back again when the music ended.

The news reel was well handled by the orchestra, both timing and choice of music being in accordance with the best Broadway practice. But noise-making machines were altogether too much in evidence. Devices for reproducing the effects of an aeroplane at close quarters, a fire engine going to a fire and other such violent phenomena have been proved more distracting than anything else, and therefore long ago were abandoned in progressive Eastern houses. With this one reservation, the orchestral program was on a high level.

Though unfortunately accustomed to seeing the organ made the vehicle for banalities and vulgarities which no orchestra is ever required to perpetrate, I was nevertheless a little chilled by the abrupt drop in artistic temperature when the organ solo began. Also I was somewhat surprised that the organist should not have troubled to acquaint himself with the inevitable, though not particularly intricate, harmonies of "I Miss my Swiss" before playing it in public as a featured solo.

The organ installation, by Skinner,

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is noteworthy, and contains a wide range of tonal effects. Among them is a five-rank French cornet (diapason), which makes a solo stop of unusual beauty, a very large scale French horn, and a 32-foot bombarde on twenty-five-inch pressure.

The solo organ (duplexed from the choir) can be coupled throughout on second touch to the choir. There is a useful sostenuto device (by "on and off" button) on the solo, whereby any note or chord continues to sound until the next chord is struck, whereupon the first is automatically released. There is a considerable array of traps in a separate swell-box, including a realistic lion roar (on the pedal flute).

Later in the day I attended the Capitol Theater, where I was greatly pleased with the skillful work of the little orchestra, as well as the artistic picture playing of Mr. Cronin at the organ, also a Skinner.

This instrument is exceptionally well placed—low and direct—and the acoustics are enhanced by the bare character of the auditorium. The result was that Mr. Cronin was enabled to use the softest registration on occasion and reach every part of the house. He possesses an ear for color and a dramatic sense which, combined with a well-developed gift for improvising, make his picture playing very satisfying.

The Capitol organ is so excellently placed that one wonders why those who put their money into theater construction, and their employes, the architects, are not more alive to the glaring waste of allowing an expensive organ to be cooped up in some little cubby-hole near the roof, where its value as an entertainment unit is bound to be seriously impaired. The public pays the same money to enter a theater, whether the orchestra or the lone organist is on the job. It would seem to be giving no more than a square deal, and to be sound showmanship as well, to take every precaution to assure that the level of the program be as constant as possible during the hours the house is open. Having an efficient organist is not enough; he must have the backing of an instrument adequately voiced and located. Few laymen know how much an organist is hampered in theater work by too remote control. There is considerable nervous tension involved in the effort of trying to compromise with the natural law of the speed of sound waves and in straining to estimate the balance of stop combinations which one can barely hear.

I would sooner play a fair organ in an adequate location than the finest instrument badly placed. Why not assure both benefits?

**Musical Services in Wilmington.**

The choir of St. John's Episcopal Church, Wilmington, Del., composed of men and boys under the direction of Eugene Devereaux, F. A. G. O., is giving a musical service on the third Sunday afternoon of each month. Special selections are rendered by the choir and Mr. Devereaux plays a recital lasting about forty minutes. The first of these choral vesper services was given Oct. 18. The choir sang Stanford's Magnificat in B flat, "O Pray for the Peace of Jerusalem," Knox, and the Gloria from the Twelfth Mass, Mozart. The recital numbers given were "Marche Solennelle," Mailly; "In Summer," Stebbins; Prelude, Clerambault; Prelude and Fugue in A minor, Bach; "Rhosymedre," Vaughn-Williams; Scherzetto, Vierne; Chorale, Jongen. At the service Nov. 15 the choir presented Gadsby's Magnificat in C, "How Lovely are the Messengers," Mendelssohn, and "King All Glorious," Barnby. For his recital Mr. Devereaux gave Massenet's Elegy, "Finlandia," Sibelius; "Traumerei," Schumann, and

the Allegro and the Adagio from Widor's Sixth Symphony. The organ is a four-manual Möller of fifty registers.

**Bach as His Own Engraver.**

Old letters and other data being collected by Peters, which first published the complete edition of Bach's works, for a monograph about the famous composer, reveal Bach in the midst of his large family, painfully scratching away upon a copper plate to engrave the famous "Die Kunst der Fuge" ("The Art of the Fugue"). His wife was a faithful helper in his labors, and his pupil and son-in-law, Altnikol, as well as other members of the family, was pressed into this service. From early morning until the gathering darkness made it impossible for him to continue, Bach bent to the task of putting his great work upon metal plate so that it might be published to the world. For until Peters' Edition was founded, in 1800, Bach had not yet attained to the patronage of those who might have been in a position to sponsor at their own expense the publication of his works. Bach's ability as an engraver fell far short of his genius as a composer of music. His roughly-etched plates produced poor copy. There were many errors in transcription and the scores were not clear. What would have been priceless mementoes today—the original plates engraved by him personally—subsequently were sold for the price of old copper.

**Henry Willis Visits Chicago.**

Henry Willis, the English organ builder, spent a part of three days in Chicago from Nov. 10 to 12 and, conducted by William H. Barnes, he visited several of the most famous organs of the city. He also visited Urbana, Ill., in company with William E. Zeuch, vice-president of the Skinner Organ Company.

Bernard F. Page, city organist of Wellington, New Zealand, on Sunday, July 12, gave his 1400th organ recital on the great organ at the Town Hall, the Musical Courier reports. Recitals are given every Sunday evening throughout the year except in January, which means that Mr. Page has been playing steadily for more than eight years. The program of the 1400th concert contained a complete list of all the works that he has played since the weekly recitals began.

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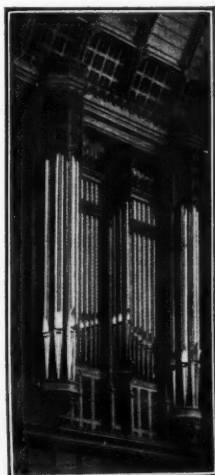
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The Springfield Union, March 11, 1925. SWINNEN THRILLS BY HIS ORGAN-MASTERY.....Filled Grace Church to its doors. Evening Journal, Wilmington, Del.

HUNDREDS SWAYED BY ART OF CELEBRATED ORGANIST. Firmin Swinnen selected a program last evening that gave complete satisfaction to his audience of as many hundred people as can crowd into the large auditorium at St. Paul's Church. The celebrated organist was the attraction that could have put one of those S. R. O. signs on the church door, if such signs are ever made for church doors. Wilmington Morning News, Oct. 16, 1925.



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## Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., Nov. 23.—The Truette Organists' Club held its second meeting at the residence of Leland A. Arnold in Brookline Nov. 19, with an attendance that was excellent. A discussion led by E. Rupert Sircom on music suitable for funerals and weddings especially, and including lists of such selections, formed the first part of the program. Benjamin Delano also took a principal part in this discussion. Piano selections were played by Mrs. Myra Pond Hemenway, the first one being Ballentine's variations on "Mary Had a Little Lamb" after the manner of various classical composers. The climax of the occasion was reached in a play in one act, "The Sleeping Car," by W. D. Howells, staged by the executive committee, a piece of humorous dramatic work. The evening ended with abundant refreshments.

A friendly letter from the veteran organist emeritus of the Arlington First Baptist Church, William E. Wood, states that with increasing deafness his pleasures are now mostly restricted to piano playing. "I am decidedly an 'ex.' I can't hear. Our new organ, a Frazee three-manual of fifty stops, will not be in and playable until after Jan. 1. I doubt if our reconstructed church edifice will be ready much before the first of March."

We trust that Mr. Wood, who long ago passed his fifty years of service, will yet find pleasure in the new organ.

Among the best concert organists in New England is Franklin Glynn, organist and choirmaster at All Saints' Church, Worcester. Not only in New England has his musicianship brought him fame, but also in Canada, Australia and England, where no less a person than the late Sir George Martin of St. Paul's Cathedral placed him through finished performance and most brilliant technique among the first six organists of England. On the patronal feast day of the parish the music attained festival proportions as the choir was composed of five of Worcester's best choirs. On Sunday, Nov. 15, Mr. Glynn's organ selections included: Andante from Sonata, Harwood; "Night," Jenkins; Sonata No. 1, Mendelssohn; Serenata, Moszkowski; Allegretto from Concerto, Parker; "Pomp and Circumstance," Elgar; and Improvisation on Purcell's "Passing By."

Alfred Hollins will give a recital at Phillips Academy, Andover, Dec. 11 and at Wellesley College, Wellesley, Dec. 13, but as yet no definite move has been made to arrange for recitals in Boston, which is a matter of regret.

Abbot Academy, Andover, has received a gift from Mrs. Dorothy Davis Rimmer wherewith additional registers are to be placed in the organ in Davis Hall. In 1912 Mrs. Rimmer gave a two-manual organ to the music department of the school, but as this instrument was inadequate, the Hall Organ Company of New Haven, Conn., will enlarge it to three manuals with chimes and at least twelve more registers.

After spending a year in Paris, Albion Metcalf has assumed charge of the music in the Baptist Church, Reading. He is rehearsing "The Messiah" with his singers that a performance of the work may be given at Christmas.

Walter E. Howe, who for several months has been organist and choirmaster of the First Parish, Meeting House Hill, Dorchester, was inducted into office Nov. 15 at a special service of installation conducted by the ministers of the church, the Rev. Lyman V. Rutledge and the Rev. Adelbert L. Hudson. An installation ode was read to musical accompaniment and a program representing philosophy, mysticism, universality and exaltation, as

evidenced by music of Brahms, Puccini, MacDowell and Handel, was rendered.

Mr. Howe began his musical career in Worcester. For many years he was at Norfolk, Va., where he conducted the Civic Symphony Orchestra and the Handel and Haydn Society, was supervisor of music in the public schools, organist at St. Paul's, and organized a music department in connection with the College of William and Mary.

On the evening of Nov. 10 John Hermann Loud, F. A. G. O., gave a recital at the Congregational Church, Braintree, the town of his nativity. His program was as follows: Prelude and Fugue in F minor, Bach; Capriccio and "Chant Angelique," Loud; Concert Overture in C minor, Hollins; "The Swan," Saint-Saens-Guilman; "Circe's Palace" and "By the Pool of Pirene," Stoughton; Toccata, "Thou Art the Rock," Mulet; Cantilena, McKinley; Improvisation on Selected Theme, Loud; Grand Chorus in E flat, Guilman.

I observe that at the age of 14 years Master John B. McInnis, a musical prodigy and sophomore in high school, has been installed as organist of the Pratt Memorial Methodist Church, Rockland, Me. For eight years he has prepared for such a position by assiduous study with the best local musicians. He is said to be "an unassuming lad with resolute look in his clear eyes."

A special musical service of unusual merit was given at St. Paul's Cathedral Church Tuesday evening, Nov. 10, by a choir of men and women under the direction of Arthur Phelps, organist and choirmaster. Besides the hymns there were sung Stanford's Magnificat in B flat, "Souls of the Righteous," Noble; "How Blest Are They," Tschaiakowsky; "Rest in Peace," Schubert; Kyrie, from Mass in A major, Franck; "He Doth Create," Tschesnekoff; "Hallelujah," from "Mount of Olives," Beethoven, and the sacred solo "O Lord Most Holy," Franck. The service concluded with Storer's music to the hymn "I Heard the Sound of Voices," which was composed for St. John's Church, Roxbury.

The Arlington Street Church, Boston, under the direction of its organist and choirmaster, Benjamin L. Whelpley, observed the month of November with elaborate musical programs selected principally from English composers, but with a goodly number of Russian works and one or two American and French works.

Trinity Church, Newton Center, observed All Saints' Day with a "Song Festival of the Twelve Months" written by Professor H. Augustine Smith of Boston University. The music was directed by Leland A. Arnold, organist and choirmaster, and included Gounod's "Unfold, Ye Portals."

The program of a recital given by Albert W. Snow on All Saints' Day in the afternoon at Emmanuel Church is interesting. It was as follows: "Matthew-Final," Bach-Widor; Arabesque, Vierne; Oriental Sketch, Foote, and Chorale in E major, Franck.

George G. McConnell, organist for seventeen years at St. Paul's Church, Cambridge, has accepted a like position at St. Rose's Church, Chelsea, Mass. His musical training was received from the late August Wiegand, municipal organist, Sydney, Australia. He also holds the degree of A. L. C. M. from the London College of Music. His work at Cambridge has already been mentioned in these notes in conjunction with the reconstructed and enlarged organ installed there by Paul F. C. Mias & Co.

Mendelssohn's "Hymn of Praise" was sung Sunday afternoon, Nov. 15, at the Brick Presbyterian Church, New York. The soloists were Inez Barbour, soprano; Rose Bryant, contralto; Charles Stratton, tenor, and Frank Croxton, bass, with a chorus choir under the leadership of Clarence Dickinson, organist and director.

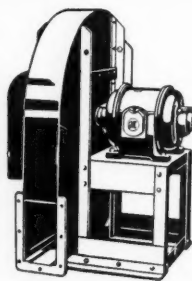
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**Philadelphia News**

By DR. JOHN McE. WARD

Philadelphia, Pa., Nov. 21.—Summerfield M. E. Church, which was thoroughly rebuilt and renovated last summer and fall, with the addition of a \$28,000 Kimball organ, was destroyed Nov. 16 by fire. Our sympathies are extended to Kenneth A. Hallett, the organist, who is deprived of the use of a splendid instrument.

Francis Murphy, Jr., organist of St. Jude and the Nativity, is giving successful musical services on Sunday evenings. Oct. 31 the program included the Allegro from First Sonata, Mendelssohn; "Romanza," Sykes; "Grand Choeur," Dubois; "By Babylon's Wave," Gounod; "The Sun Shall Be No More," Woodward.

Frank Haehle gave the first of a series of guest recitals Oct. 3 at Christ Episcopal Church, Germantown, which contains the new Hall organ recently completed.

Dr. Adam Geibel, the composer-organist, gave an interesting lecture on "Worship in Song" in the auditorium of the Y. M. C. A. Oct. 31. It was profusely illustrated with numerous styles of religious music played and sung by the lecturer.

Mendelssohn's "St. Paul" was presented by the choir of Overbrook Presbyterian Church Nov. 1 under the capable direction of Earl Beatty, organist.

Uselma C. Smith is presenting an elaborate program each Sunday afternoon of November at the Church of the Redeemer, Bryn Mawr. Among the novelties are "Song of Penitence," Beethoven; Spohr's "God, Thou Art Great," "The Recessional," Matthews, and the "Joan of Arc" march by Dubois.

Forrest R. Newmeyer is planning

an organ for the Frankford High School, where he is in charge of the music. It will contain about thirty speaking stops with three manuals.

The choir of St. Stephen's, under the direction of Edward Shippen Barnes, now consists of twenty-six selected voices and is in excellent shape. Among recent renditions may be mentioned "When the Lord Turned Again," Fanning; "One Hundred and Fiftieth Psalm," Franck; "Sing to Jehovah," Mozart; "Thirteenth Psalm," Mendelssohn; "The Sages of Sheba," Bach, and other standard works. A new four-manual console is being installed by Austin, located at the edge of the balcony, so that the organist may direct the choir more readily.

The choir of the Park Baptist Church, Utica, N. Y., under the direction of Frank Parker, presented R. S. Stoughton's cantata, "The Woman of Sychar," at the monthly musical service of the church Oct. 25. The soloists were Mollie Davies, soprano; Mildred Ueltschi, contralto; Arthur O'Hanlon, tenor, and Mr. Parker, baritone. James T. Sautter was at the organ.

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**PILCHER ORGAN DEDICATED**

**Three-Manual at Athens, Ala., Played by Frank M. Church.**

A three-manual organ built by Henry Pilcher's Sons of Louisville, Ky., for the First M. E. Church, South, of Athens, Ala., was dedicated Oct. 25, with a recital by Frank M. Church, director of music at Athens College. The new edifice was completed this fall and the organ, which has twenty-one speaking stops and an echo division and chimes, placed in the rear gallery, was purchased by the missionary society of the church. Choral services will be held on the last Sunday of every month for the community and the students of the college.

Professor Church's offerings at the dedicatory recital included the following: First movement, Third Sonata, Borowski; Chorale Prelude on "Melcombe," Noble; Allegretto from Seventh Symphony, Beethoven; Finale from First Symphony, Vienne; Prelude in G sharp minor, Reger; Intermezzo from Sixth Symphony, Widor; Elegiac Poem, Karg-Elert; Pedal Rondo, A. B. Plant; "Memories," Dickinson; Serenade (On the echo organ), Dennee; Variations on an American Air, Flagler; Overture to "William Tell," Rossini.

On Oct. 11 more than 900 people heard Professor Church give a recital in the M. E. Church, South, Florence, Ala., on a new three-manual twenty-one-stop Skinner organ. He played compositions by Whiting, Torjussen, Dubois, Liszt, Guilmant, De Bricqueville, Dickinson and Rossini.

**Yoking a Pair of Steeres.**

That is the feat just accomplished by the Rev. William M. Crane, former pastor of the Richmond, Mass., Congregational Church. Having an opportunity to purchase an old Steere instrument of two manuals from a neighboring church, he decided to harness up with it his church's former one-manual of the same make, thus securing for the parish of a hundred-odd families a three-manual antiphonal instrument. The work has been carried out by George Tucker,

an experienced English organ man. The stops in both organs have been completely rearranged, with substitution or revoicing of pipes wherever necessary to give variety and proper balance. A unique feature is a set of large-scale tapered flute pipes of rich, mellow tone, built a number of years ago for a Boston organ enthusiast out of wood from the former roof of Faneuil Hall. This stop has been mounted on a special chest as a part of the antiphonal section. A special form of direct electric action is used, the installation being done in large part by Mr. Crane. For the morning dedication service he wrote and composed an appropriate hymn, and in the evening gave a talk on organ development, followed by an informal recital.

**American Conservatory Activities.**

Frank Van Dusen, director of the school of theater organ playing of the American Conservatory, gave a recital at Fourteenth Church of Christ, Scientist, Chicago, Nov. 14. Edward Eigenschenk of the faculty of the American Conservatory presented four artist pupils in recital at Kimball Hall on the new Kimball organ, Saturday, Nov. 21. Helen Searles, one of the faculty of the conservatory, is conducting classes at the Fulco Theater of the conservatory, in which she is coaching a group of theater organists before the screen. The following are recent engagements of organ pupils of the conservatory: Virginia Curran, Campus Theater, Evanston, Ill.; James McDermott, Drexel Presbyterian Church, Chicago; Kenneth Cutler, Shakespeare Theater, Chicago; Alvina Michaels, Pearl Theater, Highland Park, Ill.; Mae Porter, theater at Oconto, Wis.; Stanley Anstell, New Wisconsin Theater, Eau Claire, Wis.; Mrs. Elma Stewart, assistant organist at Ligonier Theater, Ligonier, Ind.; Nelson Kennedy, South Congregational Church, Chicago; Irwin Fischer, Hyde Park Baptist Church; Leslie Baggesen, Immanuel Lutheran Church, Chicago; Mrs. B. W. White, Palace Theater, Wilmington, N. C.

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**ENGLISH ORGANISTS MEET**  
**Annual Congress of National Union of Associations at Exeter.**

The annual congress of the National Union of Organists' Associations in England was held at Exeter, Aug. 31 and Sept. 1 to 3. There was an attendance of 110 delegates and members from various parts of the country, representing thirty-two associations at present affiliated with the national union, a slightly larger attendance than at the Newcastle congress last year.

At the opening reception, held at the Exeter Museum, Aug. 31, Dr. Ernest Bullock, the cathedral organist and president of the local association, welcomed the visitors to the city. Sydney H. Nicholson, as president of the association, supported Dr. Bullock (his previous assistant at Manchester Cathedral), and during the evening an interesting program of music was given.

Tuesday morning was devoted to the annual meeting of delegates and members, held in University College. Mr. Nicholson presided, and in alluding to the difficulties besetting organists in their work, especially in rural districts, he spoke of the necessity for a definite forward policy to justify the existence of the association, which was not formed merely for the enjoyment of social functions. Thanks to the archbishop's report, church music was now having more serious attention than it had received during the last hundred years, he said.

Mr. Nicholson, who, owing to pressure of work desired to be relieved of the office of president, was, after discussion, persuaded to retain office for another year. The honorary general secretary, John Brook, and the general treasurer, Mr. Hodgkinson, were re-elected by acclamation.

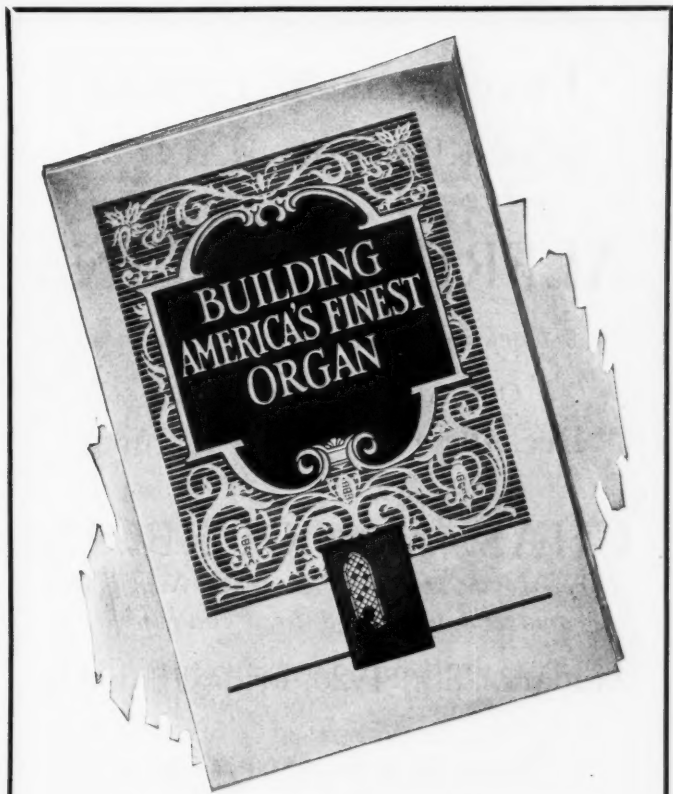
**Julian Williams' Anniversary.**

On Dec. 9 Julian Williams will complete three years' service as organist and director of music at the First Presbyterian Church of Huntington,

W. Va. Mr. Williams went to Huntington from New Castle, Pa., where he had been a member of the faculty of Westminster College. The First Presbyterian Church of Huntington is one of the outstanding churches of the denomination in the South and under Mr. Williams' direction its musical programs have attracted favorable attention. Mr. Williams has given each season a series of eight special programs, most of these being performances of cantatas. Recent works given have included Dubois' "Seven Last Words of Christ," "Stoughton's "The Woman of Sychar," Buck's "Christ the Victor" and Matthews' "Life Everlasting." The choir opened its season Oct. 25 with a varied program, singing among other things Brahms' "How Lovely is Thy Dwelling Place," Huhn's "My Defense is of God" and Woodman's "A Song in the Night." Nov. 25 it gave Maunder's cantata "Song of Thanksgiving." The musical forces of the church include, in addition to the main choir, two children's choirs. In addition to his work with the choir Mr. Williams has been heard in recitals in Huntington and other West Virginia cities. On Nov. 6 he gave a program before the music section of the West Virginia State Education Association, in convention in Huntington. In the summer of 1922 Mr. Williams was first prize winner at the Fontainebleau School in France.

**Duluth Man Plays at Dedication.**

St. Paul's Evangelical Church of Duluth, Minn., dedicated its new two-manual organ, Nov. 1. The organ was built by Henry Pilcher's Sons of Louisville. Luther G. Hanson, organist of the First Swedish Lutheran Church, played the following selections at the dedication concert: Festival Overture, Melius Christianson; Prelude and Fugue in E minor, Bach; "The Swan," Saint-Saens-Gounod; Toccata from Gothic Suite, Boellmann; "Eventide," Fairclough; Finale from Fourth Symphony, Widor; "Marche Triomphale," Lemmens.



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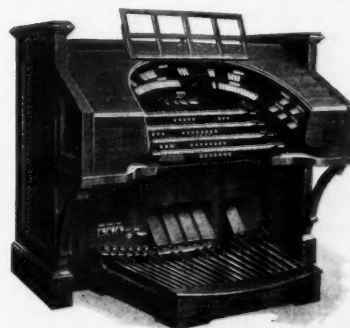
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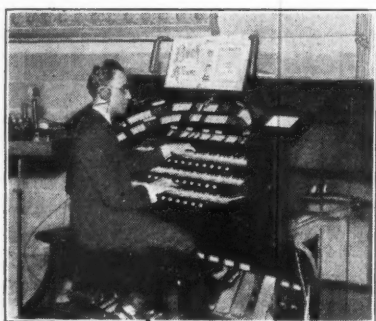
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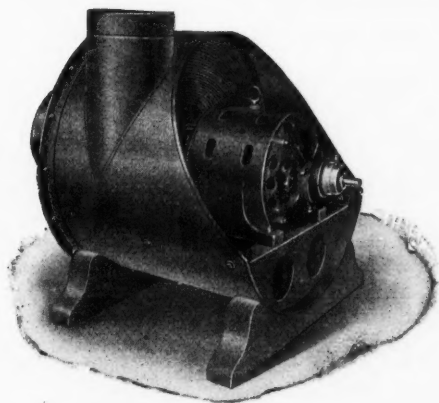
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One of the first Odell Organs, built and installed in 1868, is still in excellent condition and giving satisfactory service in Westminster Unitarian Church, Providence, Rhode Island.

One of the latest Odell Organs, just completed in Westminster Presbyterian Church, Bloomfield, New Jersey, has been characterized by a famous organist as having "a dignity and solidarity that make it second to none in this district" (and there are many large and prominent organs nearby).

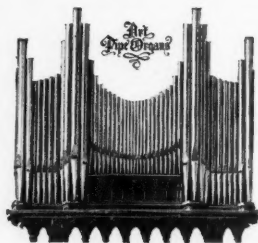
In the years intervening between the inauguration of these two organs, the Art of Organ Building has advanced remarkably, and a comparison of the two will furnish a striking revelation of all these remarkable advances and improvements—but—one thing that no one in the industry has ever been able to improve upon as yet is the Odell policy and practice of putting into the Odell Organ only such quality in materials and workmanship as will last indefinitely and only such total character as will make it "second to none."



**J. H. & C. S. Odell & Co.**

407-409 West 42nd Street  
New York City

Established 1859



## The Wangerin Art Pipe Organ

Unusual care and refinement in workmanship throughout; use of the highest grade of materials; conscientious attention to every detail—these things make the Wangerin Organ not a mere manufactured product, but a genuine work of art.

We shall appreciate an opportunity to prove to you what many of the leading organists of the United States have proved to their satisfaction and freely proclaimed—that there is no question as to the enviable prestige of our instruments.

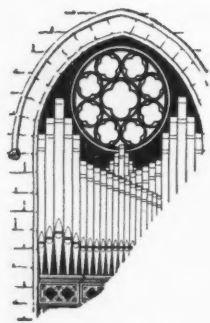
WE WILL SEND ON REQUEST OUR NEW BROCHURE

"QUALITY and MERIT"



**WANGERIN ORGAN COMPANY**

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



THERE is immeasurable difference between a commonplace organ mechanically treated, and one of artistic conception and execution. We command high prices. The difference in price is for the higher grade which our reputation assures, yet small compared with the superior finish, voicing, blending and balance.

## HOOK & HASTINGS COMPANY

Main Office and Works, Kendal Green, Mass.