

THE DIAPASON

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

Seventeenth Year—Number Two.

CHICAGO, JANUARY 1, 1926.

Subscription \$1.50 a Year—15 Cents a Copy.

LARGE CASAVANT FOR PHILADELPHIA CHURCH SIXTY-NINE STOPS PROVIDED

Floating String and Tuba Organs Among Features of Instrument Under Construction for Calvary Presbyterian.

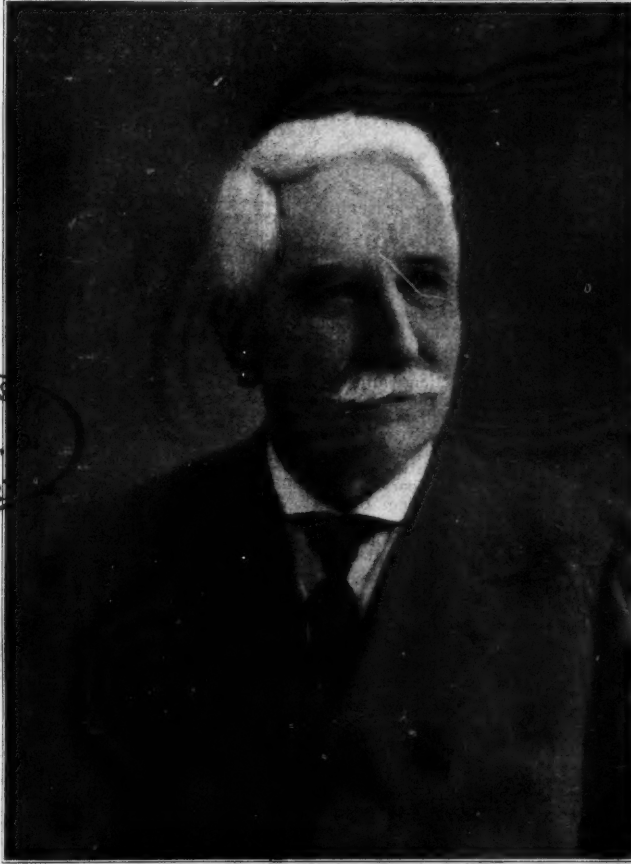
Casavant Brothers are building for Calvary Presbyterian Church in Philadelphia a four-manual organ of sixty-nine speaking stops, which is to be completed late in the winter. The specification of stops is as follows:

- PEDAL ORGAN.**
1. Double Open Diapason (open to GG), 32 ft. 32 pipes.
 2. Open Diapason (20 from No. 1), 16 ft., 32 notes.
 3. Open Diapason, 16 ft., 32 pipes.
 4. Bourdon, 16 ft., 32 pipes.
 5. Gedeckt (from No. 36), 16 ft., 32 notes.
 6. Dulciana (from No. 12), 16 ft., 32 notes.
 7. Violone, 16 ft., 32 pipes.
 8. Flute (20 from No. 4), 16 ft., 32 notes.
 9. Principal (20 from No. 4), 16 ft., 32 notes.
 10. Violoncello (20 from No. 7), 8 ft., 32 notes.
 11. Trombone, 16 ft., 32 pipes.
 12. Chimes (from No. 23), 25 notes.
- CHOIR ORGAN.**
12. Contra Dulciana, 16 ft., 73 pipes.
 13. Open Diapason, 8 ft., 73 pipes.
 14. Lieblich Gedeckt, 8 ft., 73 pipes.
 15. Salicional, 8 ft., 73 pipes.
 16. Quintadena, 8 ft., 73 pipes.
 17. Echo Clarabella, 8 ft., 73 pipes.
 18. Flute Celeste (2 ranks), 8 ft., 146 pipes.
 19. Lieblich Flöte, 4 ft., 73 pipes.
 20. Lieblich Piccolo, 2 ft., 61 pipes.
 21. Echo Cornet, 305 pipes.
 22. Clarinet, 8 ft., 73 pipes.
 23. Chimes, 25 tubes.
 24. Tremulant.
- GREAT ORGAN.**
24. Double Open Diapason, 16 ft., 61 pipes.
 25. Open Diapason, No. 1, 8 ft., 61 pipes.
 26. Open Diapason, No. 2, 8 ft., 61 pipes.
 27. Violin Diapason, 8 ft., 61 pipes.
 28. Rohr Flöte, 8 ft., 61 pipes.
 29. Hohl Flöte (triangular), 8 ft., 61 pipes.
 30. Flute Harmonique, 4 ft., 61 pipes.
 31. Quint Flute (open), 5 1/2 ft., 61 pipes.
 32. Principal, 4 ft., 61 pipes.
 33. Fifteenth, 2 ft., 61 pipes.
 34. Mixture, 244 pipes.
 35. Trumpet, 8 ft., 61 pipes.
 36. Chimes (from No. 23), 25 notes.
 37. Bourdon, 16 ft., 73 pipes.
 38. Open Diapason, 8 ft., 73 pipes.
 39. Horn Diapason, 8 ft., 73 pipes.
 40. Stopped Diapason, 8 ft., 73 pipes.
 41. Clarabella, 8 ft., 73 pipes.
 42. Viola di Gamba, 8 ft., 73 pipes.
 43. Celeste (throughout), 8 ft., 73 pipes.
 44. Aeoline, 8 ft., 73 pipes.
 45. Principal, 4 ft., 73 pipes.
 46. Flauto Traverso, 4 ft., 73 pipes.
 47. Flautino, 2 ft., 73 pipes.
 48. Cornet, 2 1/2 ft., 73 pipes.
 49. Oboe, 8 ft., 73 pipes.
 50. Corneopane, 8 ft., 73 pipes.
 51. Vox Humana, 8 ft., 73 pipes.
 52. Chimes (from No. 23), 25 notes.
- STRING ORGAN (Floating).**
50. Contra Viols, 16 ft., 73 pipes.
 51. Violin, 8 ft., 73 pipes.
 52. Viols Celeste (3 ranks), 219 pipes.
 53. Viols d'Orchestre, 8 ft., 73 pipes.
 54. Viols Octavante, 4 ft., 73 pipes.
 55. Cornet de Viols, 219 pipes.
- TUBA ORGAN (Floating) (Enclosed).**
56. Double Trumpet, 16 ft., 61 pipes.
 57. Tuba Sonora, 8 ft., 61 pipes.
 58. Clarion, 4 ft., 61 pipes.
 59. Tuba (unenclosed), 8 ft., 61 pipes.
- ECHO ORGAN.**
60. Bourdon, 16 ft., 73 pipes.
 61. Violin Diapason, 8 ft., 73 pipes.
 62. Rohr Flöte, 8 ft., 73 pipes.
 63. Muted Viol, 8 ft., 73 pipes.
 64. Vox Angelica, 8 ft., 73 pipes.
 65. Salicional (on separate chest), 8 ft., 73 pipes.
 66. Flute d'Amour, 4 ft., 73 pipes.
 67. Lieblich Piccolo, 2 ft., 61 pipes.
 68. Musette, 8 ft., 73 pipes.
 69. Chimes (from No. 23), 25 notes.
 70. Tremulant.
- ECHO PEDAL ORGAN.**
69. Gedeckt (from No. 60), 16 ft., 32 notes.

Ditzel Victim of Robber.

Henry A. Ditzel, the Dayton organist, had an unpleasant experience recently which resembled some of the crime stories in the Chicago newspapers. A bandit entered the Bimm building, in which Mr. Ditzel has his studio, and robbed him of his valuable watch and \$60 in cash. Other offices besides that of Mr. Ditzel were also held up by the robber.

MATTHIAS P. MÖLLER, HALF CENTURY AN ORGAN BUILDER.



GREAT DINNER MARKS JUBILEE OF M. P. MÖLLER SIX HUNDRED AT BANQUET

Men in Every Walk of Life Pay Tribute to Organ Builder on Fiftieth Anniversary of His Establishment in Business.

Six hundred persons sat down at tables in the new erecting-room of the organ factory of M. P. Möller at Hagerstown, Md., Dec. 8, to do honor to the head and founder of that organization on the fiftieth anniversary of his establishment as a builder of pipe organs. The event also marked the formal opening of a large addition to the Möller plant, including what is probably the largest organ erecting-room in the world, in addition to new offices and additional factory quarters.

The guests included the entire staff of 350 in the organ factory and 250 invited guests. The latter came from every part of the United States, some from as far west as Chicago, and they included organists, men connected with the organ business, educators and prominent clergymen. In the addresses which marked the dinner words of congratulation and of praise for the career of Mr. Möller were uttered by men in various walks of life and they paid tribute to him for various characteristics. Emphasis was placed not only on his achievements in the last half century, during which period he has made organs that resounded from Sunday to Sunday throughout the land in houses of worship of every faith, but his devotion to his church was brought out by clergymen high in the councils of the great Lutheran body, who dwell on his interest in the cause of missions, etc. On the list of speakers were four college presidents, besides senators and judges from Washington and from Hagerstown.

A beautiful gold loving cup was presented to Mr. Möller by the employes of the factory and a luxurious easy chair by his associates and partners in the firm of M. P. Möller, Inc. Floral remembrances in profusion, from various organizations of Hagerstown and other cities, adorned the hall. The celebration was pronounced the largest of the kind ever held in Hagerstown and it was likewise unprecedented in the realm of organ building.

Henry Holzapfel, Jr., was toastmaster. A large number of guests were called upon for impromptu remarks, all of whom spoke in laudatory terms of the veteran organ builder.

When called upon to address the assemblage, Mr. Möller was visibly affected, being overwhelmed by the expressions of good will and affection. He gave a brief sketch of his career. As a boy he came to this country from Denmark. He built his first organ, every part himself, taking seven months to complete it. He began at Erie, Pa., and then moved to Warren, Pa., in 1877, and remained until 1880, when he moved to Hagerstown. He told of his early struggle, of the fire that destroyed his first plant, the assistance of his Hagerstown friends to rebuild and the subsequent enlargement, until now the factory is equipped to turn out 450 organs a year.

Dr. Henry Hanson, president of Gettysburg College, mentioned how Mr. Möller has helped to place the symphony of music in so many churches, thus bringing happiness and joy to many. He concluded: "May a Möller car always lose its noise in the sweetness of a Möller organ." W. J. Schowalter, editor of the Geographic Magazine, pointed out how fine a thing it was to have the immigrant boy be accepted as a citizen of the United States, to become such a valuable one. Judge Frank G. Wagaman pointed out the high motive of Mr. Möller in bringing happiness and contentment into the world. S. E. Gruenstein, edi-

J. WARREN ANDREWS BETTER CHICAGO RECITAL BY EDDY

Stricken with Illness During Church Service in New York.

J. Warren Andrews, organist and choirmaster of the Church of the Divine Paternity in New York, is recovering from a severe illness with which he was stricken at the organ bench Nov. 29. Mr. Andrews collapsed while playing the offertory. He was found to have a severe chill and was taken home, where he was confined to his bed for two weeks. His physician promised to let Mr. Andrews play again Christmas and resume his teaching thereafter.

Mr. Andrews is a former warden of the American Guild of Organists and one of the best-known among the organists of the metropolis.

BIGGS IN CHICAGO ON JAN. 19

Opportunity to Hear Noted Concert Organist at Kimball Hall.

Richard Keys Biggs will appear in recital at Kimball Hall, Chicago, on the evening of Jan. 19. This recital will be given during Mr. Biggs' fourth concert tour this season and will be the first of a series which is to take him through the middle West. On Dec. 8 he was heard in a dedicatory recital in Rosary College, River Forest. Chicago music lovers may look forward to a pleasurable experience in hearing this artist, of whom critics everywhere have spoken in superlative terms.

New Compositions by Swinnen.

Firmin Swinnen recently played his new "Longwood Sketches," a series of three pieces, at the duPont residence in Wilmington, where he is the private organist for Pierre S. duPont. The new compositions were enthusiastically received by the public and the critics of the press. Their publication is eagerly awaited.

Many Friends Look Forward to Program at Kimball Hall Jan. 14.

Clarence Eddy will give a recital in Kimball Hall, Chicago, Jan. 14. This will afford an opportunity to the host of friends of the dean of organists, both among fellow organists and others, to hear him on the large new instrument in the hall. Mr. Eddy's appearances in Chicago annually are awaited with interest, because of the unprecedented record of this artist as an organ recitalist for more than two-score years in his home city.

The program announced for the recital is as follows: Prelude and Fugue on B-A-C-H, Bach; Fantaisie, Saint-Saens; Third Sonata, Borowski; "Am Meer" (arranged by Clarence Eddy), Schubert; "An Indian Serenade," Harry L. Vibbard; Fanfare Fugue, Lemmens; "Emmaus" (new), J. Frank Frysinger; "The Holy Boy" (A Carol of the Nativity), John Ireland; "Angelus" (arranged by Mark Andrews), Massenet; Toccata in F major, Crawford.

Mr. Eddy will give a recital at Greenfield, Mass., his birthplace, on Feb. 9, playing in the Second Congregational Church. On Feb. 11 he will appear in recital on the four-manual Steere organ at the city hall of Springfield, Mass. Jan. 19 or 20 he is to play at the Second Presbyterian Church of St. Louis for the local chapter of the N. A. O.

Special Service at Dartmouth.

A special Christmas carol service was held at Rollins Chapel, Dartmouth College, Dec. 13. The choir sang under the direction of Professor Homer Whitford, organist and director. As a prelude Mr. Whitford played Dethier's "Christmas" and other organ selections were Buck's "The Holy Night" and the Hallelujah Chorus from "The Messiah."

tor of The Diapason, and T. Scott Buhrman, editor of the American Organist, paid tributes on behalf of the organists' press. Former Judge M. L. Keedy spoke intimately of his friendship with Mr. Möller, followed by similar remarks by John S. Kausler, also a personal friend of the manufacturer. M. P. Möller, Jr., when called upon to speak, paid a tribute to his "dad" and mother, saying that the former was a constant inspiration to himself and the men in the factory.

John Geist, representing the employees, presented the gold loving cup to Mr. Möller after remarking upon the close association and geniality between the employees and Mr. Möller.

Among other speakers were: Dr. J. A. Singmaster, president of Gettysburg Seminary; Senator Charles Steele of Pennsylvania; Dr. John Weidley, president of the Home for the Aged, Washington; Dr. Charles T. Aiken, president of Susquehanna University; Dr. G. M. Diffenderfer, pastor of the Lutheran Memorial Church, Washington; Dr. Vernon Ridgely, pastor St. Paul's M. E. Church, Hagerstown; T. B. Wood, Chambersburg, Pa.; Dr. F. S. Gill, president of Penn Hall College; Dr. A. R. Wentz; Emory L. Coblenz, Frederick, Md.; Harry R. Domer, Washington; Dr. L. B. Wolf, of the Lutheran Foreign Mission Board, Baltimore; Dr. F. Berry Plummer, the Rev. G. I. Rider, the Rev. M. Harms, pastor of St. John's Lutheran Church, of which Mr. Möller is a member; Victor M. Cushiwa, Thomas Pangborn and the Rev. Dr. J. S. Simon.

Matthias P. Möller was born Sept. 29, 1855, on the windswept island of Bornholm, in Denmark, and came to America in 1872. Two months after he landed he got a job as a wood-worker in a shop at Erie, Pa. Here he definitely made up his mind to become an organ builder and after two years he moved to Warren, Pa., where he had his first shop in his step-sister's parlor. He built an organ for a Warren church, made a little money, moved to Philadelphia and established a shop in an old piano factory. After a few years there, during which he built organs with the assistance of a staff of two men, he moved to Greencastle, Pa. Then he went to Hagerstown and established on a hill at the highest point in the town the nucleus of the present large plant.

In 1892 Mr. Möller married Miss May Belle Greenland of Warren, Pa. They have four children—M. P. Möller, Jr., May Belle Louise, Mary Dagmar and Martha Elizabeth. Mr. Möller is interested in a large number of community enterprises in Hagerstown. He is also a director of Susquehanna University and a member of the foreign mission board of the United Lutheran Church. In addition to his work as an organ builder he is the head of the company manufacturing the Dagmar automobile and the Luxor taxicabs. He is also vice-president of the Maryland Surety and Trust Company and owner of the Dagmar Hotel.

L. D. Morris Makes Change.

L. D. Morris, known to every organist and organ builder in Chicago and vicinity for his expert work for at least two decades, has turned over his organ maintenance business to William W. Anderson, who has been with the L. D. Morris Organ Company for many years. Mr. Morris will devote all of his time to the installation of organ stops, chimes, harps, xylophones, etc.

WANTED—HELP.

WANTED—EXPERIENCED ACTION men for organ work. Steady position for the right man. George Kilgen & Son, Inc., St. Louis, Mo.

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

WANTED—METAL AND ZINC PIPE makers; also voicers. Dennison Organ Pipe Company, Reading, Mass. [12]

THE DIAPASON.

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BUFFALO CONSISTORY ORGAN DRAWS 12,000

LARGE ESTEY IS DEDICATED

Henry F. Seibert Plays Four-Manual of Sixty-five Stops in Scottish Rite Building—Organ Recital Opens Festivities.

More than 12,000 people heard the new Estey organ just completed in Buffalo Consistory, at the dedication ceremonies and annual re-union of the Scottish Rite bodies in that city recently.

Three years ago plans were completed for the erection of a suitable building to house the Scottish Rite bodies of Masonry in Buffalo. Through the generosity of George B. Rand the consistory was enabled to secure as a nucleus for the building the Rand home on Delaware avenue, in the heart of an exclusive residence section. This magnificent dwelling was on a large plot of ground, with ample room at the rear for the erection of the new auditorium, seating 3,200.

The festivities in connection with the opening and dedication of the building began with the formal opening of the organ Sunday, Nov. 29. Two recitals were given by Henry F. Seibert of New York, at each of which the auditorium was packed to the doors. Mr. Seibert's programs satisfied not only the expectations and demands of the musicians of the city, but the popular demand as well. His programs were varied and included classical works and the lighter numbers for the delectation of those not familiar with modern organ literature. The audiences showed their appreciation in unmistakable terms.

Mr. Seibert was assisted in his program by the quartet of Westminster Presbyterian Church, under the direction of William Benbow, organist.

Monday afternoon at 3 o'clock the building was dedicated by Leon M. Abbott, head of the northern jurisdiction of the Scottish Rite, with an attendant suite of distinguished Masons from all parts of the country. Tuesday and Wednesday afternoons and evenings were devoted to degree work and were largely attended. Music for the degree work was furnished by George Bagnall, for the past nine years organist for the consistory, and the consistory quartet.

The organ is a four-manual of sixty-five speaking stops. In its installation the builders were confronted with an unusual situation. Space could not be provided at the front of the building without changing materially the architectural lines of the auditorium. After several consultations between Harold J. Cook, architect, and the organ builders it was decided to place the organ over the gallery, in four chambers, these chambers opening into a long passageway immediately behind the tone grilles. The results are ideal, the passageway acting as a mixing chamber for the tone. The great organ is at the left, and with the pedal is unenclosed, allowing the sonorous diapasons to give a splendid foundation and dignity to the ensemble tone. Next to the great are the swell, solo and choir chambers, in the order named. Openings for these chambers are fitted with heavy swell shades, giving a most effective diminuendo and crescendo. The echo organ is at the left of the stage in a tile and cement chamber. The console is movable and may be placed either in the center of the stage or at any point between there and the left corner of the wide proscenium arch.

The usual Estey features are to be found in this instrument, including the luminous stop console, containing 109 stops and couplers, and the Estey reedless clarinet, saxophone, oboe and tuba mirabilis. Buffalo organists and others unite in praising the instrument as a work of art and a real addition to the musical equipment of the city. Situated in an auditorium second to none in the country in its appointments, the organ will be heard to advantage in recital and concert work, and will do much to stimulate interest in the organ world in Buffalo and vicinity.

CLASSIFIED ADVERTISEMENTS

FOR SALE—ORGANS, ETC.

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 one sixteen-stop Estey chapel organ, good as new. One Clough & Warren pipe-top church organ, twenty-one stops, like new. L. F. White Manufacturing Co., 215 Englewood avenue, Chicago, Ill.

FOR SALE—ESTEY STUDIO ORG- an (Reed). Two manuals, ten stops; four couplers, tremolo, portable electric blower, pedals, etc. Fine for studio, practice, small church or lodge. Price \$100 (original cost \$1,500). Call or write Christensen School, 20 East Jackson boulevard, Chicago.

FOR SALE—IN EPISCOPAL CHURCH near Boston. A two-manual Hutchings-Votey tracker organ, thirteen speaking stops, in good condition, with electric blower. Specifications on request. Organ may be seen and played on application to Erazee Organ Company, 134 Tremont street, Everett, Mass.

FOR SALE—TWO-MANUAL AND pedal organ, six stops in great, nine stops in swell and two on pedal. Action, tracker in manuals, tubular-pneumatic in pedal. Complete with blower and case. In fine condition. Must be sold to make room for new organ. Price and further particulars cheerfully furnished. C. C. White, 1701 Walnut street, Philadelphia.

FOR SALE—TWO ONE-FOURTH H.P. blowers, \$60.00 each; one 1-H.P. blower, \$135.00. These blowers are new. One Connecticut blower, only 1 1/2 H.P., 1.10 R.F.M., \$75.00; 12-inch wind. One small unit organ, four sets of pipes, two manuals and pedals. Perry Cozatt, Danville, Ill.

FOR SALE—CANADIAN PIPE ORG- an 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—MODERN TWO-MANUAL electric action organ, fourteen stops, only six years old. Will give demonstration, \$2,500 cash, f.o.b. New York City. Bargain for quick buyer. United Organ Repair Co., 9505 Farragut road, Brooklyn, N. Y. [1f]

FOR SALE—PIPE ORGAN FOR Sale, Jardine, two-manual auditorium, thirty stops. Mount Olivet Baptist Church, 201 Lenox avenue, New York City.

FOR SALE—THREE H.P. KINETIC blower without motor, \$75. Address A 9, The Diapason.

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. [4]

WANTED—SECOND-HAND PIPE OR- gans, 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 Engvall, 1135 North Lyndale avenue, Minneapolis, Minn.

WANTED—WANT LARGE SET chimes—not tubes, but real chimes. Possibly an organist who reads this may know of a church having given up the use of chimes. Give name of maker, number of bells and history, location, etc. Address A-6, The Diapason. [5]

WANTED—ANOTHER 1,000 ORG- anists and choir directors to try out the special church service programs so successful last season. John B. Waterman, 696 West Main street, Battle Creek, Mich. [2]

WANTED—PEDAL CLAVIER, PREFER- ably radiating, concave, with rods for attachment to upright piano. W. J. Wakefield, Highland Falls, N. Y. [2]

WANTED—ONE-THIRD OR ONE- half H.P. blower outfit. Give particulars and price. Address A 10, The Diapason.

WANTED—GOOD SET OF USED chimes for organ. Address Frank C. Buzza, Pierre, S. Dak.

POSITION WANTED.

POSITION WANTED—BY ONE WHO has had fifteen years' experience in all branches of organ building (except voicing), including erecting, tuning and finishing; also experience in the player action industry, being an inventor of considerable ability in this line. Address A-7, The Diapason.

WANTED—HELP.

Opportunity Knocks!

\$2,500 to \$5,000 Yearly on Spare Time

as local sales representative for two of the largest Pipe Organ Manufacturers in the U. S. Organs for every purpose, including Churches, Theaters, Residences, Lodges and all Auditoriums. Representatives wanted immediately in every County in Pennsylvania, Ohio, New Jersey, Maryland, Delaware, Washington, D. C., Virginia, North and South Carolina, Georgia and Florida. Leads furnished. Experience unnecessary. Either sex. Liberal commissions. Box A-2, The Diapason.

WANTED—ORGAN TECH- nician and executive, live wire, 30 to 40 years old, thorough technical training or experience in pipe organ work, capable of working into position as assembly room executive. Reliable, well-established firm. Address A-8, The Diapason.

WANTED—EXPERIENCED organ builder for executive position. Salary \$5,000.00 a year to start. Splendid opportunity for right man. Address A-4, The Diapason.

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]

WANTED—HIGH-GRADE ROAD MEN for maintenance, rebuilding and installation. Useless for any but competent, all-around mechanics to apply, as no others will be able to hold job. Wages to match ability. Pipe Organ Service Company, Omaha, Neb. [3]

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 OUTSIDE helper and bench hands. Mudler-Hunter Company, Inc., 2633 West Gordon street, Philadelphia, Pa.

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 Laclede avenue, St. Louis, Mo.

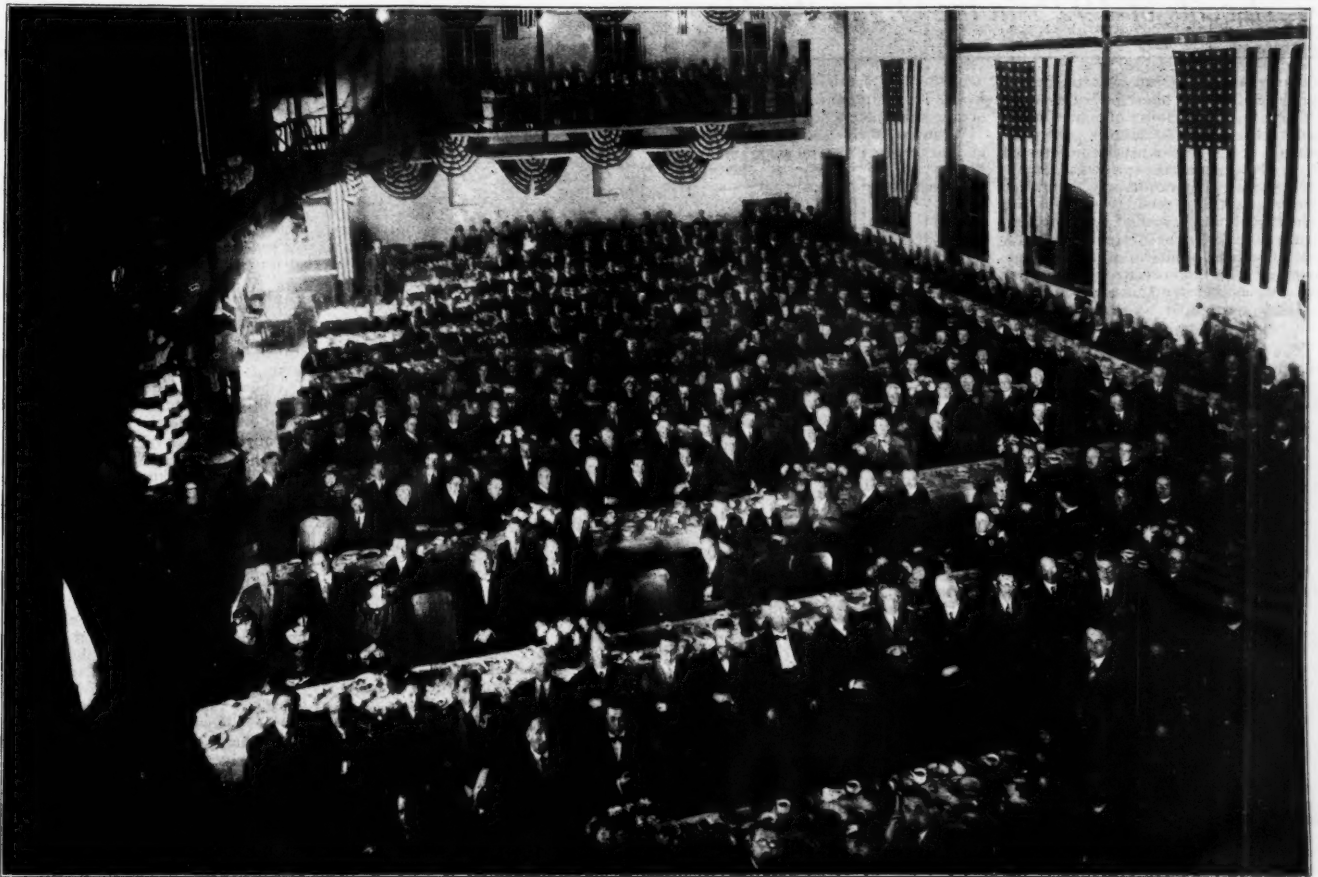
WANTED—METAL PIPE MAKERS, day or piece work. Turn out highest type of work. Ideal working conditions and wages. Address E 3, The Diapason.

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

WANTED—ORGAN DRAFTSMAN. Write stating experience. Address A-5, The Diapason.

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

BANQUET AT HAGERSTOWN, MD., WHICH MARKED FIFTIETH ANNIVERSARY OF M. P. MOLLER AS AN ORGAN BUILDER.



**DON'T SACRIFICE IDEAL,
SAYS C. M. COURBOIN
OPPOSES CHEAP PROGRAMS**

**Noted Organist Gives Glimpse of
What He Saw and Learned on His
Recent Concert Tour in Europe
to The Diapason.**

By RALPH A. HARRIS.

Charles M. Courboin, who spent the holiday season in New York, gave an interesting glimpse of some of the things he saw in Europe on his recent recital tour in an interview with your correspondent and emphasized the need of improving the average American recital program.

"I feel," he said, "particularly since my recent tour in England, that concert and recital organists in America have far too great a tendency to build their programs with the idea of attracting the masses. As in commercial life, the chief aim seems to be to give the people what they want; but when that is done at the sacrifice of an ideal, one has accomplished nothing. In other words, it is not necessary to cheapen the programs in order to attract people; if we only realized it, the average audience does not want to be patronized to that extent. Beautiful music, beautifully played, will surely attract."

"Program making is, in my estimation, half the battle—quite as much as the performance of the program. The average American program is not interesting; either it is cheap and therefore not worth listening to, or it is made up largely of andantes, commutations in E major, or such sombre things, almost monotonous."

"What the American concert organist needs to think of is the building of balanced programs; and here I would say that in a large majority of cases the programs are altogether too long. Use big pieces and classical compositions, surely, but with them also lighter types, remembering that each number should be musical, not trashy. "There is today in England among organists an unmistakable Puritan tendency. English audiences want

solid, classical music—a tendency not previously evident any time during the last half-century. It may surprise you when I tell you that at one of my recitals in Manchester, when I had just finished the Bach Passacaglia, the audience actually stood and shouted, such was their enthusiasm. Unlike their mid-Victorian ancestors, they do not want transcriptions. And just by way of contrast, in Brussels, an equally conservative city, quite the reverse is true.

"As to organs in England, I surely found some marvelous instruments, notably some built by Henry Willis. They have real diapasons. They also have high-pressure reeds, some on fifty inches of wind, loud, but never noisy or blatant. For example, the organ in St. Patrick's Cathedral, Dublin, has its foundation stops on three and one-half inches, the reeds of the solo organ being on twenty-five inches. The tuba in Liverpool Cathedral is on fifty inches of wind. But with all this, there is always a beautiful balance, accomplished largely by big mixtures, some five, six or even seven ranks.

"The large English organs have an extraordinary tonal balance; instead of one or two loud diapasons they have perhaps six or seven, built in an ascending scale of tonal intensity, which, combined with the reeds and mixtures, produces most beautiful ensemble effects.

"From my experience I can say that English audiences are nine-tenths men, and men who come to listen, and listen critically and intelligently. Furthermore, the majority of recitals, especially in commercial districts, are given either at noon or at 6:30. At the latter hour men go directly from their work to the recital, then to their homes, to stay home for the evening.

"Even yet the average English organist is not in favor of having the entire organ enclosed (neither are all Americans, for that matter); generally speaking, he wants the great organ absolutely unenclosed. He does not like the crescendo pedal; in fact, in most cases he will not have it; just why he prefers to do the self-same thing with a series of manual pistons

we must wonder. I agree with the American who prefers to do all possible mechanical work with his feet, leaving the hands free for actual playing.

"As to mechanical facilities, America, because of its great advance in things electrical, leads the world. But the idea is contagious; Willis is now copying all the latest improvements in American organs.

"America might copy one matter relative to the swell expression motors, however. In the Liverpool Cathedral the swell motor has forty successive stages and opens both sides and top. The only approach to that which I have seen in America is the organ in the Scottish Rite Cathedral in St. Louis (a Kimball) where the shades operate in series rather than parallel, making over thirty successive stages of amplification."

When Mr. Courboin gave a recital at the conservatory in Brussels, where he was formerly a student, it was suggested that the proceeds be used to establish the Courboin competition prize, for which examinations should be held each year during the second week in October. This suggestion has been followed. Candidates must be first prize students in counterpoint, fugue and organ. At the examination they must play master compositions of Bach, Mully, Guilmant, Widor and others, as well as one modern work composed since 1900, and play also transcriptions from such masters as

Wagner and Stravinsky.

After a brief rest, Mr. Courboin will make another transcontinental tour of the United States and Canada.

Norton Resigns at St. James'

John Wesley Norton has resigned as organist and choirmaster of St. James' Episcopal Church, Chicago, and will make his home in New York. Mr. Norton is recovering from his recent illness, but on the urgent advice of his physician abandoned his various Chicago activities, which included the work at St. James', where he served with distinction for a series of years. He is now almost completely restored to health and writes that each day finds him feeling better. Mrs. Norton will join her husband in New York early in the year and Chicago organists will miss both Mr. and Mrs. Norton.

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Events of 1925 in the Organ World

The year 1925 as an eventful period in organ history has had its story written in the columns of The Diapason from month to month. For the benefit of readers who are interested in a glance over the principal occurrences and achievements of the last twelve months a terse resume of the principal things recorded in the twelve issues of 1925 has been prepared, showing a few high points in organ developments. This abbreviated resume of the interesting items in each number is hereby presented:

January.

New organ in North Side Carnegie Hall, Pittsburgh, over which Dr. Caspar P. Koch presides, is completed by the Skinner Organ Company.

Sig. M. Enrico Bossi lands in New York as guest of Rodman Wanamaker to give a series of recitals—a trip from which he was destined never to return alive to his home in Italy.

Skinner four-manual of sixty-four speaking stops opened by Arnold Dann in the First Methodist Episcopal Church of Pasadena, Cal. The organ was a gift to the church from Mr. and Mrs. George H. Maxwell of Boston.

State Teachers' College at Pittsburg, Kan., awards contract to the Austin Company for a large four-manual with echo.

One of the largest sets of tower chimes ever constructed is built by J. C. Deagan, Inc., of Chicago for the Victor Talking Machine recording laboratories at Camden, N. J.

Presidency of the London Society of Organists accepted by William Wolsentholme.

Alfred H. Booth, dean of Worcester, Mass., organists, resigns after serving St. Matthew's Church gratuitously for forty-five years.

February.

Contract for four-manual of seventy-five stops for Temple Mishkan Tefila, Boston, awarded to the Frazee Organ Company of that city.

Colonel L. A. Watres, public-spirited citizen of Scranton, Pa., orders four-manual Kimball organ to be installed in the auditorium of the new Chamber of Commerce building.

Harrison M. Wild, noted Chicago conductor, teacher and organist; Miss Tina Mae Haines of St. James' M. E. Church, Chicago, and M. P. Möller, Jr., are seriously ill with typhoid fever.

Henry W. Fairbank, veteran Chicago organist and conductor of Sunday-school choral festivals, dies.

John D. Spreckels formally presents to the city of San Francisco large Skinner four-manual, placed in the Palace of the Legion of Honor.

Mlle. Nadia Boulanger of France is guest of honor at annual luncheon of the American Guild of Organists in New York Jan. 1.

March.

Edwin H. Lemare, city organist, opens the large new Austin in the Memorial Auditorium of Chattanooga, Tenn., Feb. 14.

Four organists of worldwide fame—M. E. Bossi, Marcel Dupre, Palmer Christian and Charles M. Courboin—are heard in noteworthy program at the Wanamaker Auditorium, New York City, Feb. 11, with the New York Philharmonic Orchestra, directed by Henry Hadley.

Marco Enrico Bossi, noted Italian organist, dies at sea on his way home after American recitals.

New four-manual in Kimball Hall, Chicago, opened with recital by Charles M. Courboin Feb. 17 before a distinguished audience of invited guests of the W. W. Kimball Company.

Illinois council of the National Association of Organists gives its second organ-orchestra concert in Orchestra Hall, Chicago, with the Chicago Symphony Orchestra under Frederick Stock.

Charles R. Cronham appointed municipal organist of Portland, Maine.

Marcel Dupre sails for Paris after highly successful American tour.

C. Seibert Losh, head of Midmer-Losh, Inc., announces his new seven-octave manual console.

Wilhelm Middelschulte of Chicago invited to fill engagement of six weeks, giving master course at the Berlin Hochschule für Musik.

April.

Honors paid Samuel A. Baldwin on the occasion of his 1,000th recital at the College of the City of New York March 8.

Clarence Dickinson honored by Brick Presbyterian Church, New York, on his fifteenth anniversary as organist and choir director.

University of Wisconsin gives contract for a large four-manual organ to the Wangerin Organ Company.

Henry Houseley, noted Denver organist and composer, and a native of England, dies March 14.

May.

Charles Steele, senior warden of St. Thomas' Episcopal Church, New York, makes Easter gift of \$300,000 for endowment of St. Thomas' choir school, of which T. Tertius Noble is the head.

Dallas, Tex., awards contract for municipal organ in the Fair Park Auditorium to the Bartola Musical Instrument Company of Oshkosh, Wis.

Holy Trinity Episcopal Church, Brooklyn, receives gift of \$50,000 from Peabody heirs for new organ and places contract with the Skinner Company.

June.

Contract for a four-manual of 115 stops for its administration building at Buffalo, the instrument to be played for the benefit of its employees while at work, is placed by the Larkin Company with M. P. Möller.

Robert P. Elliot elected vice-president and manager of the organ business of the Welte-Mignon Corporation, New York.

Fourth annual organ festival in honor of music week is held at the Wanamaker Auditorium, New York, under the auspices of the N. A. O.

July.

Dr. George Ashdown Audsley, LL. D., noted designer of organs and author of books on the instrument, dies June 21 at his home in Bloomfield, N. J., at the age of nearly 87 years.

American Guild of Organists holds national convention in Chicago for three days in June. Two hundred visitors from various parts of the country attend interesting sessions.

American Organ Players' Club of Philadelphia observes its thirty-fifth anniversary in Philadelphia.

Metropolitan Methodist Church of Detroit purchases large Austin four-manual organ. Instrument is divided, with two antiphonal divisions.

Organ Builders' Association of America holds seventh annual meeting at the Drake Hotel, Chicago, June 9.

Francis Moore's thirtieth anniversary as organist of the First Presbyterian Church, Chicago, is celebrated.

Church of the Blessed Sacrament, New York, orders four-manual of eighty-one ranks of pipes of the Estey Organ Company.

William S. Bailey of Macon, Ga., wins Estey scholarship at the Fontainebleau School of Music, receiving highest mark in A. G. O. fellowship examination.

Diplomas presented by the Guilmet Organ School, under the direction of Dr. William C. Carl, at annual commencement in New York June 2.

Archer Gibson gives dedicatory recital on Möller organ in the Washington, D. C., Auditorium.

Louis Falk, veteran Chicago organist, dies May 26.

New player organ, the invention of John T. Austin, is announced by the Austin Organ Company. It cuts any record simultaneously with the playing.

Large four-manual, with solo and echo divisions, ordered of Hillgreen,

Lane & Co. by Southern Methodist University, Dallas, Tex.

August.

Skinner Company designs four-manual of seventy stops for what is pronounced the finest Masonic structure in the world, at Detroit, Mich.

Atlantic City Lodge of Elks orders large three-manual for its \$3,000,000 home. The specifications were drawn by Senator Emerson L. Richards and the contract was awarded to Midmer-Losh, Inc.

Schaefer Organ Company, Slinger, Wis., celebrates its fiftieth anniversary.

Welte organ in memory of Adam Willis Wagnalls, one of the founders of Funk & Wagnalls, dedicated in library and art center at Lithopolis, Ohio.

September.

National Association of Organists has splendid program at its annual convention, held in Cleveland, Ohio, the first week of August. Henry S. Fry succeeds T. Tertius Noble as president of association.

John J. McClellan, for twenty-five years organist of the Mormon Tabernacle at Salt Lake City, Utah, where he was heard by thousands of tourists and others every year, dies Aug. 2 of stroke of paralysis.

Four-manual organ for First Presbyterian Church of Spartanburg, S. C., ordered of the Hook & Hastings Company.

October.

Census reports of the department of commerce at Washington for the year 1923 show that 1,712 organs were built in the United States in that year and that they cost an aggregate of \$9,653,690. Fifty-nine establishments were engaged in building organs.

Clarence Eddy gives recitals for sixteen days on the new Barton municipal organ at Dallas, Tex.

Annual convention of the Canadian College of Organists is held in Toronto Aug. 31 to Sept. 2. Dr. H. A. Fricker is elected president of the college.

November.

Alfred Hollins, noted blind organist, gives first recital of extensive tour of the United States in Wanamaker Auditorium, New York, Oct. 7.

Seven diplomas awarded to Americans by the organ department of the Fontainebleau School of Music in France.

Contract for large four-manual for Scottish Rite Cathedral at Guthrie, Okla., awarded to the W. W. Kimball Company.

Lynnwood Farnam plays at dedication of Skinner organ in auditorium of the Library of Congress, Washington, Oct. 28 and 30.

Episcopal commission of church music in a report to the general convention of the church at New Orleans recommends that the clergy be taught more music.

Four hundredth anniversary of the birth of Palestrina is celebrated by his native town.

George S. Richards dies after having served the Hook & Hastings Company

for sixty-seven years.

Charles Heinroth opens the thirty-first season of recitals in Carnegie Music Hall, Pittsburgh, on Oct. 3.

Charles M. Courboin heard by an audience of 4,000 people at Westminster Cathedral, London, Oct. 8.

Large Wurlitzer organ installed in fashionable Chicago Riding Club.

December.

Important series of radio organ recitals arranged by station WAHG, to include thirty-six "great artists" recitals on the organ in the Skinner Company's New York studio.

Frederick Stevenson, veteran organist and composer, dies at his home in Los Angeles Oct. 24. Was born in England in 1845.

Four-manual organ of 115 stops, built by E. F. Walcker & Co., is installed in the new city hall at Stockholm, Sweden.

Albert T. Gardner receives purse of \$1,000 on fiftieth anniversary as organist of St. Matthew's Episcopal Church, Philadelphia.

Ralph Kinder gives his 1,000th recital at Holy Trinity Church, Philadelphia.

Fiftieth anniversary of M. P. Möller as an organ builder held at Hagerstown, Md., in December.

Dupre Touring in Europe.

Marcel Dupre has entered upon another of the busy seasons which have characterized his life for the last few years. Early in October he played at Mulhouse, Alsace; with the Lamoureux Orchestra at the Salle Gaveau, Paris; at the great Armistice Day fete in the Chapel of the Invalides, Paris, and other recitals, proceeding to England early in November for recitals in London, Manchester, Wolverhampton, Dublin, Kincully, Glasgow and other cities in the British Isles. Upon his return to the continent in December, he went to Belgium to play at Liege and the Brussels Conservatory of Music. After the new year his tours will continue on the continent, including an orchestral engagement at Marseilles and recitals in other parts of France and Spain. In addition to this taxing schedule Dupre is continuing his master classes at his new home in Mendon, in the suburbs of Paris. The classes have already attracted many talented students from France, Poland, Canada and the United States.

James H. Shearer to Pasadena.

James H. Shearer has been appointed organist and music director of the Pasadena Presbyterian Church, California. Mr. Shearer came from Glasgow, Scotland, and has held appointments in Montreal and Buffalo. The last few years he has been associated with his wife, Annie Strubbe Shearer, in organ and voice recitals all over America. It is interesting to note that these tours were made by automobile, covering around 20,000 miles a year and using three cars in three years. Mr. Shearer has studied with European masters and has won fame in the East as an exponent of Russian music. The four-manual organ that he will play in Pasadena is to have a solo added to it.

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Music News, Chicago, November 6th, 1925.

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Organs, Organ Music and Organists in the Iberian Peninsula

By SIDNEY C. DURST, Mus. D., F. A. G. O.

Having for a long time been interested in the music of Portugal and Spain, and having carried on an extensive correspondence with several of the Spanish musicians, I decided several seasons ago to visit them personally and see what I could find that would be of value.

In Spain, about 1909, there was a revival of interest in organ and church music, nearly all owing to the energy and enthusiasm of one man, the Rev. Padre Nemesio Otaño of the Society of Jesus. Under the patronage of Cardinal Cos of Valladolid, he published a collection of organ music by modern Spanish composers, and founded a magazine, *Musica Sacro Hispana*, devoted to this cause; gave lectures all over the country; founded a choir school at the Pontifical University of Comillas, and prodded on the talented organists, stimulating them to compose and to let him have whatever they had already composed, to be published in the musical supplement of his paper. He was very successful, and many delightful works were thus brought to light. Congresses of religious music were held, and great things were hoped for. Alas! Then came the war, and though Spain was not in it, she naturally felt the effects (spiritually, of course) of the struggling nations surrounding her. Interest began to lag, and it became more and more difficult to maintain the magazine, so that it finally had to be suspended. A brave attempt was made to revive it in 1921, but after a few years of struggle, the end came, and with it went the inspiration to do. However, in the few years of its existence it published a large number of fresh and well-written compositions, which deserve to be better known.

Among the composers exploited I should place in the van Jesus Guridi of Bilbao, whose output, though not large, is of very fine quality. In my visits with him I was shown several unpublished works in the larger forms that are extraordinarily good. Don Jesus is the organist of the Jesuit Church of Bilbao and director of the choral society there, and has several performances of an original grand opera to his credit, which he delightfully informed me last summer had been accepted for performance in Madrid this season. He has symphonic poems for orchestra in his portfolio and is, after Dupre, the most beautiful improviser to whom I have ever listened.

The choirmaster of the Cathedral of Seville, Eduardo Torres, an organ composer of great excellence, has the happy faculty of composing short organ pieces of poetic content and most original flavor. One of my most vivid recollections is of Senor Torres improvising at the console of the richly-carved organ in the Santa Iglesia Metropolitana de Sevilla. The background consisted of the grand Gothic arches of the cathedral, the fifteenth century retable and altar, and the tomb of Columbus, taken from Havana when Spain evacuated it after her disastrous war with the United States.

Luis Urteaga of San Sebastian possesses great organic talent. Many masses for organ have come from his pen and show a fertile invention, a facile technique and a thoroughly religious conception of the needs of the service. These "Misas para Organos" are intended to be played during the celebration of low mass, and are very beautiful.

Padre Otaño now lives in the Jesuit Residencia of San Sebastian, but is relieved from all musical duties at present and spends most of his time delivering homilies to young men—the more the pity, as his is a great talent, with an energy and enthusiasm that never tires. Quite a number of good organ compositions came from his pen,

and many sacred works of all types for voices.

It is interesting to find how many of these organist-composers are natives of the Basque provinces—Jose Maria Beobide of Burgos, Norberto Almandoz of Seville, Gaspar de Arabaolaza of Zamora, Bernardo de Gabiola of Madrid, Julio Valdes of Bilbao, and all the before-mentioned except Torres, who hails from Valencia.

But the musical center of the country is in Barcelona, and the Catalans vie with the Basques in their gifts and enthusiasm. Among the organists of Barcelona who have composed good things for organ and choir are Domingo Mas y Serracant, Juan Bautista Lambert, Jose Sancho Marraco and J. M. de Gibert. Most of them have come under the influence of the grand old man of Spanish music, Felipe Pedrell, who devoted his whole life to rescuing the musical treasures of his country for the sheer love of it. His attitude is disclosed in his exclamation when I told him I had bought a copy of his "Antologia de Organistas Clasicos Espanoles"—"Bought it! I never before heard of anyone who had bought any of my works." He was a marvelous old man, and it was a beautiful sight to me to see him among men who had been his pupils and hung on his every word with reverence. In Barcelona I had the pleasure of hearing a Requiem sung under Lambert in the chapel of the great orphanage. It was accompanied by an orchestra of some fifty, composed almost entirely of inmates of the institution, all under 17 years of age.

Nearby is Montserrat, better known from "Parsifal" as Montsalvat, where, in an ancient Benedictine monastery, is conducted a great church music school under the direction of Padre Suñol, a very charming person of great erudition. There are trained many of the church musicians of Spain, who develop often from choir boys, as they do in England. The choir of Montserrat sang for me several unaccompanied motets and then, one of the older boys taking the baton, they gave a number of Catalan folksongs with fine attention to nuance and expression. Luckily I had gone there in the company of two distinguished Barcelona musicians—Frank Marshall, the brilliant pianist, and Mas y Serracant, the organist—and as we played for them they sang for us.

But the best of all was in Barcelona, at the Orfeo Catala, where a great chorus of two or three hundred voices gave a concert of Catalan folksongs. These chorus arrangements are known to us through the admirable editions of Kurt Schindler, and are many-voiced and entirely a cappella. The chorus is composed of workmen and women, and their enthusiasm is so great that the director is able to have three full rehearsals a week and part rehearsals on the "off" night. Millet, the director, is a thorough artist and achieves well-nigh perfect results. I heard this concert in the summer of 1921. During the past summer I went to call on Senor Pujol, who is one of the high officials of the Orfeo Catala, and found that the club had been temporarily closed, by order of the present military government, for indulging in too much separatist talk. The Orfeo Catala has a fine building in the heart of Barcelona, equipped with a large concert hall containing a modern German organ of four manuals, a rehearsal hall, a library, a reading-room and a restaurant. Is any choral society in America so well equipped?

The Catalans are the most musical people I have ever visited. Their folksongs and folk dances are heard throughout the province. One day last August the ancient city of Gerona was en fiesta, and circles of townfolk were to be seen in all of the streets and plazas, with joined hands, dancing the sardana, the national dance of Catalonia, to the music of unique bands of ten pieces, composed mostly of native instruments of the oboe variety. I was allowed to examine these instruments, together with the curious brass ones and the tiny whistles and drums that were used with them.

One night in Barcelona I heard the superb municipal band play an entire program of Beethoven (including the complete Fifth Symphony) to an ab-

solutely rapt audience of the "common people," who immediately hissed down the slightest whisper. A similar occasion was on the eve of the feast of San Ignacio de Loyola, in the lovely Basque city of San Sebastian, when the Orfeon Donostierra, the great mixed chorus of the city, sang a program of Basque folksongs entirely a cappella, in the bandstand on the main plaza. This choral work approaches perfection and was listened to by an enthusiastic audience of thousands crowding the entire square, shoulder to shoulder.

There are only three concert organs in Spain—those in Barcelona at the Orfeo Catala and the Academia de Bellas Artes and a small Cavaille-Coll in a hall in Bilbao. There are a number of lovely old Cavaille-Colls, dating from that master's best period, about Bilbao that I had the pleasure of playing, but the organs of Spanish manufacture are, without exception, loud and coarse in tone. I visited factories both in Barcelona and Bilbao and was impressed with the thoroughness, but not the refinement, of the work. A German builder resident in Spain is much better on the latter side, but he uses the miserable complex methods peculiar to his nation.

The old organs in the Cathedral of Granada were presented by Philip II. and are still in use. The pedals are incomplete and are set in the floor in the form of doorknobs. In the lovely cathedral of Palencia among other things was included a stop labeled "pajarillos" ("little birds"), which, being drawn, started some carved birds on the handsome case to twittering and flapping their wings most energetically. The vox humana was beneath the organist's seat, and some of the stops were controlled by slides on the edges of the same seat. In all cases the fan trumpets were fearful and wonderful in effect and I seriously doubt their ever having been tuned since they were set up. The organ cases are elaborate and often very beautiful. I heard a few good church organs, notably in Guridi's Church in Bilbao and Urteaga's in San Sebastian, but in most churches a harmonium is used, provided with a transposing keyboard for the convenience of priest and choir.

However, the organists are almost invariably excellent musicians, of fine training, to whom the art of contrapuntal improvisation is as an open book. I shall never forget the improvisations in the ancient modes of the retired organist of Burgos Cathedral, Padre Viñaspre, 75 years old. One of the finest fellows of all is Bernardo de Gabiola, principal of the organ department of the Royal Conservatory in Madrid. He plays very brilliantly, and is a thinker who is studying English, reading *The Diapason* regularly and writing an "Organ School," which will be very thorough when completed. He is studying most diligently the best organ methods in all languages, and is particularly pleased with those issued in the United States by Eddy, Clemens and Dickinson. He is very busy superintending the construction of what was to have been the first "movie" organ in Spain, in a superb newly-built cinema in Madrid. After much consideration the contract was awarded to Melcher (the German builder resident in Spain I mentioned before). The specification is a well-worked-out plan of great interest, containing many of the best points of European and American construction. Meanwhile the theater was slowly going up and another theater "beat 'em to it" and installed a ready-made unit organ of American construction.

In Portugal I found that nearly all of the organs were old and poor, and the music of the churches hardly worth mentioning. The scholarly head of the Conservatorio Nacional at Lisbon, Jose Vianna da Motta, explained to me that the great earthquake of 1755 (celebrated in Oliver Wendell Holmes' "One Hoss Shay") destroyed many of the churches with their organs and collections of manuscript music. As the country was left miserably poor they were never replaced. In 1835 the church was dispossessed and convents, churches and monasteries were destroyed by the whole-

sale, in the rioting which followed. There had been quite a school of composers of church music of the Palestrina type, and as their works were almost altogether in manuscript they were mostly destroyed, leaving Portugal few musical remains of the days when she was a power among the peoples of the earth and a rich commercial nation. Spain was luckier in her early treasures of ecclesiastical music. Aside from some destruction wrought by the Napoleonic wars, her manuscripts are intact in the archives of her grand old cathedrals, and many of them have been copied and printed through the efforts and enthusiasm of such men as Felipe Pedrell. Needless to say, Victoria and Morales are reckoned among the giants of old church music the world over, and Antonio de Cabezon (born in 1510), the blind organist of Philip II, is one of the very first composers for his instrument of whom we have record.

In Lisbon I found the national conservatory a busy place, with an enrollment of a thousand pupils, even in midsummer in a semi-tropical climate. They were rejoicing in the gift of an organ which was about to be set up, and were rather hard put to it to find a teacher of the instrument. Luiz de Freitas Branco, head of the theory department, is the composer of a very impressive chorale for organ, which is published in Joubert's collection, in which collection are to be found also pieces by the late Augusto Machado of the same institution and a number of works by lesser lights of Portugal. I found much piano music of great charm there and some lovely songs, but organ music was conspicuous by its absence.

During the past summer I was unable to find any new organ compositions in Spain. The Union Musical Espanola, which has almost a monopoly of the music publishing business in that country, has not issued a piece of organ music in recent years, though its catalogues are full of new compositions of other types, including even orchestral scores and chamber music. Both Guridi and Gabiola had compositions in the larger forms for organ in manuscript, which they showed me, but which no publisher had as yet accepted.

To sum up the result of my researches up to the present, I fear we cannot hope for much of great interest for the organ from either country of the Iberian peninsula. Though Spain is full of talented and thoroughly trained church musicians, the difficulties in the way of public appearances, owing to the lack of concert organs, and the apathy of publishers militate against progress, and there is no Padre Otaño, or *Musica Sacro Hispana*, to provide the useful stimulus. I found the American consul at Seville to be an ex-organist from California, who told me that the church had frowned upon his attempts to give organ recitals. Portugal is in such a chaotic state politically and religiously that we can hope for little there, in spite of the inherent musical tendencies of the race, the many splendid musicians of North European training among them, and although her ex-king, Manuel, is reported to be a devotee of the instrument, and to practice religiously in his exile.

Clarence F. Read a Busy Organist.

Clarence F. Read, organist and musical director of the First Baptist Church, Rome, N. Y., has put in a busy season to date. Besides his work as church musical director and teacher, he has acted as accompanist for Antoinette Halstead, contralto, filling many engagements with her this season. In his church work he has a volunteer chorus of forty voices, a junior choir, a high school chorus and a young people's orchestra. Recently he established a trio, consisting of violin, cello and piano, which is doing beautiful work at the Sunday evening services. Under his direction a male octet has been organized and is giving its services in programs at hospitals, homes for shut-ins, etc. With all these organizations, Mr. Read finds time to teach, and says that much good can be accomplished in the musical education of a community through children as students.

The Temple of Tone— Dr. Audsley's Last Work

Volume Just off the Press a Summary of the Fruits of the Lifework of
Man Who Devoted Best Thought to the Organ

The long-awaited final work on the organ by George Ashdown Audsley reached the editor's desk a few days before Christmas. The first impression is a very satisfactory one, for here is the climax of the labors of a man who spent the days given him in so generous a measure in studying organ design, with special reference to tone. The pages of the new volume contain a resume of all that he believed and for which he often fought during his life—a life that came to its close in the year that has just passed.

It is a beautifully printed work, which would delight Dr. Audsley and satisfy his high standards of beauty in typography were he still among the living.

"The Temple of Tone," the title of the book, well known to readers of The Diapason, to whom its coming has been heralded in the past, is from the press of J. Fischer & Bro., and this house deserves credit for the pains it has taken and the expense it has incurred to issue a handsome volume which will give posterity the benefit of the ideas of Dr. Audsley and perpetuate his theories on tonal appointment.

The introduction deals with the design of the console and differentiates clearly between chamber, church and theater instruments as to their tonal qualities and design. Dr. Audsley does not believe in drawstops in this day and especially condemns the console of the new Liverpool Cathedral organ. He also objects to stopkeys on the grounds of appearance, but advocates the use of rocking tablets. The position of the organ and other points are also discussed.

The second chapter deals with the concert organ. He believes that there will be a revolution in the concert organ both as to tonal appointment and means of control and finds it certain "that not a single instrument of the class which has appeared in this country or abroad can be pronounced as sufficient and satisfactory in all required directions." Various families of organ tone are taken up and a list of stops appropriate for concert organs is given. In this field the author asserts that "things are going on in the age-crusted style of our great-grandfathers, just as if everything, beyond some mechanical matters, had reached a full development and the organ had become a perfect instrument." The organ builder, he says, sees in a successful church organ merely "the largest instrument, constructed tonally on time-honored old-world lines," etc., etc., while to the organist "the desirable organ is that which most fully embodies his personal ideas

and upon which he can most effectively display his special skill in execution * * * To Dr. Audsley the "true church organ is primarily and essentially an accompanimental instrument. Its characteristics are grandeur, impressiveness and repose * * * so that it may adequately meet all demands in artistic accompaniment of choral and congregational singing and in the rendition of voluntaries and other incidental music of an ecclesiastical and dignified character. Beyond this it is not necessary to provide." Then he adds: "Organists will not agree with us in this dictum; but as they disagree with us in so many other equally important questions, it is of little moment, as time will show." Dr. Audsley remains in death, as he was in life, the Prophet Jeremiah of the organ world.

A glossary of stops and a list of sample specifications are a part of the extensive chapter on the church organ, with many notes on tone qualities and specifications.

As to the theater organ, Dr. Audsley expresses the opinion that there is still an important problem to be solved. His remarks on the unit system are

eloquent and unbending, as Dr. Audsley always was, and he passed on without forgiving those who had originated what he designates as "that monstrosity of the organ building world, born of ignorance in matters scientific and artistic, and trade interests; in the tonal appointment of which every law of acoustical science and every canon in artistic tone production are outraged, for the sake of dollars and cents. * * * The unit organ is at present a standing disgrace to the time-honored and almost sacred art of organ building."

After a great deal in the same strain Dr. Audsley closes his Ciceronian attack thus: "With these few remarks no further allusion to this objectionable instrument will be made in these pages"—perhaps on the ground that too much is enough, as some facetious villain among the builders of "units" may suggest. Dr. Audsley and Robert Hope-Jones, we hope, will settle this matter before we meet them in the hereafter.

All in all Dr. Audsley's book is interesting, valuable to all who contemplate the purchase or design of an organ, a concise statement of the faith that was in Dr. Audsley. Like everything else that is good, his writings must be taken in moderation—a liberal dose in a glass of water, perhaps. He said and did so much for the organ world that his name always will be honored by it. His dogmas are not infallible, but they are the sincere expressions of a man who devoted the best thoughts of his life to the instrument.

A graceful tribute to Dr. Audsley is paid in an appreciation by T. Scott Buhman, which will help those who did not know Dr. Audsley personally to gain an insight into his character.

Work of New Cleveland Choir.

For the vespers at Calvary Presbyterian Church, Cleveland, of which Albert Riemenschneider is organist and director of music, has been organized a choir of sixteen of the leading church singers of Cleveland and from Nov. 1 to Jan. 1 this choir has given the following works:

Nov. 1—Gounod program, including "Gallia."

Nov. 8—Gaul's "Holy City."

Nov. 15—Matthews' "Conversion."

Nov. 22—Weber's "Jubilee" cantata.

Nov. 29—Cesar Franck's Eighth "Beatitude."

Dec. 6—J. S. Bach's Christmas Oration, Part 1.

Dec. 13—John E. West's "Story of Bethlehem."

Dec. 20 and 27—Handel's "Messiah" (Nativity portion).

These musical vespers have been meeting with most excellent success.

Archbishop of Canterbury Speaks.

The Archbishop of Canterbury, addressing a conference of clergy, organists and choirmasters in the Canterbury diocese at Canterbury recently, said the place of music in church worship was as important a subject as any in the discussions on prayer book revision. It was one which concerned everybody in church life and who took part in public worship. "It does not concern musical people only," added his grace. "I am a most unmusical person myself." The archbishop is quoted as saying that formerly it was thought that the only qualification for a choirmaster and organist was that he should understand music. His work was supposed to be of a most mechanical nature. Today all that was altered and it is realized that the choirmaster and organist must be a musician and something more. He must understand church services and their meaning, and must be a servant of the congregation, and not merely of the choir and those attending.

HOLLINS GIVES CHICAGO DELIGHTFUL IMPRESSION

IS ACCLAIMED BY MUSICIANS

Playing and Personality Please Audience Out to Hear English Organist
—Improvisation on Theme by Harrison Wild.

Alfred Hollins made an abiding impression on a distinguished audience in Kimball Hall, Chicago, Dec. 4, with a colorful, sympathetic and pleasing performance of an interesting program. His personality radiated a feeling of satisfaction which does not often come with an organ recital. The playing and the arrangement of the program were distinctly those of Hollins, just as his happy compositions are sui generis.

The audience was not unusually large, but it contained nearly all the organists of prominence in the city and many other musicians. That it was appreciative was plainly manifest in the number of recalls and the enthusiastic comments at the close, as well as the reviews in the press. His Bach playing seemed to receive special approval.

Mr. Hollins opened with the Concert Overture in C minor, which he played in place of the one in C major, by request. In this number he showed delicacy in registration. Wesley's Andante in F sharp minor seemed to the writer to be the finest piece of work of the evening. The phrasing and expression in this amounted to consummate art.

The Bach Prelude and Fugue in D received an ovation and in response to it Dr. Hollins played the Great G minor Fugue. Of the group of three of his own compositions—Intermezzo, Spring Song and Triumphal March—the first was repeated in response to an encore. The improvisation of the evening was on a theme submitted by Harrison M. Wild, noted Chicago organist and conductor of the Apollo Club. Mr. Hollins worked it out with skill and a style that made a popular appeal. As an extra number he improvised delightfully on a Scottish hymn tune. The next group consisted of Wolstenholme's well-known "Answer," a Minuet by Watting which was piquant and a Scherzo by Turner. The closing selection was the Overture to Weber's "Oberon," which proved the Englishman to be not averse to the use of transcriptions, nor unable to make them attractive to his listeners.

Dr. Hollins' recital was an outstanding event of the season of organ music and a fitting opening of that season.

The dinner in honor of Dr. Hollins on the evening of Dec. 4 proved to be a remarkably interesting gathering of the musical clans of Chicago. Ninety-one persons, many of them members of the National Association of Organists and of the Illinois chapter of the American Guild of Organists, sat down at the tables in the Cordon Club. Besides Mr. Hollins the guests of honor included Gabriel Grovlez, the distinguished French composer and conductor; W. Franke-Harling, the composer; Herbert Witherspoon, famed singer, teacher and recently elected president of the Chicago Musical College, and Ben Atwell, publicity man of the Chicago Civic Opera. The hosts of the evening, in addition to the two organists' bodies, were the Society of American Musicians, which includes a number of the leading men and women in the musical life of the city.

Dr. Hollins was introduced by Frank Van Dusen, Illinois state president of the N. A. O., who in a dignified and appropriate talk voiced sincerely the appreciation by Chicago organists of the opportunity to meet and to hear Dr. Hollins. Mr. Van Dusen then called on Clarence Eddy and the latter made some very interesting remarks in which he told of his first meeting with Hollins at the home of the late Dr. George Ashdown Audsley in England and of again meeting Hollins and hearing him play at his own church in Edinburgh and in Paris, where the two men were in a notable company of organists which included among others

Alexandre Guilmant, Eugene Gigout and Theodore Dubois. Albert Cotsworth represented the A. G. O. chapter in the absence of Dean Martin and felicitously welcomed the guest and mentioned some of the compositions by Hollins which are frequently played on Chicago programs.

Dr. Hollins made a fine impression with his modest manner and cordiality. He received an ovation from the assembled guests, after which he spoke at some length. He made the statement that he had found in his experience that organists were too much inclined to listen to themselves instead of thinking what impression they made upon their audiences and he referred to the "church organists who lay on the full organ and the theater organists who lay on the tremolo." The great essential in good organ playing is clearness, he asserted. He advised organists to take more trouble in registering. He heard too much cloudy playing, he said. He mentioned a maid in his home who after a recital said that she had never known that you could play a tune on an organ—that she had always thought it was all roaring.

In a word to young organists Dr. Hollins said that whenever they studied a new piece they should think that they are playing it to somebody and to try to make them understand it. He contradicted what he thought was a prevailing notion that the organ was only a legato instrument, to be played as if the keys were covered with sticky fly paper. Mr. Hollins paid a very happy tribute to his old friend, Mr. Eddy.

Other addresses of the evening were made by M. Grovlez and Mr. Witherspoon.

The management of Dr. Hollins reports that bookings are coming in so rapidly that the tour has been extended 150 per cent over the original arrangements. This means that Dr. Hollins will be in this country until the end of February and possibly the middle of March. Press reports of the Hollins recitals from the Atlantic to the Pacific are uniformly enthusiastic.

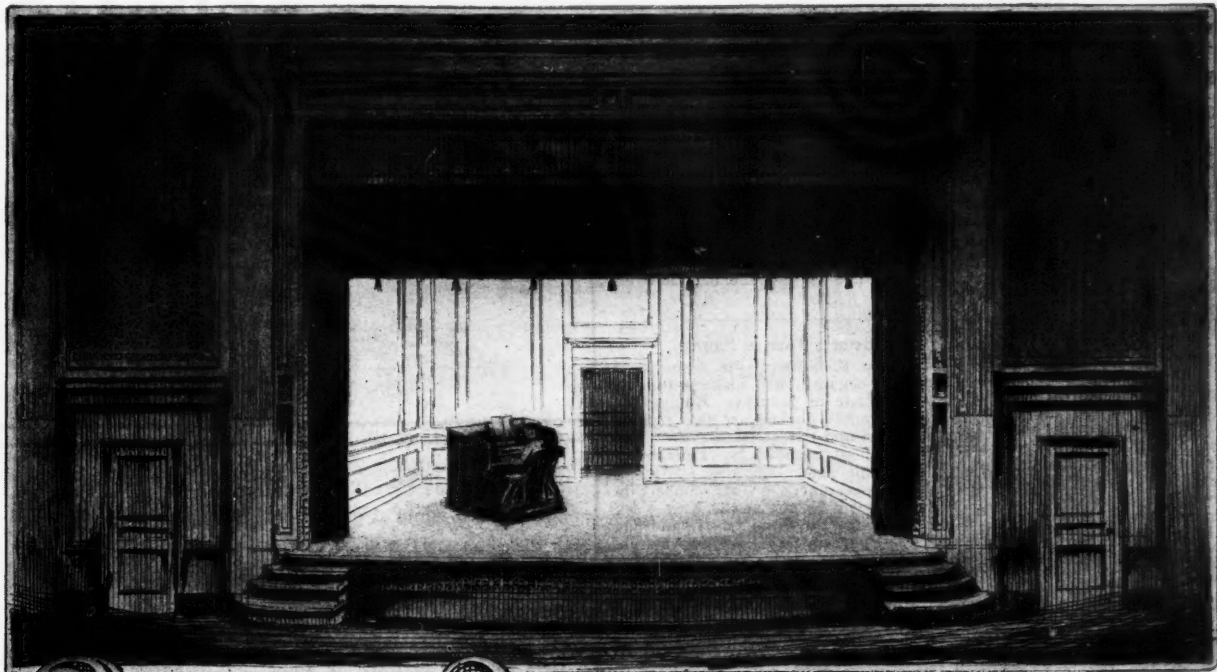
Strings in Church Work.

Boston, Mass., Dec. 15.—Editor of The Diapason: Is it true that church organists are lately being influenced by "movie" organists in their choice of stops? The ever-present string tone serves as accompaniments to vocal solos and also finds its way all too easily into voluntaries. While reed and string stops are all right in their place, it must be remembered that the diapason tone is the fundamental tone of the organ, while in an orchestra it is the string. Do not let my readers misinterpret me by thinking that the diapason tones should be used continuously, for anyone who has heard a recital at which the great diapasons were used continuously hasn't forgotten how bored he was by too much of that quality of tone. It is a great temptation for an organist who has become thoroughly acquainted with his instrument to overwork certain stops, but let him keep in mind the saying: "Variety is the spice of life."

IRVING D. BARTLEY.

Egerton Opens Organ in University.

The new three-manual Casavant organ installed in Convocation Hall of the University of Alberta as a war memorial was opened by Arthur Egerton of Winnipeg, who included Harwood's "Requiem Aeternam," Franck's Chorale in A minor and Elgar's Imperial March at the commemorative ceremonies on Armistice Day. A formal program was given by Mr. Egerton on the following evening. During the same week Mr. Egerton played under the auspices of the Third Avenue United Church choir at Saskatoon, the Regina Woman's Musical Club, and Knox Church Choir at Portage la Prairie. The programs included Bach's Prelude in B minor and "The Old Year Is Gone"; Rheinberger's Preludio in E flat minor, Wolstenholme's Sonata in the Style of Handel, a Handel Minuet, Debussy's "Little Shepherd," Strauss' Reverie, Grieg's Arietta, Jarnfelt's Berceuse and Widor's Allegro from the Sixth Symphony.



Richard Aldrich wrote in the New York Times of Mr. Farnam and the Organ:

"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."

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Very truly yours,

Lynnwood Farnam.

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HEAR FARNAM AT STANFORD

Memorial Church at University Packed by College Audience.

"The most satisfying organ recital ever heard in these parts was that by Lynnwood Farnam in the Memorial Church at Stanford University Tuesday morning, Nov. 24," writes Warren D. Allen, the Stanford organist. Classes were dismissed for the 11 o'clock period, and the program was arranged as a university assembly. The church was packed with students, faculty and music lovers. Many organists came long distances to hear Mr. Farnam.

"Those that know the artist's work need not be told that on this occasion he showed profound musicianship, amazing skill in registration and, in short, a perfection in every detail," Mr. Allen writes further: "The subtle possibilities of the organ as a concert instrument were never more convincingly demonstrated, and our finest chamber music organizations and symphony orchestras would be hard put to it to produce more beautiful music. On every hand organists were heard to remark, 'That's the last word in organ playing.'"

The complete program was as follows: Prelude and Fugue in C minor, Bingham; Vivace from Second Trio-Sonata, Bach; "A Gigg," William Byrd; Presto from Fifth Concerto, Handel; "The Tumult in the Pratorium," from "Symphonie de la Passion," de Maleingreau; Reverie, Bonnet; "Divertissement," H. L. Baumgartner; "The Nymph of the Lake," from "Seven Pastels from Lake Constance," Karg-Elert; Carillon-Sortie in D, Mulet.

MEMORIAL FOR STEVENSON

L. D. Gates Gives Service of Late Composer's Works at Miami, Fla.

A graceful tribute by an old pupil to his deceased teacher was paid at Miami, Fla., Dec. 6 when Louis D. Gates, director at Trinity Methodist Church, gave a memorial program of works by the late Frederick Stevenson. He was ably assisted by Miss Frances Tarboux, the organist; H. Pierre Branning, pianist, and the

church chorus. The program opened with a piano and organ selection, "A Song of Love." The remainder of the service was marked by these selections: Anthem, "Sing, O Daughter of Zion"; tenor solo, "The Ninety and Nine" (Mr. Gates); soprano solo, "Harken unto Me" (Mrs. J. M. White); anthem, "The Lord Hath Done Great Things for Us"; offertory, "Longing" (Mrs. Branning and Miss Tarboux); anthem, "I Sought the Lord" (Mrs. Hudson and choir); baritone solo, "The Salvation of the Dawn" (P. C. Long); motet, "Omnipotence"; anthem, "Good King Wenceslas."

About sixteen years ago Mr. Gates was a pupil of Frederick Stevenson and learned to love the man and his works.

Seibert Tour in Florida.

Henry F. Seibert, the New York concert organist, will make a tour of Florida late in January. Among the dates already booked are two recitals at Miami and two at Lake Worth, and one each at Sanford, St. Petersburg, Gainesville and Daytona. Among other appearances of Mr. Seibert in January will be one at the New York Institute for the Blind Jan. 15 and one at the Fountain Street Baptist Church, Grand Rapids, Mich.

Biggs to Conduct Master Class.

During the latter part of January Richard Keys Biggs will hold a master class in organ playing at Lincoln, Neb. While on his November concert tour he played in the First Baptist Church at Lincoln. The interest aroused among the organists who heard him has led to the formation of a two weeks' class. Some time may also be spent in Omaha. Details of this course are in the hands of Mrs. J. Clary Donnelly, Lincoln.

The choir of the Park Baptist Church, Utica, N. Y., under the direction of Frank Parker, sang Matthews' cantata "The Story of Christmas" Sunday night, Dec. 20. 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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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.

One thousand nine hundred twenty-five was a year of growth for the N. A. O. and 1926 comes in with even greater and brighter prospects for a year of success. You have had a share in the successes of the year and we trust that you will assume larger responsibilities for this new one.

One of the features of the various local chapters' work of the season has been the appearance of several local news sheets. This scheme which tried seems to have aroused a new enthusiasm. Such a plan has stimulated interest in the monthly meetings and has increased the attendance. We pass this suggestion along as one worth consideration for 1926.

One subject which is not always a cheerful one to write about and yet is one which is vital to our organization is the subject of dues. Last season we carried many delinquents for several months after a final warning that they would be cut off from The Diapason if dues were not paid, but this year the executive committee voted against such a policy. On March 10 those who have failed to make a remittance for 1926 will be dropped from The Diapason list at once.

Although there has been a most just increase in the price of The Diapason, there will be no increase in the N. A. O. dues. To carry on our work in a businesslike manner we ask you to cooperate and pay your dues early. We do not wish to lose you from our membership and we are sure you cannot afford to miss The Diapason.

Paul Ambrose of Trenton, N. J., has sent in the following letter and an editorial which appeared in the Trenton Times-Advertiser of Dec. 6. The plan tried in that city seems to be applicable to nearly every community where there are churches and church musicians. Possibly other chapters can benefit from action of the same nature. The communication in the Trenton paper follows:

Editor Sunday Times-Advertiser: Dear sir: I am taking the liberty of calling your attention to an interesting communication which the various church boards of Trenton have received from their choirmasters. The communication reads substantially as follows:

"We are interested in creating for Trenton an enviable place in the realm of church music. This can only be done by those who are holding church positions giving a great deal of their time to their individual practice and to the proper preparation of church programs, which they cannot at present afford to do, because of the low salaries generally paid. A very large portion of their time must be given to supplementing their church salaries in other ways—either by teaching, or by occupations other than in the field of music.

"The expense of studying in regard to both the organ and the voice is very costly, the price of music is high—musicians must be constantly purchasing new music—a great deal of practice is required to keep one's technique in shape, the choir director must spend a great deal of time and thought upon the proper preparation of Sunday programs.

"Young people today are attracted to the theater, in so far as the organ is concerned, because of the superior salaries paid. There is, therefore, a dearth of organ students for church positions, which will shortly create a serious problem for the churches, for music is today a necessity in the church. Vocal students also look with disfavor upon church positions, because they feel that the salaries are not adequate to the time and effort required to prepare for them, and properly to fill them.

"There is playing and singing in Trenton churches now do so largely because of sincere devotion to the cause. Even that will be killed in time—and we fear that time is not far off—unless something is done to make the positions more attractive. To create the conditions which we think should prevail in churches of a city of the size and influence of Trenton, we, because of the facts cited, believe that more substantial recognition should be

given those serving the church in a musical capacity.

"We, therefore, urge that you give this matter your earnest and considerate thought, and that, if found within your means, you reward your organist and choir according to the value of their services to you, and in proportion to the time, energy and money which they have expended in acquiring their present skill, and which they must continue to give in order to retain that skill. You will thus help us to place upon a high plane the church musical activities of Trenton, thereby adding to the public interest in your church, which will widen the field of its uplifting influence."

The foregoing letter was signed by the executive committee, Central New Jersey chapter of the National Association of Organists. I think it states conditions so clearly that no additional comment is necessary.

CHURCH GOER.

This evoked the following editorial, headed "Church Choirs Have a Grievance":

What would our churches be in many cases without attractive musical programs? Yet it cannot be said that organists and choir singers receive a fair share of recognition. Usually the modest of public performers, they have been loath to mention a grievance that ought to have attracted attention outside their own ranks and found a remedy long since.

If our information be correct, the great majority of those who fill our churches with melody are compensated at about the same rates as were paid before the world war. What other calling, from unskilled labor to members of the learned professions, suffers from so manifest an injustice? The explanation is that these good people support themselves from more generous sources than the churches; when the expenses they have to meet for musical studies in order to keep their technique up to the mark, and the time which they borrow from their leisure for practice and rehearsals are taken into consideration, their services to the churches are pretty nearly a contribution instead of being remunerative, as they should be.

An accompanying circumstance fraught with danger is the discouraging effect that the present condition is likely to exert upon young people gifted with musical ability. The latter can scarcely be blamed if they look elsewhere than to choir work for the utilization of their talent.

But at length the organ masters and singers have found a voice to present their case to those who finance church work, as a letter in another part of today's Times-Advertiser makes clear. That presentation merits prompt redress of the injustice thus brought to public attention. With a continuance of the policy of non-recognition, enthusiasm would likely diminish in an important branch of church work—but with a proper response to this ventilating of unpleasant facts, an accelerated spirit of devotedness is sure to follow with helpful effects upon religious worship in Trenton.

President's Greeting.

Once again, as a result of the honor conferred on me at the Cleveland convention, I have the privilege of extending a president's New Year greeting to the loyal members of the National Association of Organists, without whose co-operation the excellent work of the association could not go on. In this message may I enlist your further loyalty and help in the carrying on of our work by bearing in mind that our "living expenses" in the taking care of our family (members)—like our private living expenses—have been rising, the latest and wholly justified increase being the additional cost to the association of our excellent official organ, The Diapason. In meeting this the association should feel nothing but gratitude to the editor for having furnished such an excellent "organ" at such "low pressure" financially until now.

It is the desire of your officers and executive committee to avoid passing on to you this increase of cost, except to the extent that you may assume the responsibility of assisting them to do so, by endeavoring to help increase the membership, and thus increasing the revenue without the necessity of an increase in dues. As a further help also, we would ask your co-operation with a prompt remittance of your membership dues, which means a saving to headquarters in postage, stationery, etc., and in not paying for The Diapason for delinquent members without assurance from them that they expect to continue their membership. On account of the increased expense it will be necessary to make a stringent rule to discontinue sending The Diapason to members who do not respond

promptly with remittance for their dues. I hope I may be pardoned if this appears to be "scolding," but it is necessary to protect the interests of the large number of faithful, loyal members from the results of negligence (and very often it is negligence only) on the part of a small number of delinquents.

In accordance with action taken at the Cleveland convention your executive committee is trying to arrange two competitions with prizes—one for a composition for organ and one for a composition for organ and orchestra, with the winning compositions to be played at the 1926 convention. These competitions will give our composer members an opportunity to endeavor to add a substantial sum to the mercenary, but necessary, bank account.

What a privilege it would be for the president to greet personally each member of our association! Will you not give him that opportunity by coming to the 1926 convention in Philadelphia, thus also treating yourself to the feast of good things the City of Brotherly (and Sisterly) Love will offer you—including, probably another fine large organ in addition to the largest organ in the world, which already has its home in one of the city's fine mercantile establishments.

HAPPY NEW YEAR TO ALL!

Yours very sincerely,

HENRY S. FRY, President.

Chairman McAll Reviews Year.

During the past year the association has increased its influence both in the state councils and their chapters. Missouri has begun a splendid campaign to bring together the organists of that region. New Jersey equals its past record in the growth of its chapters. Illinois shows a great gain in membership. Other chapters are being planned in territory never reached by the association before.

As usual, New Jersey has shown the way in the issue of monthly papers by two of its chapters. Both are well edited and attractive, and serve to bind the members together, just as The Diapason does for our scattered members all over the country. This is most valuable, as such papers in many cases form the chief link between the organist and his fellows. Blest be these ties that bind us to each other! Without them we should be infinitely the poorer.

The association undertook two important new projects. It decided to offer a gold medal and a substantial prize for an organ composition, and, if possible, another similar award for a composition for organ and orchestra. I hope our own members will enter these competitions, full details of which will soon be ready.

Another interesting departure was its co-operation in bringing Dr. Alfred Hollins here for the remarkable tour he is now making. More than a year ago the late Dr. Audsley had urged us to offer Dr. Hollins our active support should he be able to come. With Dr. Alexander Russell's consent to act as manager, the tour has begun. When it will end no one knows, for, like Oliver Twist, we are still asking for more. There is still time for our chapters to arrange for his appearance by consulting Dr. Russell.

We have also accepted Dr. Russell's generous offer to make the Wanamaker Auditorium our headquarters. The increased facilities thus obtained will help us to keep in better touch with our state councils and chapters.

This will, in turn, bring us the increase in membership needed in meeting the growing demands on our treasury, some of which are mentioned elsewhere on this page. You all know the anxieties of a treasurer's task. It is not thankless, in this case, for I am sure we do appreciate the sacrifice of time involved. Let us show this through lightening his burden by a prompt answer to the New Year's bill. The only uncertain and serious item in our budget for 1926 is the amount

to be written off for those who neglect to pay their dues. That it is only neglect is proved by the extremely small number of resignations we actually receive.

Nineteen twenty-six will be our banner year, if we choose to make it so. The executive committee stands behind President Fry in planning great things for the year. It invites constructive criticism and suggestions. It relies on the loyal support of the membership at large.

REGINALD L. McALL,
Chairman Executive Committee.

New Headquarters.

Having received a most favorable and kind offer from Dr. Alexander Russell to make the Wanamaker Auditorium the headquarters of the association, the executive committee accepted that invitation and on Dec. 1 took up its work at that location. With the more adequate facilities for stenographic work, etc., now at hand, the committee will find it possible to carry out many new activities of importance. The address of the N. A. O. headquarters now becomes "Care of the Wanamaker Auditorium, New York City."

Executive Committee Meeting.

The December meeting of the executive committee was held at the new headquarters in the Wanamaker Auditorium Monday, Dec. 14. There was a large attendance for that meeting and everything that could be done for our comfort was carefully arranged by Dr. Alexander Russell. One of the early items of interest was the treasurer's report, which showed an increase of about \$200 over the report of the same date of last year. It was voted that all present delinquents on the membership list should be cut off on Jan. 10 of the new year and that March 10 be set as the final day for the payment of 1926 dues.

The remainder of the meeting was devoted to the discussion of the details in connection with the prize composition contest.

Those present at the meeting were President Fry, Chairman McAll and Messrs. Noble, Russell, Biggs, Seibert, Porter, Ambrose, Richards, Stanley, Riesberg and Nevins.

Illinois Council.

The ensemble program at the new Kimball organ studios in the Kimball building Dec. 15 under the auspices of the Illinois council drew a very satisfactory audience despite a snowstorm and the distractions of the Christmas season. Mrs. Irene Belden Zaring had arranged the well-varied list of offerings and announced the artists as they appeared. Interesting interruptions which were not on the program were the result of the broadcasting station's demands for the organ selections of Edward Benedict, and his performance gave those present the opportunity of hearing radio playing at short range.

The program was changed somewhat from that announced in The Diapason last month. The opening group, in which William H. Barnes was at the organ and Stanley Martin at the piano, consisted of Franck's Prelude, Theme and Variations and the Pastorale in A by Guilmant. Both were played beautifully and the Pastorale was such a high point artistically that it was repeated by request.

With Miss Emily Roberts at the organ, Hugo Tulen played two very modern compositions, in manuscript, by Joseph Kostner of Chicago, a well-known orchestral conductor. As an exhibit these were interesting; if they are published we shall not race to the music store to buy copies. Lillian Pringle, cellist, with Mrs. Zaring at the piano and Mr. Martin at the organ, gave a sympathetic rendition of the Berceuse from "Jocelyn" and the Adagio from Schumann's Concerto for Violoncello.

Helen W. Ross, the organ soloist of

the evening, just back from a period of study with Bonnet in Paris, played a French group, including the Andante Cantabile and the Scherzo from Widor's Fourth Symphony and Bonnet's "Variations de Concert." The Scherzo was done exquisitely and the Variations with fine style. The closing group was by Miss Pringle, Elsa Holinger, soprano; Mr. Barnes at the organ and Mrs. Zaring at the piano. It consisted of Saint-Saens' "The Swan" and a song by Denza. It was a brilliant ending for an interesting evening.

St. Louis Chapter.

The St. Louis chapter, under the leadership of Dr. Percy B. Eversden, presented Dr. Alfred Hollins in a recital in that city at the Third Baptist Church on the evening of Dec. 3. Preceding the recital there was a large banquet in Dr. Hollins' honor, which was attended by the prominent musicians of St. Louis. The St. Louis Globe-Democrat, in speaking of the recital the next day, said: "The audience seemed to sit amazed at this wonderful man's enormous memory and wonderful skill. A veritable ovation was tendered after the Weber 'Oberon' overture."

The committee assisting Dr. Eversden in this public meeting of the chapter consisted of Charles Galloway, Arthur Davis, William John Hall, D. H. Cleland, W. F. Moritz and Chris H. Stocke. This committee had the assistance of numerous honorary patrons and patronesses.

Dr. Hollins' visit was an "event" in every sense of the word and a big success. With no charge for admission, and no collection, we were able to turn over to the general fund a little more than \$50. Plans are being made for a Clarence Eddy recital in January.

The monthly meeting of the St. Louis chapter was held at the Second Presbyterian Church, where one of our active members, Ernest Prang Stamm, presides at a four-manual Hillgreen-Lane organ. After a short business session the members listened to an interesting program by Professor Stamm, assisted at the second console by Miss Petri, and a tenor solo by Ira Parker.

Henry H. Walser was elected treasurer and Arthur Davis, our first state president, was appointed chairman of the executive committee. Ernest R. Kroeger has been away on a recital tour, Vice-Presidents Arthur Davis and Charles Galloway are maintaining regular recitals and Mr. Wismar had Mr. Rechlin for a Bach program Dec. 6.

Our secretary, William F. Moritz, with his choir, gave an interesting program at his church on the evening of the 13th.

Dr. F. P. Leigh is playing to large congregations at the Third Baptist Church every Sunday.

Four active members and one contributing member have been added to our roll.

Hudson Chapter, New Jersey.

A meeting of the Hudson chapter was held in Jersey City, at the Emory Methodist Church, of which Mrs. Bula Blauvelt is organist, Nov. 9. The following officers were elected: President, R. M. Treadwell; vice-president, Mrs. Bula Blauvelt; corresponding secretary, William F. Schmidt; recording secretary, Miss Mildred Solf; membership committee, Mrs. C. deP. Burger, chairman; Charles C. Gaige and William M. Miller; treasurer, R. K. Williams; program committee, Mrs. Bula Blauvelt, chairman; Mrs. C. W. Barget, Miss Florence Hilbert and Miss E. J. Fletcher; chairman of publicity, Mrs. Henrietta A. Cole. Previous to the business meeting, Mrs. Bula Blauvelt gave a short recital which was very much enjoyed. She played: Toccata and Fugue in D minor, Bach; "Marche Religieuse," Guilman; "Song of the Basket-weaver," Russell; Toccata, Fifth Symphony, Widor.

The Hudson chapter held a meeting at the Lafayette Reformed Church of Jersey City Dec. 7. William Schmidt, secretary of the chapter, was the host of the evening and played a group of

organ numbers from Dubois' "Ten Pieces for the Organ."

Professor Moritz Schwartz, music supervisor in the Jersey City public schools, will play a recital at the Emory M. E. Church in January.

All organists in our vicinity are invited to become members of this chapter. William Schmidt, 144 Claremont avenue, Jersey City, is the secretary.

ROBT. MORRIS TREADWELL, President.

Camden Chapter.

"Never before have I heard music discussed from such a viewpoint, and in so marvelous a way." This was the comment of members and friends who heard the extraordinary lecture at the chapter meeting Nov. 16, by Rollo F. Maitland, F. A. G. O. Mr. Maitland had as his theme the principles of musical self-expression taught by Frederick Schliedner in his course at the Schola Cantorum in Paris last summer. As Mr. Maitland developed his thoughts he gave several illustrations on the piano, and finished by improvising numbers on the organ, using themes submitted from his audience.

The business session which preceded Mr. Maitland's address was short. Stress was laid on the fact that the prospects for a municipal organ in Camden are good, although it may be a year or two before our dreams materialize.

Dr. Elwood A. Harrar, pastor of the First Baptist Church, where the meeting was held, spoke cordially, commending us for the work we are attempting to do. He then gave a very enjoyable surprise to his organist, Marjorie Riggins Seybold, the secretary of the chapter and one of its founders. To show the high esteem in which Mrs. Seybold is held Dr. Harrar, on behalf of her choir, presented Mrs. Seybold with the official robe of the American Guild of Organists, in which organization she became an associate last spring. This tribute was an appreciation of the excellent quality of music which the church enjoys under Mrs. Seybold's leadership.

We welcome as active members: Mr. and Mrs. Wilfred W. Fry, Mrs. Selma M. Moore, Miss Bertha E. Green and Miss E. W. Sinclair. Beside these we have received twelve associate members. One of them is Victor King, mayor of our city. Our total membership is now 108.

HOWARD S. TUSSEY.

Rhode Island Chapter.

The Rhode Island chapter held its November meeting in the parlors of Grace Church, Providence. George W. Stanley, Jr., gave a paper on "Hope-Jones and Modern Organ Building." J. S. Matthews changed his address from the "Confessions of a Composer" to "Reflections of a Composer." He told of how Meyerbeer hired three flats and composed in the middle one so people couldn't hear him making his tunes at the piano.

Following these two talks Mr. Balou gave a diatribe to prove that there is no such thing as orchestral effects on the organ. Reports state that he was unsuccessful.

The present officers were re-elected for another year.

M. C. BALLOU, President.

Kentucky Chapter.

Our first monthly recital was held Dec. 7 at the Broadway Baptist Church. Miss Margaret McLeish was the organist, and was assisted by Dr. Noble Mitchell, tenor. The recital was well attended, over 300 being present, and this interest encouraged the chapter to continue the monthly services. Our December meeting was held at the Arts Club. The speaker of the evening was the Rev. J. F. Fraser.

The chapter brings Alfred Hollins to Louisville on Jan. 11.

MAURICE DAVIS.

Union-Essex Chapter.

Members of the Union-Essex chapter met on Monday, Dec. 14, at the home of the state president, Miss Jane Whittemore, for a combined business and social meeting. Owing to the inability of Mr. Titsworth to undertake the work of president of the local chapter, Miss

Grace Darnell of Westfield was appointed. Arthur J. Titsworth, Plainfield, was chosen for first vice president and Miss Jenny MacMaster as second vice president. Two committees were appointed—publicity and membership—and plans for the season's activities were discussed.

Following the business meeting the members were entertained by Mrs. Louise Baxter, contralto; Miss Madeline Jasper, pianist, and Albert Schreiber, tenor. Then followed a delightful luncheon, and altogether it was one of the most enjoyable meetings for some time.

Delaware Chapter.

The monthly recital and social of the Delaware chapter was held Dec. 10 in the West Presbyterian Church, with the following members playing: Miss Sarah Hudson White, Miss Viola Moffit, T. Leslie Carpenter and Herbert Drew. They were assisted by the choir and soloists of West Church. After the recital a social hour was spent. A short business meeting was held and it was announced that the next recital would be held in St. Paul's M. E. Church Jan. 12, at which time we would have as our guest Henry S. Fry, president of the N. A. O., and he would play the recital. All the proceeds will go to our treasury, so we can enlarge our scope of work.

Mrs. J. L. Richardson, organist of Cookman M. E. Church, was accepted as a member of the chapter. Greetings were received from Dr. George Henry Day, former president of the Delaware chapter. Another recital is being planned for February, to be held in the Delaware Avenue Baptist Church.

WILMER C. HIGHFIELD, Secretary.

Reception to Westminster Choir.

Following the recital of the Dayton Westminster Choir at the Mecca Temple in New York City Nov. 12, the choir and its leader, John Finley Williamson, were the guests of the headquarters council of the N. A. O. at a reception in the White Swan restaurant.

This event proved to be one of the happiest social events of the season. Sixty-six of the choir were present and the total attendance was 120. The tables were so arranged that two members of the choir sat at each table, and preceding the supper the choir, while sitting in that manner, sang a beautiful choral blessing. With such an inspiring prologue the whole evening was made most enjoyable.

There were short speeches by President Henry S. Fry, T. Tertius Noble, Dr. Clarence Dickinson, Mrs. Katherine Talbot, who has had a large share in the success of the choir; John Finley Williamson, the conductor; Carl S. Price, president of the Hymn Society; Herbert S. Sammond, Reginald L. McAll and others.

Central New Jersey.

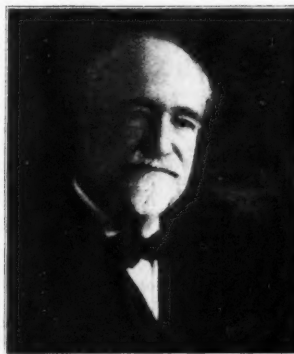
Preceding a short business meeting of the chapter held on Dec. 1, the Friday Chamber Music Society gave us a very interesting program. The society consists of Rosalind Porter, violinist; Lou Sutphin, 'cellist; Marion Compton, harpist, and Jeanette Haverstick, organist. Their program follows: Minuet, Mozart; Air, Matheson; "Deutscher Tanz," Mozart; Arioso, Handel, and "Extase," Ganne. This meeting was held in place of the McAll lecture, which had to be postponed because of a death in Mr. McAll's family.

Four new members were received at the meeting. The chapter has now an enrollment of eighty-two active members and five associate members, and we are still growing.

E. G. MYERS, Secretary.

Lexington Chapter, Kentucky.

The Lexington, Kentucky, chapter opened autumn work with a pleasant and gratifying November meeting. It is our aim to have the monthly meetings vary in character; some to deal with papers on organ work and others in the form of recitals by our local organists, and of course we aspire to bring some artist to Lexington.



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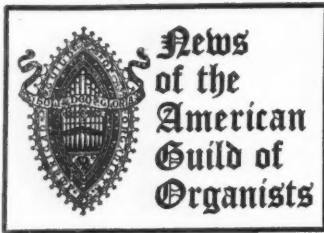
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Headquarters.

The annual luncheon of the Guild will be held at the Waldorf-Astoria, Jan. 1, 1926, at 12:30, when there will be prominent speakers and the usual good cheer. Members may bring guests.
OSCAR FRANKLIN COMSTOCK,
 Chairman Public Meetings Committee.

The American Guild of Organists gave official recognition to the presence in this country of Dr. Alfred Hollins at a service in Old Trinity Wednesday evening, Dec. 16. The choir of Trinity Church sang the service under the direction of Channing Lefebvre, and Dr. Hollins played a group of his own compositions.

North Carolina.

Professor George M. Thompson of Greensboro, head of the organ department at North Carolina College for Women, has been elected dean of the North Carolina chapter, succeeding Francis Womack of Reidsville. Other selections were: W. P. Twaddell, organist of the First Presbyterian Church of Durham, sub-dean; Mrs. M. W. Williams, of Chapel Hill, secretary, and Mrs. C. H. Sebring, of Winston-Salem, treasurer, and the directors are Francis Womack of Reidsville, Arthur Kraft of Lenoir and Paul J. Weaver.

North Carolina College for Women was selected as the next meeting-place, some time in April. Twenty-five delegates attended the sessions which began Dec. 11 at Chapel Hill. Featuring the meeting was a concert at the Episcopal Church Dec. 12, at which A. Shirley, dean of music at Salem College, and Charles G. Vardell played a program of Christmas music which was interspersed with numbers by the university glee club.

The chapter elected to honorary membership Harold J. Phillips of Pinehurst, who is a fellow in the Royal College of Organists. Mr. Phillips has been for fourteen years head of the Peabody Conservatory at Baltimore.

Western Pennsylvania.

The second public event of the season was a recital in North Side Carnegie Music Hall, Pittsburgh, by Arthur B. Jennings, Jr., A.A.G.O., on Tuesday evening, Dec. 15. Mr. Jennings played the following program on the four-manual Skinner organ installed a year ago: Sixth Symphony (entire), Widor; "Indian Lament," Dvorak; "Ronde Francaise," Boellmann; Pastorale, Franck; "Tu es Petra," Mulet. As usual, he played entirely from memory, and reached that high artistic plane which he attained at the Chicago convention last June. The chapter is very proud of Mr. Jennings.

JAMES PHILIP JOHNSTON,
 Secretary.

Virginia Chapter.

The regular monthly meeting of the Virginia chapter was held Dec. 7, at St. Paul's parish-house, Richmond, with Dean F. Flaxington Harker presiding. Mutation stops and the transposing instruments of the orchestra were discussed by the members. Plans were made for the visit of the warden, Frank L. Sealy, Dec. 29. Our usual delightful social session closed the meeting.

Virginia chapter continues to grow, having elected five new members at its last meeting.

Eastern Oklahoma.

Monday evening, Dec. 14, the chapter met at the Tulsa College of Fine Arts. A Christmas program was given under the direction of the registrar,

Miss Doris Kintner, who spoke in an interesting manner on "Christmas Carols, Past, Present and Future." Musical illustrations consisting of carols of different periods were sung with fine effect by a quartet of young men, pupils of Bertha Kinzel Cook, head of the voice department in the Tulsa College of Fine Arts. Mrs. Edith Swan Zediker was accompanist for the quartet. The remainder of the program consisted of numbers for two pianos, eight hands, played by the Symphonic-Pianists, and hymns sung by the audience, with Miss Esther Handley at the organ and Mrs. Christine C. Parsons, cellist.

Central Ohio.

Alfred Hollins gave a recital under the auspices of the Central Ohio chapter in the Broad Street Methodist Church, Columbus, on the afternoon of Sunday, Dec. 6. Dr. Hollins played for an audience of 1,100 people. The church was packed—auditorium, gallery, parlor, stairs—and many were standing. Dr. Hollins' playing was most interesting. His marvelous memory in the use of stops, pistons, etc., after only one hour of running them over to find their location, was the most remarkable part of his performance. The audience was spellbound.

Mrs. Wilbur Thoburn Mills, A. A. G. O., is dean of the Central Ohio chapter.

San Diego Chapter.

The San Diego chapter held a choral evensong service at All Saints' Episcopal Church Dec. 8. Austin D. Thomas, organist and choirmaster, played the service. Miss Gladys Hollingsworth, F. A. G. O., gave the prelude, Franck's Chorale in A minor. She also played the postlude, the "Marche Pontificale" from Widor's First Symphony. The anthems were "Give Ear, O Ye Heavens," by Armes, and "The Lord Is My Shepherd," Schubert-Stainer.

Presents the Madonna in Music.

The Christmas story was told in song before the Music Club of Rock Island, Ill., Dec. 1, at Trinity Episcopal Church, of which Mrs. Harvey E. Sangren is organist. The afternoon was denominated "A sacred symposium, the Madonna in Music." Mrs. Sangren arranged the program which received a great deal of praise from all who had the privilege of being present and she presided at the organ. The program was divided into four parts—"The Annunciation," "The Birth," "The Crucifixion" and "The Resurrection." The organ selections used were "Ave Maria," Widor; "Ave Maria," Bossi; Christmas Offertory, Lemmens; "Caravan of the Magi," Maunder; "Crucifixus," Faure; "Resurrection Morn," Johnston. Miss Bessie Noftsker assisted Mrs. Sangren at the organ and there were also three singers and a violinist on the program.

DeCoster Takes Chicago Position.

P. Darlington DeCoster has been appointed organist and choirmaster of St. James' Episcopal Church, Chicago. Mr. DeCoster was formerly a resident of Chicago and at one time was organist of the Hyde Park Presbyterian Church. For a number of years he was private organist for P. A. Valentine at his palatial home at Oconomowoc, Wis. In New York he was organist temporarily of St. Bartholomew's Episcopal Church after the death of Arthur S. Hyde. Mr. DeCoster is an experienced musician and among his activities has been the staging of performances for charity given by Chicago social leaders.

Of interest to music lovers of Atlanta were the carol services sung by the choirs of St. Philip's Cathedral during the Christmas season under the direction of Miss Grace Chalmers Thomson, organist and choirmaster of the cathedral. An hour of music consisting entirely of Christmas carols was given in the cathedral on Sunday, Dec. 27, at 3:30 o'clock. Dec. 17 from 7 to 8 o'clock the cathedral choir broadcast from the radio station of the Georgia School of Technology. The program consisted of portions of

Handel's "Messiah" and groups of old English, French and modern carols.

Seder Opens Large Hinners.

Edwin Stanley Seder, assisted by Mme. Else Harthan Arendt, presided at the dedication recital in the First Evangelical Church, Elgin, Ill., Nov. 6. The organ, a product of the Hinners Organ Company, Pekin, Ill., was presented to the church in 1902 by William Grote as a memorial. After twenty-three years of continued service this organ, a large tracker, has been completely rebuilt by the original builders. It has been electrified with a modern detached console and among other additions is a set of memorial chimes.

Frank Parker Directs Concert.

The Choral Society of Sherrill, N. Y., under the direction of Frank Parker of the Utica Conservatory, gave its first concert of the season Dec. 15, when Elgar's cantata "The Black Knight" and Gounod's "Gallia" were presented. Miss Zillah Holmes was the accompanist and Miss Florence Perkins the soprano soloist.

Wurlitzer Programs Broadcast.

Many good features are promised radio fans who tune in on Post-Wurlitzer classical concerts from station WKRC, the Kodel Radio Corporation, Cincinnati, every Thursday night during the winter. Many famous stars of the opera and concert stage will appear during the "artists' series" of radiocasts by the Post-Wurlitzer management. Nov. 5 a program of Russian church music was given by the choir

of St. John's Unitarian Church, Cincinnati, under the direction of John A. Hoffmann. Dec. 17 there was a feast of Christmas carols under the direction of Thomas James Kelly.

Smith pipe organs are now being made in California, a factory having been established at Alameda, an East Bay suburb of San Francisco, by F. W. Smith & Son. Instruments are built under the personal supervision of Frederick W. Smith, formerly of Chicago.

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GREAT.
 Open Diapason, 8 ft., 73 pipes.
 Second Open Diapason, 8 ft., 73 pipes.
 Doppel Flöte, 8 ft., 73 pipes.
 Gemshorn, 8 ft., 73 pipes.
 Octave, 4 ft., 73 pipes.
 Harmonic Flute, 4 ft., 73 pipes.
 Tuba, 8 ft., 73 pipes.
 Chimes, 25 tubes.
 Harp (from Choir), 61 notes.

CHOIR.
 English Open Diapason, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Unda Maris, 8 ft., 73 pipes.
 Flute d'Amour, 4 ft., 73 pipes.
 Harmonic Piccolo, 2 ft., 73 pipes.
 Cor Anglais, 8 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 Harp.
 Chimes.

SWELL.
 Bourdon, 16 ft., 73 pipes.
 Open Diapason, 8 ft., 73 pipes.
 Stopped Diapason, 8 ft., 73 pipes.
 Viole d'Orchestre, 8 ft., 73 pipes.
 Viole Celeste, 8 ft., 73 pipes.
 Sallcional, 8 ft., 73 pipes.
 Flauto Traverso, 4 ft., 73 pipes.
 Violina, 4 ft., 73 pipes.
 Flautino, 2 ft., 73 pipes.
 Dolce Cornet, 3 rks.
 Oboe, 8 ft., 73 pipes.
 French Horn, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes.

PEDAL.
 Double Open Diapason, 16 ft.
 Resultant, 32 ft.
 Bourdon, 16 ft.
 Second Bourdon, 16 ft.
 Gross Flöte, 8 ft.
 Dolce Flute, 8 ft.
 Trombone, 16 ft.

Preparation is to be made in the console for an echo division.

The Chicago office of the Austin Company reports among recent contracts orders for organs for the Joseph Bond Chapel, University of Chicago, and Faith Presbyterian Church, Chicago.

Service and Recital by Groom.

Under the direction of Willard L. Groom, organist and choirmaster, a choral service and organ recital was given at Christ Episcopal Church, La Crosse, Wis., on the afternoon of Dec. 27. The organ numbers included: Introduction to "The Children's Crusade," Piene; Fugue from Third Sonata, Guilman; Cradle Song, Hugo Goodwin; Introduction to Act 3 from "Lohengrin," Wagner; "Harlequin," Czerwonky; Three songs ("I'll Sing Thee Songs of Araby," "Deep River" and "Ah, Moon of My Delight"); Toccata from Gothic Suite, Boellmann.

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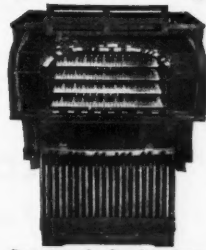
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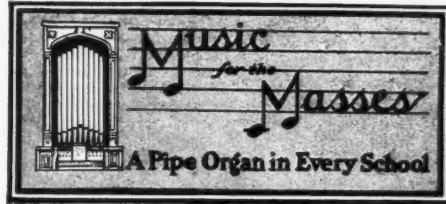
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The Hall Organ Company is constructing a large three-manual for St. Michael and All Angels' Church at Baltimore. The instrument will be divided and the two parts will stand at opposite sides of the chancel. The specification of stops is as follows:

- GREAT ORGAN.**
 (All except 1 and 2 under expression).
 Major Diapason, 16 ft., 61 pipes.
 First Diapason, 8 ft., 61 pipes.
 Second Diapason, 8 ft., 61 pipes.
 Dulciana, 8 ft., 61 pipes.
 Claribel Flute, 8 ft., 61 pipes.
 Viol da Gamba, 8 ft., 61 pipes.
 Doppel Flöte, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Flauto Traverso, 4 ft., 61 pipes.
 Octave Quint, 2 2/3 ft., 61 pipes.
 Super Octave, 2 ft., 61 pipes.
 Mixture, 3 rks., 183 pipes.
 Tromba, 8 ft., 61 pipes.
- SWELL ORGAN.**
 Bourdon, 16 ft., 73 pipes.
 Gamba, 8 ft., 73 pipes.
 English Diapason, 8 ft., 73 pipes.
 Stopped Diapason, 8 ft., 73 pipes.
 Geigen Diapason, 8 ft., 73 pipes.
 Viol d'Orchestre, 8 ft., 73 pipes.
 Melodia, 8 ft., 73 pipes.
 Aeoline, 8 ft., 73 pipes.
 Viol Celeste, 8 ft., 73 pipes.
 Octave, 4 ft., 73 pipes.
 Rohr Flöte, 4 ft., 73 pipes.
 Mixture, 3 rks., 185 pipes.
 Cornopean, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Tremolo.
- CHOIR ORGAN.**
 Open Diapason, 8 ft., 73 pipes.
 Viola, 8 ft., 73 pipes.
 Rohr Flöte, 8 ft., 73 pipes.
 Echo Salicional, 8 ft., 73 pipes.
 Gemshorn, 8 ft., 73 pipes.
 Orchestral Flute, 4 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 French Horn, 8 ft., 73 pipes.
 Quintadena, 8 ft., 73 pipes.
 Celesta, 8 ft., 61 notes.
 Tremolo.
- PEDAL ORGAN.**
 Great Open Diapason, 16 ft., 44 pipes.
 Bourdon, 16 ft., 32 pipes.
 Dolce Violone, 16 ft., 44 pipes.
 Great Flute, 8 ft., 32 notes.
 Viol d'Amour, 8 ft., 32 notes.
 Tuba Profunda, 16 ft., 44 pipes.
 Tuba Major, 8 ft., 32 notes.
- There will be twenty pistons affecting the various manuals, besides five general pistons operating upon the entire organ and couplers.

HARRIET BARSE MEMORIAL

Mr. and Mrs. U. S. Epperson Dedicate Organ at Kansas City Home.

There was an organ dedication of unusual interest Nov. 29 at Hawthorn Hall, Kansas City, Mo., the home of Mr. and Mrs. U. S. Epperson. The dedication was in memory of the late Harriet Barse, adopted daughter of Mr. and Mrs. Epperson, who died nearly three years ago. Miss Barse was an organist of fine gifts and established position. She had been organist in several of the leading churches of Kansas City, including the First Church of Christ, Scientist, where she presided for eight years. Her love of the organ was almost devotional, and because of it and because of their own interest in organ music, Mr. and Mrs. Epperson provided her with a splendid instrument in their home.

The organ was built by the Reuter Organ Company of Lawrence, Kan. Miss Barse went to Lawrence, selected the equipment and made the specifications best suited to Hawthorn Hall, and later superintended the installation. Although she watched the organ grow to completion, it was not her privilege to play it.

Because of their bereavement, Mr. and Mrs. Epperson had not previously used the organ. Their friends and those of Miss Barse were invited to hear a program by Powell Weaver, assisted by Mrs. Winifred Repp Raley, soprano. Among these friends were Miss Barse's many associates in the musical life of Kansas City.

The organ, a two-manual, proved to be an instrument of fine quality. It is built under an extensive grille set in the great living-room, with an echo organ and chimes on the third floor. Mr. Weaver interpreted a program including the Arkadelt "Ave Maria," Russell's "Song of the Basket Weaver," Schminke's Russian March, the "Kammenoi-Ostrow," Yon's "Christmas in Sicily" and Italian Rhapsody, his own delightful bit of musical weaving, "The Squirrel," and the Lemare Andantino.

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By WILLIAM LESTER.

"Serenade Romantique," by Roland Diggle; published by J. Fischer & Bro., New York.

This recent opus by Mr. Diggle should meet with a hearty welcome from all organists—recital, church or theater. It is quite simple as regards technical demands, melodious, colorful and appealing. A graceful six-eight theme for French horn set against a moving background of chords for harp and dulciana forms the first section. This is followed by imitative passages for clarinet and flutes over a well-managed ground-bass, leading in turn to a reprise of the first material, closing with an ethereal coda for soft strings and flutes. All in all, a worthy number, of much musical interest.

"Trust Only in His Love," by Mildred White Wallace; published by the Lorenz Publishing Company, Dayton, Ohio.

A simple two-page sacred song well adapted for church use where absence of difficulties, either musical or technical, together with a certain directness of statement, are desired. It is issued in three keys. The range is modest.

"Ears to Hear," by Daniel Gregory Mason; published by the American Library Association, Chicago.

This concise handbook of some thirty-five pages is one of the series of booklets put out by this association as reading guides for educational purposes. The name of the author is sufficient warrant that the material is vital, well-written and to the point. A widespread reading of this little work and a use of its excellent collateral reading course will do much to spread the gospel of more and better music, better understood. This is the underlying purpose of the monograph.

"Ave Maria," by Schubert, transcribed by Lemare; Humoresque, by Tschaiakowsky, and Romance, by Rimsky-Korsakoff, both transcribed by Clough-Leighter; published by Oliver Ditson Co., Boston, Mass.

Of arrangements of the Schubert "Ave Maria" there are several good ones, but this one by Mr. Lemare can take rank with any of them. At the hands of such a man many fine touches are to be expected and will be found. The two contributions from the Russian masters are somewhat more complex, as befits the more orchestral genre; also Mr. Clough-Leighter is naturally more inclined to detail than is Mr. Lemare, and the more subtle and more complicated directions for registration bear out this statement. But, withal, it is a job

well done, calling for nothing more than most organs can offer; and the music is worth the little additional labor required.

"Prelude Religioso," by Carl Wilhelm Kern; "By the Lake," by Gordon Balch Nevin; published by Oliver Ditson Company, Boston.

Both the above numbers will be welcomed by church organists on watch for pieces desirable for service use, and of good musical grade. Both are genuine organ music, well registered and well-written.

"Trust in God," by Bruno Huhn; published by White-Smith Company, Boston, Mass.

Another virile diatonic melody by one of our most successful writers of church solos. The range is modest and the accompaniment well set for the organ, while the music has sufficient individuality to set it apart from the common rut of such numbers. Two keys are available.

Six Chorale Preludes on Well-known Hymn Tunes, by J. Stuart Archer; "Marche Funebre et Hymne Angelique," by Hugh Blair; published by W. Paxton & Co., London.

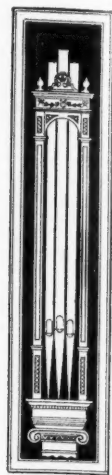
The set of chorale preludes is really worthy of a much more detailed review than space now affords. The separate pieces are very interesting developments of familiar themes, handled with fine skill and musicianly feeling and insight, contrapuntally valid and set with a very evident understanding of the organ. Worthy recital music, and certainly very valuable for service use. The Blair opus is also above the ordinary, interesting melodically, displaying the practiced hand of this well-known composer.

AT THE BOSTON CITY CLUB

Miss Edith Lang Gives First of Series of Recitals of Season.

Miss Edith Lang gave the first of the winter series of recitals at the Boston City Club on Dec. 13 and her program included: "At the Merchants' Gate" (Kieff Processional), Moussorgsky; "Song of India," Rimsky-Korsakoff; "Marche Russe," Schminke; "The Music Box," Liadoff; Two Old Court Dances ("Tambourin," Gretry, and Minuet, Beethoven); "Pilgrims' Chorus" (From "Tannhäuser"), Wagner; "Gesu Bambino," Yon; Toccata, Kinder; "Reve Angelique," Rubinstein; Londonderry Air; "Marche Heroique," Saint-Saens.

The club expects to continue the concerts on alternate Sundays through the winter season. They are open to members and guests, including ladies. The concerts were started last year for the first time, with great success. Only three were given last year—one each in January, February and March—and on each occasion the hall was filled to capacity. The next one will be given Jan. 10, the soloist being Paul Franck, assisted by Miss Marjorie Leadbetter, soprano, and George Brown 'cello.



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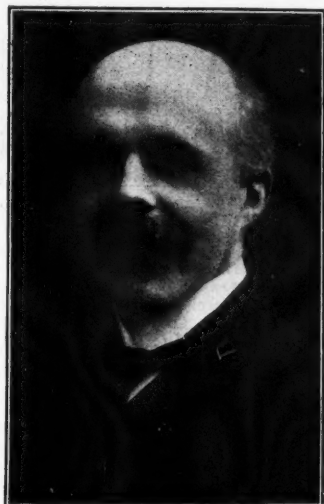
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WHAT THE CITIES ARE SAYING ABOUT THEM:

MONTREAL GAZETTE, December 10:

"The improvisation perhaps touched the imagination of the audience to a greater extent than even the preceding works . . . as a tour de force alone it was something deserving to be long remembered."

MONTREAL DAILY STAR, December 10:

"Dr. Alfred Hollins is in the front rank of living organists . . . the playing all through was so good that the music could make one forget the skill of the player—great as it was."

COLUMBUS (OHIO) STATE JOURNAL, December 7:

"An organist whose work would be commanding under normal circumstances, but is arresting and awe-inspiring when it is considered that he is totally blind . . . audience filled every seat in the church."

CHICAGO JOURNAL, December 5:

"Alfred Hollins has polished his discharge of a noble art in spite of the handicap of blindness."

ST. LOUIS GLOBE DEMOCRAT, December 3:

"Audience sat amazed at this wonderful man's enormous memory and wonderful skill."

MANCHESTER DAILY DISPATCH (England), October 14:

"It seldom happens that an organist can work up members of his audience to shouts of 'BRAVO' as happened at Town Hall last night . . . the incident happened after Courboin's rendering of Bach's Passacaglia and Fugue."

DUBLIN IRISH TIMES, October 16:

"Over 2000 people at Courboin's recital at St. Patrick's Cathedral . . . many had to stand in the aisles."

WASHINGTON TIMES, December 11:

"Courboin gives crowd treat at the organ . . . shows his mastership through recital that brought cries for encores . . . a true master of the greatest of musical instruments from the majestic and commanding Passacaglia to the last delicate note of Bloch's Serenade."

SYRACUSE HERALD, December 9:

"A large audience demanded encores and showed the customary 'Courboin enthusiasm' at all times . . . his art has been reviewed and dwelt upon in these columns at great length in times gone by . . . he again displayed his many fine qualities last night."

→ NOTICE ←

JANUARY—

Hollins will play in New Jersey, New York, Massachusetts, Ohio, Indiana, Kentucky, Michigan, Illinois and Canada.

FEBRUARY—

In Ohio, Pennsylvania, Georgia, North Carolina, Florida, Virginia, New York.

→ NOTICE ←

JANUARY—

Courboin will play in Pennsylvania, New York, Massachusetts, Michigan, Illinois.

FEBRUARY—

In Minnesota, Canada, Washington, Oregon, Montana and Pacific Coast.

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Who's Who Among American Organists

N. Lindsay Norden.

N. Lindsay Norden, the Philadelphia organist, is known as a composer and performer of high merit, but his principal fame throughout the country is as the arranger of Russian church music for use in America, while in Philadelphia his work as a conductor of choruses has attracted much attention.

Mr. Norden was born in Philadelphia April 24, 1887. He studied in New York with Max Spicker, Arthur Weld, F. W. Robinson and Cornelius Rybner at Columbia University, and won the degree of bachelor of science in 1910, musical bachelor in 1911 and master of arts in 1911.

Mr. Norden was assistant organist at St. Bartholomew's Church, New York City, and musical director of the parish-house from 1902 to 1904; organist and choirmaster at St. Mary's Episcopal Church, Brooklyn, from 1905 to 1915, and at All Saints' Church, Brooklyn, from 1915 to 1917. He went to the Second Presbyterian Church, Philadelphia, in 1917 and became organist of Synagogue Rodeph Shalom in 1922. He was instructor in music at the High School of Commerce, New York City, from 1909 to 1918, and at the Episcopal Academy, Philadelphia, from 1918 to 1921.

Mr. Norden organized in 1912 the Aeolian Choir, which for five years gave concerts during the season, introducing the hitherto unknown music of the Russian Church with English text. About one hundred of these compositions, sacred and secular, are published by J. Fischer & Bro. He is occupied now in making additions to another small set started by the Boston Music Company. The Aeolian Choir gave concerts in churches and several concerts in Aeolian Hall. Mr. Norden succeeded W. W. Gilchrist in 1917 as conductor of the Mendelssohn Club of Philadelphia and has produced many large a cappella works hitherto unknown. He became conductor of the Reading Choral Society in 1920, producing many large choral works, assisted by a portion of the Philadelphia Orchestra. The repertoire has included such works as Brahms' "Requiem," Dvorak's "Te Deum," Mendelssohn's "Elijah," Liszt's "Thirteenth Psalm," Parker's "Hora Novissima," etc. He also produced at these concerts his own "Thanatopsis" for chorus, solo and orchestra, composed in 1911, and in May, 1924, gave the first performance of his orchestra sketch, "Silver Plume," also performed by the full Philadelphia Orchestra under the composer's direction, Feb. 10, 1925, at the Academy of Music, Philadelphia. "Thanatopsis" was also performed by the Strawberry & Clothier Chorus and the Victor Herbert Orchestra, under the composer's direction, at the Victor Herbert memorial concert, Willow Grove, in June, 1924.

Mr. Norden was the conductor from 1923 to 1925 of the Pottsville Choral Society. He is a contributor to the Musical Quarterly and has written a number of musical articles for the Christian Science Monitor at various times. His principal compositions, in addition to those mentioned, are: "Te Deum," "Benedictus" and "Jubilate" for chorus, orchestra and solo (published by Boston Music Company), a number of anthems (Boston Music Company and H. W. Gray Company), several trios for violin, harp and organ (H. W. Gray Company), "Service for the Synagogue," "King Melville Overture" for orchestra, numerous songs and smaller orchestra pieces. He has given a number of concerts with the choir of the Second Presbyterian Church in Philadelphia, Reading and New York. The choir has become particularly well known for its a cappella singing of the more difficult and longer a cappella works. Mr. Norden became an instructor in the department of theory at the Curtis Institute, Philadelphia, in 1924.

Walter P. Zimmerman.

Among the younger Chicago organists there is none with a brighter

record of achievement than Walter P. Zimmerman, and he is steadily adding to his reputation as one who is not only an excellent performer, but a thorough and versatile musician.

Mr. Zimmerman, born in New Glarus, Wis., of Swiss ancestry, moved to Dubuque, Iowa, at an early age, and there laid the foundation of his musical education, graduating from the Dubuque Academy of Music (piano). His first organ lessons were received at the hands of his father, who, like his father before him, translated his love of the organ into tangible expression as an organist. He embarked on his career as an organist at the age of 16, playing daily chapel services in the Presbyterian College at Dubuque. His only remuneration in this, his first position, was the privilege of almost unlimited practice on the college organ. Here he applied the fruits of arduous effort which enabled him—a short time later—to accept and fill the most important organ position in the city, that of St. Luke's M. E. Church. During his three years' incumbency at this church he gave frequent recitals. He came to Chicago each summer of the three years at St. Luke's for intensive organ



WALTER P. ZIMMERMAN.

study under Middelschulte, Dunham and DeLamarter. He also studied composition with Adolf Brune.

In 1916, seeking a larger field, Mr. Zimmerman established his residence in Chicago. In January, 1918, he was appointed organist of First Church of Christ, Scientist, which position he still holds, being granted leave of absence for overseas service in the A. E. F. from May, 1918, to August, 1919. In connection with his work at this church he not only play the best of organ literature, but constantly offers the choicest compositions of contemporary composers, both American and foreign, often giving such numbers their initial performance. The productions of his own pen, many of which are written with a view to the requirements of his church services, are among the happiest of these presentations. He has also written compositions for piano and some charming songs, both sacred and secular.

Mr. Zimmerman is now in his third year as official organist of the Chicago Symphony Orchestra. This position has offered him opportunities to demonstrate his versatility, as in addition to playing the organ he also plays celesta and piano parts. Not content with these varied activities, Mr. Zimmerman gives organ recitals and has been featured as an "added attraction" on concert programs, such as those of John McCormack and the New York Symphony Orchestra, Walter Damrosch, conductor.

E. STANLEY SEDER BROADCASTS 1,000 COMPOSITIONS.



One of the American organists whose concerts have been heard via radio by great invisible audiences is Edwin Stanley Seder, F. A. G. O., of Chicago, who since November, 1924, has given nearly 200 radio recitals from station WGN, Chicago. On Christmas Day he played the 1,000th composition given without repetition in this series, which was an improvisation on carol melodies by the performer. In the series over forty Bach numbers, the entire Franck organ works, Vierne's first four symphonies entire, twenty-five Widor symphony movements and 340 American compositions have been presented. A number of enthusiastic comments have come from auditors far and near, testifying to their appreciation of organ programs of this character. The series of recitals will continue each Sunday afternoon from 2 to 3, from WGN station. 302.8 meters wave-length.

During November and December Mr. Seder has dedicated organs in Elgin (First Evangelical Church, Hinners organ), and Oak Park (First United Presbyterian Church, Hall organ), and appeared in a series of recitals on the new Austin at Messiah Lutheran Church, Chicago. The Elgin recital was his second dedication in that city within a year. Some of his coming engagements are the dedication of a large four-manual Skinner at the University of South Dakota, Vermillion, and the annual recital of the Amateur Musical Club of Bloomington, Ill. On Jan. 3 he will conduct the annual performance of the "Messiah" to be given at the First Congregational Church, Oak Park, where Mr. Seder recently began his eighth year as organist and director. One of Chicago's most notable organs, a four-manual antiphonal Skinner, is located there.

REUTER AT MANKATO, MINN.

Three-Manual Installed in Chapel of Academy of Good Counsel.

The Reuter Organ Company of Lawrence, Kan., has completed the installation of an organ in the new chapel at the Academy of Good Counsel, Mankato, Minn. The organ, a three-manual, has twenty-five speaking stops, in addition to the full line of couplers, adjustable combinations and other regular accessories.

Following is the specification of stops:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 73 pipes.
 2. Doppel Flöte, 8 ft., 73 pipes.
 3. Gamba, 8 ft., 73 pipes.
 4. Gemshorn, 8 ft., 73 pipes.
 5. Flute Harmonic, 4 ft., 73 pipes.

- SWELL ORGAN.**
6. Bourdon, 16 ft., 97 pipes.
 7. Open Diapason, 8 ft., 73 pipes.
 8. Gedeckt, 8 ft., 73 notes.
 9. Viol d'Orchestre, 8 ft., 73 pipes.
 10. Voix Celeste, 8 ft., 61 pipes.
 11. Quintadena, 8 ft., 73 pipes.
 12. Flauto Dolce, 4 ft., 73 notes.
 13. Nasard, 2 1/2 ft., 61 notes.
 14. Flautino, 2 ft., 61 notes.
 15. Cornopean, 8 ft., 73 pipes.

16. Oboe, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

17. Concert Flute, 8 ft., 73 pipes.
18. Dulciana, 8 ft., 73 pipes.
19. Quintadena, 8 ft., 73 notes.
20. Flute, 4 ft., 73 notes.
21. Clarinet, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

22. Open Diapason, 16 ft., 32 pipes.
23. Bourdon, 16 ft., 32 pipes.
24. Lieblich Gedeckt, 16 ft., 32 notes.
25. Cello, 8 ft., 32 notes.

The ninth "great artist" organ recital from station WAHG Friday night, Jan. 1, will present "the premier organist of the tall corn state," Marshall Bidwell, head of the organ department of Coe College, Cedar Rapids, Iowa.

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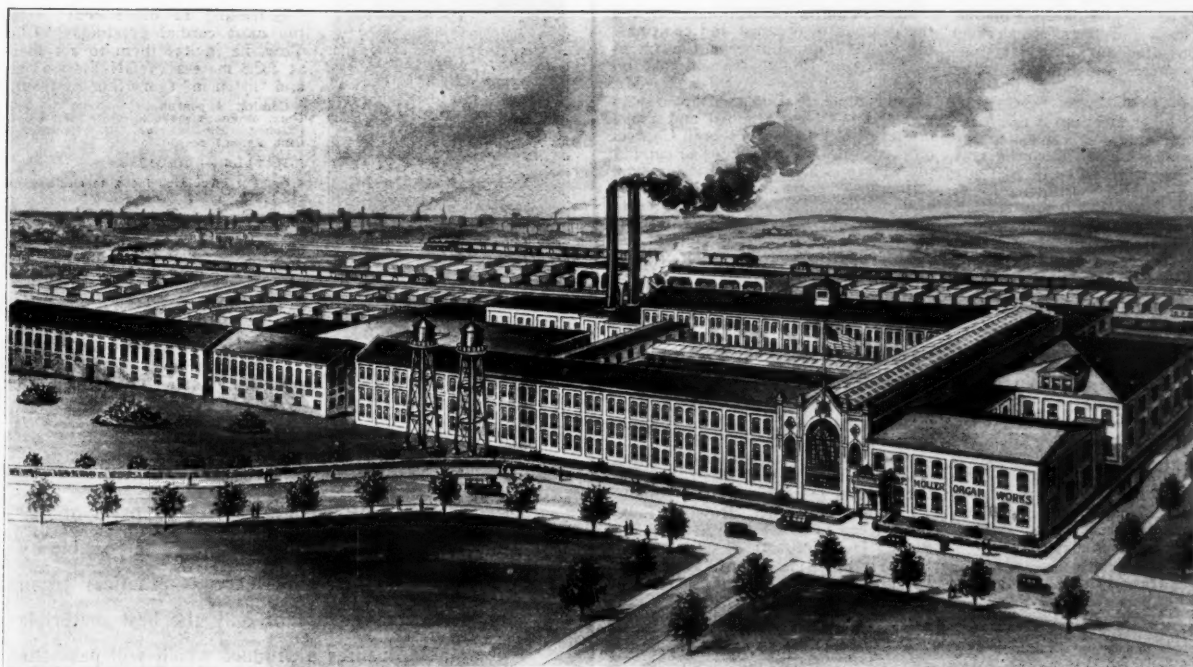
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Seeing is believing. Our plant is always open to inspection and a comparative examination of Möller Organs always invited.

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Southern California News

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

Los Angeles, Cal., Dec. 15.—The most important event of the month was the recital by Lynnwood Farnam at the First Methodist Church, Pasadena, Nov. 25. I am glad to say that the church was packed to the doors. There must have been at least 2,500 in the audience, and the collection amounted to nearly \$500. It was a splendid showing for Pasadena and I doubt if such an audience or collection could be obtained in Los Angeles.

At this late day one can find nothing to say of Mr. Farnam that has not been said before. Without doubt he is the giant of the organ world of today. You may not quite agree with his programs, but you have to admit that he puts them over without spot or blemish. The outstanding numbers were the Passacaglia in C minor of Bach, the Carillon-Sortie in D of Mulet and the Pastorale of Roger-Ducasse, each one played in stunning fashion. My only disappointment was the inclusion of such pieces as the Gigg of Byrd and the Reverie of Bonnet when there must be a hundred pieces by American composers very much more attractive and deserving of a hearing. However, you can't please everybody.

A few days later Mr. Farnam gave a recital at Claremont College, Pomona. It rained cats and dogs, which kept many from attending. But Mr. Farnam did wonders and one simply sat and marveled.

The December meeting of the A. G. O. was in the nature of a question and answer evening. I can't say that any vital questions were asked or that any startling discoveries were made. I did, however, learn that it was not advisable to give out the hymn "Abide with Me" on the tuba. Mr. Hallett made a report regarding the convention and said that the date had been set for June 21, 22 and 23, and that plans were under way for a most interesting meeting.

There have been a number of recitals of late—one at the First Methodist Church in Long Beach by Otto T. Hirschler and George A. Mortimer, one at the Christian Church, Glendale, by Ernest Douglas, Wesley Kuhnle and Roland Diggle; one at St. Vincent's by Amedee Tremblay, one in Sawtelle by Sibley G. Pease, and one at the Baptist Church in San Bernardino by your correspondent.

Dudley Warner Fitch and his choir gave a fine performance of Gaul's

"Holy City" at St. Paul's Cathedral Dec. 13. The new Angelica Lutheran Church, with its three-manual organ, was dedicated Dec. 15. The organ, a Möller, is an instrument of some forty stops. Roland Diggle presided at the console for the dedication services.

David L. Wright, organist of the First Presbyterian Church, has resigned that post to become the organist at the First Baptist Church. The new edifice, costing about \$1,000,000, is expected to be ready in about a year.

James H. Shearer has been appointed organist at the Presbyterian Church, Pasadena.

Service of Tri-City Club.

A vesper service arranged by the Tri-City Organists' Club was held Dec. 6 at the Broadway Presbyterian Church of Rock Island, Ill., of which Katherine Gest is the organist. A Prelude by Ducoudray was played by E. T. Anderson of Zion Lutheran Church. Gladys Meurling played Yon's "Gesu Bambino," Liadoff's "The Music-Box" and Guilman's Sixth Sonata. The anthems were Rogers' "Sing unto the Lord" and "Evening Brings Us Home," by Cowen. Demarest's Fantasie for piano and organ was played by Mrs. R. T. Lee and Nellie Swanson. The service accompaniments were by Miss Gest, who is president of the club.

Per Olsson to New Britain.

Per Olsson of Chicago has accepted the position of organist and choirmaster of the First Lutheran Church of New Britain, Conn. He will take up his new work soon after Jan. 1. Mr. Olsson came to Chicago three years ago and has been organist and choirmaster at Bethlehem Lutheran Church, on the south side. Previous to coming to Chicago he was at Augustana Lutheran Church in Denver. In his new position Mr. Olsson will preside over a large three-manual Hillgreen-Lane organ. The church is one of the most prominent of the denomination in New England.

Dedicates Pilcher in Florida.

The new Pilcher organ in the First Presbyterian Church of St. Petersburg, Fla., was opened Dec. 1 with a recital by Dr. Charles A. Sheldon, city organist of Atlanta, Ga. The instrument, installed late in the fall, is a three-manual. The dedicatory recital included these compositions: Largo, Handel; "Will o' the Wisp," Nevin; Offertory in D minor, Batiste; Song of the Volga Boatmen, Russian Folk-song; Toccata and Fugue in D minor, Bach; "Dawn" (new), Sheldon; Grand March from "Aida," Verdi; Andantino, Lemare; Concert Overture in C minor, Hollins.

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CHRISTIAN HELD IN ESTEEM

Christmas Program Climax to Fall Series at University of Michigan —Organist Builds up Devoted Following.

The program of Christmas music which Palmer Christian gave at the University of Michigan Dec. 13 was a fitting climax to the fall series of recitals which he has just completed. An audience of 4,500 listened to this program, which was composed of ancient and modern Christmas music, and was an indication of the esteem in which he is held. In the two years in which Mr. Christian has been organist of the university it has been his privilege to see a steady growth in attendance at his recitals which is most gratifying.

Mr. Christian was assisted by Thelma Lewis, soprano, and a feature of the afternoon was the presentation of a cycle of four ancient carols by Eric DeLamarter. The words of the group, entitled "Noel," were translated by the composer, keeping to the original as closely as possible. The organ setting has been written to give the melodies a rich, flexible, colorful, modern background, in the hope of rescuing from oblivion these gems of earlier days. Mr. Christian's organ selections included: "A Song of Praise," Matthews; "Noel," Mulet; Fantasia on Two Noels, Bonnet; Berceuse, Guilman; Chorale Improvisation on "In dulci júbilo," Karg-Elert; Variations on an Ancient Christmas Carol, Dethier.

When a musical following can be built up from week to week as Mr. Christian has done, it is proof that he has mastered the art of making organ recitals attractive to the public and that he is one of the organists who is making the instrument interesting both to the professional musician and to the layman.

The average student paper is not afraid to criticize anything under heaven and its reviews are usually the expressions of sincere conviction. It is interesting, therefore, to quote from the University of Michigan Daily of Dec. 15 the following paragraphs in the review of Mr. Christian's university recital:

The outstanding note in the organ recital Sunday afternoon was the naive simplicity of the program—that, and the spirit of Christmas. Consisting entirely of Noels and carols from the French, German, Spanish and English, the program never grew monotonous through the sheer artistry of Palmer Christian's interpretation of these numbers.

To those who have attended any of the twilight organ recitals, the departure from the highly classic usually presented displayed an entirely different phase of his remarkable talent. By combining a perfect technique and registration with a seemingly spontaneous intuition of the spirit of the Nativity, he succeeded in creating at the outset an impression that dominated the entire program.

Because of the time required to make this series successful, Mr. Christian was unable to fill many other engagements in the fall, but he has booked engagements as soloist with the Cincinnati Symphony Orchestra, Dec. 27, and recitals at Miami, Palm Beach and Gainesville, Fla.; Lynchburg, Va.; Springfield, Ohio; Elmira and Jamestown, N. Y.; Princeton, N. J., and Philadelphia.

On Nov. 19 Mr. Christian dedicated the ninety-four-stop Aeolian organ in the residence of Asa Candler, Jr., in Atlanta, Ga. The combination of the organ of marvelous beauty and the impressive music room furnished an evening of rare entertainment for Mr. Candler's guests.

Growth of the "Want Ad."

As an indication of the growth in the importance of the lowly "want ad" in The Diapason, the Welte-Mignon Corporation in this issue has taken a complete page for a "want." In addition to being a recognition of the drawing power of the classified section of this paper, the page is evidence of the growth of the organ business of the Welte concern, which as a consequence of increased orders is in need of factory mechanics.

**Change in
Subscription
Rate**

Effective Dec. 1, 1925, the annual subscription price of The Diapason is \$1.50 a year. Single copies are 15 cents. The growth in the size of the paper, the increase in prices of mailing and other items, and a desire to maintain and improve the quality of the publication, make this advance imperative.

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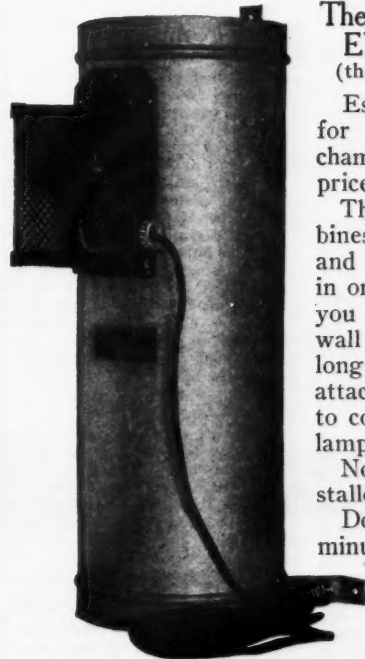
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CHICAGO, JANUARY 1, 1926.

A HAPPY NEW YEAR

The Diapason wishes all its readers a very happy Christmas season and a new year filled with such good things as can come to an organist or an organ builder. That these good things are many is proved by the record of the past year. To an organization such as this paper, whose function it is to let the left hand of the organ world know what the right hand is doing, it is easy to see wherein our profession is gaining. Recognition of the organ has grown apace ever since the world war. The first important symptom of this is the increased demand for organs and the much larger average size of the instruments purchased. Salaries of organists and conditions surrounding them have not improved as they should, we admit, but when the organ comes into its own the status of the men and women necessary to play it must soon benefit.

It is not necessary here to review the events of the year which encourage optimism; we have tried to present a picture of the situation and a short organ history for the busy reader in a resume, published on another page, of the principal events as they were noted from month to month in the Diapason issues in 1925. As 1926 opens at least five prominent organ builders are completing or entering upon extensions of their factory facilities. The 1923 census showed a production of nearly \$10,000,000 in that year by the organ manufacturers of the United States. It is most conservative to reckon the 1925 production at a million dollars a month. That makes a rather healthy "infant industry." If one wishes to see the thing in an interesting light let him read some of the foreign publications devoted to the organ and note how they marvel at the great things being done on this side and compare the conditions with those abroad.

With churches and theaters vying with each other in the installation of noteworthy organs a glance at the record of 1925 also shows such things as the installation of a ninety-four-stop organ in one home and the purchase of a very large organ by an immense mail order establishment to be played during working hours for its employees.

Therefore we enter 1926 with strong hopes, seemingly well-founded. It may be late to wish you a merry Christmas, but nevertheless timely since your Christmas music is now over, and we hope it will be a prosperous twelve-month in 1926 for you individually and collectively.

SUING TO ENJOIN ORGAN

Complaints in court of the "noise" made by large theater organs seem to be becoming fashionable. Not long ago a suit in the northwest—we do not recall the city at this moment—was filed in which the plaintiffs set

forth that the music of the instrument in an adjoining theater was doing all manner of physical and mental harm. The latest case comes from Newark, N. J. A couple who state that they have lived in a house which stands next door to the new West End Theater for thirty years charge that the music from the theater's organ makes the dishes rattle and compels the couple and their friends to carry on any conversation in a loud tone in order to be heard.

Adam J. Rossback obtained a writ from Vice Chancellor Church directing the theater operators to show cause why they should not be restrained from operating the high-powered organ. It was also set out that the organ rests against the wall of the theater, adjoining the wall of the complainants' house, and that when its full complement of drums, bells, sirens and other noise-making apparatus is brought into play, life becomes almost unbearable.

The plaintiffs assert they are "not persons of supersensitive natures"; in fact, they "like music when it is reasonably proportioned in time and quality, but the volume, character and duration of this music is such as to drive them out of their senses."

We can see the reasonableness of complaint against some music that has been handed out to patrons in theaters. Loud conversation during the performance is about the only antidote. But when the neighbors begin to go to court to enjoin the playing of an organ things have come to a pretty pass. Theater managers will soon have to take out liability insurance against having their organs rattle dishes outside the building.

MR. MÖLLER'S JUBILEE

It was a genuinely remarkable occasion which brought together 600 people at the banquet table in Hagerstown, Md., to celebrate the golden jubilee of M. P. Möller's establishment in the organ building business. So unusual was the event that this writer hardly expects to experience a similar one again.

We have in the United States at least four organ building establishments whose history covers well over half a century and at least one that has passed the century mark. This in itself is a proud record for organ building in the United States. But we have no individual career that matches that of Mr. Möller. His biography is like so many sketches of successful Americans who have made the history of the United States what it is. He came to America without means, but with unlimited energy and the ambition to achieve. This energy and this ambition are with him in the same measure today and are the inspiration of his associates in business. He has won material success and, what is far better, the respect of a large body of men who have known him many years. His activities have not been confined to the organ, although that has been his first love. Other business establishments in Hagerstown are due to his initiative and counsel. But one of the finest tributes to him among the many offered at the jubilee dinner was that of a large body of clergymen, who testified to his influence for good in the community, to the value of his help in the work of world missions in the Lutheran Church and to what he has done for the church through his organs.

Mr. Möller has seen the organ develop, during his career, from the old-fashioned tracker instrument to the present remarkable piece of artistic mechanism. As a monument to him stand instruments old and new in churches in every part of the world. Every Sunday praises are sung to the Almighty to the accompaniment of thousands of organs he created.

The Diapason is glad to be able to add its congratulations to the many others which have gone out to Mr. Möller on his anniversary.

Music and Youth is the title of an interesting new magazine which is published at Concord, N. H., by Evans Brothers. The editor's name does not appear. The publication claims to be the "first music magazine for young people in America." It is another

manifestation of the tendency, to which we referred in the December issue, toward specialization in the musical paper field, as in all other professions. The Christmas issue of Music and Youth is filled with interesting offerings such as "The Story of the Carol," a biography of Handel, "The Music of 'The Messiah,'" "The Story of the Strings," etc., in addition to music calculated to be instructive for children and to develop the best musical taste.

The special Christmas announcement of the choir of the First M. E. Church of Asbury Park, N. J., is about the handsomest church folder that has reached this office since they first began to roll in many years ago. It contains Christmas greetings from the choir, which is under the direction of Mrs. Bruce S. Keator, and an invitation to the elaborate services on Dec. 20.

Workmen engaged in repairing the organ in the parish church at Steeple Barton, near Woodstock, Oxfordshire, England, found thirty pounds of honey in the pipes. This no doubt accounts for the sweet tone of the instrument in question.

Christmas greetings from the W. H. Reinsner Manufacturing Company of Hagerstown, Md., come in the form of an unusually handsome paper weight. A lion ready to spring stands with his forepaws on a rock. The Reinsner Company, which makes pipe organ magnets and other supplies for practically all builders in the United States, has a well-equipped and commodious new plant at Hagerstown and according to reports from the organ factories its readiness to fill "hurry" orders for much-needed organ parts is typified by the king of beasts in the attitude in which he confronts the editor. When our attention is called to the work of such a concern as the Reinsner establishment we realize in a measure how intricate the many parts of the modern organ are and how many things go into it, all of which must be as near as possible to perfection and must co-operate perfectly.

The handsome desk calendar of the Marr & Colton Company has arrived again and is welcomed for at least two reasons—it reminds us of that sturdily growing organ factory in New York state and it is as convenient as a Marr & Colton console, for the twelve months are all on one card, yet engraved so clearly that the eye finds the calendar most useful.

J. H. & C. S. Odell & Co. favor the office of The Diapason with an extraordinarily beautiful calendar for 1926. Independence Hall at Philadelphia, the "Birthplace of the Nation," is pictured in black on gold. The calendar represents very correctly the spirit of the Odell house, which is almost as old as Independence Hall itself. Tradition, reliability and art are the three things of which we think when the name of Odell is mentioned in connection with organs.

GREAT VOGUE OF BACH.

[From Musical Opinion, London.]

Was there ever a time when John Sebastian Bach was in greater vogue than at the present? The recently concluded season of the Promenade Concerts, described as "reactionary" by more than one writer, is noteworthy for the frequent appearance of Bach in its programs. Apart from the innovation of the Bach organ solos at the Saturday evening concerts, which is still forming the subject of criticism and discussion, one has only to scan the programs on successive Wednesday and Friday evenings to find that Bach has a larger share than any other master. A Brandenburg Concerto, three arias—one from the Whitsuntide cantata, another from "Phoebus and Pan" and the Benedictus from the B minor Mass—the D minor Pianoforte Concerto and the Fifth Suite for strings, oboe and organ were all to be heard on one Wednesday (Aug. 12)! The Bach recital is becoming more widespread (e. g., the recent Bach series at St. Michael's, Cornhill), the church cantatas are more frequently chosen by choirs for special services—

e. g., in Advent and Lent—and singers are at last leaving well-worn Handel arias for the less familiar examples by Bach. This year the service of music given at St. Michael's, Croydon, an annual event during the Octave of the Patronal Festival under the direction of Dr. Oldroyd, the organist and choir-master, took the form of a "Festival of Music by Bach." As the "incoming voluntary" the little E minor Prelude and Fugue was played, the fugue finishing quietly, and after prayers the five-part motet, "Jesu, Priceless Treasure," was sung. This was followed by the A minor Violin Concerto, beautifully played by Louis Pecscai, to the accompaniment of "a string orchestra, by permission of Trinity College of Music." Constant variety characterized the program, the fourth item being a soprano aria by a choir boy and the fifth an effective rendering of the D minor Toccata and Fugue, which suited the Willis organ and the acoustic properties of the Pearson church. At this point relief was afforded by a hymn, which enabled the congregation to take a share in the service. A tenor aria, "Lift up Your Heads," followed by the chorale "God is Our Hope and Strength," found the greatest possible measure of contrast in the Chaconne for violin alone by Louis Pecscai. Returning to choral music, the motet for double chorus, "I Wrestle and Pray," was given, and another hymn and the blessing brought the service to a close.

FIFTY-CENT TEACHERS.

[From the Musician.]

An investigation conducted in one of our large middle Western cities, in which there are some 800 piano teachers, revealed the fact that not more than fifty of this number succeeded in getting more than 50 cents an hour for lessons. That, apparently, is the established price for piano instruction in the average American city.

While it may be true that frequently the kind of instruction that is given for 50 cents is worth no more than 50 cents, there can be no doubt that the great majority of teachers suffer themselves to accept a minimum wage for services that are worth many times that amount.

Untrained domestic help, as every housewife in the cities of the land knows, has long since established its demand for a higher wage than is accorded to those who teach music privately; as for unskilled labor, the thought of 50 cents an hour would now be preposterous. Those teachers who have graduated from this 50-cent class have done it by their own volition; they were willing to face immediate losses of pupils in the confidence that time would soon justify their determination to receive adequate compensation for their work.

The efficacious methods employed by union labor are not, apparently, adaptable to the music teaching profession. The cure must lie in the teacher's individual attitude toward his lifework. If he is certain that his own preparation and training are of a high enough standard to make his instruction worth more than 50 cents an hour, he should set forth to find the means of putting that confidence to work for him.

Approves the New Price.

[Albert Cotsworth in Music News.]

S. E. Gruenstein's Diapason has grown so positively that he asks for \$1.50 per year now rather than the old dollar mark. The organ fraternity will pay it willingly and wish him the best ever. A shifting of work brings William Lester into its columns as reviewer of new music and that's good for the combination.

Reifsnnyder Goes to Theater.

J. Herbert Reifsnnyder, organist of Calvary Baptist Church, Norristown, Pa., will relinquish his duties at Calvary about the first of the year, having accepted a position as organist at the new Gloria Theater. Charles R. Tremont, manager and owner of the old Colonial Theater, is erecting a theater on the site of the old Colonial, and it is nearing completion. This new theater will be known as the Gloria, and is named in memory of Mr. Tremont's little daughter, who died about a year ago.

The Free Lance

By HAMILTON C. MACDOUGALL

How is the battle between the "dead" combination pistons and those that move the stop-knobs getting on? I have heard little about it lately. I am particularly interested in the matter because Hollins gave a recital in Wellesley College last night and I found that he is very much opposed to the "dead" combinations. The Wellesley organ is twenty-five years old and a little more, with the small Skinner console of the period, and with the full organ played from the swell manual. In other words, while an excellent instrument in tone, it is an old-timer in mechanism. It was interesting to me to hear Hollins argue firmly although politely against the methods of stop control provided in 1898.

Hollins' conception of the Bach Toccata, while in the beginning very much like that of W. T. Best, as I heard Best back in 1885 or 1886, was quite different from Best's after the opening canonic passages; the pedal solos were considerably faster than the preceding two-part work, the tempo primo being resumed for the episodic matter. The whole piece moved along with a sweep, virility and opulence of emotional effect that stirred me tremendously. With a big organ and tubas for the last three or four chords the effect of Hollins' playing would be overwhelming.

I recall a performance of this Toccata in F major by an excellent player in which the tempo was never changed, the registration without nuance except for a steady crescendo from beginning to end, the notes correctly rendered, and the effect of the whole suggesting a waste of time on the part of both performer and listener.

Is there any emotion in any of Bach's music? Of course there is! Why not, then, take the emotion into account in performance? I assume that it will be very difficult to answer this question fairly and logically, without agreeing with its implication.

I know that I am venturing into matters about which there is much difference of honest opinion. Let me, however, ask how much of the composer's real spirit is expressed by an executant who delivers the notes, the printed copy, with meticulous care? Consider a moment. To what on the whole do we owe the emotional reactions felt when listening to a great piece of music beautifully performed? The answer is: We owe the emotional effect to the quality (color) and to the quantity (loudness or softness) of the tones. But these two things have only a vague, indefinite notation in the printed page; in other words, the things that, on the whole, contribute to the effectiveness of a piece of music cannot be indicated with any exactness by the composer—he is at the mercy of the executant. It is by no means enough, then, to attend strictly and only to the length and pitch of the tones as indicated in the composer's MS.

To make the practical application: Listen to a first-rate player like Harold Samuel (the Bach specialist) or to Myra Hess, as they play a piece by Bach on the piano; note the careful nuancing; note the emotional effectiveness. Why do not organists imitate the pianists in this respect? Consider the enormous advantages the organist has over the pianist and reflect on the poor use the organist makes of them.

Another interesting query: Are the Bach toccatas, fantasies and preludes and fugues valuable because of the ingenuity and skill in their construction? And does their construction-content give the clew to their performance? I take it that one can answer the first question only in the negative; some of the least valuable of the Bach works in performance have been those most ingeniously invented, using all the artifices of double counterpoint. If I carry my reader with me, it is also true that to expose the form of a fugue by

"bringing out" the subject is a mistake, since the value of the work lies not in its form, but in its power to stir us. It would seem to be equally true that to play a fugue *poco crescendo* from beginning to end because the technical devices used in its construction grow more ingenious as the fugue goes on may be ill-advised, for it is by no means true that the musical interest always keeps pace with the technical interest. When the two interests coincide we get the great—the really great—work; and the performer who feels the two and keeps the two in equipoise is, as it seems to me, the great performer.

This is why I respect and admire Hollins' playing of the Toccata in F major.

IN THE LIBRARY OF CONGRESS

Specification of Organ at Washington by Skinner Company.

Following is the specification of the three-manual organ installed by the Skinner Company in the Library of Congress at Washington, as noted in previous issues of The Diapason:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Clavichord, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
French Horn (in swell organ expression chamber), 8 ft., 73 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Mixture (4 rks.), 244 pipes.
Flügel Horn, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Echo Bourdon (Swell), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Still Gedeckt (Swell), 8 ft., 32 notes.

Farnam's Pupils' Recital Dec. 31.

Two pupils of Lynnwood Farnam appear in recital on the organ in Town Hall, New York City, on the evening of Dec. 31—Miss Ellen M. Fulton of Scranton, Pa., and Miss Katharine Fowler of Washington, D. C. Mr. Farnam is also on the program. This recital is one of a series which will be given this season by Mr. Farnam and his pupils and announcement is made by his manager, Fay Leone Faurote, that a special students' series ticket is offered which will make it possible for the best organ literature to be heard for a very small amount. Mr. Farnam will appear as assisting artist in three piano recitals to be given by Winifred Cornish and these three are included in the series ticket offered.

Diapason Aid Becomes Bride.

Miss Lorraine Shelton was married to Wentworth Anderson on the afternoon of Dec. 12 at the home of her mother in Chicago, in the presence of a small company of relatives. The ceremony was performed by the bride's pastor, the Rev. J. H. McArthur, of the Onward Presbyterian Church. Mrs. Anderson has been connected with the office of The Diapason since 1922 and in this capacity has become acquainted with a large number of organists and others. After a wedding trip Mr. and Mrs. Anderson are making their home in Chicago, where Mr. Anderson is connected with the Sinclair Oil Company, and Mrs. Anderson has resumed her duties at The Diapason office.

Firmin Swinnen at Dover.

Dover, Del., had a great musical treat Sunday evening, Dec. 13, when Firmin Swinnen gave a recital on the new Möller organ recently installed in Holy Cross Church. Mr. Swinnen's fame having preceded him, the capacity of the church was taxed to its limit and many were turned away. Mr. Swinnen, being a master organist, charmed and thrilled his large audience. The Toccata in F from the Fifth Symphony by Widor and his own Fantasia on "Adeste Fideles" were the high points.

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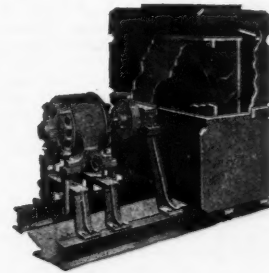
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New York Activities

News of the Organists and Their Work
in the Metropolis

By RALPH A. HARRIS

New York, Dec. 18.—The new Skinner organ in the Church of the Holy Trinity, Montague and Clinton streets, Brooklyn, full details of which were given in The Diapason last May, was formally opened and dedicated Sunday, Nov. 29. This organ is given as a memorial by the heirs of Charles Jones Peabody. Prayers of dedication were said at three consecutive services—morning and evening of Sunday and again on Tuesday, Dec. 1, after each of which the organ was "heard for the first time," played by Louis Robert, organist and choirmaster of the church.

At the first dedication, Mr. Robert played "Hosanna," Dubois; Andante from Pastoral Suite, Demarest, and Triumphant March, "Now Thank We All Our God," Karg-Elert. The anthem at this service was "I Have Surely Built Thee an House," by T. R. Trimmel.

At the evening service, the organ was dedicated by the Right Rev. Ernest M. Stires, Bishop of Long Island, chaplain of the American Guild of Organists, and former rector of St. Thomas' Church, Manhattan. Bishop Stires preached a most appropriate sermon on the text "They rejoiced at the sound of the organ." The mixed choir, under the direction of Mr. Robert, sang the "150th Psalm," by Cesar Franck, and "O Worship the Lord," by Hollins. The organ selections at this service included the Cantilena, McKinley; "La Tabatiere a Musique," Liadoff-Heinroth; "Sunset and Evening Bells," Federlein, and Finale, Franck.

At the third dedication service the Apollo Club of Brooklyn, under the direction of Dr. John H. Brewer, assisted. Its numbers were the Ancient Folksong of the Netherlands, "We Gather Together," "In Absence," Dudley Buck, and "The Lost Chord," Sullivan, arranged by Dr. Brewer. The Apollo Club is well known as one of New York's best male choruses.

Noon-day organ recitals have since been given, as follows: Dec. 2, Louis Robert; Dec. 3, Samuel A. Baldwin; Dec. 4, R. Huntington Woodman; Dec. 8, Dr. Clarence Dickinson; Dec. 15, T. Tertius Noble, and Dec. 22, Harry Rowe Shelley.

Anna Carbone gave a recital in the Town Hall, New York, Tuesday evening, Dec. 22, before a large and appreciative audience. Miss Carbone has recently attracted much attention as an artist of the younger generation, and is doing excellent recital work. With a splendidly developed technique, she plays with much warmth of feeling, yet in the larger pieces shows great breadth and dignity.

Her program began with the "Piece Heroique" of Franck, played with some reserve, yet very vigorously, and in its true "heroic" style. The Presto in G, by Scarlatti, and two short numbers by her former teacher, G. B. Fontana—"Fantasia Bizarra" and "Canzona Rustica"—followed by the brilliant Toccata from Widor's Fifth Symphony composed the first part of the program.

Miss Carbone played two delightful original compositions at the beginning of the second part—"Twilight" and a Prelude. Other numbers were the "Prelude to the Blessed Damosel," Debussy, and Vivace from the Second Trio-Sonata, Bach, with another Fontana composition—"Virtus Heroica"—for the final number.

The program was well balanced, and of increasing interest from the beginning.

The fourth of the dedicatory recitals on the new four-manual Odell organ in the Westminster Presbyterian Church, Bloomfield, N. J., was given by Andrew G. Clemmer, organist and choirmaster of the church, on Thursday evening, Dec. 10. His program was as follows: Concert Overture,

Hollins; "Echo," Yon; "Song of sorrow," Nevin; Fugue in G major, Bach; Sonata I, Borowski; "Gesu Bambino," Yon; Prelude, Clerambault; "The Swan," Saint-Saens; "Hosannah," Dubois; Toccata ("Suite Gothique"), Boellmann.

Mr. Clemmer is a native of Warren, Ohio, and came to New York seven years ago as a student under Dr. William C. Carl at the Guilman Organ School. Previous to assuming his present position he was at the Northminster Presbyterian Church, New York City.

The effective new organ contains much of the old instrument installed in 1891 and rebuilt in 1912; but failing to come up to modern requirements for service and recital use, it has been again rebuilt and considerably augmented. The great, swell, choir and pedal organs are placed at the back of the chancel, with the echo organ, in the tower, at the west end of the church. In the echo are included both chimes and harp. The complete instrument now contains forty-four stops, and is a "straight" organ except for four pedal stops.

Other recitals on this instrument have been given by Mark Andrews, of the First Congregational Church, Montclair, under whose direction the specifications were prepared; Dr. William C. Carl of the First Presbyterian Church, New York, and S. Wesley Sears of St. James' Episcopal Church, Philadelphia.

The annual fall concert by St. Mark's Choral was given on the evening of Dec. 3 in St. Mark's Methodist Episcopal Church, Brooklyn. Lawrence J. Munson, F. A. G. O., organist and choirmaster of the church, is the conductor of the Choral, whose membership is composed of members of St. Mark's Church and other music lovers of the vicinity. Henry J. Repp, organizer of the Choral, and assistant organist of St. Mark's, played the organ accompaniments. The solo quartet of St. Mark's also assisted. The choral numbers on the program were: "Great Is Jehovah," Schubert; "Honey-town," Widener, and "The Village Blacksmith," Berwald. This chorus, with its several years of training under Mr. Munson, sings with fine precision and variety of tone color. The tone, especially of the soprano section, is excellent. Elgar's "As Torrents in Summer" and Riggi's "Evening Shadows" were sung by the ladies' chorus, and Nevin's "Venetian Love Song" (arranged by Humphries) by the men's chorus.

Mr. Munson is well known in the metropolis in several phases of musical activity. The Munson Institute is one of Brooklyn's largest conservatories. Prior to his present church position he was at Holy Trinity Episcopal, Manhattan, the post now held by John Cushing.

George William Volkel, organist of the Ninth Church of Christ, Scientist, gave the following program at the Town Hall, Dec. 11: Toccata and Fugue in D minor, Bach; Berceuse, Dickinson; Canon in B minor, Schumann; Largo, Handel; Finale (Symphony 5), Widor.

After sixteen years of service, Charles W. Pickell has resigned as organist and choirmaster at St. George's Protestant Episcopal Church, Flushing, one of the largest churches of the Long Island diocese. During fourteen years of this time, his choir consisted only of men and boys; with the installation of the new Skinner organ two years ago the choir was augmented by ten women. This combination having proved unsatisfactory, apparently, it is proposed to revert to the original idea of a distinctly male choir.

Mr. Pickell has had over a quarter of a century of experience in the training of male choirs, having held positions as follows, since 1899: Assistant, Trinity Chapel, New York; St. Mary's Church, Burlington, N. J.; St. Stephen's Church, Boston; Christ Church, Elizabeth, N. J., and since 1909, St. George's Church, Flushing, all of which had choirs of boys and men.

The resignation was requested by the senior warden and the chairman

of the music committee. With Mr. Pickell's resignation, on Nov. 30, came also the resignation of the majority of the choristers, including all the women, seven of the eight men and several of the boys.

From the New York Tribune of Nov. 30 we quote: "After the service the adult singers were called into the parish-house and told by the Rev. Dr. George F. Taylor, rector since last February, that there was some apparent dissatisfaction over the resignation of Mr. Pickell. Dr. Taylor began to explain that the resignation was requested because of the manner in which the sixteen choirboys were instructed, whereupon his singers arose and marched out into the churchyard. There they joined Mr. Pickell and produced a written resignation, which had been prepared prior to the service."

The Flushing Journal of Dec. 2 published a letter from the Rev. Leo L. Twinem, former assistant at St. George's, who says of Mr. Pickell: "He is a courteous gentleman, excellent disciplinarian, and first-class musician. He handled the musical services most competently."

"Prophecy and Fulfillment," a new cantata by Henry Hadley, was given its first New York performance Dec. 20 at the Church of St. John the Evangelist, where Ernest C. S. Graham is organist and choirmaster. The mixed choir of thirty voices was assisted by Inez Barbour, soprano; Elizabeth Wright, contralto; Gilbert Stanley, tenor; E. Carroll Voorhees, bass, and an instrumental orchestra from the Philharmonic Society. Dr. Hadley conducted, with Mr. Graham at the organ.

The cantata is indeed a mighty work, beginning with a blare of trumpets and a stately chorus describing the God of the Old Testament, His Power and Majesty. This part closes with a beautifully developed fugue. A quieter movement follows, describing the various attributes of God the Son and His Incarnation; this is full of sudden modulations, quite modern, and contains exquisite counterpoint, closing with a glorious doxology to Christ. The hymn "While Shepherds Watched Their Flocks" forms the text of part 3, which is a pastoral movement, the theme being carried by the oboe throughout; the harp is tastefully introduced with the appearance of the "shining throng of angels."

The most unusual element of the cantata is the story of the wise men from the East, chorus and orchestra proclaiming the narrative in a slow, majestic march movement, distinctly oriental in its harmony and rhythm. The slumber song, the Bethlehem scene, also a magnificent example of part writing, is mostly contralto and soprano solos with humming accompaniment. The sixth part, a doxology, is in the form of a modern choral, ending with a tremendous climax, full organ, chorus and orchestra.

Dr. Clarence Dickinson played Dethier's "Christmas."

We consider this the most magnificent and delightful church service we

have had the pleasure of hearing so far this season.

Mr. Graham has been organist and choirmaster at the Church of St. John the Evangelist for the last seven years, is a pupil of William A. Goldsworthy, and has held several church positions in and about New York, including the Church of the Nativity and St. Anne's, Brooklyn.

The Morning Choral of Brooklyn gave its first concert of the season Dec. 9 in the ballroom of the Hotel St. George. This organization, begun six years ago, has been continuously under the direction and leadership of Herbert Stavelly Sammond, and in that time has become one of the foremost women's choruses in Greater New York. The Choral was founded as a social organization of a few women of Flatbush who loved to sing; gradually it has increased and during the past summer the membership was augmented until at present it numbers sixty active members, with as many more associates.

As the result of a radio concert last spring, the Choral was invited by Walter Damosch to assist the New York Symphony Orchestra in two Wagner concerts this season. It was for this reason that the organization was numerically enlarged. These concerts were given Dec. 19 in the Brooklyn Academy of Music and Dec. 20 in the auditorium of Mecca Temple, Manhattan. Parts of the operas "Rienzi" and "Parsifal" were given, the incidental solos being sung by the Morning Choral of Brooklyn (women), the Apollo Club of Brooklyn (men's voices under the direction of John Hyatt Brewer) and the University Club (mixed voices).

Mr. Sammond is also the conductor of the Oratorio Society of Elizabeth, N. J., which presented Handel's "Messiah" at the Westminster Church, Elizabeth, Dec. 10. This society is in its seventh year, and is a mixed chorus of seventy-five voices. The assisting artists were S. Frederick Smith, organist; Grace Northrup, soprano; Anna G. Harris, contralto; James Price, tenor, and Edgar Schofield, bass.

The 2475th birthday of Confucius was celebrated at Saint-Marks-in-the-Bowery (Protestant Episcopal) on Sunday afternoon, Dec. 6, with a special musical service under the direction of Philip James, organist and choirmaster. The splendid choir of men gave a program of special arrangements and adaptations of Chinese music, as a proper musical atmosphere for the addresses on Confucius and his teachings.

If your copy of The Diapason at any time reaches you in damaged condition or mechanically imperfect, notify this office and a duplicate copy will be mailed to you immediately.

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Möller Instrument Installed in Municipal Structure Erected at a Cost of \$500,000—Specifications of Organ.

The opening program on the Möller organ in the new Macon, Ga., Auditorium was given Nov. 23. The great building has been erected at a total cost of \$500,000 to the city, while the equipment, including the four-manual organ, has involved an outlay of \$140,000 additional. The organ has a total of 4,333 pipes.

Henry F. Seibert of New York gave the opening recital, playing a program which included: "March of the Priests," Mendelssohn; "Ave Maria," Schubert; "Will o' the Wisp," Nevin; American Folk Song, "Suwanee River," Foster; Caprice, Sturges; Largo, Handel; Minuet, Boccherini; Italian Rhapsody, Yon; "Finlandia," Sibelius; "The Musical Snuff Box," Liadoff-Heinroth; "To the Evening Star" ("Tannhäuser"), Wagner; Allegro Vivace (Sonata I), Mendelssohn; "The Lost Chord," Sullivan; "Marche Champetre," Boex; American Folk Song, "Home, Sweet Home," Payne; Concert Study for Pedals, Yon.

The specification of the organ is as follows:

- GREAT ORGAN.**
1. Double Open Diapason, 16 ft., 73 pipes.
 2. First Open Diapason, 8 ft., 61 pipes.
 3. Second Diapason, 8 ft., 61 pipes.
 4. Gross Flöte, 8 ft., 73 pipes.
 5. Claribel Flute, 8 ft., 73 pipes.
 6. Doppel Flöte, 8 ft., 73 pipes.
 7. Gemshorn, 8 ft., 73 pipes.
 8. Violoncello, 8 ft., 73 pipes.
 9. Octave, 4 ft., 73 pipes.
 10. Flauto Traverso, 4 ft., 73 pipes.
 11. Twelfth, 2 2-3 ft., 61 notes.
 12. Fifteenth, 2 ft., 61 notes.
 13. Diapason Mixture, 3 rks., 183 pipes.
 14. Bass Trombone, 16 ft., 85 pipes.
 15. French Trumpet, 8 ft., 73 pipes.
 16. Trombone, 8 ft., 73 notes.
 17. Clarion, 4 ft., 61 notes.

18. Chimes, 25 tubes.
 19. Tremulant.
- SWELL ORGAN.**
20. Bourdon, 16 ft., 73 pipes.
 21. Open Diapason, 8 ft., 73 pipes.
 22. Violin Diapason, 8 ft., 73 pipes.
 23. Gedeckt, 8 ft., 73 pipes.
 24. Salicional, 8 ft., 73 pipes.
 25. Viole d'Orchestre, 8 ft., 73 pipes.
 26. Viole Celeste, 8 ft., 61 pipes.
 27. Octave, 4 ft., 73 pipes.
 28. Violina, 4 ft., 73 pipes.
 29. Flute Harmonic, 4 ft., 73 pipes.
 30. Flute Twelfth, 2 2/3 ft., 61 pipes.
 31. Flautina, 2 ft., 61 pipes.
 32. Cornet Mixture, 4 rks., 244 pipes.
 33. Concert Flute, 8 ft., 73 pipes.
 34. Cornopean, 8 ft., 73 pipes.
 35. Oboe, 8 ft., 73 pipes.
 36. Vox Humana, 8 ft., 61 pipes.
 37. Tremulant.

- CHOIR ORGAN.**
38. Contra Gamba, 16 ft., 73 pipes.
 39. English Open Diapason, 8 ft., 73 pipes.
 40. Dulciana, 8 ft., 73 pipes.
 41. Unda Maris, 8 ft., 61 pipes.
 42. Concert Flute, 8 ft., 73 pipes.
 43. Viole d'Gamba, 8 ft., 73 pipes.
 44. Flute d'Amour, 4 ft., 73 pipes.
 45. Nazard, 2 2/3 ft., 73 pipes.
 46. Piccolo Harmonic, 2 ft., 61 pipes.
 47. Clarinet, 8 ft., 61 pipes.
 48. Harp, 8 ft., 61 notes.
 49. Harp, 8 ft., 61 notes.
 50. Snare Drum.
 51. Tremulant.

- SOLO ORGAN.**
52. Stentophone, 8 ft., 61 pipes.
 53. Philomela, 8 ft., 61 pipes.
 54. Tibia Clausa, 8 ft., 73 pipes.
 55. Gross Gamba, 8 ft., 73 pipes.
 56. Gross Gamba Celeste, 8 ft., 61 pipes.
 57. Hohl Flöte, 4 ft., 73 pipes.
 58. Cor Anglais, 8 ft., 73 pipes.
 59. French Horn, 8 ft., 73 pipes.
 60. Tuba, 16 ft., 85 pipes.
 61. Tuba, 8 ft., 73 notes.
 62. Clarion, 4 ft., 61 notes.
 63. Marimba, 49 bars.
 64. Marimba, 49 notes.
 65. Chimes, 25 notes.
 66. Tremulant.

- FLOATING STRING ORGAN.**
67. Salicional, 8 ft., 73 pipes.
 68. Salicional Celeste, 8 ft., 73 pipes.
 69. Viole d'Orchestre, 8 ft., 73 pipes.
 70. Viole d'Orchestre Celeste, 8 ft., 73 pipes.
 71. Gamba, 8 ft., 73 pipes.
 72. Gamba Celeste, 8 ft., 73 pipes.
 73. Vox Humana, 8 ft., 73 pipes.
 74. Tremulant.

- PEDAL ORGAN.**
75. Resultant, 32 ft., 32 notes.
 76. First Open Diapason, 16 ft., 44 pipes.
 77. Second Open Diapason, 16 ft., 32 pipes.
 78. Bourdon, 16 ft., 44 pipes.
 79. Violone, 16 ft., 44 pipes.
 80. Lieblich Gedeckt, 16 ft., 32 notes.

81. Contra Gamba, 16 ft., 32 notes.
82. Gross Flöte, 8 ft., 32 notes.
83. Dolce Flöte, 8 ft., 32 notes.
84. Octave, 8 ft., 32 notes.
85. Violoncello, 8 ft., 32 notes.
86. Trombone, 16 ft., 32 notes.
87. Contra Fagotto, 16 ft., 32 notes.
88. Tuba, 16 ft., 32 notes.
89. Tuba, 8 ft., 32 notes.
90. Bass Drum Stroke.
91. Brass Drum Roll.
92. Snare Drum Stroke.
93. Snare Drum Roll.
94. Cymbal.

Sacred Concert at Reading.

Henry F. Seibert, with his quartet of Holy Trinity Lutheran Church, of New York, took part in a sacred concert on the evening of Dec. 6 at St. John's German Lutheran Church, Reading, Pa. An audience of 1,300 filled the church. Mr. Seibert played the following organ selections on the large Austin; Paraphrase on "Peyel's Hymn," Burnap; "The Infant Jesus," Yon; "Hymn of Glory," Ravanello; "Finlandia," Sibelius. John Meyer, cellist, assisted in the program.

PROGRAM OF SHURE'S WORKS.

Dr. Carl to Give Recital at Washington Auditorium on Jan. 22.

William C. Carl will play in the Auditorium, Washington, D. C., Friday evening, Jan. 22, at a concert devoted to the works of R. Deane Shure, the Washington composer and organist. Mr. Shure has written a suite for organ entitled "Through Palestine," especially for Dr. Carl, to be played by him at this time. The suite is in four movements—"By the Pool of Bethesda," (miracle of Five Porches); "The Sea of Galilee" ("Peace, Be Still"); "Mount Hermon" ("The Transfiguration"); "Garden of Gethsemane" ("Could Ye Not Watch with Me One Brief Hour?").

In addition the program will contain a group of other compositions by the composer, to be played by Dr. Carl, who is doing a large amount of concert work this season. At his recent appearance in Aeolian Hall, New York, an ovation was accorded Dr. Carl after his group of solo numbers.

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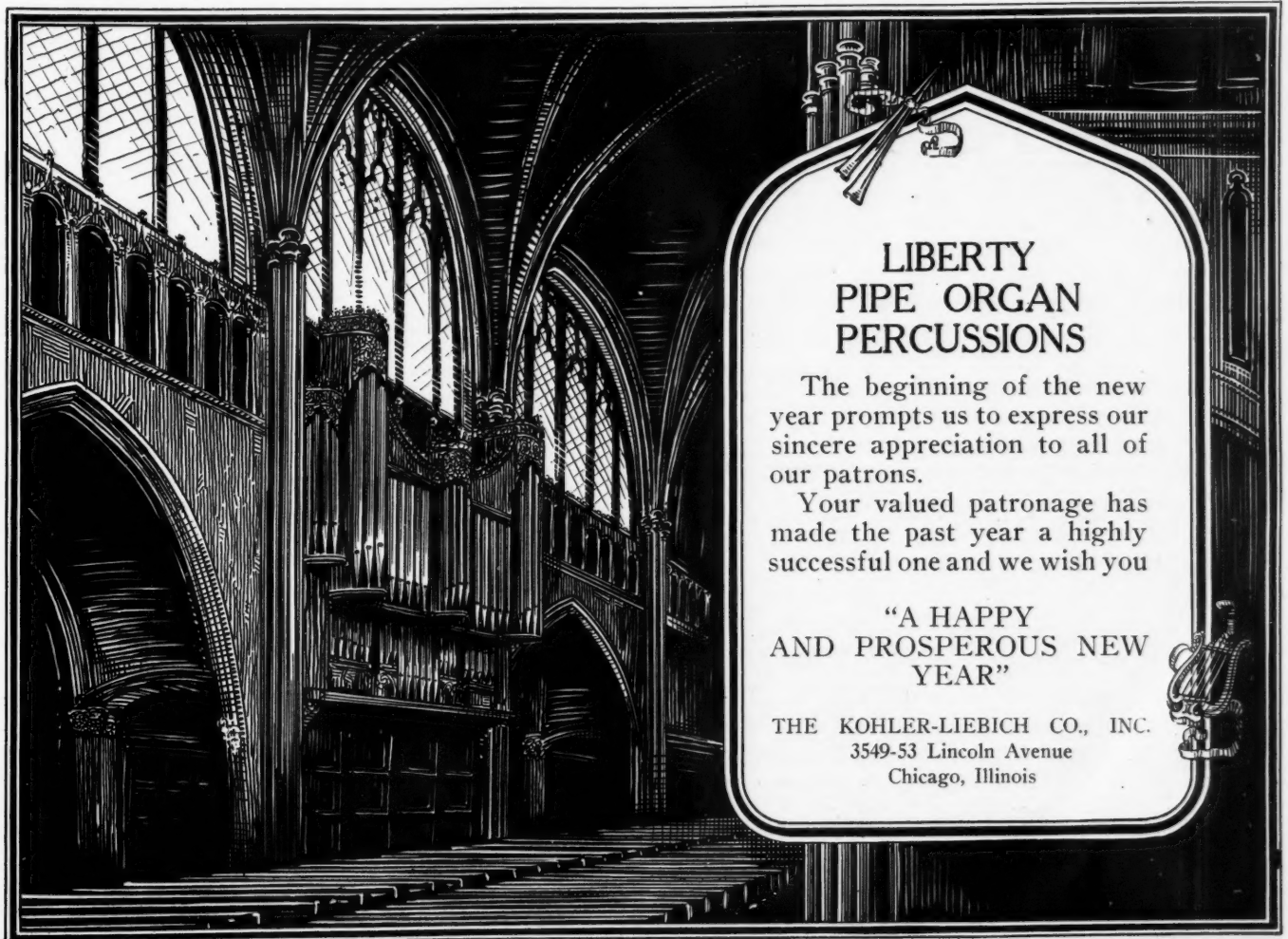
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Recital Programs

Norman Landis, Flemington, N. J.—In a vesper recital at the First Presbyterian Church of Corning, N. Y., Nov. 29, Mr. Landis presented the selections: Allegro con brio (First movement from Sonata No. 6), Gullmunt; "Ave Maria," No. 2, Bossi; "Elves," Bonnet; Largo, Handel; Three Pieces—"Desert Sunrise Song" (from an Oriental Suite), "When Shadows Lengthen" and Fantasy, "The Mountains," Norman Landis; Two Pieces—"The Wind in the Chimney" (from "Fireside Fancies"), and "Canyon Walls" (from Mountain Sketches), J. W. Clokey; Berceuse, Vierne; Menuet, C. F. E. Bach; Toccata, from "Suite Gothique," Boellmann.

Anna Trebel Poppen, Grove City, Ohio—Mrs. Poppen gave the dedicatory recital on the two-manual Moller organ in the Evangelical Lutheran St. John's Church of Grove City, Nov. 29. A feature of the evening was an ensemble number for violin, piano and organ, in which Mrs. Poppen was assisted by her daughter, Marion Poppen Athy, at the piano, and her son-in-law, C. R. Athy, on the violin. The following program was presented: Grand Chorus, Dubois; Evensong, Johnston; Andante from Fifth Symphony, Beethoven; "The Fountain," Matthews; Gavotte in E, Bach; "Gesu Bambino, Yon; Largo from "New World" Symphony, Dvorak; Meditation (violin, piano and organ), Mietzke; "Adoration," Borowski; Third Sonata in C minor, Gullmunt; Meditation, Sturges; Hallelujah Chorus from "Messiah," Handel.

Alice Harrison Schroeder, Eagle Rock, Cal.—In a recital at the First Congregational Church on the evening of Nov. 16 Mrs. Schroeder, organist and director at this church, played the following program: "Grand Choeur," Spence; Andante Cantabile from "Symphony Pathetique," Tschalkowsky; "To the Evening Star," from "Tannhauser," Wagner; "Song of Happiness," Diggle; Andantino in D flat, Lemare; Toccata in D minor, Nevin; "A Desert Song," Sheppard; Gavotte from "Mignon," Thomas; "Aloha Oe," arranged by Lemare; "At Twilight," Frysinger; Festal Postlude, Schminke.

Andrew Baird, A. A. G. O., Poughkeepsie, N. Y.—In a recital at the Reformed Church, at which every seat was occupied, on the evening of Nov. 19, Mr. Baird played: Sonata in A minor, Borowski; "Chant for Dead Heroes," Gaul; "At Sunset," Diggle; Scherzo from Fifth Sonata, Gullmunt; Serenade, Bachmann; Toccata, Mally; "Dedication," from Suite, "Through the Looking Glass," Deems Taylor; "Ride of the Valkyries," Wagner.

Miss Bertha Kleckner, Sioux City, Iowa—In a recital at the First Congregational Church Sunday afternoon, Nov. 29, Miss Kleckner gave this program: Festival Prelude on "Ein Feste Burg," Faulkes; Arioso in D, Handel; Third Sonata, in B flat major, Rogers; "Lamentation," Gullmunt; First Arabesque, Debussy; "Echo," Yon; "Northern Lights," Torjussen; "Caprice Heroique," Bonnet.

Arthur Dunham, Chicago—In his noon-day recital at the Methodist Temple Dec. 4 Mr. Dunham played: Triumphal March from "Aida," Verdi; "Retrospection," Frysinger; "Shadow" Chords, Peele; Prelude and Fugue in G major, Bach; Indian Serenade, Vibbard; "The Swan," Saint-Saens; Finale in D, from First Symphony, Vierne.

Russell H. Miles, Urbana, Ill.—Mr. Miles gave the following program at the University of Illinois Auditorium Dec. 20: Sonata in D minor, Op. 65, No. 6, Mendelssohn; "Noel sur les Flutes," d'Alqui; "March of the Magi," Dubois; "Noel," d'Antalfy; "The Holy Night," Buck; "Gesu Bambino," Yon.

PILCHER FOR CHATTANOOGA.

Centenary Methodist Church to Have Three-Manual.

Centenary Methodist Church, Chattanooga, Tenn., will have a three-manual Pilcher organ installed about March 1 of this year. The contract was completed through M. V. Mullette, Pilcher representative in Memphis. The congregation is one of the most prominent in that section and possesses not only a handsome church edifice, but a large and thoroughly up-to-date Sunday-school building.

Following is the specification of the organ:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 73 pipes.
 2. Gross Flöte, 8 ft., 73 pipes.
 3. Viol d'Gamba, 8 ft., 73 pipes.
 4. Dulciana, 8 ft., 73 pipes.
 5. Flute d'Amour, 4 ft., 73 pipes.
 6. Tuba, 8 ft., 73 pipes.
- SWELL ORGAN.**
7. Bourdon, 16 ft., 73 pipes.
 8. English Diapason, 8 ft., 73 pipes.
 9. Gedeckt, 8 ft., 73 pipes.
 10. Aeoline, 8 ft., 73 pipes.
 11. Voix Celeste, 8 ft., 61 pipes.
 12. Salficonal, 8 ft., 73 pipes.
 13. Flute Harmonic, 4 ft., 73 pipes.
 14. Oboe, 8 ft., 73 pipes.
 15. Cornopean, 8 ft., 73 pipes.
- CHOIR ORGAN.**
16. Violin Diapason, 8 ft., 73 pipes.
 17. Concert Flute, 8 ft., 73 pipes.
 18. Dolce, 8 ft., 73 pipes.
 19. Flauto Traverso, 4 ft., 73 pipes.
 20. French Horn, 8 ft., 73 pipes.
- PEDAL ORGAN.**
21. Open Diapason, 16 ft., 32 pipes.
 22. Bourdon, 16 ft., 32 pipes.
 23. Lieblich Gedeckt, 16 ft., 32 notes.
 24. Violoncello, 8 ft., 32 notes.
 25. Flute Dolce, 8 ft., 12 pipes.

Couplers to the number of twenty-three, twenty-two combinations and eight pedal movements are included.

CHANGE in SUBSCRIPTION RATE

Effective Dec. 1, 1925, the annual subscription price of The Diapason is \$1.50 a year. Single copies are 15 cents. The growth in the size of the paper, the increase in prices of mailing and other items, and a desire to maintain and improve the quality of the publication, make this advance imperative.

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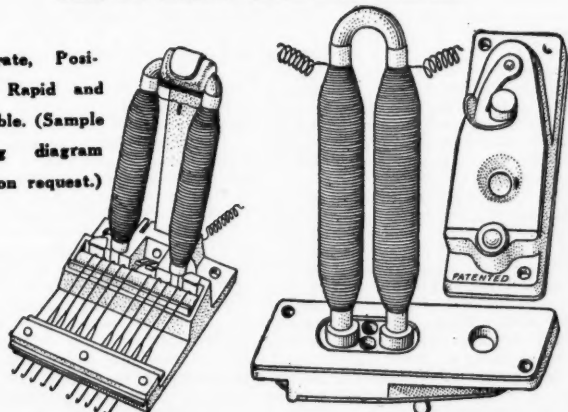
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Modern Phases of Organ Playing

By PALMER CHRISTIAN

Paper Presented at Convention of Music Teachers' National Association, Dayton, Ohio

It is a provable statement that the organ is the only musical instrument that has shown steady improvement in great degree, both tonally and mechanically, since early times. The change from the time when a pipe, or a small group of pipes, was carried about in the hands of the player and blown by his mouth, lips and lungs, to the present day, when a single organ installation requires a train of freight cars to deliver it and fifty-horse-power blowers to supply it with wind, is certainly an indication that something has been going on!

Since this short talk is supposed to be about organ playing rather than organ building, let us get at once to the point by asking the pertinent question: Is the amount and quality of modern organ playing proportionate to the best in modern organ building? Or are we playing the modern organ in an old-fashioned way? Or again, if you like, what is modern organ playing?

Now, of course, in one way we present-day organists—some of us, at any rate—resemble our ancient predecessors in that we go about blowing our own horn, and sometimes with air higher in temperature than the natural air of our respected predecessors. But our times are more complex, competition is keen, bills are many; so doubtless the business side of our art justifies a bit of blowing—provided that it be done in not too blatant a manner.

Adherence to tradition is always a thing that should not be lost sight of; respect for it is our way of showing acknowledgment of the fine work of those who have appeared on this stage before us. But when our sticking to tradition with the tenacity of a postage stamp affects the good we could and should do in holding the interest of our contemporaries, then it would seem time to allow tradition to ride on balloon tires, at least, rather than to insist that the unyielding iron rim is what we ought to have in this modern age.

The oft-discussed question whether Bach should be played with the rigidity demanded by the old organs, or whether his glorious works should be sanely adapted to a modern mechanism—not to say a modern era—offers to many of us but one answer.

We think Bach was a modernist, and that he would be were he alive today. If, for the sake of argument, the purist will allow a transcription, may I ask him if he wants the Bach G minor fugue in its orchestral transcription, played with full orchestra from beginning to end? Does he want the Liszt piano transcription of the same work played with complete avoidance of shading? Doubtless not. Yet there is still a tendency in some quarters—both in Europe and America—in playing Bach preludes, fantasies, toccatas and fugues on the organ to use all the stops all the time. On that basis, if a fugue is played with all ten stops on a ten-stop organ, it must sound ten times better when it is played with all the stops on a hundred-stop organ!

We are not arguing for an extreme revamping of the traditional in regard to Bach or other classics. There is one edition of the Bach organ works that certainly is extreme, considered as a whole—that by Karl Straube. He has done an endless amount of work, and an important point!—has thereby given us some most excellent ideas in the elastic interpretation of Bach; but it appears to me that he has carried things too far. Having studied with him in Leipzig for a year, the impression of his Bach playing still remains that some of it was marvelously beautiful and some of it too much cut up. Along the same line I recall hearing in this country not many years ago a famous organist play the D minor. He started the fugue at an exciting tempo, and I thought what marvelous pedaling that fellow must do; but when the first pedal entrance came,

the speed slowed down to a pace reasonable for a pair of human feet. Well, that is flexibility, all right, and is equally interesting; but it is highly unmusical. That sort of thing results in a series of forced effects, which is entirely foreign to artistic, intelligent interpretation. To do something startling for the sake of being different is a desecration of the gift of public performance; but to do something different from the average for the sake of clearly giving to the hearer the logical musical message is justifiable.

To break from the way we have always done a thing takes, in many instances, a lot of application and study. It is usually easier to keep on moving in the same old way. But is it not worth the effort, if only for the sake of comparative interpretation? As long as there are individuals playing the organ there will be individual ideas of performance, and one can always go back to the old way if he does not like the new. But the one sure evidence of growth in our musical existence is the antipathy to getting into a rut—or at least staying in.

The technique of the first-rate modern organist must be of the utmost flexibility, clarity and control—for the left hand as well as the right, and for the right foot as well as the left. But it is highly important that the bromidic criticism "his technique was but a means to an end" be literally true, for we are defeating the cause of music if our listeners get nothing from our performances but a display of technique. All of this we know. However (to illustrate what I mean by elasticity of technical control), do we always play close attention—those of us who are called on to play different organs in varying surroundings—to adapting our technique to bad acoustic conditions? Do we insist on actually playing a legato passage legato in a room with a six-second echo, or do we go to the effort of playing such a phrase semi-detached, so that the ear of the hearer gets merely a legato effect and not a smear? Such a question may appear to you to be elementary—that anyone with any sense will know the answer. But stop a moment and think of some of the organ playing you have heard, and I doubt if you have any difficulty in recalling performances by persons who should know better, in which the player apparently thought more of himself than of his audience. I have, naturally, the utmost sympathy for the man who has to fight bad acoustics all the time, for I have that problem to meet in the recitals at the University of Michigan. But bad conditions do not excuse us from making the effort to overcome them.

Organ technique means much more than manual and pedal dexterity. The technique of registration demands both dexterity and imagination—with emphasis on the latter. A good friend of mine uses a pet expression considerably in her teaching: "Commonsense is the rarest commodity on the market." It certainly frequently seems so. If this is true, I would nominate Imagination for second place in rarity. Imagination takes us away from the commonplace, the stereotyped, the ordinary; and even when it gets out of bounds to the extent of appearing as a phenomenon, it is a more interesting phenomenon than the person who is satisfied to do things year in and year out in the same way, with never an effort toward possible improvement.

Yes, modern registration needs imagination; and what a limitless field for exploration, and what satisfactory results we can get! (Satisfactory, anyway, in the case of organs built by firms whose first regard is quality rather than sales.) Registration must be more a matter of good taste than of tradition. Just because many years ago it got to be a habit to use a

stopped diapason with the oboe (maybe to take the curse off a bad oboe) constitutes no reason why we must always use them in combination, particularly in this day of beautiful reed voicing. You may know of instances in which an organist might be horrified at the thought of using an open diapason as a solo stop. It just was not done by our best families! A diapason was exclusively for calm, flowing, sustained chords, or as the foundation for the building of forte effects. Yet to the imaginative ear the tenor range of a beautiful diapason, under expression, used with tremolo, is ideal for certain melodic passages. Instances could be multiplied, were it wise.

It may be a pointless thing to say to a group of experienced organists that any organ composition has to be adapted to the organ on which it is to be played, even at the risk of upsetting what the composer has put down. Specified stops are of necessity only suggestive because of the physical impossibility of getting two organs alike. The composer, in his tempo marks, and other indications, frequently gives a much better guide to registration than the actual list of stops he may write. For instance, the famous "Clair de Lune" by Karg-Elert has this at the top of the page: "Tranquil and always delicate." If anything spells "atmosphere" that certainly does, and it is a guide to the whole piece. The title is also a guide: We do not think of moonlight as something bold, startling, garish. Yet I have heard the first chords played—those marvelous, shimmering, ethereal phrases—with keen strings; the left-hand phrase of four notes at the end of the first line played with a stop of nondescript color, when, if ever there was a place in organ music where a horn seems absolutely demanded, that is it. The crescendo on the second page was worked up to full organ—on a large organ, too. The piece did not give an effect of moonlight.

What if a composer does say "ff"? Is it *always* better to be absolute and rigid than to be proportionate and musical?

Someone may ask: Why bother about all this delicate adjustment when the public can appreciate only rather marked coloring and obvious changes? A similar question is sometimes asked about the super-refinement of organ tone. Let me answer by asking a question in the words of a friend: A sunflower is more striking and apparent than an arbutus, but how is one to learn to appreciate an arbutus if he never sees one? The thing to ask ourselves is: Are we taking full advantage of the tonal resources of the organs we play? And let us not answer in the affirmative until we have spent a lot of time in experimentation.

What else can we do? Does technique end with flexible manual, pedal and registrational dexterity? I am reminded of this fascinating phrase in a review of one of my Ann Arbor recitals, appearing in the student paper: " * * * He leapt with remarkable dexterity from manual to diapason." Dexterly indeed! I have even thought that actually trying that scheme might help to bring out bigger audiences, since I have an auditorium seating 5,000 to fill. To continue, dexterity is required elsewhere.

One of the greatest friends in the expressive playing of the organ is that mechanical marvel, the swell engine—if it is a good one; if it is not, it is a source of unending irritation to the sensitive player. There is a great deal more to the use of expression pedals than to have them either wide open or tightly closed, in spite of what we hear from too many organists. Mechanically any really good swell engine will have a range of no less than sixteen stations, or contacts. To use No. 1 and No. 16 is easy; to use the infinite variety of shading possible between any two of the other fourteen contacts requires perhaps some practice—but why try to deliver an artistic performance without practice? No great orchestra is either all loud or all soft; the continual elasticity of shading—the continual stressing or subduing of one tone color or another—are all apparent to us who hear the major or-

chestras of the country. Above all other instrumentalists, the organist needs to indulge sanely in this play of light and shade—not always in great splashes, but with delicacy—due to the inherent monotony of organ tone. Edison asserts that the general public will never become highly enthusiastic about organ tone until the harmonics are more fully developed. How true that may be we cannot go into now. But if organ tone is monotonous, we have all the more reason to develop an expressive pedal technique that will take care of an infinite amount of shading. It means careful planning and much practice, but is more than worth the effort.

While it is out of the province of this short paper to say anything about organ specifications, I do wish to urge you who may have anything to do with their preparation to pay particular attention to what the intended builder can deliver in the way of swell engines. Whether all shutters move together or serially, whether they are all controlled by one swell engine, or by individual ones, is, after all, a builder's problem. The player's problem lies in what they will do after they are in.

We have left until this point one of their chief duties—their ability, if good, to help the performer get accents. The pianist is apt to say that an accent on the organ is an impossibility, due to the fact that no amount of pounding on the keys will result in accentuation. Right. But I know of many pianists who have been converted when they have heard good playing by the modern organist who fully realizes how necessary accents are. The finely-adjusted expression pedal is a great aid in accenting, in very many instances, through the mere physical act of a slight closing of the shutters at the exact second a given chord or note may be attacked—not to mention the cases where the reverse process will work. All this obviously requires a mechanism that will function, and any first-rate modern builder should be required to furnish such.

Nor do all these items have to be confined to the playing of organ solos. Most of us must frequently play accompaniments, and what a chance there is to beautify, in part anyway, a banal piano accompaniment written for the average commercial sacred song of the day! No fine organ can, of course, turn bad music into good, but by means of tone coloring we can sometimes make indifferent music less uninteresting. There are always melodic fragments to be brought out on a clarinet, horn or string, if we will go to the trouble of finding them. And our job is to take some trouble! In solo accompaniments it is distinctly important to remember that one can play on the pedal board without having a booming stop on. The relief of not hearing the constant mush of a bourdon or a diapason is great. The playing of accompaniments affords us a medium for the highest artistry; and even though the congregation may not "get it," and some singers may not "get it," the conscientious singer will—and consequently will do better work for us and for himself.

The surest guide to a quick sizing up of a new accompaniment is to acquire the habit of regarding its orchestral possibilities at a glance. We know perfectly what happens when a piano accompaniment is scored for orchestra—it is amplified, enriched, colored. In that we have our cue to the adaptation of accompaniments to the organ. Now it is perfectly possible to be a good colorist (and a good organist) without being a good accompanist. If we do color our accompaniments well, let us be sure that we do not go so far as to make the accompaniment greater in importance than the song.

This same question of orchestral coloring needs to be watched carefully in all things—not only in accompaniments. True enough we must use it lavishly, but not *always*. The nobility of strict organ tone is, we are not to forget, of vast importance and great inspiration in modern playing.

As a final item, modern organ playing requires infinite care in the selec-

tion of programs. The general idea that a program of good music played in an interesting way should be attractive to the listener is all very well as far as it goes, but we must extend it to the point of having just the right thing at any particular place in the program, and to see that this right thing is played in a vitally interesting way. The academically inclined organist will want the program chronologically planned; that is doubtless good for an audience of understanding musicians. But if we desire to increase the love of organ playing in the great public, is it not more important to hold their interest from the first note to the last? If this can be done better by upsetting the chronological idea, let us not hesitate to do it. Marked contrast in mood between numbers is essential, as is contrast in the choice of coloring.

A year ago this last summer, I heard in a certain prominent city two or three noon-day recitals by the same organist; in every number of the right-hand-melody, left-hand-accompaniment kind, he used a keen string for the accompaniment in each of the recitals I heard. Being thoroughly familiar with that organ, I admit that there is a sad lack of beautiful accompanimental material; but at least there is enough to avoid what I heard. The effect was bound to be monotonous.

An extended series of recitals to an audience practically always the same permits of greater elasticity in program planning, perhaps, than does the single recital to a new audience. There is plenty of room for argument as to whether it is better to start with a quiet or a loud number, though my own feeling is that the latter way is more advisable; as someone has aptly said, "It is a good thing to shake the audience down into their seats." In any event let us make every effort to avoid monotony of atmosphere, key and registration.

Getting material for programs is still a big task, regardless of the appalling number of organ recitals that have

been given. As to strict organ music, there are many preludes and fugues, sonatas, symphonies—not universally interesting, but good in spots; a sizeable list of marches and toccatas for closing numbers; a lesser supply of first-rate opening numbers; far, far too many of the sentimental, weepy, evening-meditation type; a woeful scarcity of light, scintillating, semi-humorous things that are really good music. And it is this last-mentioned type that is of utmost importance in the make-up of a program. If we follow the plan of having a big, smashing opening number, we are almost sure to follow it with something quiet and melodious. For number three, then, it is too soon to go back to anything of great brilliancy, but we do need life and movement in order to have contrast to number two; it is really good material to fit that particular place that seems the greatest lack today.

Of course, the use of transcriptions can help us out all along the line. I am in favor of using them, within reason, because beautiful music is still beautiful music no matter what the medium of expression; so why deny the hearer the advantage of hearing it? Not all transcriptions are by any means effective on the organ; our good sense—or that of our friends and critics—must tell us when to stop.

In conclusion, the modern audience is perfectly ready to be interested in modern organ playing. The challenge to us to be always "on our toes" (figuratively as well as literally) to meet them is evident. To serve our great Art of Music as expressed by the King of Instruments must be our never-failing source of inspiration.

The fifth anniversary of the choral society of Salem Evangelical Church, St. Louis, Mo., under the direction of Christian H. Stocke, organist and choir-master, was marked by the presentation of Hawley's "The Christ Child" on Sunday evening, Dec. 13. Mr. Stocke played Buck's "The Holy Night" as a prelude and Kroeger's Festal March as the postlude.

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FOR TERMS AND DATES

GEORGES DeLISLE,

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Father Willis

By CHARLES MACPHERSON, Mus. Doc.
(Organist of St. Paul's Cathedral)

Reprinted from the *Rotunda*, London

In response to an invitation to write something for this magazine there seemed to be nothing more appropriate than an article dealing with Father Willis, the name by which the founder of the firm of Henry Willis & Sons is familiarly remembered. That he was fully worthy of the distinctive title has, perhaps, never been disputed, nor is there much doubt that future generations will fully endorse the discerning opinion of the present one.

The writer humbly puts forward his claim to say anything about our subject on the ground that he knew Father Willis personally, and that for a period of more than forty-five years he has had an almost unbroken acquaintanceship with Willis' masterpiece, the organ at St. Paul's Cathedral.

It is not the intention of this article to give a list of dates, or specifications of Willis' best-known organs. All these may be found in such a work as the National Dictionary of Biography; or in various books about organs; or in numerous excellent musical newspaper articles. Our object is rather briefly to outline some of the characteristics of the man, and their bearing and influence upon his work.

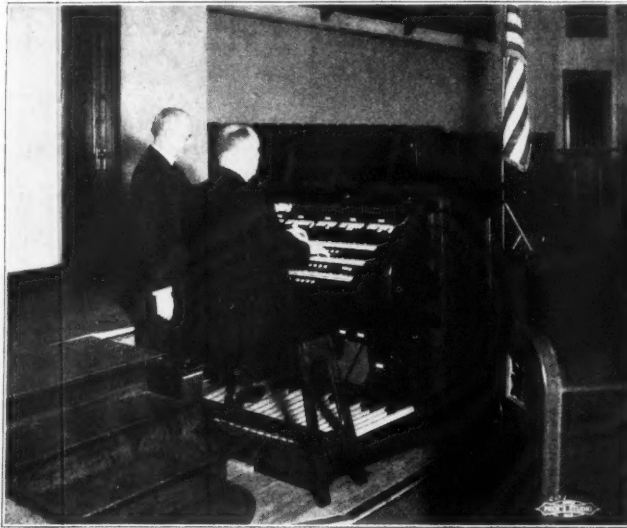
The somewhat frail figure of Henry Willis—surmounted on almost every occasion in later years by a velvet skull-cap—was one that perhaps would not have called forth any comment from an ordinary passer-by; but a five minutes' conversation made any listener fully alive to the fact that there was a man of outstanding personality and driving force.

"Well, sir, you will have to go somewhere else for your organ, you won't get it from me; good morning," is reported to have been the uncompromising answer to someone who came with some request that seemed impossible and outrageous. This "take-it-or-leave-it" attitude gave Willis a name—with prospective clients—of being an obstinate and willful man; but that this was his invariable manner of dealing is quite untrue, for no man was ever more ready to act on any suggestion that made for the better carrying out of his work. What lay at the back of his attitude, and was the real reason for a large part of his undoubted success, was this—he never could tolerate anything mean, sham, faddy or tawdry, either in workmanship or design. It must be "exceeding magnificent" seemed to be the working motto not only of himself, but of all who worked for him. One could picture him at times as being on the yacht he loved so well, giving out his orders in no uncertain tones; for at the old Rotunda works in Camden town he would often mount the encircling gallery—reminiscent of a quarter-deck on a battle-ship—and take a hawk's-eye view over all those engaged on the various pieces of work. He would detect the slightest fault in the methods adopted at the moment by any of the workers, and would shout out from his coign of vantage "Now So-and-so, what are you doing? That's not the way to do it," and if the faulty method were not immediately corrected, he would hurry down to the erring occupant of the work-bench and show how the thing ought to be done. This practical knowledge of everything that was required—from driving a screw to voicing the most delicate reed—was a gift that largely contributed to the thoroughness of workmanship that forms such a very marked characteristic of all he undertook.

He would have no truck with anything he considered in the least degree second-rate, and even after finishing an instrument he would frequently make the most elaborate alterations, going so far as to substitute an entirely different set of pipes for any that did not fit in with the "tonal structure" of the particular scheme he had in mind at the moment.

This scrupulous attention to the de-

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Akron, Ohio. Seated at the console is William Metcalf, the blind organist of Cleveland. At his side stands A. G. Sparling of the Votteler-Holtkamp-Sparling Company. In his recital opening the Akron organ Mr. Metcalf used a program of music printed in raised type.

tails of his work in all its bearings, together with the extreme jealousy with which he guarded his reputation as a first-class—and only a first-class—builder of organs, betrayed the true artist in the man, though it naturally did not lead to his leaving a fortune. It is a well-known fact that the perfecting of many of his larger works resulted in his being considerably out of pocket.

Willis had an undoubted advantage over most of his contemporaries in business owing to the fact that he could play the organ. This placed him in a position to know exactly what an organist wanted—or did not want—while his skill in construction gave him the power to translate these requirements into terms of wood and metal in such a manner that a "Willis" console connotes the presence of all that is most desirable and comfortable for the organist of normal habits and taste.

He had a pleasant pattering manner of extemporizing, in the course of which he would generally introduce one or more sequences; it was interesting, too, to notice how he always chose something that sounded well on the particular stops he used—either solo or otherwise. Affection for his own handiwork seemed to be breathed out from the pipes, and there were no discordant, jarring sounds of maltreated mechanism. He was fond of making experiments, and the writer remembers one occasion—soon after the last rebuild at St. Paul's—when Father Willis, wishing to show how the extremes of the organ could be used, suddenly turned round from the keyboard and said "Now listen to this; who would think of using two such totally different stops as these together?" With this he began to play on the choir dulciana on the manual and the enormous 32-foot open on the pedals; then he turned round again with the odd quizzing gaze that he sometimes affected when he wished to say—without words—"What do you think of that?"

The resource of the man was phenomenal, but two well-known instances of it must suffice. When the special service of thanksgiving for the recovery of the Prince of Wales (afterward King Edward VII.) was held in St. Paul's, it was found impossible to finish the pedal connections in time. Father Willis therefore undertook to play the pedals himself on a specially-constructed and separate pedalboard. This he did at the service, and probably nobody in the congregation knew of what was going on behind the scenes. Another outstanding example of his resourceful ingenuity occurred when it was found impossible to

accommodate the entire organ in a certain position in St. Paul's. "Very well," said he, "I'll divide the organ and put half on each side." This was a daring feat to accomplish in those days, though, of course, the practice is now not uncommon; in fact, it is often resorted to less from necessity than from a desire for effect.

In the last rebuild at St. Paul's several of the pedal stops and three tuba stops were placed in the north-east quarter-gallery of the dome. There will always remain with the writer an impression that Willis adopted the plan entirely for the reason that a more convenient place could not be found for these portions of the instrument. He was always most insistent on the desirability of placing everything as near as possible to the player, and was acutely alive to the fact that it takes a certain time for sound to travel and that in no circumstances can you increase its traveling rate. Playing at any great distance from the organ he called "a cold-blooded job."

Common-sense dominated all his schemes. This, together with superb workmanship—there has not been one failure at St. Paul's owing to faulty work since the rebuild over twenty-five years ago—and the tonal dignity of his organs are among the chief causes of the warm admiration in which Father Willis is held as an artist; while both by those who have been his rivals in business and by others who came across him in other ways he is remembered as a man of tremendous and tireless energy, remarkable invention and adamant integrity. His influence has been far-reaching and entirely for good in the world of organ building. It is doubtful whether one has ever heard a single mean word used in connection with the work of Father Willis.

Farnam at Town Hall Jan. 14.

Lynnwood Farnam is scheduled to give a recital at the Town Hall, New York City, on the evening of Jan. 14 and his appearance is eagerly awaited by his large army of devotees among the organists and other music-lovers. The program for the recital is as follows: "Fantaisie Dialogue," Boellmann; Intermezzo from Second Symphony, Edward Shippen Barnes; Concerto No. 5 in F, Handel; "The Tumult in the Praetorium," from "Symphonie de la Passion," de Maleingreau; Meditation in A, Bairstow; "Divertissement" (MS.), H. L. Baumgartner; "The Nymph of the Lake," from the "Seven Pastels from Lake Constance," Karg-Elert; Carillon-Sortie in D, Mulet.

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CHOIR CONTAINS 258 VOICES

Detroit Cathedral Organization Called Largest in World.

The Detroit News of Nov. 28 prints a picture of the choir of St. Paul's Cathedral in that city, with the bishop and clergy. The newspaper characterizes the choir, which is under the direction of Francis A. Mackay, as the largest in the world. It has a total of 258 voices.

The choir is now trained in three units. The adult, boy and girl choristers are rehearsed separately. The men and boys usually sing together at the principal morning service, with Mr. Mackay at the organ. The men and women sing at the evening service, which is one of the distinctive services of St. Paul's. Mr. Mackay is also at the organ in this service. The girl choristers, who are under the immediate leadership of Miss Wihla Hutson, sing at the children's worship hour, 9:30 a. m., with Miss Hutson at the organ. Mr. Mackay has general training of the choir and particularly of the adult and boy choristers.

Francis A. Mackay received his choir training under Sir George Martin of St. Paul's, London, and completed his organ work with Widor, Gigout and Guilmant in Paris, taking also some Russian studies with Gretchaninoff in Petrograd. He has been for eight years at St. Paul's, going there after thirteen years at the Church of the Redeemer, Chicago.

"Alfred Hollins hits the nail squarely on the head when he says that too often young organists play programs for themselves rather than their audience," writes Albert Cotsworth in Music News. "Unquestionably Mr. Eddy's lasting popularity is based on playing what he has felt and does feel now will give pleasure to his auditors. Mr. Hollins says no other rule should apply."

"Kwyr Nooz," the paper of the choir of the Third Baptist Church of St. Louis, Dr. F. P. Leigh, organist and director, continues to be of interest. It contains a list of the anthems sung and of the organ selections played during the month at this church and local items concerning each section of the choir, as well as the record of attendance at rehearsals and services.

Edward A. Hanchett, for the past year and a half organist at the Martini Theater, Galveston, Tex., has been appointed organist at the Capitol, Oklahoma City. Mr. Hanchett was formerly organist and choirmaster of St. Paul's Episcopal Cathedral.

Dr. Ray Hastings gave a dedication recital on the Filcher organ in St. Thomas' Church, Los Angeles, Dec. 1. The program included compositions by Beethoven, Wagner, Handel, Creatore and Sullivan. Mrs. Christine Cassidy, a Hastings pupil, has been appointed the regular organist.

Walter H. Nash, who has been at the Cornish School of Music in Seattle, will not return to the West, he writes from New York, but will make his headquarters in New York City. Mr. Nash was a member of the class which studied with Frederick Schlieder in Paris last summer.

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DEATH OF GEORGE W. POUND

Former Counsel of Music Industries Chamber of Commerce.

George W. Pound, well-known to the organ trade through his former connection with the Music Industries Chamber of Commerce, died at his home in Buffalo, N. Y., early in December. Mr. Pound was for several years general manager and then general counsel of the Music Industries Chamber of Commerce. In the latter position he was active in Washington and it was through his influence that the proposed war tax on organs was defeated. Members of the Organ Builders' Association made his acquaintance at the annual meetings of that organization. He was born in Boston in 1865.

Mr. Pound came from an old Quaker family, his ancestors having been among the founders of Lockport, N. Y. He and his cousin, Supreme Court Justice Cuthbert W. Pound, received their first legal training in the office of John E. Pound in Lockport. He devoted a large share of his work to corporation law and to legislative matters. He was an authority on copyright law as applied to the mechanical reproduction of music, with particular reference to the phonograph and electric piano. He represented the Wurlitzer, Edison and other large interests in the four-year legal contest that Mr. Pound finally won in Congress and the Supreme Court of the United States. The theory of compulsory license on the mechanical reproduction of music originated with Mr. Pound in this contest and is now the law of the land.

Mr. Pound severed his connection with the Music Industries Chamber of Commerce several years ago.

Special Service at Joliet.

A special Christmas concert was given at the First Presbyterian Church of Joliet, Ill., Dec. 20, under the direction of Mrs. Aneita H. Francis, the organist and director. The quartet

was assisted by Mrs. Frederick Westphal, reader, and James Hansen, violinist. The organ selections were: "Noel," by Buck; Harker's Christmas Pastorate, the Pastoral Symphony from "The Messiah" and "Alleluia," Dubois. The church was lighted by a large electric star that hung over the pulpit, four small Christmas trees and large red candles being placed in the windows. The lights of the church were on only during a part of the program. An "invisible choir" consisted of the quartet singing from the room back of the pulpit.

Crowds Hear Ditzel Concerts.

Of the annual events in Dayton none is more eagerly awaited than Henry Ditzel's annual Christmas programs, which have long been an outstanding holiday feature. Starting with a Christmas recital given on the afternoon before Christmas at the First Lutheran Church, where Mr. Ditzel is organist, he has been able not only to hold his public over a period of fifteen years, but so to increase the numbers of his following that it is now necessary to present his program twice each year. On the Sunday before Christmas, at the N. C. R. schoolhouse, and on the afternoon before that day, at the First Lutheran Church, each year finds hundreds listening with keenest pleasure to the Ditzel recital. Dec. 20 the number present in the schoolhouse was 3,200, while the doormen estimated that 600 were turned away.

Edna Scotten Schubert to Play.

Jessie B. Hall will present Edna Scotten Schubert in an organ recital Jan. 7 at Kimball Hall. Miss Elsa Kressman, soprano, will assist in the program. The selections to be played on the organ include: Concert Overture in C minor, Hollins; Fountain Revery, Fletcher; Prelude and Fugue in G major, Bach; Suite, "Japanese Color Prints," Marsh; "Romance sans Paroles," Bonnet; "In a Norwegian Village," Clokey; "Echo," Yon; Festival Toccata, Fletcher.

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ANNA CARBONE, ORGANIST, HEARD AT
AEOLIAN HALL

Artist Confirms Excellent Impression Made a Year Ago
in Diversified Program.

Anna Carbone, a local organist, gave a recital last evening at Aeolian Hall which confirmed the excellent impression made a year ago. **She is complete mistress of her instrument** and exhibits a meticulous technique, combined with vigor, freedom and sweep.
NEW YORK HERALD-TRIBUNE, Dec. 23rd, 1925.

Just as when she was heard here before, so Miss Carbone pleased again by her attractive stage presence, simplicity of manner and no little technical skill.

NEW YORK SUN, Dec. 23rd, 1925.

She was heard by a friendly and enthusiastic audience.

NEW YORK TIMES, Dec. 23rd, 1925.

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Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., Dec. 22.—To tell all about the music for the Christmas festival would entail the transcribing of the programs of several hundred churches and in the end would quite miss the point. Rather than detail about a single church and let it be typical of all. First Church is the oldest religious society in Boston. It would be interesting to know when this body of Christian believers first observed the festival of the Nativity, seeing that during the course of many years there existed strong antipathy. We can rest assured that during the first century after the Puritans established their organization at Charlestown and later moved to Boston, to celebrate Christmas was a matter that could not for a moment be tolerated.

First Church today is not the same type of religious organization that it was when William Blaxton evacuated the vicinity of Beacon Hill to escape intolerance; all is changed, and we believe that it is for the better. On Berkeley street there is a spacious building adorned inwardly by many memorials and glorified by an organ that when completed will rank among the largest church organs in this country. At present the gallery organ, originally built by Hutchings, alone is available. It is presided over by William E. Zeuch, who controls its baffling complications with exquisite skill. To watch him play the accompaniments to solos and choruses in "The Messiah" is an object lesson in perfect technique and a matter of true joy. The chorus consists of about forty voices capable of reproducing on the instant any effect exacted by a painstaking choir-master. The tenor soloist equalled in many respects the best oratorical singers in his "Every Valley Shall Be Exalted." Rarely is such work attained by average church singers. The alto soloist in "O Thou that Tellest" showed unusually good schooling and real musicianship. The chorus sang with abundance of tone and balance of vocal parts in several choruses from "The Messiah" and with taste and fine shading in carols that seemingly were of considerable difficulty.

After all, blessed with a grand organ and a semi-professional chorus for which voices have been selected, the lot of a church musician is superior to that of any other professional person, or at least so it seems.

Within a few weeks the chancel organ at First Church will be added to the glorious gallery organ, and when that is done it will be recorded in full in this journal.

And while on the subject of Christmas, it might be well to record the activities of some of the organizations that as a rule are not as much advertised as are the largest city churches. The work accomplished in these smaller churches under many handicaps reflects the conscientious efforts of men and women devoted to art and religion. A carol service of much interest was to be given on the Sunday after Christmas under the direction of Miss Blanche Nathalie Davis, with mixed choir, at St. Martin's Episcopal Church, Providence, R. I. Two of the carols were composed by Holst and others arranged by Dickinson. At the Free Christian Church, Andover, Gerald F. Frazee, organist and choir-master, the junior choir appeared in the cantata "The Awakening," by Baines. An organ recital preceded the cantata. At the Harlem Street Swedish Baptist Church, Worcester, the cantata "The Incarnation," by Nevins, was given under the direction of Alfred W. G. Peterson.

Dec. 11, Horace N. Killam gave an organ recital at Grace M. E. Church, Haverhill, and the Christmas celebration was graced by Manney's cantata "The Manger Throne." At the Winter Hill Baptist Church, Somerville, there was a Christmas pageant as well as a cantata by Spence. At this church Kenneth L. Jaquith is organist and George E. McGowan is choir-master.

During the season many are the

novelties presented at Trinity Church, Newton Centre. Leland A. Arnold is organist and choir-master. Besides traditional French, English and Austrian carols, the carol by Praetorius and Yon's "Gesu Bambino" (organ solo), there were the St. Cecilia "Benedictus" by Gounod and "Gloria in Excelsis" by Pergolesi. For larger compositions there were Mendelssohn's "There Shall a Star Come Forth from Jacob" and Handel's "And the Glory of the Lord" and "Hallelujah Chorus."

And the recounting of these few items surely must not be accepted as in the smallest degree doing justice to the music of the Christmastide. It gives merely a taste of what the seemingly lesser churches prepared for the festival.

The Christmas festival as observed at the New England Conservatory with its ample means naturally was on a much larger scale than that of even the largest churches. In reality it was a concert of largest proportions given by chorus, soloists, and grand orchestra conducted by Wallace Goodrich. The soloists were Homer C. Humphrey, organ; Miss Constance King, soprano, and David B. McClosky, baritone. The program, given Friday evening, Dec. 18, gave much true enjoyment to a large audience at Jordan Hall. It is worthy of being reproduced as an example of the work being done in a most important school of music, as follows: Overture, "Melpomene," Chadwick; "A. D. 1919," Parker (a commemorative poem by Brian Hooker with music for chorus, soprano soloist and orchestra); Prelude to "Nuit de Noel," Rimsky-Korsakoff; Three Motets for Chorus by Vittoria; Adagio and Finale from Concerto in A minor, Bossi; "Pogner's Address" from "Die Meistersinger," Wagner; Rhapsody, "España," Chabrier.

It is with regret that the serious illness of Henry M. Dunham, composer and organist, long a member of the faculty of the New England Conservatory of Music, has to be recorded at this time. Undoubtedly he will receive hearty well-wishes from former students and hosts of friends in all sections of the world of art and music.

The new church building on Boylston street, now called the Church of the Redemption, but formerly known as "Dr. Miner's Church," is doing things on a large scale in musical matters. On the evening of Jan. 11 Charles Courboin is listed for an organ recital, his first Boston visit in several years. There is a large semi-professional chorus choir at this church under the direction of David B. McClosky.

When the new organ in the Unitarian

Church at Wellesley Hills was dedicated on a recent Sunday, the pastor, the Rev. Walter S. Swisher, played two of his own compositions as part of the program. The organ was a gift to the parish by Mrs. Sarah F. Niles and supplants the organ built about thirty years ago.

Sunday afternoon, Dec. 13, Alfred Hollins gave a program on the Casavant organ at Second Church, West Newton. Mr. Hollins has also given recitals recently at Wellesley College, St. John's Chapel (Cambridge) and Andover.

The choir at First Church, West Newton, under the direction of E. Rupert Sircom, is always musically in the advanced class. On Sunday, Dec. 20, Willan's beautiful "Mystery of Bethlehem" was given what is likely to have been the first performance in this part of the country.

About two months ago a two-manual Casavant organ of excellent design was installed in St. Paul's Episcopal Church, Dedham. Dec. 10 Arthur H. Ryder, organist and choir-master, gave the following program: Verset-Chorale, Dubois; Chorale Vorspiel, "Es ist das Heil," Bach; "Benedictus," Couperin; Minuet in G, Beethoven; Angel Scene and Prayer from "Hansel and Gretel," Humperdinck; Nocturne and Wedding March, Mendelssohn; Prelude to "Lohengrin" and "Walther's Prize Song" from "Die Meistersinger," Wagner; Processional March, Ryder.

Francis E. Hagar, organist and choir-master, is featuring programs of organ music at the First Methodist (Community) Church in Medford. The music presented Sunday, Dec. 6, included "The Swan," Stebbins; Gavotte in D, Bach; "Starlight," Karg-Elert; Prelude in G minor, Pierne; Serenade, Rachmaninoff, and "The Little Shepherd," Debussy.

Hector Choniere, a graduate of the New England Conservatory of Music, has been appointed organist at the rebuilt St. James' Theater on Huntington avenue. This theater, the official opening of which took place Dec. 21, has installed a Frazee organ in which beauty of tone has been given preference over volume. According to notices issued in advance of the opening Mr. Choniere promises to introduce novelties and to make a special feature of organ music. He is an accomplished musician and for four years was a member of the Charles R. Hector Orchestra.

Daughter of A. R. Norton a Bride.

Mr. and Mrs. Albert Reeves Norton announce the marriage of their daughter Idalaura to John Harold Noble, Wednesday, Nov. 25, at Pittsburgh.

GROWING UP AS ORGANIST



Tampa, Fla., has many proud boasts, for it is in Florida, and that state is the cynosure of all eyes, because of its vast real estate and other developments. In line with the rapid advance of Florida, it has been installing many large organs in the last year. The latest development is the discovery of what promises to be a prodigy among organists.

Monona Lucille Durand, 6 years old, is the daughter of Mr. and Mrs. H. G. Durand of Tampa. Her mother is Nella Wells Durand, an organist who received her training in Chicago. The young lady of 6 is making a name as an improviser at the organ.

"I shall not force her in any way," Mrs. Durand says. "Whatever talent seems dominant I will permit her to develop in her own way and will give her every opportunity of obtaining a broad and comprehensive education."

The child's mother is a musician of some note, having composed among other things the Tampa March, "Hospital Radio," a comic, and "Impetus," a radio dedicated to John Philip Sousa. Mrs. Durand is now working on an Indian lyric entitled "Monono," which will be dedicated to her daughter. She is organist at the First Presbyterian Church.

Mauder's "Song of Thanksgiving" was sung at St. John's Episcopal Church, Warehouse Point, Conn., Nov. 29, under the direction of Frederic C. Abbe, organist and director.

Good Will Toward All Men

THE REUTER ORGAN COMPANY.
Lawrence, Kansas

With the Moving Picture Organist

By WESLEY RAY BURROUGHS

Playing with the Orchestra.

Many players do not stop to think of the difference between solo playing and playing with the orchestra. When the organist is playing alone he should realize that he is taking the place of an orchestra of from ten to twenty pieces, and it is correct so to register his selections that they will sound orchestral in style. By this we mean that if the piano accompaniments (for these are the most desirable for picture work, owing to their style of composition) are cued in for clarinet, flute, strings, horn, trumpet, etc., he has only to depress the proper tablet and he has a faithful imitation of the corresponding orchestra instrument. As an alternative to this style the organist should, at times, bring out the full resources of the organ in a broad and dignified way—possibly defined as more organistic—thereby getting out of his instrument the splendid dramatic effects that are obtainable on the "king of instruments."

We have given in several articles hints and suggestions as to the manner of doing this and it devolves upon the player so to familiarize himself with his organ that he may utilize to the fullest extent the resources at his command. The foregoing applies to solo playing. When we come to working with the orchestra, the first thing to be thought of is just what pieces are lacking in the ensemble. The usual ten-piece orchestra has three violins (or two and viola), cello, bass flute, clarinet, trumpet, trombone and drums. It is a great mistake to double the parts of any of these. For instance, if the trumpet has a solo part, or the clarinet, do not use these stops, but rather use the harp judiciously on arpeggio chords in the accompaniment, and vox humana and strings (the strings on the organ being of different tonal quality from the violins). This applies in particular to dramatic, neutral and religious scenes. The organist also has the oboe, saxophone, tuba, chimes, orchestral oboe and perhaps flutes of a different quality than the one used by the solo flautist. The tuba and other loud stops should never be used except in a fortissimo climax. By using too much organ tone the organist can utterly destroy the orchestral ensemble. He should "fill in" on the stops mentioned quietly and unobtrusively, thereby adding greatly to the general effect, and confine his display of the organ to when he is playing the feature or comedy alone.

As a practical example of the difference in rendering a number in solo form and using the same piece in conjunction with the orchestra, we cite several standard works. Grieg's "Heart Wounds" in solo work may be registered for reed, horn or string solo with a soft accompaniment. It should fill the theater to exactly the same degree of tone quality as when the orchestra is playing, possibly a trifle more. Much depends, of course, on where the organ is placed. Architects have a cunning habit of sticking the organ chambers wherever there happens to be a little space they don't need for other purposes, whether it be near the roof, back stage, or elsewhere. If it is high up in the auditorium too loud playing will annoy the patrons in the balcony, but will easily reach those in the rear of the lower floor. Conversely, if a softer combination is used, the people in the balcony are better satisfied, but those downstairs can hardly hear at all. A judicious use of the swell pedals when using trumpet, tuba and other heavy reed stops helps to solve the problem.

Returning to the Grieg ones, when using it with the orchestra, the organist should soften down to a combination of strings, vox celeste, vox humana, soft flute and similar stops, and also use the harp, which is very effective.

Just at present we are using as an overture a selection from "Rigoletto." Here the organ may be brought out, especially on the finale. Build up a

climax on the final measures of open, flutes, tuba and trumpet. On the solo passages for the clarinet use harp only on the accompanying chords.

An instance where the organist may disregard the idea of using too much organ is on storm music. If he has an orchestral oboe he should combine it with strings and all couplers, and play the rapid passages and tremolo chords as written, and also utilize the thunder pedal.

One of the most difficult films we have ever played, and one which required exceeding agility in rapid changes from one selection to another, and also in registration, was "The Coming of Amos," a recent DeMille production with Rod LaRocque in the leading part. The section referred to occurs in the fourth and fifth reels. Where Amos rushes at Garcia on the beach use a short agitato until the title "Next Time," when Salabert's "Poeme" in D flat is good. Gillet's "Coeur Brise" was used as the theme and is played where Amos and Nadia are together. When the title "Night of the Carnival" flashes on the screen the dance of the merry-makers requires a rapid six-eight movement, or a four-four like Schroder's "Carnival March of the Gnomes." This cue is very short. As the change to "The Island Castle" occurs, use Aborn's "Mysterioso Dramatico" No. 23, followed by a short improvisation on "While Back at Villa Fontenay." This, also, is very short. A flash-back to the carnival comes, with the carnival theme again, until the title "Nadia's Nurse, Katya." Here Borch's "Enigma" is correct. As the fifth reel is begun the carnival scenes return, and where Nadia and Amos are alone the theme is used. As Garcia attacks Amos play another agitato, a lightning change to fit a short carnival flash, and back to the agitato. As the party enters the castle play Delibes' "Incantation" and as Garcia forces Nadia into the dungeon Raape's "The Torture Chamber" until the water rushes in, when Lake's "Furioso" No. 21 fits well.

New Photoplay Music

WOODLAND: "Suite de Ballet," by H. J. Stewart (White-Smith) is a set of five pieces that will appeal immediately to the theater organist because of the usefulness of all five movements. (1) In "Swaying Tree Spirits" the composer has cleverly caught the fascination of the evening breeze as it gently sways the tree tops, and used a minor theme, assigned to oboe solo, so faithfully true to nature that one can mentally visualize the picture at once. A second part has a string solo for the left hand, with chord figures as the accompaniment. (2) "The Water Sprites' Frolic" is a rollicking melody in G minor. (3) Theater organists long ago discovered the effectiveness of tremolo chords and in "The Whirling Gnomes" we see this idea in print for the first time. The dance proper begins on low D and gradually ascends for eight measures, when the horn enters in the treble part on the dominant with telling effect. A crescendo to full organ, with the theme in the pedals, is followed by a quieter section in the major key, after which the main theme returns and works up to a tremendous climax. (4) "Revel of the Satyrs" opens in a similar style, but, being in waltz measure, is of a daintier character. (5) "Carnival Finale" begins with a long pedal thrill and a full page introduction. Then the principal theme is doubled in both hands full organ. This will prove an ideal number for the "light-up" or solo piece. All are organ solos.

Three new suites just received that are applicable to picture work are issued by the Boston Music Company.

CHINESE: "Po-Ling and Ming Toy," by Rudolf Friml, is in four parts and the first movement has the same title. A striking prelude is succeeded by a dainty air of Chinese rhythm for the clarinet, later assigned to flute and piccolo, and the second section is more legato in style. (2) "A Chinese Love Song" has a beautiful sustained theme, with harp and string accompaniment. (3) "Time o' Gloaming" is a dainty waltz movement, with Chinese

harmonies and ideas predominating. (4) "Cometh as a Bride" offers an imposing opening, both hands playing in the treble. This is followed by a solo for tuba in the baritone register. A final allegro is preceded by a trumpet fanfare with the theme in broad, sustained chords. A very fine oriental wedding procession! This is the piano part of orchestration.

ENGLISH: "Three Impressions of London," by Gabriel Grovez, is a piano suite. (1) "Westminster Abbey" pictures the stateliness of the famous building in original and novel progressions of harmonious chords, and there is a recollection of a Handel fugue. (2) "The Park" is quiet and majestic in character and decidedly modern in style. The final chord is D sharp, E, F sharp and G sharp! (3) "Sunday Evening on the Thames Embankment" is naturally a barcarolle. Parts of this and the previous movement will have to be altered in organ transcription, albeit a clever organist can utilize the material skillfully.

"Titania," by Montague Ewing (piano), offers (1) "The Enchanted Bower," (2) "Gnomes in the Woods" and (3) "Moonlight Revels," all of which are bright in character.

Correspondence.

A. A., Terre Haute, Ind.—The following are all good arrangements of southern melodies and useful for solo numbers: "Sunny South" and "Uncle Tom's Cabin," both by J. B. Lampe (Remick); "Evolution of Dixie," by M. L. Lake, and "Southern Rhapsody," by L. Hosmer, both published by Carl Fischer. "A Southern Fantasy," by Ernest Hawke, is an organ solo issued by Theodore Presser and "Overture on Negro Themes," by J. P. Dunn, is published by J. Fischer & Bro. "Correspondent," Scarborough, England.—"Hints on Motion Picture Accompaniment," by Lang and West (Boston Music Company) and "Organist's Photoplay Instructions," by May M. Mills, are both helpful books for theater players.

CRONHAM GIVES "MESSIAH"

Principal Event of Season at the Portland Auditorium.

The feature of the municipal music season to date in Portland, Maine, was the presentation in the City Hall Auditorium Dec. 27 of Handel's oratorio, "The Messiah," with Municipal Organist Charles R. Cronham at the console of the Kotschmar memorial organ and four of the city's leading vocalists singing the solo parts. A chorus made up of representatives of Portland musical clubs volunteered its services for the performance, which is now an annual feature. Soloists were May Korb, soprano, the talented wife of the municipal organist; Mrs. C. Everett Boynton, contralto; Herbert S. Kennedy, Jr., tenor, and Harry F. Merrill, bass. The usual capacity house was present.

Portland's municipal concerts are proving highly successful, with an audience of 2,000 or more each Sunday afternoon. Mr. Cronham arranges for a soloist or other special attraction each Sunday. Those who have appeared this season thus far are the Portland Men's Singing Club; Dr. Botho Felden, cellist, and Louis Sirois, 17-year-old pianist.

Recitals by J. Lewis Browne.

Recent organ recitals by Dr. J. Lewis Browne of St. Patrick's Church, Chicago, were those in St. Columbanus' Church, Chicago, Oct. 25 (inaugural); St. Mary's Church, Evanston, Nov. 8 (inaugural), and in Messiah Lutheran Church, Chicago, Nov. 24.

R. E. Magnan Is Recovering.

R. E. Magnan, organist and choir-master of St. Alphonsus' Church at Grand Rapids, Mich., has left the hospital after having been there since August. He underwent a severe operation, but has recovered sufficiently to resume a large part of his work.

George G. Giboin, for ten years organist at St. Andre's Church at Biddeford, Me., has resigned that position and accepted the one of organist at St. Peter and St. Paul's Church in Lewiston, Me.

Broadway News

By JOHN PRIEST, S. T. O.

The Colony Theater, Broadway's newest picture-house, has for the past month been playing the "Phantom of the Opera," following a ten weeks' run of Harold Lloyd in "The Freshman." With Lon Chaney indulging to the limit his passion for abnormal characterization, in this instance in the role of an insane monster who haunts the fetid dungeons beneath the Paris opera-house, old torture chambers where he had once been confined, the "Phantom of the Opera" is an excellent medium for atmospheric scoring, and the carefully compiled setting of Dr. Edward Kilenyi has taken full advantage of this. To the organist the picture offers fascinating material for the bizarre improvisation, like "Dr. Jekyll and Mr. Hyde," "Dr. Caligari," "The Hunchback of Notre Dame," etc.

It may be of timely interest to readers of these columns to enumerate some of the more important musical cues in this film. They may be enough to enable the organist to make an intelligent showing at the first performance, if he has not had opportunity to view the picture beforehand.

At screening: Some grandioso or pomposo, French in character, such as the grandioso from Charpentier's "Suite Symphonique," No. 65.

Phantom motif, to be used whenever the phantom appears or is talked about: Some well-defined, pungent, whole-tone phrase.

Voice of the phantom motif, used whenever he calls to Christine in her room at the opera, when the voice is heard ringing through the theater just before the chandelier crashes down, and when he denounces the revelers at the ball: Allegro con fuoco for "Coq d'Or" (Piano score page 58).

Love theme for scenes between Raoul and Christine: "When Love Sings a Song in Your Heart," Axt.

When orchestra leader enters and begins to conduct: Ballet music from "Faust," No. 1.

At Title "Mme. Carlotta strangely ill": Spinning Song, with introductory chords, from "Faust."

At title "In the cellars": Allegro Agitato from "Histoire Romanesque," Gabriel-Marie.

"Moved by celestial inspiration": Moderato Maestoso, Trio and Finale, from "Faust." Grand Fantasia, Jungnickel, Letter X.

"Dearest, it is I": "Mai," Hahn.

"The following evening": Jewel Song from "Faust."

When chandelier falls: Furioso in A minor, Savinio.

At title "The phantom's last line of defense, in the Catacombs": Poco Meno Mosso, Moussorgsky.

"The night passed": "Beatitude and Bliss," Sibelius.

"One night each year": "La Dance" ("Scenes Napolitaines"), Massenet.

During the final scenes between the phantom and Christine, the attempt at rescue by Ledoux and Raoul, the pur-

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suit and death of the phantom at the hands of the mob, the following numbers are used: *Appassionato* in A minor, Savino; "En Furie," Chapielier; "Course Tragique," Chapielier; "Disaster," Savino; "Agitato Dramatico," Savino; "The Bold Riders," Carbonare.

All these are effective for organ. The last named is an excellent piece of writing, somewhat reminiscent of the style of Saint-Saens.

For the scenes showing the phantom at the organ, I used another excerpt from "Coq d'Or," the *Larghetto* (Piano score page 115).

Miss Ruth Barrett of the Colony Theater, one of the best-known woman organists in New York, and the first and only one to be employed regularly in a first-run Broadway house, will be heard in recital at the Town Hall Jan. 21 under the auspices of the Washington Heights Club.

The Colony Theater has made the novel experiment of presenting tabloid musical comedy, with original music, in place of the prologue. "Parisian Gaieties" is the title of the snappy and tuneful little show preceding the "Phantom of the Opera." Its cheerful frivolity provides relief from the sustained horrors of the film.

On Sunday, Dec. 13, at the Rivoli Theater, Hugo Riesenfeld led his last concert at that house, having resigned as managing and musical director of the Rialto, Rivoli and Criterion. For six years Dr. Riesenfeld has given himself unsparingly in the interests of good music and refined entertainment. His reputation and popularity are too well established in New York for the possibility of his retirement from active participation in the musical life of Broadway to be anything but temporary. Whatever regimes may come and go, the theater world can ill afford to lose the unique blend of executive ability and consummate musicianship which distinguishes the gracious personality of Hugo Riesenfeld.

And, in this connection, it is intensely gratifying to all who desire the fullest development of moving picture

presentation, combined with worthwhile musical programs, that the outstanding genius of Rothafel is soon to be functioning again in the field where he has been pioneer and prophet. In the Roxy Theater, scheduled to open in the fall, we may expect the culmination of the aims and ideals which he has consistently fostered during the past fifteen years, and which have won for him a place in the front rank of the world's showmen.

HALL FACTORY KEPT BUSY

Large Number of Instruments Under Construction by Company.

If happiness depends upon being fully occupied, the Hall Organ Company should be contented. Among the organs under construction at the Hall factory are those for:

Dwight Place Congregational Church, New Haven, Conn., three manuals.

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St. Mark's Lutheran Church, Philadelphia, four manuals.

Broadway M. E. Church, Camden, N. J., three manuals.

Christ Church, Bronxville, N. Y., four manuals.

Christ Church Sunday-school, Bronxville, N. Y., two manuals.

Christ Church, Glenridge, N. J., four manuals.

First Church of Christ, Scientist, Phoenix, Ariz., three manuals.

United Congregational Church, Bridgeport, Conn., three manuals.

Abbot Academy, Andover, Mass., three manuals.

First Baptist Church, Baltimore, Md., three manuals.

Two-manual organs are under construction for Holy Nativity Catholic Church, Washington, D. C.; St. Luke's Episcopal Church, Minneapolis; St. Mary's Hospital, Madison, Wis.; Asbury M. E. Church, Camden, N. J.; S. and S. Theater, Middletown, Conn., and Plymouth Congregational Church, Milford, Conn.

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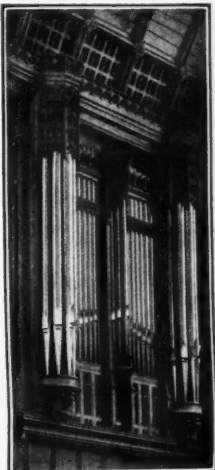
JUST ONE OF MANY UNSOLICITED LETTERS:

The more I review last Thursday night's recital, the more I am convinced that it was one of the most impressive nights of my life. You have played many, many bigger and more powerful organs than ours, and in all kinds of metropolitan centers and before people of high degree, but I am doubtful if ever you did a piece of work which went more truly to the hearts of your hearers. Long will your charming mastery of the soul of the organ linger in our souls. Everywhere I go I find only highest words of appreciation and wonder. The people marvel at the brilliancy of your marvelous playing. We have many artists coming and going, but it is safe to say that no Bloomsburg audience was ever so charmed and satisfied.

(Signed) Rev. Norman S. Wolf, D. D.

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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 (J. Fischer & Bro.), G (Gray), L (Leduc), N (Novello), S (Schirmer), St (Schmidt), W-S (White-Smith).

Organ Preludes.

One of the most interesting lists I received from seventy-eight leading American organists in answer to a questionnaire regarding church organ music was the list of preludes. Here, of course, there is room for great variety of choice, depending upon the mood of the season and service. Each of the seventy-eight chose three preludes, as listed below. As usual, I note when a number has more than one vote, and I indicate the publisher if the information was sent to me.

- Andrews—Adagio, Sonata in A minor.
- Arkadelt-Liszt—"Ave Maria." (G).
- Baird—Evening Song. (St).
- Bartlett—Festival Hymn. (S).
- Bartlett—"Meditation Serieuse." (S).
- Beethoven—Best—Larghetto. (N).
- Beobide—Fantasia. (G).
- Bingham—Prelude in C minor.
- Bizet—Intermezzo. (S).
- Boellmann—Prayer from "Suite Gothique." (Du) 6.
- Boellmann—Second Suite. (Le).
- Bonnet—Reverie in D flat. (Le).
- Borowski—Adagio, First Sonata.
- Borowski—"Priere." (Laudy).
- Borowski—Sonatas.
- Bossi—Chorale.
- Brewer, John H.—Autumn Sketch.
- Brewer, John H.—Indian Summer Sketch. (S).
- Brewer, John H.—Springtime Sketch. (S) 2.
- Bubeck—Fantasia. (G).
- Bubeck—Meditation. (Ch, G) 3.
- Buck—Adagio, Second Sonata.
- Cadman—"Legend." (F).
- Cole—"Hymnus." (St).
- Cole—"Meditation." (St).
- Day—Cantilena. (G).
- Demarest—Prelude on "Amsterdam." (D).
- Dickinson—Andante Religioso. (G).
- Dickinson—Berceuse. (Summy).
- Dubois—"In Paradisum." (Du).
- Dupre—Prelude in G minor.
- Dvorak—Largo, "New World" Symphony. (Simrock) 2.
- Faulkes—Allegretto Cantabile. (S).
- Faulkes—Festival Prelude on "Ein Feste Burg." (N).
- Fibich-Dickinson—"Paradise." (G).
- Fletcher—Fountain Revery. (N).
- Foote—Communion, op. 71, no. 6. (St).
- Foote—Improvisation, Suite in D. (St).
- Foote—"Night." (St).
- Foote—"Pater Noster." (St).
- Forsyth—"The Dark Road." (G).
- Foster—"The Good Shepherd." (N).
- Franck—Cantabile. (Du, B) 5.
- Franck—Chorale in E, No. 1. (Du) 2.
- Franck—Chorale in B minor, No. 2. (Du).
- Franck—Chorale in A minor, No. 3. (Du).
- Franck—Fantasie. (Du).
- Franck—Poco Lento and Adagio, Fantasie in C. (F).
- Franck—"Priere." (Du) 2.
- Frescobaldi—"Toccata per l' Elevezione," in Guilman and Bonnet collections. (S).
- Gounod—"Marche Religieuse," in C. (Chappell).
- Grace, Harvey—Meditation in Ancient Tonality. (N).
- Grieg—Elegiac Melody. (Peters).
- Grieg—"Morning." "Peer Gynt" Suite. (S).
- Groton—Prelude in F. (D).
- Guilmant—Adagio, Fifth Sonata. (Schott) 3.
- Guilmant—Adagio, Sonata, Op. 80.
- Guilmant—Adagio, Sonata No. 3. (S).
- Guilmant—Andante in E. (S).
- Guilmant—Cantabile, Sonata No. 7. (Du).
- Guilmant—Second Meditation. (S).
- Guilmant—Slow Movements, Sonatas.
- Guilmant—Allegro Appassionato, Fifth Sonata. (Schott).
- Harwood—Slow Movement, First Sonata. (N).
- Hollins—Andante in D. (Cocks) 2.
- Hollins—Intermezzo in D flat. (G).
- Howells—"Yea, though I Walk," Psalm Prelude No. 3. (N) 2.
- Huber—Fantasia on Words from the Scriptures. (Biedermann).
- James—"Meditation à Ste. Clotilde." (D) 5.
- Jenkins—"Dawn." (F) 3.
- Jenkins—"Night." (F) 2.
- Jongen—Cantabile, Op. 37, No. 1. (Du) 2.
- Jongen—Chorale. (Du).
- Jongen—"Priere." (Du).
- Karg-Elert—Andante Serioso, Op. 86, No. 6.
- Karg-Elert—Canzona. (Simrock).
- Karg-Elert—Chorale Preludes. (Simon).
- Karg-Elert—"Claire de Lune." (N).
- Karg-Elert—"Kyrie Eleison," "Cathedral Windows." (Elkin).
- Kinder—"At Evening." (Pr).
- Kinder—Serenade. (S).
- Lefebure-Wely—"Hymn of Nuns." (S).
- Lemare—Andantino in D flat. (N).
- Lemare—Aubade. (St).
- Lemare—"Chant de Bonheur." (S).
- Lemare—Evening Pastoral. (Pr).
- Lemare—Romance in D flat. (N).
- Lemare—Woodland Revery. (St).
- Lemmens—Introduction, "Sonata Pontificale." (Le).
- Liszt—"Ave Maria." (B).
- Macfarlane—"Evening Bells." (S).
- Mendelssohn—Allegro and Adagio, First Sonata. (S).
- Mendelssohn—Nocturne.
- Mendelssohn—Second Sonata.
- Mendelssohn—Sonatas. (S, Peters) 5.
- Merkel—Adagio, Sonata, Op. 30.
- Merkel—Sonatas.
- Merkel—Slow Movements, Sonatas.
- Miller—Nocturne. (S).
- Noble—Solemn Prelude to "Gloria Domini." (S) 6.
- Noble—"Prelude Solonelle." (St).
- Novak—"In the Church." (G).
- Parker—Andante, Sonata in E flat. (S).
- Parry—Chorale Prelude on "Martyrs." (N).
- Parry—Chorale Preludes, Sets I and II. (N).
- Pattison—Opening Voluntaries, Sets I and II. (N).
- Pierne—Prelude, Three Pieces.
- Rachmaninoff—Melodie. (N).
- Ravanello—Elegy. (F).
- Read—Prelude and Melody in F. (W-S).
- Reger—"Benedictus." (Peters) 3.
- Reiff—Festival Suite, Prelude. (Summy).
- Rheinberger—Intermezzo, Sonata 8. (G).
- Rheinberger—Introduction, Sonata 4, A minor. (Schott).
- Rheinberger—Slow Movements from Sonatas. 2.
- Rheinberger—"Vision." (S, D) 6.
- Rousseau—Cantabile in A flat. (Le).
- Russell—"The Bells of Ste. Anne de Beaupre." (F) 2.
- Russell—"Up the Saguenay." (F).
- Saint-Saens—"O Salutaris."
- Salter—Prelude Improvisation. (B).
- Sibelius—Romance in D flat. (Br).
- Silas—"In a Cathedral."
- Smart—Andante in F. (Ashdown)
- Stebbins, G. W.—Cantilena. (S).
- Stebbins, C. A.—"In Summer." (S) 2.
- Tarenghi—"Inno." (S).
- Tschaikowsky—Andante Cantabile, Fifth Symphony. (D, S) 2.
- Tschaikowsky—Andante Cantabile (String Quartet). (St).
- Vierne—Prelude, First Symphony. (Hamelle) 2.
- Vierne—Second Symphony. (Noel).
- Vodorinski—Prelude in C sharp minor. (D).
- Wagner—"Parsifal" Vorspiel. (C. Fischer).
- Wagner—Prelude to "Lohengrin." (S).
- Wagner—Prelude to Act 3, "Meistersinger."
- Wesley—Largo. (B).
- West—Andante Religioso, from Sonata. (N).
- Widor—Adagio, Sixth Symphony. (Du) 7.
- Widor—Sixth Symphony. (Hamelle).
- Widor—Prelude, Third Symphony.
- Widor—Andante, Fourth Symphony. (S, Schott) 4.

Widor—Andante Cantabile, Fifth Symphony. 2.

Widor—Chorale, "Symphonie Romane." (Hamelle) 2.

Vaughn-Williams—Three Preludes on Welsh Hymns. (Stainer & Bell) 3.

Tidmarsh Goes to Union College.

Elmer A. Tidmarsh, A. A. G. O., organist and choirmaster of All Saints' Cathedral, Albany, N. Y., will relinquish his work at the cathedral Feb. 1 to become director of music at Union College, Schenectady. He will launch a new department in this college and with the new Casavant organ in the beautiful new chapel the "setting" seems complete. Mr. Tidmarsh will have classes in musical appreciation, will give organ recitals each Sunday afternoon and will help with general musical activities. He will also keep his outside chorus work as well as the First Presbyterian Church in Albany, and is to give a series of recitals each Tuesday evening at the cathedral, which will be broadcast from WGY, Schenectady.

Birmingham Gift of W. M. Cosby.

The Sixth Avenue Presbyterian Church of Birmingham, Ala., opened its new Austin organ at the same time that the new church edifice was dedicated on Nov. 22. The organ is a memorial gift of W. M. Cosby to mark the many years of service of Mrs. Cosby to this church as director of the choir. Orla D. Allen and Morton B. Welch installed the instrument, which is one of forty-eight speaking stops and a total of more than 2,500 pipes.

Christmas music at the Brick Presbyterian Church in New York Sunday, Dec. 20, under the direction of Clarence Dickinson, had several unusual features. A new instrumental trio by Dr. William P. Merrill, the pastor of the church; a new solo by Dr. Dickinson with the text "Still There is Bethlehem," by Nancy Byrd Turner, and the first presentation of some old Spanish sacred folksongs were interesting numbers.

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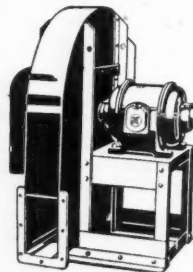
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Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., Dec. 21.—Edward Shippen Barnes, organist of St. Stephen's, author and composer, displayed his talents to a large audience gathered in the Strawbridge & Clothier store on Dec. 15 when he directed their superb chorus in the first public presentation of his cantata "Christmas." An invitation dress rehearsal was given in the presence of several hundred of Philadelphia's foremost musicians, preceded by a dinner, at which the guests of honor were Mr. Barnes and Dr. Clarence Dickinson. The latter had several of his compositions on the program.

More than \$7,200 was raised and deposited with the Musical Fund Society of Philadelphia, to be called the Edward G. McCollin memorial, the interest of which will be expended in the award, every few years, of a prize of not less than \$1,000 for an original musical composition in one of the higher forms. Thus the good that men do lives after them.

A memorial service was held in St. James' Church at noon on Nov. 28, the hour synchronizing with the burial of Queen Alexandra in the royal chapel at Windsor. The full choir under Mr. Sears performed suitable music with reverent feeling. The whole trend of the service was in keeping with the expressed ideas of the late queen in brightening the passing of those with whom she was associated in life.

The first of a series of winter programs of sacred and secular music was given Dec. 2 by the male choir of Holy Trinity Chapel. The music was directed by Ernest Felix Potter, choirmaster. Forty voices compose

the personnel of the group. A five-part arrangement of "The Bells of St. Michael's Tower," by Stewart, was most effectively sung and evidently thoroughly appreciated by the audience.

In Christ Church, Germantown, the third of a series of guest recitals was played Dec. 6 by William T. Timmings, organist of St. Paul's, Ogontz. Several original compositions by the recitalist graced the program.

The First City Troop, wearing its traditional dress uniform, marched from its armory to St. James' Church Dec. 13 and there took part in services commemorating the one hundred and twenty-sixth anniversary of the death of George Washington. The full vested choir of forty, under S. Wesley Sears, provided the vocal music, plus the organ and a delegation of brass and tympani from the Philadelphia Orchestra.

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Soloist Cincinnati Symphony Orchestra, Dec. 27.
Paper on "Modern Phases of Organ Playing," annual convention M. T. N. A., Dayton, Ohio, Dec. 29.

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An interesting organ dedication occurred at Laurel, Miss., on the evening of Dec. 3 when the four-manual built by the Austin Company for the First Presbyterian Church of that thriving lumber center was played by William H. Barnes of Chicago. Allen & Welch, southern representatives of the Austin Company, made the installation. The organ is a splendid piece of equipment and a boon to the community.

Mr. Barnes' program was as follows: "Caprice Heroique," Bonnet; Andante Cantabile, String Quartet, Tchaikowsky; "Ronde Francaise," Boellmann; Largo, Dvorak; Scherzo, Rogers; Andante (Symphony 6), Tchaikowsky; Berceuse, Dickinson; "Beside the Sea," Schubert; Allegro con brio from Sonata in D minor, Maily; Romance, Lemare; Nocturne, Ferrata; Toccata, from "Suite Gothique," Boellmann.

The organ has a drawstop console. It is placed in especially-prepared chambers behind the grilles at the sides of the chancel, and the echo in a chamber at the rear of the auditorium. The instrument is entirely under expression. There is a total of 3,070 pipes, 61 bars and resonators for the harp and 25 tubular chimes.

The specification of stops is as follows:

GREAT ORGAN.

Double Open Diapason, 16 ft., 73 notes.
Grand Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 85 pipes.
Flauto Major, 8 ft., 41 pipes, 73 notes.
Voie d'Amour, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 notes.
Wald Flöte, 4 ft., 73 pipes.
Octave Quint, 2 1/2 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 4 ranks, 122 pipes.
Harmonic Tuba, 8 ft., 73 pipes.

Cathedral Chimes, 8 ft., 25 bells.
Harp (Choir), 8 ft., 61 bars.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason Phonon, 8 ft., 73 pipes.
Horn Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Charibel Flute, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voie Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Twelfth, 2 3/4 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Seventeenth, 1 3/5 ft., 61 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

Contra Voie, 16 ft., 85 pipes.
Violin Diapason, 8 ft., 73 pipes.
Violoncello, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Vox Humana (Swell), 8 ft., 61 notes.
Cathedral Chimes (Great), 8 ft., 25 bells.
Harp, 8 ft., 61 bars.
Tremulant.

ECHO ORGAN.

Flauto Dolce, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Voie d'Orchestre, 8 ft., 73 pipes.
Voie Celeste, 8 ft., 61 pipes.
Voie Seraphique, 8 ft., 61 pipes.
Fern Flöte, 4 ft., 73 pipes.
Tremulant.

PEDAL ORGAN.

Contra Bourdon, 32 ft., 56 pipes.
Open Diapason, 16 ft., 44 pipes.
Bourdon Grande, 16 ft., 32 notes.
Violone, 16 ft., 44 pipes.
Contra Voie, 16 ft., 32 notes.
Bourdon Amabile, 16 ft., 32 notes.
Flauto Major, 8 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Tuba Profunda (12 pipes), 16 ft., 32 notes.
Contra Fagotto, 16 ft., 32 notes.

Joseph Jongen, whose music for organ has met with wide appreciation and use, has been appointed director of the Conservatoire of Brussels in succession to M. Leon Dubois, who retired recently on reaching the age limit.

An organ built by the Geneva Organ Company for the Methodist Church at Montpelier, Ind., was dedicated Dec. 13 with John Howard of the Geneva Company at the console.

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Mrs. Natalie Weidner President of Women Organ Players' Club.

The Women Organ Players' Club of Boston held its first meeting of the season at Dr. Hale's Church on Exeter street Oct. 20. A delightful luncheon was served under the direction of Miss Marion Kennedy, who acted as hostess. Miss Myrtle Richardson invited members to her recital Saturday, Dec. 5. As her ability as a player is widely known, her recitals are always well attended. The November meeting, the second of the year, was held in Dr. Hale's church. The resignation of Miss Edith Lang, president and founder of the organization and a worker of great ability, and of Mrs. Myra Pond Hemenway, vice-president, were read and accepted. Mrs. Natalie Weidner was elected president, while Mrs. Mina G. del Castillo is the new vice-president.

Miss Lang's resignation was received with regret. Her interest, conscientious work and ability were appreciated by all. Mrs. Hemenway's charming personality and spirit of friendliness has been a source of great pleasure to all who knew her.

A new placement bureau for church organists which was created by the Women Organ Players' Club is under the direction of Miss Alice Shephard, 228 Townsend street, Boston. Persons desiring such work or knowing of any positions should communicate with her at once.

MARIE A. MOWAT.

Recital Precedes "Stabat Mater."

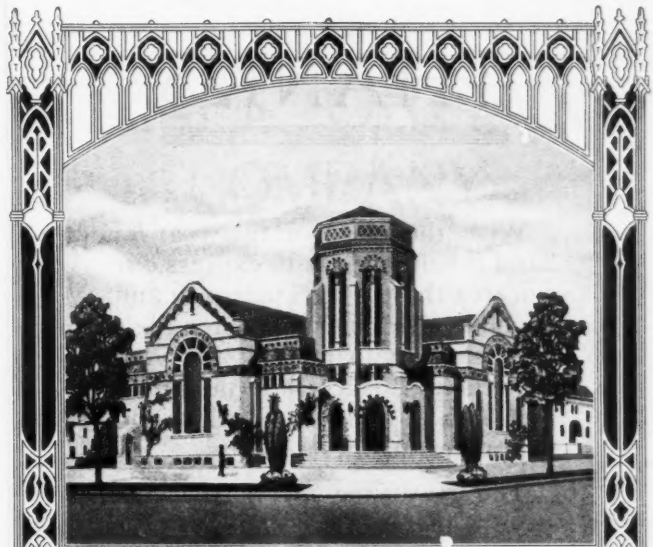
Under the direction of Charles J. Custer, organist and director at the Church of the Transfiguration at Pottstown, Pa., a very successful rendition of Rossini's "Stabat Mater" was given at that church Nov. 24. Before the cantata was sung Mr. Custer gave an organ recital in which he played these works: "Gavotte Humoresque," Figue; "An Indian Legend," Baron; "Marche Champetre," Boex; "Christmas in Sicily," Yon; "Ave Maria," Schubert; "Ancient Phoenician Procession," Stoughton.

Special Services at Rochester.

The first of a series of special musical services was given Sunday evening, Nov. 15, at Christ Church, Rochester, N. Y., by the choir of sixty men and boys under the direction of the organist and choirmaster, Dr. George Henry Day. The full church which greeted this performance argued well for the success of future services to be given monthly throughout the season. A fine rendition of Maunder's "Song of Thanksgiving" was the chief feature of the program. Woodward's "The Radiant Morn Hath Passed Away" was sung by request at the offertory. The organ prelude consisted of three movements from Demarest's Pastoral Suite, and "Thanksgiving" from the same suite made an appropriate postlude. The musical service Dec. 13 took the form of a full choral evensong, with special selections by Henry Morgan, violinist, of the Eastman School of Music. The choir selections included West's Magnificat and Nunc Dimittis in E flat; "Fierce Was the Wild Billow," Noble, and Dr. Day's newest anthem, "Incline Thine Ear to Me."

Gleason Evokes a Tribute

Harold Gleason recently gave a recital for the Western New York chapter of the American Guild of Organists, of which he is dean. The Salem Outlook printed the following: "The organ recital and vesper service held under the auspices of the Western New York Organists' Guild on Nov. 29 proved one of the most satisfactory and inspiring occasions of that sort ever offered in our church. We remember with delight the dedicatory recital which Mr. Gleason played when our fine new organ was first installed, and we knew what we might expect if he came to play for us again. The varied program which he offered and the manner in which he interpreted the various selections were the expressions of the true artist and left no doubt in anyone's mind that Mr. Gleason is among the few who are the masters of their instrument."



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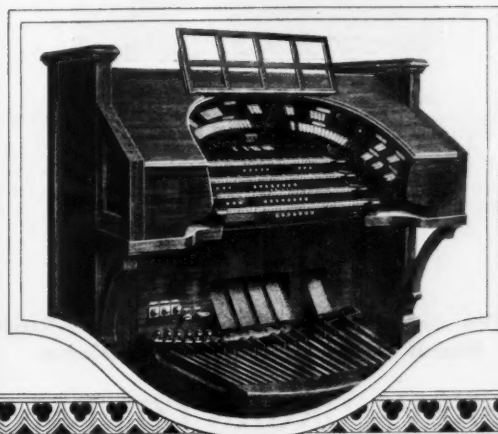
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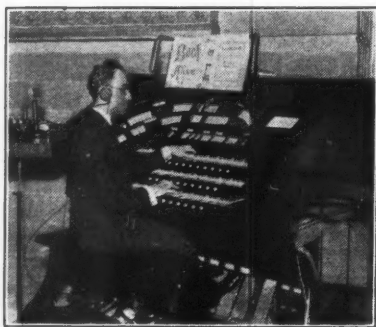
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One of the latest Odell Organs, just completed in Westminster Presbyterian Church, Bloomfield, New Jersey, has been characterized by a famous organist as having "a dignity and solidity that make it second to none in this district" (and there are many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

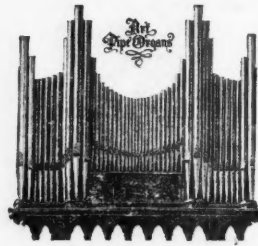
In the years intervening between the inauguration of these two organs, the Art of Organ Building has advanced remarkably, and a comparison of the two will furnish a striking revelation of all these remarkable advances and improvements—but one thing that no one in the industry has ever been able to improve 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 tonal character as will make it "second to none."



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

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Established 1859



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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.

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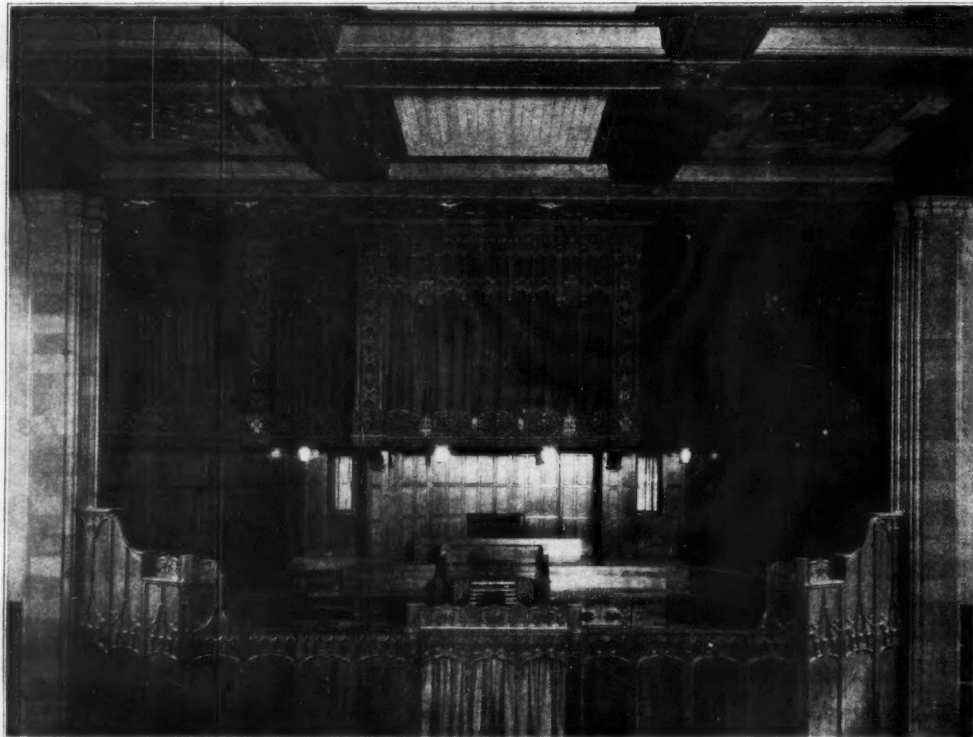
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THIS ORGAN IS CREATING THE MAXIMUM OF ENTHUSIASM. IT IS A JOY TO FIND ALL STOPS SUCCESSFULLY BLENDED. THE PROPER RELATIVE BALANCE OF EACH MANUAL IS MAINTAINED. THE ENSEMBLE IS ABSOLUTELY COMPLETE.
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THE STUDY AND ATTENTION PAID BY US TO THE HUNDREDS OF SMALL THINGS ACCOUNT TO A GREAT EXTENT FOR THE PERFECTION AND DURABILITY OF ORGANS WE PRODUCE.
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THE ABOVE PICTURE IS OF THE MAIN ORGAN RECENTLY INSTALLED IN BAPTIST TEMPLE, ROCHESTER, N. Y.

ABOVE THE CEILING AT CENTRE OF AUDITORIUM IS LOCATED THE SOLO OR ANTI-PHONAL ORGAN. ECHO ORGAN IS AT FAR END OF CHURCH.

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