

# THE DIAPASON

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DEVOTED TO THE ORGAN

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## STOKOWSKI, HAMMOND AS AIDS FOR AEOLIAN

### NOTED MEN IN ORGAN FIELD

Conductor of Philadelphia Orchestra  
and Inventor Engaged by  
Builder to Assist in  
Advancing Instrument.

With the announcement that Leopold Stokowski and John Hays Hammond, Jr., are now associated with the Aeolian Company, the personnel of the Aeolian pipe organ department gains the services of two world-famous men who are attracted by the opportunity to aid in the advancement of musical art.

Mr. Stokowski, conductor of the Philadelphia Orchestra, has been retained in a consulting capacity to assist in the development of the tonal qualities of Aeolian instruments and also to co-operate in the arrangement of the orchestral and symphonic music rolls for the Duo-Art reproducing Aeolian organ. Mr. Hammond, the famous inventor, will act as consulting engineer, to assist in the mechanical development of Aeolian organs.

For the last seven or eight years Mr. Stokowski has commanded attention in the musical world by the playing of his great orchestra. Born in London and a graduate of Oxford, Mr. Stokowski's musical career was begun at the organ. He became organist at St. Bartholomew's Church, New York City, but later entered the orchestral field as conductor of the Cincinnati Symphony Orchestra. In 1912 he assumed the leadership of the Philadelphia Orchestra. He has made transcriptions of great organ works for orchestra, notably of Bach's Passacaglia in C minor—arrangements that have met critical approval and great favor with the musical public. A master, therefore, of both organ and orchestra, Mr. Stokowski is a singularly fortunate acquisition for the Aeolian Company. His co-operation in the making of orchestral rolls is expected to result in some of the finest records of the kind ever made.

Essentially a musical explorer, Mr. Stokowski has long been noted for his daring and vision. The opportunity to become associated with the Aeolian Company offered a chance for which he has long waited—that of experimentation in new tonal effect, and the development of orchestral tone in the organ.

Mr. Stokowski has been engaged by the Aeolian Company for a long term of years.

The name of John Hays Hammond, Jr., is a celebrated one in the field of science and invention, particularly in radio. His services are retained by the United States government, the Radio Corporation of America, the General Electric Company and the Westinghouse Electric and Manufacturing Company. Mr. Hammond has devoted much of his career to music and musical instruments, and has made developments in this field that have aroused the interest of the entire world. His chief concern has always been the organ. In his home he has a magnificent instrument, built by himself.

Mr. Hammond believes that great strides may be taken in further developing the modern organ. He has welcomed the opportunity to join the Aeolian Company, where the resources of its organ department should permit ideal conditions for scientific experiment. Mr. Hammond's services and experience as an inventor should prove invaluable.

### School Organ for Sheboygan.

A pipe organ will be installed in the high school auditorium at Sheboygan, Wis., before next May, it was declared at a meeting of the board of education. The organ will cost \$15,000. Approximately \$10,000 has been raised to defray the cost.

## CHARLES GOURLAY GOODRICH, MONMOUTH COLLEGE.



### BERLIN INVITES CHICAGOAN REST RECITALS AT COLLEGE

Middelschulte to Give Course in Germany—Recitals Also Booked.

Wilhelm Middelschulte of Chicago received an invitation from the ministry of art and science in Berlin in February to conduct a course in the performance especially of the works of Johann Sebastian Bach at the National Academy for Church Music during the months of May and June. Mr. Middelschulte was requested to submit an outline of his course of instruction to the directors of the Staatliche Hochschule für Musik and the Staatliche Akademie für Kirchenmusik. This invitation, which implies recognition of Mr. Middelschulte's high standing throughout the world as a Bach interpreter and exponent of organ playing, comes to him as a consequence of the success of the course he gave in Berlin last year.

At the same time Mr. Middelschulte has been invited to give recitals in the spring and early summer in Berlin, Dresden, Hamburg, Dantzig, Königsberg, Stuttgart and Zürich.

Mr. Middelschulte will return from Germany in time to give his annual courses at Notre Dame University in July and August.

Another interesting item of news is the fact that Mr. Middelschulte's transcription of Bach's "Goldberg Variations" will be published soon in Leipzig, the publisher having written to the Chicago man that his "beautiful and valuable work has made the most favorable impression and is worthy of the highest recognition."

### Hollins Guest at Winnipeg.

Winnipeg Center of the Canadian College of Organists entertained in honor of Dr. Alfred Hollins on the occasion of his recital in that city in January. Fifty-four sat down at the tables. Burton L. Kurth, chairman of the center, welcomed the guest of honor and Dr. Hollins responded in a happy vein, giving a few words of advice and caution to young organists. J. J. Moncrieff then proposed a toast to the distinguished guest and after a lusty rendering of "For He's a Jolly Good Fellow," and three hearty cheers the party broke up.

Charles G. Goodrich Gives Annual Series at Monmouth, Ill.

Charles Gourlay Goodrich, M. S., gave his annual series of "rest recitals" for the benefit of the students of Monmouth College, Monmouth, Ill., the last week of January. These recitals have proved popular and have been the subject of much favorable comment every year. The programs for 1926 were as follows:

Jan. 21—"Within His Tender Care," Ewing; "Village Harvest Home," Spinney; "Return of the Reapers," (By request), Gregh; "Vesper Bells," Spinney; "Song of Autumn," Candler; "Finale en Forme d'une Overture," Hollins.

Jan. 22—"For Thy Name's Sake," Barnby; "Marche Militaire," Phillips; Evening Hymn, Ashmall; "Am Meer," Schubert; Ballade, Gottschalk; "A Flame of White and Crimson" (By request), Beth Farrell; "Mary of Argyle" (By request), Arranged; Grand March ("Aida") (By request), Verdi.

Jan. 25—"My Ain Countree," Scotch; Festival Overture, Gray; Scotch Noel, Guilmant; "Evening Benediction," Thompson; "Faith," Munro; "O Thou Sublime, Sweet Evening Star," Wagner; Toccata, Gray.

### ESTEY FOR SOUTH AFRICA

Will Go Into Newest and Largest Picture Theater on Continent.

Receipt of a contract to build a theater organ for Durban, South Africa, is announced by the Estey Organ Company. The organ is to be installed in what will be the newest and largest picture house on that continent. The instrument is to be a unit, with a two-manual luminous stop console.

This will be the fourth Estey organ in South Africa, but the first to go into a theater and the first containing the luminous stop console.

### Kilgen Organ for Red Wing.

The contract for the organ to be installed next fall in the Sheldon Memorial Auditorium at Red Wing, Minn., has been awarded to George Kilgen & Son of St. Louis.

## FAIR IN PHILADELPHIA TO HAVE GREAT ORGAN

### CONTRACT GIVEN TO AUSTIN

Prominent Organists of City Draw Up  
Specification of Large Instrument  
for the Sesqui-Centennial  
Exposition.

The contract for what will be one of the largest organs in the world has been signed within the last month. Under its provisions the Austin Organ Company of Hartford, Conn., will build for the approaching Sesqui-Centennial Exposition in Philadelphia a four-manual instrument of about 200 stops, the price of which is announced by the Philadelphia authorities as \$150,000. W. F. Kendrick, mayor of Philadelphia, gave the specification and the bid of the Austin Company his official approval and signed the contract for the instrument.

This is to be distinctly an "organists' organ," according to its purchasers, for it was designed wholly by prominent Philadelphia organists. It is to be completed in time for the opening of the exposition, which is scheduled for June 1, and it is to be played at the annual convention of the National Association of Organists in August.

Plans for the organ were drawn by the following committee of Philadelphia organists:

Henry S. Fry, chairman; organist at St. Clement's, president of the National Association of Organists and dean, Pennsylvania chapter, American Guild of Organists.

Dr. John McE. Ward, vice chairman; organist, St. Mark's Lutheran Church; president of American Organ Players' Club.

Rollo F. Maitland, organist of the Church of the New Jerusalem; sub-dean, Pennsylvania chapter, American Guild of Organists.

Frederick Maxson, organist of First Baptist Church.

S. Wesley Sears, organist of St. James' Episcopal Church.

When installed the organ will have a width of 100 feet, a depth of 35 feet and a height of more than 45 feet, which will constitute the dominant decorative feature of the exposition auditorium. The console will be movable so that the organ may be played as a solo instrument from the stage or as an accompanying instrument from the orchestra pit.

The music committee of the Sesqui-Centennial Exhibition Association is arranging to give daily concerts in the auditorium from 12 to 1 o'clock during the period of the celebration. At its close it is the purpose of Mayor Kendrick to have the instrument moved to a permanent location under city auspices.

Following is the specification of stops:

#### GREAT ORGAN.

- \*Bourdon, 16 ft., 73 pipes.
- \*Violone Dolce, 16 ft., 61 pipes.
- \*First Open Diapason, 8 ft., 61 pipes.
- \*Second Open Diapason, 8 ft., 61 pipes.
- \*Third Open Diapason, 8 ft., 61 pipes.
- \*Fourth Open Diapason, 8 ft., 61 pipes.
- \*Fifth Open Diapason, 8 ft., 61 pipes.
- \*Gamba, 8 ft., 61 pipes.
- \*Violoncello, 8 ft., 61 pipes.
- \*Gemshorn, 8 ft., 61 pipes.
- \*Flauto Major, 8 ft., 61 pipes.
- \*Doppel Flöte, 8 ft., 61 pipes.
- \*Bourdon, 8 ft., 61 notes.
- \*Harmonic Flute, 8 ft., 61 pipes.
- \*Clarabella, 8 ft., 61 pipes.
- \*Quint, 5 1/2 ft., 61 pipes.
- \*Octave, 4 ft., 61 pipes.
- \*Principal, 4 ft., 61 pipes.
- \*Hohl Flöte, 4 ft., 61 pipes.
- \*Harmonic Flute, 4 ft., 61 pipes.
- \*Octave Quint, 2 1/2 ft., 61 pipes.
- \*Super Octave, 2 ft., 61 pipes.
- \*Mixture, 3 and 4 ranks, 232 pipes.
- \*Mixture, 5 ranks, 305 pipes.
- \*Double Trumpet, 16 ft., 61 pipes.
- \*Trumpet, 8 ft., 61 pipes.
- \*French Trumpet, 8 ft., 61 pipes.
- \*Tuba (from Solo), 8 ft., 61 notes.
- \*Clarion, 4 ft., 61 pipes.
- \*French Horn, 8 ft., 61 pipes.
- \*Chimes (Cathedral) G to G (from Solo), 25 notes.
- \*Harp (Celesta), 8 ft., 61 bars and resonators.
- \*Harp (from 8 ft.), 4 ft., 61 notes.

Tremolo.  
\*To be enclosed in Great swell-box. Ten adjustable combination pistons to control great and pedal stops.

**SWELL ORGAN.**  
Gemshorn, 16 ft., 73 pipes.  
Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Diapason Phonor, 8 ft., 73 pipes.  
Geigen Principal, 8 ft., 73 pipes.  
Horn Diapason, 8 ft., 73 pipes.  
Viole d'Amour, 8 ft., 73 pipes.  
Salcional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Viole d'Orchestre, 8 ft., 73 pipes.  
Viole Celeste (3 ranks), 8 ft., 219 pipes.  
Rohr Flöte, 8 ft., 73 pipes.  
Mélodie, 8 ft., 73 pipes.  
Flauto Dolce, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Principal (12 upper notes soft), 4 ft., 73 pipes.  
Traverse Flute (12 upper notes soft), 4 ft., 73 pipes.  
Flute d'Amour (12 upper notes soft), 4 ft., 73 pipes.  
Violina (12 upper notes soft), 4 ft., 73 pipes.  
Flautina, 2 ft., 61 pipes.  
Mixture (4 ranks), 244 pipes.  
\*Mixture (5 ranks), 305 pipes.  
Contra Fagotto, 16 ft., 73 pipes.  
French Trumpet, 8 ft., 73 pipes.  
Corno d'Amore, 8 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Clarion, 4 ft., 61 pipes.  
Vox Humana (1 rank), 16 ft. Vox Humana (2 ranks), 8 ft.; Vox Humana (1 rank), 4 ft., 146 pipes.

Tremolo.  
Stop marked "u" to be selective mixture consisting of Twelfth, Fifteenth, Seventeenth, Twenty-first and Twenty-second. Each rank to have its corresponding stop-key, so that each rank may be drawn separately.  
Ten adjustable combination pistons to control Swell and Pedal stops and Swell sub and super couplers and tremolo.  
Eight adjustable combination pistons to control orchestral groups of entire organ.

**CHOIR ORGAN.**  
Contra Gamba, 16 ft., 73 pipes.  
Double Dulciana, 16 ft., 109 pipes.  
Dulciana (from 16 ft.), 8 ft., 61 notes.  
Dolce (from 16 ft.), 4 ft., 61 notes.  
Dulcet (from 16 ft.), 2 ft., 61 notes.  
Dulcinet (from 16 ft.), 4 ft., 61 notes.  
Open Diapason, 8 ft., 73 pipes.  
Geigen Principal, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Stopped Diapason (large scale), 8 ft., 73 pipes.  
Chimney Flute, 8 ft., 73 pipes.  
Quintadena, 8 ft., 73 pipes.  
Viole d'Orchestre, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 73 pipes.  
Principal, 4 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Gemshorn Celeste, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Flageolet, 2 ft., 61 pipes.  
\*\*Mixture, 3 ranks, 133 pipes.  
Baryton, 16 ft., 73 pipes.  
Trombone, 16 ft., 73 pipes.  
Tromba, 8 ft., 73 pipes.  
Tromba Clarion, 4 ft., 61 pipes.  
Bass Clarinet, 16 ft., 73 pipes.  
Orchestral Horn, 8 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Cor Anglais, 16 ft., 73 pipes.  
Cor Anglais, 8 ft., 85 pipes.  
Vox Humana (Small), 8 ft., 61 pipes.  
Orchestral Oboe, 8 ft., 61 pipes.  
Harp (from Great), 8 ft., 61 notes.  
Harp (from Great), 4 ft., 61 notes.  
Chimes (from Solo), 25 notes.  
Tremolo.

\*\*Selective mixture consisting of Twelfth, Fifteenth and Seventeenth. Each rank to have its corresponding stop-key, so that each rank may be drawn separately.

Ten adjustable combination pistons to control Choir and pedal stops and Choir sub and super couplers and tremolo.  
Eight adjustable combination pistons to control pedal stops.

**TROMBONE CHORUS** (Separate Chamber, Enclosed).  
(Playable from Choir organ.)  
Five sets of pipes of 16 ft., 8 ft., 8 ft., 4 ft., 4 ft. pitch—305 pipes.  
One 16-ft. set.  
Two 8-ft. sets.  
Two 4-ft. sets.  
Big scales, high pressure.

**SOLO ORGAN.**  
Flauto Major, 8 ft., 73 pipes.  
Grand Diapason Phonor (largest scale), 8 ft., 73 pipes.  
Gross Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Flute Ouverte, 4 ft., 73 pipes.  
Concert Piccolo, 2 ft., 61 pipes.  
Tuba Profunda, 16 ft., 73 pipes.  
Harmonic Tuba, 8 ft., 73 pipes.  
Tuba Clarion, 4 ft., 73 pipes.  
French Horn (from Great), 8 ft., 73 notes.  
Hunting Horn, 8 ft., 73 pipes.  
French Bugle, 8 ft., 73 pipes.  
Bell Clarinet, 8 ft., 73 pipes.  
Orchestral Oboe (from Choir), 8 ft., 73 notes.  
\*\*Tuba Magna (Open Chest), (50-inch), 8 ft., 73 pipes.  
Chimes (Cathedral), 25 tubes.  
Harp (from Great), 8 ft., 61 notes.  
Harp (from Great), 4 ft., 61 notes.  
Clarinet (from Choir), 8 ft., 61 notes.  
Concert Flute (from Choir), 8 ft., 61 notes.  
Flute d'Amour (from Choir), 4 ft., 61 notes.  
Cor Anglais (from Choir), 8 ft., 61 notes.  
Tremolo.

\*\*To extend 73 pipes from 16 ft. in order that it may be available as a 16-ft. stop on the Pedal.

Ten adjustable combination pistons to control Solo and Pedal stops and Solo sub and super couplers and tremolo.

**STRING ORGAN.**  
To be floating (at will) on all manuals, with appropriate mechanism for control.

To be enclosed in its own expression chamber and arranged so that it is controlled from its own expression pedal, as well as from the swell pedal representing the manual in which it is drawn.

The expression box to be constructed to give a wide range of expression.

To consist of:  
3 ranks, 16-ft. pitch, Pedal Organ.  
20 ranks, 8-ft. pitch.  
3 ranks, 4-ft. pitch.  
3 ranks, mutation pitch, Twelfth, Fifteenth, Seventeenth.  
The stop-keys to control same in groups as follows:  
5 ranks, 8-ft. pitch.  
5 ranks, 8-ft. pitch.  
3 ranks, 8-ft. pitch.  
2 ranks, 8-ft. pitch.  
3 ranks, 8-ft. pitch.  
3 ranks, 4-ft. pitch.  
3 ranks, mutation pitch.  
Three ranks (extended), 16-ft. pitch to operate from Pedal organ. Three ranks (from manual), 8-ft. pitch, to operate from Pedal organ. One stop-key controlling entire String organ. Tremolo for String organ.

**PEDAL ORGAN.**  
Resultant, 64 ft., 32 notes.  
Double Open Diapason, 32 ft., 68 pipes.  
Contra Violone, 32 ft., 44 pipes.  
Contra Bourdon, 32 ft., 63 pipes.  
Diaphone, 16 ft., 32 pipes.  
Open Diapason, 16 ft., 44 pipes.  
Open Diapason (from 32-ft.), 16 ft., 32 notes.  
Metal Open Diapason, 16 ft., 44 pipes.  
Gamba (from Choir), 16 ft., 32 notes.  
Violone (from 32-ft.), 16 ft., 32 notes.  
Dulciana (from Choir), 16 ft., 32 notes.  
Dulciana (from Choir), 8 ft., 32 notes.  
First Bourdon, 16 ft., 32 pipes.  
Second Bourdon (from 32-ft.), 16 ft., 32 notes.  
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.  
Gross Quint (from 32-ft.), 10%, 12 ft., 32 notes.  
Octave (from 16-ft. Wood Open), 8 ft., 32 notes.  
Principal (from Metal 16-ft.), 8 ft., 32 notes.  
Gross Flöte (from 32-ft. Open), 8 ft., 32 notes.  
Flauto Dolce (from Swell Bourdon), 8 ft., 32 notes.  
Violoncello Celeste (2 ranks) (from Solo), 8 ft., 32 notes.  
Twelfth (from 32-ft.), 5 1/2 ft., 32 notes.  
Octave Flute (from 32-ft. Open), 4 ft., 32 notes.

Mixture, 5 ranks, 160 pipes.  
Contra Bombarde (enclosed in Solo), 32 ft., 44 pipes.  
Bombarde (enclosed in Solo), 16 ft., 32 notes.  
Trombone, 16 ft., 56 pipes.  
Tromba (from 16-ft.), 8 ft., 32 notes.  
Clarion (from 16-ft.), 8 ft., 32 notes.  
Tuba Profunda (from Tuba Magna), 16 ft., 32 notes.  
Harmonic Tuba (from Tuba Magna), 8 ft., 32 notes.  
Tuba Clarion (from Tuba Magna), 4 ft., 32 notes.  
Trombone (from Choir), 16 ft., 32 notes.  
Contra Fagotto (from Swell), 16 ft., 32 notes.  
String Celeste (extended String Organ), 3 ranks, 16 ft., 32 notes.  
String Celeste (from manual, 3 ranks), 8 ft., 32 notes.  
Trombone (from Chorus Organ), 16 ft., 32 notes.  
Six adjustable combination pedal pistons to control pedal stops and couplers.  
Carillons (Solo Organ), 4 ft., 37 notes.  
Glockenspiel (Single Solo Organ), 4 ft., 37 notes.  
Glockenspiel (Repeating Solo Organ), 4 ft., 37 notes.

Marimba Harp (Single Great Organ), 8 ft., 49 notes.  
Marimba Harp (Repeating Solo Organ), 8 ft., 49 notes.

Among the leading organists of the country who will be invited to play during the exposition are Clarence Eddy, Chicago; Lynnwood Farnam, Clarence Dickinson, Dr. Alexander Russell and Pietro Yon of New York; Firmin Swinnen, Wilmington; Edwin Arthur Kraft, Cleveland; Palmer Christian, Ann Arbor; Charles M. Courboin, Scranton, Pa.; John Hermann Loud, Boston; Ralph Kinder, George A. A. West, Walter S. Knodie and the members of the organ committee, all of Philadelphia.

Clarence R. Reeves, for the past five years organist at St. Luke's Evangelical Church, Cincinnati, was given a testimonial dinner following his resignation. Mr. Reeves is a graduate of the College of Music and has often been heard over the radio from station WKRC at the Hotel Alms.

**WANTED—MISCELLANEOUS.**  
WANTED—TO GET IN TOUCH WITH some organ builder whose means are limited but who is skilled in the building of small organs, both straight as well as unified organs. Electro-pneumatic action, neat case work. Can supply such firm with steady work and furnish capital to build. Must be first-class and stand strictest business investigation as to reliability and trustworthiness. A chance to build up address: Adolph B. Suesse, 1314 Lynch avenue, East St. Louis, Ill.

**WANTED TO BUY—SECOND-HAND** three-quarter horsepower Kinetic or Orgoblo generator, alternating current. Also five or six-note electro-pneumatic chest. John Hurrell, P. O. Box 136, Columbus, Ohio.

**CLASSIFIED ADVERTISEMENTS**

**FOR SALE—ORGANS, ETC.**

**FOR SALE—AN EXCELLENT EIGHT-** stop, one-manual and pedal organ, in splendid condition, with electric motor, tracker action, attached console, fine wild cherry case, clean and fresh as new. Space required, six foot nine inches deep, ten feet wide, eighteen feet high in center. Rich and sonorous in tone. A splendid buy for some church seating about five hundred. Will erect, within a radius of three hundred miles, for \$1,800. If farther away, freight will have to be added, for difference in distance. Guaranteed in perfect condition. Must move soon, to make way for a new symphonic organ of large registration. Address ADOLPH B. SUESSE, Art Church Furnishings, 1314 Lynch avenue, East St. Louis, Ill.

**FOR SALE—ESTEY REED ORGAN,** two-manual and pedal. Hand and foot pump. In first-class condition. Two stops in pedal, five stops in swell, four stops in great, couplers and expression pedals. Can be bought for \$425.00 packed for shipment. If blower is attached, \$520.00. Guaranteed excellent reed organ of powerful tone. Must make room for a new symphonic organ. Address Adolph B. Suesse, 1314 Lynch avenue, East St. Louis, Ill.

**FOR SALE—HOOK & HASTINGS** two-manual and pedal organ, sixteen complete stops—eight on Great, six on Swell, two on pedal; tracker action. In first-class condition. Ross water engine included. Available June 1, 1926. Write W. J. GULLETT, Lincoln, Ill.

**FOR SALE—ESTEY STYLE E PRACTICE** organ. Reeds are of large scale and position of foot pedals, stops, etc., is same as in modern pipe organs. Oak finish, two manuals, concave radiating pedals. Also has outside Orgoblo with A-C motor. Guaranteed in first-class condition. Price \$600, f. o. b. our office. Christensen School of Popular Music, 20 East Jackson boulevard, Chicago.

**FOR SALE—A REAL BUY AT AN** attractive price in a Hook & Hastings two-manual pipe organ of fifteen stops. Well-balanced specifications. In excellent condition. Organ may be inspected. Write or see E. O. Haase, 202 East Seventy-second street, Chicago.

**FOR SALE—SECOND-HAND OR-** goblo in good condition at a bargain, one 1/2 H.P., 110-220 volt, 60 cycles, single phase, and the other 1 H.P., 220 volt, 60-cycle, single phase; both slow speed blowers. THE REUTER ORGAN COMPANY, Lawrence, Kan.

**FOR SALE—CANADIAN PIPE ORGAN** factory, almost new, fully equipped with machinery and materials. Good prospect for business and an opportunity for some American manufacturer to establish a Canadian branch. Apply to Warren Organ Company, Limited, Barrie, Ont. [5]

**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., 9506 Farragut road, Brooklyn, N. Y. [1f]

**FOR SALE—TWO-MANUAL AND** pedal bass rebuilt Lyon & Healy reed pipe organ. Excellent condition, good as new; \$700.00 with motor and pump. Also one Clough & Warren pipe-top church organ, twenty-one stops, like new. A. L. White Manufacturing Co., 215 Englewood avenue, Chicago, Ill.

**POSITION WANTED.**

**CHURCH POSITION WANTED—**Church and concert organist and successful and experienced choir director desires church position. Familiar with any service. Will only accept position with three-manual organ. Address C-5, The Diapason.

**POSITION WANTED—PIPE ORGAN** expert with twenty-five years' experience wishes to locate in some city where a good living could be made taking care of church and theater organs. Could also arrange for taking care of reed organs and piano tuning if business warrants. Address C-4, The Diapason.

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**POSITION WANTED—CONCERT OR-** ganist and chorus director with excellent experience desires position. Trained under internationally known pedagogues. A. M. Berthelsen, 1604 Regent street, Madison, Wis. [4]

**CARL F. MUELLER**  
Organist and Director of Music  
Grand Ave. Congregational Church  
DIRECTOR: Tripoli Chantry  
Bucyrus Chorus Club  
FACULTY: Milw. Inst. of Music  
Milwaukee, Wisconsin

**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—ERECTOR EXPERI-** enced on Unit Theater Organs. Write, stating experience. Address C 2, The Diapason. [5]

**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—CONSOLE MAKER AND** action men on electric organs. Steady work and good pay. In middle West. Address B 5, The Diapason.

**WANTED—EXPERIENCED METAL** pipe makers. Experienced on strings. Submit piece work prices. Address B 6, The Diapason.

**WANTED—VOICER FOR BOTH MET-** al and wood pipes. Must know how to produce. Address B 7, The Diapason.

**WANTED—WOOD PIPE MAKERS** for both large and small pipes. Steady work. By old reliable firm in middle West. Address B 8, The Diapason.

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

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

**WANTED—WOOD PIPE MAKER.** Steady work. Mudler-Hunter Company, 2533 West Gordon street, Philadelphia, Pa.

**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—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]

**THE DIAPASON.**

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**BIG MUNICIPAL ORGAN  
FOR SAN ANTONIO, TEX.**

**CONTRACT GOES TO MÖLLER**

**Specification of Latest City Organ,  
Which Is to Be One of the  
Outstanding Instruments  
in the Southwest.**

Another great municipal organ, and again in the growing Southwest, where the organ is coming into its own! This latest city instrument is that purchased by San Antonio, Tex., for its municipal auditorium. The contract has been awarded to M. P. Möller, Inc., and the organ is to be a large four-manual. It will be a fit companion to the Möller four-manual in the Scottish Rite Cathedral in San Antonio and one of the largest organs west of the Missouri river.

Following is the specification of the instrument, as finally revised and accepted:

**GREAT ORGAN.**

1. Double Open Diapason, 16 ft., 73 pipes.
2. First Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason, 8 ft., 61 pipes.
4. Third Open Diapason, 8 ft., 73 pipes.
5. Doppel Flöte, 8 ft., 73 pipes.
6. Hohl Flöte, 8 ft., 73 pipes.
7. Gemshorn, 8 ft., 73 pipes.
8. Violoncello, 8 ft., 73 pipes.
9. Flute Harmonic, 4 ft., 73 pipes.
10. Octave, 4 ft., 73 pipes.
11. Gemshorn, 4 ft., 61 notes.
12. Twelfth, 2½ ft., 61 pipes.
13. Fifteenth, 2 ft., 61 pipes.
14. Seventeenth, 1 3/5 ft., 61 pipes.
15. Nineteenth, 1½ ft., 61 pipes.
16. Twenty-second, 1 ft., 61 pipes.
17. Mixture, 3 rks., 61 notes.
18. Double Trombone, 16 ft., 85 pipes.
19. Tromba, 8 ft., 75 notes.
20. Clarion, 4 ft., 61 notes.
21. Marimba, 49 bars.
22. Orchestra Bells, 37 bars.

**SWELL ORGAN.**

23. Bourdon, 16 ft., 73 pipes.
24. Open Diapason, 8 ft., 73 pipes.
25. Stopped Diapason, 8 ft., 73 pipes.
26. Flute Harmonic, 8 ft., 73 pipes.
27. Viole d'Orchestre, 8 ft., 73 pipes.
28. Viole Celeste, 8 ft., 61 pipes.
29. Salicional, 8 ft., 73 pipes.
30. Salicional Celeste, 8 ft., 61 pipes.
31. Violin, 8 ft., 73 pipes.
32. Violin Celeste, 8 ft., 61 pipes.
33. Rohr Flöte, 4 ft., 73 pipes.
34. Salicet, 4 ft., 61 notes.
35. Principal, 4 ft., 61 notes.
36. Flute Harmonic, 4 ft., 61 notes.
37. Flute Twelfth, 2½ ft., 61 notes.
38. Flautina, 2 ft., 61 notes.
39. Nazard, 2½ ft., 61 pipes.
40. Super Octave, 2 ft., 61 pipes.
41. Tierce, 1 3/5 ft., 61 pipes.
42. Larigot, 1½ ft., 61 pipes.
43. Dolce Cornet, 4 rks., 61 notes.
44. Contra Fagotto, 16 ft., 73 pipes.
45. French Trumpet, 8 ft., 73 pipes.
46. Corneopean, 8 ft., 73 pipes.
47. Oboe, 8 ft., 73 pipes.
48. Vox Humana, 8 ft., 73 pipes.
49. Xylophone, 49 bars.
50. Tremulant.

**CHOIR ORGAN.**

51. Contra Viole, 16 ft., 97 pipes.
52. Viole, 8 ft., 73 notes.
53. Violin, 4 ft., 73 notes.
54. String Twelfth, 2½ ft., 61 notes.
55. String Fifteenth, 2 ft., 61 notes.
56. Open Diapason, 8 ft., 73 pipes.
57. Concert Flute, 8 ft., 73 pipes.
58. Viole d'Araba, 8 ft., 73 pipes.
59. Quintadena, 8 ft., 73 pipes.
60. Dulciana, 8 ft., 73 pipes.
61. Unda Maris, 8 ft., 61 pipes.
62. Concert Flute, 4 ft., 61 notes.
63. Flute d'Amour, 4 ft., 61 pipes.
64. Harmonic Piccolo, 2 ft., 61 pipes.
65. Dulciana Tenth, 3 1/5 ft., 61 pipes.
66. Dulciana Twelfth, 2½ ft., 61 pipes.
67. Dulciana Seventeenth, 1 3/5 ft., 61 pipes.
68. Dulciana Nineteenth, 1½ ft., 61 pipes.
69. Dulciana Twenty-second, 1 ft., 61 pipes.
70. Dulciana Mixture, 5 rks., 61 notes.
71. Bassett Horn, 8 ft., 73 pipes.
72. Clarinet, 8 ft., 73 pipes.
73. Octave Horn, 4 ft., 61 notes.
74. Harp, 4 ft., 61 bars.
75. Harp, 8 ft., 61 notes.
76. Tremulant.

**SOLO ORGAN.**

77. Stentorphone, 8 ft., 61 pipes.
78. Gross Flöte, 8 ft., 61 pipes.
79. Gross Gamba, 8 ft., 61 pipes.
80. Gross Gamba Celeste, 8 ft., 49 pipes.
81. Solo Violin, 4 ft., 61 pipes.
82. Hohl Pfeife, 8 ft., 61 pipes.
83. English Horn, 8 ft., 61 pipes.
84. Orchestral Oboe, 8 ft., 61 pipes.
85. Tuba, 16 ft., 85 pipes.
86. Tuba Mirabilis, 8 ft., 61 notes.
87. Clarion, 4 ft., 61 notes.
88. French Horn, 61 pipes.
89. Tremulant.

**ECHO ORGAN.**

89. Echo Diapason, 8 ft., 73 pipes.
90. Echo Flute, 8 ft., 73 pipes.
91. Wald Flöte, 4 ft., 73 pipes.
92. Muted Viole, 8 ft., 134 pipes.
93. Muted Viole, 4 ft., 61 notes.
94. Muted Horn, 8 ft., 73 pipes.
95. Vox Humana, 8 ft., 73 pipes.
96. Chimes, 25 tubes.
97. Tremulant.

**ECHO PEDAL.**

98. Echo Bourdon, 16 ft., 44 pipes.
99. Echo Flute, 8 ft., 32 notes.
100. Chimes, 25 notes.

**PEDAL ORGAN.**

101. Resultant, 32 ft., 32 notes.

**FRANK ALBION TABER, COLLEGE ORGANIST.**



102. First Open Diapason, 16 ft., 44 pipes.
103. Major Flute, 16 ft., 32 notes.
104. Second Open Diapason, 16 ft., 32 notes.
105. Bourdon, 16 ft., 44 pipes.
106. Quint, 10½ ft., 32 notes.
107. Trombone, 16 ft., 32 notes.
108. Lieblich Gedeckt, 16 ft., 32 notes.
109. Contra Viole, 16 ft., 32 notes.
110. Contra Fagotto, 16 ft., 32 notes.
111. Tuba, 16 ft., 32 notes.
112. Violina, 16 ft., 32 pipes.
113. Contra Bombarde, 32 ft., 44 pipes.
114. Bombarde, 16 ft., 32 notes.
115. Octave, 8 ft., 32 notes.
116. Flute Major, 8 ft., 32 notes.
117. Flute Doice, 8 ft., 32 notes.
118. Violoncello, 8 ft., 32 notes.
119. Trombone, 8 ft., 32 notes.
120. Clarion, 4 ft., 32 notes.
121. Tuba, 8 ft., 32 notes.
122. Flute, 4 ft., 32 notes.

There will be forty-eight combination pistons, nine pedal movements and a "silent" for each division of the organ, for use in emergencies, making it possible in case of a "cipher" to cut off the wind supply from any division instantly.

**Program Is Based on Hymns.**

An unusual program was presented by John Winter Thompson of the Knox College Conservatory at the Central Congregational Church of Galesburg, Ill., on the evening of Feb. 14, when he played a recital consisting entirely of music derived from hymns of the church. The interesting list of offerings included: Festival Hymn, Homer N. Bartlett ("O God, Our Help in Ages Past"); "The Holy Night," Buck ("Holy Night" and "Adeste Fideles"); Fantasie on "Duke Street," Kinder; "Gesu Bambino," Von ("Adeste Fideles" and "Holy Night"); Paraphrase on a Christmas Hymn, Faulkes ("O Little Town of Bethlehem"); "The Resurrection Morn," Johnston ("Jesus Christ Is Risen Today"); Evening Benediction, John Winter Thompson ("Saviour, Breathe an Evening Blessing"); Postlude on "Nicaea," F. Leslie Calver ("Holy, Holy, Holy").

**Program of Rogers' Works.**

An interesting program was presented at the Church of Our Father, Newburgh, N. Y., Feb. 7, when W. J. Wakefield, the organist and choirmaster, put on a program of compositions by James H. Rogers. It so happens that the day was the noted Cleveland organist and composer's sixty-ninth birthday. The works presented by Mr. Wakefield were: Prelude in D flat; anthem, "Search Me, O God"; soprano solo, "Great Peace Have They Which Love Thy Law"; anthem, "Every Valley Shall Be Filled," and Sortie in G major.

**REMARKABLE CONSOLE  
FOR BIG DOUBLE ORGAN**

**BOSTON PROBLEM IS SOLVED**

**Mechanical Achievement in Two Noted  
Instruments Brought Together  
by Skinner Company When  
Churches Are Merged.**

When the South Congregational Church and First Church in Boston were merged last summer the combined congregation found itself with two excellent organs on its hands. The one in South Congregational Church was a practically new and very beautiful example of the work of the Skinner Organ Company. The one in First Church was a fine old three-manual Hutchings. Both were memorial organs, the four-manual Skinner being the gift of Mrs. Robert Dawson Evans and the Hutchings the gift of Mrs. Elizabeth Rogers.

The Skinner has been installed in the chancel end of First Church, which now houses the merged congregation. The Hutchings remains in the choir gallery in the rear of the church. Both organs are played from a new console in the choir gallery. This console is pronounced the last word in modern organ mechanism.

To operate two organs from one console presents problems and complexities far beyond those in even the most advanced consoles of the usual kind. Each organ has its own sets of couplers, pistons (individual manual, generals and separate adjustable combinations for couples alone), crescendo and sforzando pedals, swell pedals, and cancels. The general antiphonals are by foot pistons duplicated by tablets in the coupler row and consist of "nave," "chancel" and "both." They are reversible. There are also individual antiphonal buttons for each manual, located in the key cheeks. Utmost flexibility has been attained and it is possible to play a melody on the swell of the chancel organ and the accompaniment on the swell of the nave organ. It is possible to play the full nave organ on one manual and the full chancel organ on another manual without recourse to any mechanicals while changing from one to the other.

The Skinner Company acknowledges most valuable advice and suggestions from Ernest Mitchell, organist of Grace Episcopal Church, New York, in the design of the console. Mr. Mitchell has probably had greater experience in the playing of a double organ than any other organist in this country, having played such an instrument for over twelve years at Trinity Church, Boston, and for the past three years at Grace Church. There are fewer than ten double organs in the country and no generally-accepted standards were available in the planning of this remarkable piece of mechanism. The intention was to make it lack nothing that might be useful and those who have seen and played on this console are agreed in saying that success has crowned the efforts of the designers and builders.

The two organs are favorably placed, being entirely in the open, and the ensemble is magnificently sonorous. There are nine 8-foot diapasons. The complete diapason chorus, including 16, 8, 4 and 2-foot and mixtures, is said by some critics to be the most imposing in the country. Another unique effect is that of the eighteen ranks of strings. There are four complete sets of 16, 8 and 4-foot chorus reeds on varying pressures, the highest of which is twelve inches, besides the 8-foot tuba mirabilis and 4-foot tuba clarion (not extended), which are on thirty-inch pressure. Every conceivable and worth-while orchestral stop is included.

The total number of stops is 125. William E. Zeuch is organist and chorister, playing the Sunday morning services. Beginning Feb. 28 Mr. Zeuch introduces a series of Sunday afternoon organ recitals. Professor John P. Marshall is organist and director at the Thursday afternoon vesper services, which are preceded by a half-hour organ recital.

**JUBILEE OF EDMUND JAQUES.**

**Twenty-five Years at St. Paul's Chapel,  
Trinity Parish, New York.**

Edmund Jaques completed his twenty-fifth year as organist and choirmaster of St. Paul's Chapel, Trinity Parish, New York City, on Jan. 31. The anniversary was the occasion for congratulations not only on the part of the people of his church, but by his fellow organists, for in the quarter century that has passed he has made a definite place for himself in the city's musical affairs.

St. Paul's was always known as a center of good church music, but under Mr. Jaques its fame spread almost the country over, through the edifying noon musical services he established with the hearty co-operation of Dr. William Montague Geer, then vicar of the chapel. Through each winter these services were given with notable soloists and often with eminent composers at the organ, each season's program culminating on Tuesday of Holy Week with presentation of Dr. Will C. Macfarlane's "Message from the Cross," with the composer at the organ. Frequently this service drew a congregation of 1,200 or 1,500.

It speaks well for the versatility of Mr. Jaques that under the present vicar, Dr. Joseph P. McComas, he has adapted himself to the plainsong masses, which now make up the repertoire of the chapel choir. Plainsong experts from near and far attend the services, so notable have they become.

Mr. Jaques was educated as a chorister in York Minster, England, and studied organ with F. H. Burstall, then organist of the Liverpool Cathedral, and in Leipzig with Dr. Papperitz and in Paris with Guilmant. Before coming to St. Paul's he was for six years music master of the Ontario School for the Blind at Brantford, Ont., a government institution. Previously he was for some time organist of St. John's Church, Stamford, Conn.

**Death of Mrs. Mary L. Bergner.**

Mrs. Mary L. Bergner, wife of the Rev. Carl F. Bergner, pastor of St. Stephen's Lutheran church, Lancaster, Pa., died Feb. 7 at her home after an illness of four weeks. Mrs. Bergner was a well-known music teacher before her marriage and organist of St. Paul's Methodist Church for twenty years, prior to serving in the same capacity at St. Stephen's Church. She was an active member of the Lancaster chapter, N. A. O., and greatly interested in its activities.

## MAKES A STRONG PLEA FOR SEVEN-OCTAVE IDEA

INTERVIEW WITH C. S. LOSH

After One Year of Constructing Extended Manuals, Builder Presents Case and Asks Others to Follow Example.

The seven-octave organ, for which the first contract was announced one year ago, has become firmly established in the routine of the Midmer-Losh organization, with orders booked at least seven months in the future.

"The seven-octave idea is not a patented or patentable feature and the organ building world is welcome to any advantages appertaining thereto," says C. S. Losh in an interesting interview. "In fact, we may say that any builder is welcome to the fruits of our experience and we will gladly give any information desired by a prospective purchaser or fellow builder.

"The seven-octave design may be applied in the simple, inexpensive form we have used or may be elaborately developed on several or all of the manuals. It may be applied to the pedal material only as in the organs already built, or it may be applied to independent manual material. It may be developed easily from units or from straight chests more expensively.

"It has appeared to us highly illogical to confine to pedal use the finest and most costly pipes of the organ. It is absurd in this day and generation to grip the edges of the seat with the hands and thereupon demonstrate pedal dexterity and mental deficiency in a clumsy jumble of rumbling pedal tones. Bach wrote those things not as an organist's stunt, but simply because in his day those big tones could be sounded only with foot power on the valves. In an electric organ such a thing becomes absurd. It is high time to step outside the mechanical limitations of a bygone age.

"The management of the expression pedals prevents a proper bass at times in a five-octave organ, but the seven-octave instrument corrects that difficulty to a great extent, as the bass can be played manually.

"The pedal department takes on a new and added importance if the organ has a seven-octave manual. An independent voice in the middle and lower register can be sounded on the pedals with a suitable bass played manually. The instruments we have constructed with seven octaves are especially strong in the pedal departments, comprising with many 16 and 8-foot stops at least one 4-foot stop, besides the usual octave couplers to the manuals.

"The performer on a seven-octave organ has a sense of freedom and absence of limitation which is in itself an inspiration. Just place a book or similar article on the upper and lower octaves of your piano and then try to play it. Even if the music does not reach that register the cramped, cabined and confined sensation will put a damper on the music. The clavier was developed in and for the organ, so it is preposterous that any man should set a limit to manual key range. In the days of tracker organs it was mechanically impossible to open the large valves with the force in the finger. Some genius with an appetite for big, deep tone finally put one valve on a pedal lever for a drone bass. Later someone else added the dominant to the tonic note and other additions to the pedal range. Generation by generation brought the compass up to our present thirty-two notes.

"It should be noted with emphasis that England resisted the introduction of pedal keys until several hundred years after they had come into use on the continent. All the famous old organs of Smith and Snetzler had no pedal keys and usually a manual bass only to G below our common five-octave range. Even in those days England was conservative. Now that she has the pedal on her organs she will undoubtedly resist to the last ditch any proposal to duplicate its functions. Not only did the mechanical difficulty of moving the large valves against the wind pressure of the old tracker organs limit the compass, but the wide dispersal of the pipes necessary

prevented a practical connection to the key. Also the universal necessity for drawknobs within reach of the hand prevented the keyboard extension in either direction.

"It may be said that the seven-octave construction is the logical, inevitable outgrowth of the development of electric action, first; of unit construction, second; and of the stop-key, third, considered from the mechanical standpoint, but it is also inevitable from the wider field of the organ, in the theater, home and concert hall.

"Twenty-five years ago one of my young brothers of that day went to the Leipzig Conservatory for music study with a fair knowledge of both piano and organ and considerable professional experience, and, being in that line of work, I tried to interest him in further organ study there. On his return he was saturated with the prevailing European opinion that the organ as a medium of musical expression was not worth the time of the serious musician and he so expressed himself. Since that time I have never hesitated to introduce any feature of design that I considered would make the instrument more worthy of the musician.

"The orchestra drummer ordinarily plays the bass drum with a pedal, but does not hesitate to wallop it with a hand stick when occasion arises. Let us play the organ at least as cleverly as the bass drum."

## RUSSIAN PROGRAM IS GIVEN

Harrisburg Association of Organists' Recital Interesting.

Music of Russia comprised the program given by the Harrisburg Association of Organists in Messiah Lutheran Church Feb. 1. Arensky, Vodirinski, Gretchaninoff, Tchaikowsky, Schminke, Ippolitoff-Ivanoff and Moussorgsky were the composers represented. The Fugue in G minor by Bach was the only number by any composer other than Russian, and that had a Russian folksong for its theme.

Those who took part in the recital were: Mrs. Emma Hoffman, organist of Messiah Lutheran Church; Miss Laura Zimmerman, organist of Trinity Lutheran Church, Camp Hill; Mrs. Robert M. Bair, organist Trinity Lutheran Church, Hummelstown; Miss Violette Cassell, organist Camp Curtin Memorial Methodist Church, and Mooredeen Plough, organist First Methodist Church, Mechanicsburg. Paul Stouffer, tenor, sang the "Pilgrim's Song" by Tchaikowsky. The choir, with Mrs. Lee S. Izer, director, sang several numbers, assisted by Mrs. Hugh Hertzler and Mrs. Russell H. Kohr, contraltos, and Clarence Sigler, bass.

The Lenten organ recital of the association will be given in the First Church of God, March 1.

## Biggs Dedicates Wangerin Organ.

The large three-manual Wangerin organ installed longer than two years ago in Sacred Heart Church, Dubuque, Iowa, was formally dedicated with a recital by Richard Keys Biggs Jan. 24. Mr. Biggs presented two programs to large and enthusiastic audiences. The announcements of the recital by the Sacred Heart parish included the following statement: "Although our organ was installed a few years ago, we deferred presenting it to the general public by a recital until we should be able to secure Mr. Biggs, whom we know to be an artist of the highest rank." Mr. Biggs writes that the organ possesses an unusually excellent ensemble and great churchly dignity. Joseph J. Dreher is the organist of the church.

## Dr. Browne's Opera Broadcast.

Dr. J. Lewis Browne's opera, "La Corsicana," was broadcast over KYW in February. The work was composed for the Sonzono Concorso (Milan) in 1902 and was selected for honorable mention among about three hundred similar works submitted. The judges included Toscanini, Hamerik and Humperdinck. Dr. Browne has been organist and director of the choir at St. Patrick's Church, Chicago, for the last fourteen years and the music offered is always of the highest order.

## DEATH OF MRS. J. S. BARNETT.

Des Moines Organist Taught at Drake University 26 Years.

Mrs. Addie Van Tuyl Barnett, for many years one of the leading church organists of Des Moines and teacher of organ at Drake University for twenty-six years, died at the Iowa Methodist hospital in that city on Jan. 21. She had undergone a severe operation a few weeks before her death and while she was ill her husband, J. S. Barnett, died suddenly, Dec. 23.

Mrs. Barnett was the daughter of the Rev. and Mrs. Francis Marion Wood, and was born Oct. 3, 1864, at Carlisle, Ohio. She attended high school at Oxford, Ohio, and received her first musical inspiration at Glendale College. Later she studied at the Cincinnati Conservatory. In 1884 she was married to Joseph S. Barnett at Cincinnati. In 1888 she and her husband moved to Chicago, where Mr. Barnett was employed as a traveling salesman. In 1892 she moved to Jefferson, Iowa, and later to Des Moines.

Mrs. Barnett is survived by her only son, James Wood Barnett, an adopted son, Clinton J. Barnett, and three grandchildren. Two brothers, Dr. Clinton Wood, professor of missions at Wooster University, Ohio, and Dr. Frank M. Wood of Los Angeles, and two sisters, Mrs. Jeanne Sickels, Salt Lake City, Utah, and Mrs. James Milton Vance of Wooster, Ohio, also survive.

Funeral services for Mrs. Barnett were held at the First Methodist Church of Des Moines. The Rev. E. T. Hagerman, assisted by the Rev. Charles S. Medbury, the Rev. Herbert Scott and the Rev. Roy Brown, officiated. Burial was at Glendale, Ohio.

## Nevin Recitals Help College.

Gordon Balch Nevin's playing has proved of material help toward equipping the New Jersey College for Women, connected with Rutgers College, with a music building. Mr. Nevin gave a recital under the auspices of the Monday Afternoon Club of Passaic, N. J., Jan. 14, on the Odell organ at the First Presbyterian Church, as part of the campaign of the New Jersey Federation of Women's Clubs to equip a complete building for the purpose.

The recital was the means of raising \$800. Jan. 11 Mr. Nevin gave a recital at Shippensburg, Pa., on the Austin organ in the Reformed Church. The program for both recitals was as follows: "Pomp and Circumstance," Elgar; "Song of Sorrow," Nevin; "Will o' the Wisp," Nevin; Waltz from "Faust," Gounod; "Daguerreotype of an Old Mother," Gaul; American Fantasia, Herbert; "Steal Away" (Spiritual), arr. by Fisher; "Nobody Knows the Trouble I've Seen," arr. by White; "Candle Dance of Brides of Cashmere," Rubinstein; "To the Evening Star," Wagner; Overture, "Euryanthe," Weber. Mr. Nevin also played a radio recital from the Skinner studio, New York, Jan. 15, and made some Duo-Art recordings for the Aeolian of his own pieces.

## Europe Hears Portland Organ.

The Portland, Me., municipal organ was called into play for broadcasting international radio week. On Friday evening, Jan. 29, Municipal Organist Charles R. Cronham played the Finale from Dvorak's "New World" Symphony, which was considered particularly appropriate for trans-Atlantic broadcasting. Mr. Cronham also played his initial public radio concert Tuesday evening, Jan. 26. His selections included: Spanish Military March, Stewart; "Within a Chinese Garden," Stoughton; Gavotte, Seventeenth Century; "Dusk of the Gods," Wagner; "Carry Me Back to Old Virginia," Bland; Triumphant March from "Aida," Verdi. The experiment of playing the score of an entire symphony was tried Sunday afternoon, Jan. 31, Dvorak's "New World" Symphony being the selection chosen.

## Janet Farny Wurlitzer a Bride.

Mr. and Mrs. Rudolph Henry Wurlitzer have announced the marriage of their daughter, Miss Janet Farny Wurlitzer, to Luke Sells Stites. The ceremony took place Jan. 30 at East Walnut Hills, in Cincinnati.

## ACHIEVEMENTS SHOWN BY WOMAN COMPOSER

### NOVEL RECITAL IN CHICAGO.

Lily Wadhams Moline Presents Program of Great Merit and Variety in Unprecedented Event at Kimball Hall.

Genuine inspiration as a composer and authority and good taste as a performer were amply proved to a large audience in Kimball hall, Chicago, Feb. 16 by Mrs. Lily Wadhams Moline. Her recital of her own compositions could not have been a greater success artistically or otherwise. It was a decidedly novel event. In fact, this writer is aware of no precedent for a recital by an American woman composer for the organ devoted exclusively to her own compositions. The hearts of all woman organists must have been delighted by the manner in which Mrs. Moline succeeded in a task that was as difficult as it was unusual.

The opening number, the major organ work of the evening, consisted of the Sonata in B minor, published by Summy a year or two ago. It is based on Poe's "The Raven" and opens with a Fantasia on the "nevermore" theme which reveals the fertile mind of the composer. There was special charm in the second movement—an intermezzo, and the third movement—a "Seraphic Chant"—was played with the utmost delicacy. The sonata closes with a virile toccata.

The next organ number was a delightful Mozartean minuet, entitled "The Alice Deal" and inscribed to that capable Chicago organist. Next came a "Song of Exultation," a romantic fantasia, and then a very graceful Allegretto—one of the prettiest offerings of the evening. The spirited "War Dance Festival" from the suite "Impressions of the Philippine Islands" made an appeal through its originality as program music. The closing organ group consisted of "The Legend of the Dunes," a "Prayer and Cradle Song," still in manuscript, which is a truly beautiful piece of work, and a Toccata on the theme "Trust Ye in the Lord Forever."

Mrs. Moline proved herself adept as a song writer as well as a composer for the organ and the two vocal groups, sung by Margaret Cade, a highly talented interpreter, made a strong appeal. Of the six pieces on the program those which seemed to be most appreciated were "In Slumberland," a lullaby inscribed to the composer's son and daughter, and "Springtime." The latter had to be repeated.

Kimball Hall seldom has had a larger audience for an organ recital than that which greeted Mrs. Moline and it is a tribute to her that throughout the performance there was no dull moment, the variety and charm of her works being such as to give evidence of the measure of her achievements as a writer for her instrument.

## Van Dusen Organ Club Organized.

Pupils of Frank Van Dusen and his assistant teachers at the American Conservatory of Music in Chicago met at Kimball Hall Feb. 9 and organized a club for the students in the organ department of the conservatory, to be called the Van Dusen Organ Club. Officers elected are: President, Miss Alvina C. Michaels; vice president, Harold Cobb; secretary and treasurer, Kenneth Cutler; executive board: Miss Lura Davidson, Miss Ruth McNeil and Mrs. Florence Campbell; advisory board: Frank Van Dusen, director of organ department; Miss Emily Roberts, Edward Eigenschen, Mrs. Gertrude Baily, Mrs. Helen Searles Westbrook and Paul Esterly, assisting teachers. A membership of 100 was enrolled and twenty states are represented. Many of the members are professional church and theater organists, holding good positions in Chicago. The club is intended to be of both social and cultural value to the student body. The first meeting will be held March 2 at 8 o'clock in the W. W. Kimball organ studios and parlors and a short recital will be given on the residence and theater organs in the studio by members of the club.

THE GREAT ORGAN  
OF OVER 200 SPEAKING STOPS  
FOR THE  
SESQUICENTENNIAL  
INTERNATIONAL EXPOSITION  
PHILADELPHIA

IS BEING BUILT BY

**THE AUSTIN ORGAN COMPANY**  
**HARTFORD, CONN.**



*It is significant that the AUSTIN ORGAN was selected not only  
for this Exposition but also for previous Expositions*

Jamestown Tercentennial, 1907  
Panama Pacific, San Francisco, 1915

## PUTS DIAPASON ORGAN IN WEST END OF CHURCH

### SENATOR RICHARDS' DESIGN

St. Mark's Episcopal in Philadelphia Adds Powerful Instrument to Its Organ Equipment—Built by Midmer-Losh, Inc.

Senator Emerson L. Richards of Atlantic City, N. J., designed and Midmer-Losh, Inc., have built an interesting diapason organ for St. Mark's Episcopal Church in Philadelphia. Twenty-four sets of pipes constitute the diapason division.

Last spring Andrew Wheeler, who is secretary of the Philadelphia Orchestra and a member of a prominent family in Philadelphia, interviewed Dr. Audsley concerning the design of a diapason organ to be installed in the west end of St. Mark's, one of the leading Episcopal churches, located in the heart of the city, which numbers many of Philadelphia's oldest families among its communicants. Dr. Audsley being too busy to take up the task, it was turned over to Senator Richards on Dr. Audsley's recommendation.

The twenty-four manual stops can be played from either the great or the choir of any existing four-manual organ. The new material is in a fine Gothic case placed in the gallery over the west door, consisting in the main of two towers connected by a little "chair" organ. The case was designed by Zantinger, Medary & Borie of Philadelphia.

While this organ follows Dr. Audsley's ideas only to the extent of providing a complete diapason chorus, it does represent his ideas of mixture work and it is regretted that he did not live to see it realized. Of course the actual design and the working out of the details are the work of Mr. Richards.

The specification of the diapason organ is as follows:

1. Dulciana, 32 ft. (T. C. from No. 3), 61 notes.
2. Diapason, 16 ft., scale 30, 61 pipes.
3. Dulciana, 16 ft., scale 42, 61 pipes.
4. Diapason I, 8 ft., scale 38, 61 pipes.
5. Diapason II, 8 ft., scale 40, 61 pipes.
6. Diapason III, 8 ft., scale 42, 61 pipes.
7. Diapason IV, 8 ft., scale 43, 61 pipes.
8. Flute Ouyerte, 8 ft., scale 40, 61 pipes.
9. Flute Harmonic, 8 ft., special, 61 pipes.
10. Wald Horn, 8 ft., special, 61 pipes.
11. Viol d'Gamba, 8 ft., scale 60, 61 pipes.
12. Dulciana, 8 ft. (from No. 3), 12 pipes.
13. Octave, 4 ft., scale 56, 61 pipes.
14. Harmonic Flute, 4 ft., special, 61 pipes.
15. Dolce, 4 ft., special, 61 pipes.
16. Fifteenth, 2 ft., scale 70, 61 pipes.
17. Dulcet, 1 ft. (from No. 15), 12 pipes.
18. Dulcinet, 1 ft. (from No. 15), 12 pipes.
19. Rauschquint, 2 1/2 ft., scale 58-66, 122 pipes.
20. Mixture (Schulze type), 5 ranks, 305 pipes.
21. Grand Cornet, 7 ranks, 427 pipes.
22. Contra Tromba, 16 ft., 8-ft. bell, 61 pipes.
23. Tromba Harmonic, 8 ft., 6 1/2-ft. bell, 61 pipes.
24. Clarion Harmonic, 4 ft. (from No. 22), 24 pipes.
25. Bombarde, 32 ft. (extension of No. 22), 24 pipes.
26. Trombone, 16 ft. (from No. 22), 61 notes.
27. Diapason, 16 ft. (from No. 2), 61 notes.
28. Dulciana, 16 ft. (from No. 3), 61 notes.

Numbers 2, 6, 7, 8, 13, 16, 19 and 20 are on three and three-quarter inch wind. Numbers 3, 5, 9, 10, 11, 12, 14 and 21 are on seven and one-half inch wind. Number 4 is on twelve-inch wind and 22, 23 and 25 are on twenty-inch wind. Stops 9, 10, 11, 12, 14 and 15 are in the north tower swell-box and 19, 20, 13 and 16 in the south tower swell-box.

The grand cornet consists of principal, 8 ft.; quint, 5 1/2 ft.; octave, 4 ft.; tenth, 3 1/5 ft.; twelfth, 2 3/4 ft.; fourteenth, 2 1/7 ft., and fifteenth, 2 ft.

Stops 25, 26, 27 and 28 are playable from the pedal and numbers 1 to 24 are playable from the great and choir of the main organ. Stops 9, 10, 11, 12, 14, 15, 17 and 18 are playable on the echo.

### Philadelphia Office for Kimball.

Announcement is made by Walter D. Hardy, manager of the organ department of the W. W. Kimball Company, that a Philadelphia office has been opened by that company. It will be in direct charge of Wesley B. Milner, Eastern representative. The new office is in the Land Title building. From this center sales and service in the Philadelphia territory will receive attention.

## CANDLE LIGHT SERVICE HELD

### Eighth Annual Carol Program Under Carl F. Mueller's Direction.

The growing vogue of Christmas candle light carol services has been watched with special interest by the Grand Avenue Congregational Church of Milwaukee and its organist, Carl F. Mueller. Mr. Mueller was one of the first to make these services thoroughly interesting and the one he gave this season was the eighth, making it one of the cherished traditions of this large church.

The service was announced for 4:30, but soon after 3 o'clock the people came swarming in, so that by 4 o'clock the ushers put the "Church filled to capacity" sign out. Since the choirs were in readiness the service began fifteen minutes ahead of time.

One of the features of the service was the candle-light processional in the darkened church. The picture created by eighty-five singers entering, singing, and each holding a lighted candle is one that has to be seen to be appreciated. They entered by four doors, two leading into the choir loft and two into the main auditorium of the church, but all four in plain view of the congregation. The adult vested choir was seated in the choir loft, grouped about the console, and the girls' white-robed choir in the balcony at the opposite end of the church. In this way splendid antiphonal effects were obtained. Most of the singing on the program was done unaccompanied.

The carols this year were arranged according to nationalities and this gave an added touch of interest, since it was apparent to all the listeners that the same story could be told in so many different ways and still hold interest. A year ago the carols were arranged in chronological order—"Prophecy," "The Angels," "The Shepherds," etc. It is a fact worth noting that the audience of 1,500 was made up of all creeds and denominations and some of them came a distance of thirty-five miles.

People have told Mr. Mueller that this service is one of the most inspiring they have ever attended. When one considers that there is hardly a spoken word it proves that here is a field for church music that many have just begun to realize.

### Choirs Combine for Festival.

A beautifully presented festival choral evensong service was held Jan. 24 at St. Luke's Church, Evanston, by the combined mixed choirs of the Church of the Holy Spirit, Lake Forest (Arthur Ranous, choirmaster, and Alice Emmons McBride, organist), St. Chrysostom's Church, Chicago (Harold Simonds, organist and choirmaster), and St. Luke's Church, Evanston (Herbert E. Hyde, organist and choirmaster; Fannie Mapes, assistant organist and librarian), under the auspices of the Chicago Diocesan Choir Association, the Rev. Robert Holmes, president. As the prelude, Mrs. McBride played "Mirror Reflecting Pool" (from "Lyric Washington" Suite), Shure; "The Curfew" Horsman, and Allegro con Spirito (from Third Sonata), Borowski. The anthems were Tchaikowsky's Cherubic Hymn and Sullivan's "O Gladsome Light" and the offertory was Martin's "Hail, Gladdening Light." Mr. Simonds played Franck's Chorale in A minor and as a postlude Mr. Hyde played the Finale from Vienne's First Sonata.

### Opened by Charles F. Hansen.

Charles F. Hansen, organist of the Second Presbyterian Church at Indianapolis, gave the dedicatory recital Feb. 26 on the Möller organ at the South Baptist Church, Lansing, Mich. He remained over to play at the church services on Feb. 28. The organ is a two-manual, equipped with all modern devices.

In the annual mid-year organ contest held by the American Conservatory of Music, Mrs. Florence Campbell, artist pupil of Frank Van Dusen, was awarded first place and appeared as soloist in the mid-winter concert of the American Conservatory at Orchestra Hall Monday, Feb. 1. Edward Eigenschenk, artist pupil of Mr. Van Dusen, appeared as soloist with the orchestra at the same concert. He played the Concerto in D minor by Guilman.

## The Uses of the High School Organ; Experiences of One Year

By FRANK L. ANDERSON,  
Organist, Polytechnic High School,  
Los Angeles, Cal.

Installed in the beautiful new auditorium of the Los Angeles Polytechnic High School is a magnificent four-manual, luminous stop console, Estey organ, with an automatic player. This organ, the culmination of dreams and plans of fifteen years, is the gift of faculty, students, alumni and friends to the school. The organ daily justifies its purchase by the constantly increasing service it renders to the school and to the community. It is used in a variety of ways unthought of when plans for its installation were being considered.

The most important use of a school organ is its function as a solo and accompaniment instrument in the assemblies of the student body. From the first assembly of the year to commencement there has hardly been a week in which the organ has not contributed to the dignity or the festivity of the occasion. Speakers of national renown have commented, without exception, on the influence of the organ on the audience and on the atmosphere it creates for the speaker. It is, indeed, inspiring to hear the voices of 2,000 pupils singing "America" to the accompaniment of the mighty instrument.

The only assemblies at which the organ is out of place are the athletic rallies. The band of the R. O. T. C. is the logical "pep"-producing medium for such necessary occasions. For the less important weekly assemblies the organ is also much in demand for solo numbers and to accompany song practice of the school. Some may feel that this is the function of the school orchestra. The organ in the Polytechnic supplements and in no way supplants the orchestra. Such numbers as Borowski's "Adoration" and Massenet's "Angelus," as well as standard overtures, have been performed by the orchestra and organ. An added advantage in an auditorium equipped with an organ is that the school is never at a loss for a program when a speaker unexpectedly arrives. The music of the organ is always available to provide the background the occasion demands.

Weekly free recitals by the school organist are given to satisfy the demands of the students for organ music. Short programs are given every Friday during the last twenty-five minutes of a forty-five minute luncheon period. The attendance is purely voluntary. The audience at the first recital numbered seventy-five; in less than a month the number had increased to about 800.

The programs are made up of selections requested by the students. It is interesting to note that there has never been a request for a "jazz" number. Naturally the majority of the requests are for well-known compositions of a pronounced melodic type. Orchestral numbers heard in the larger "movie" houses are often requested the following week. It is here that the automatic player is of great use. Complete symphonies are available in a fullness of transcription impossible to the human organist. These, and other orchestral transcriptions, are particularly valuable for the classes in music history and music appreciation. A boys' chorus recently listened to the following program given by the automatic player as the culmination of a semester's work which includes one day a week of "listening lessons": "Jupiter" Symphony, Mozart; Slow Movement, Fifth Symphony, Beethoven; Unfinished Symphony, Schubert; Andante Cantabile, Fifth Symphony, Tchaikowsky.

The organ is available also for paid affairs, given by visiting virtuosi. Polytechnic is anticipating a recital by Harold Gleason of the Eastman School of Music in the near future. Half-hour organ programs were given

daily for the teachers at the last teachers' institute and the organ was used as a solo instrument at an evening concert of choral music.

Polytechnic High is not a community school. The students come from a large district. The opportunities to serve are much more limited than those of a school whose auditorium is the center of the community life. In such a school an organ would be an invaluable asset. When our auditorium is used by such groups as the Southern California Astronomical Society or the Federation for World Peace, the organ is always requested for solo numbers, and at times for an accompaniment to community singing.

For a select few gifted and ambitious students, Polytechnic offers a class in organ playing. This class, limited to twenty, meets daily for instruction. One member of the class, a blind boy, after two semesters of instruction is earning part of his living through weekly radio concerts. Other members of the class have made successful public appearances, demonstrating the feasibility of class instruction in organ playing in high schools. Polytechnic evening high school offers organ instruction nightly in two hour classes to adults. Many professional organists have availed themselves of the opportunity of becoming familiar with a large, modern organ. A small two-manual Estey practice organ is used for practice by the students. This organ is also used to accompany practice in chorus singing.

The organ has been in use in Polytechnic for just a year. It has more than justified its purchase by the development of musical interest and taste among the students in general, by the dignity it lends to assemblies and by the prestige it gives the school.

### Mrs. Westbrook Wins Honor.

In the annual organ contest held under the auspices of the Society of American Musicians, Helen Searles Westbrook, artist pupil of Frank Van Dusen, was awarded highest honor, that of an appearance as soloist at one of the regular popular concerts of the Chicago Symphony Orchestra under the direction of Frederick Stock. Mrs. Westbrook was given this appearance on the evening of Feb. 25. She played the Concerto Op. 100, by Bossi.

### N. I. Reinhart on Recital Tour.

Nathan Iredell Reinhart, concert organist, who is under the management of the Capitol Attractions, New York, left that city Jan. 25 on a tour of Connecticut, New York state and Pennsylvania, playing nine recitals within twelve days. With two exceptions he used the same numbers for each program, and played entirely from memory.

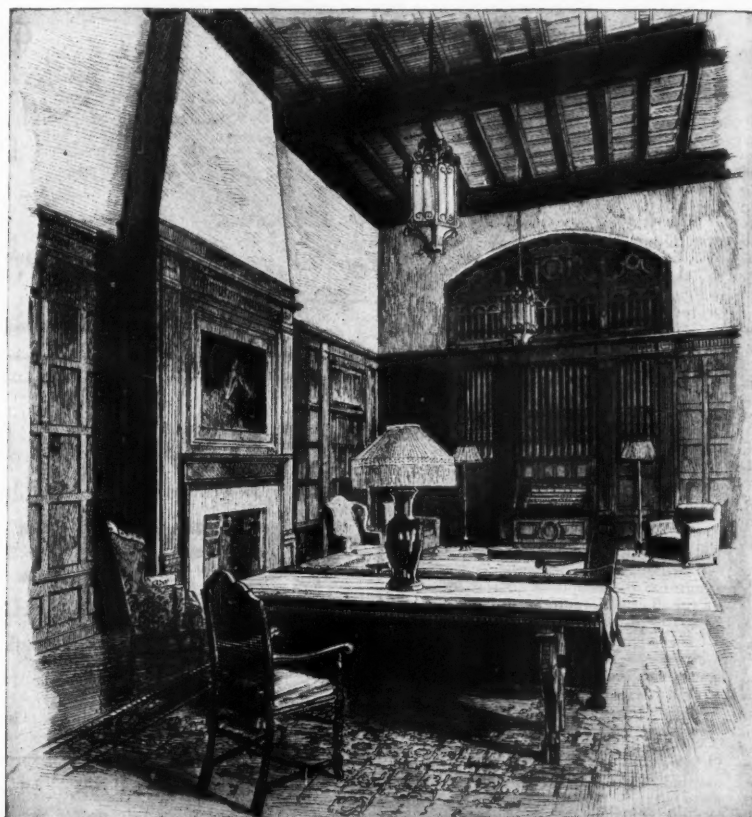
### Dedicates Estey at Covington, Va.

The Estey organ in the new Emmanuel Episcopal Church of Covington, Va., was dedicated recently with a recital by George W. Grant, organist of St. John's Episcopal Church, Roanoke, Va. The organ is the gift of William A. Luke of Covington, who has an Estey player organ in his beautiful home overlooking the town.

### Anniversary at Bethlehem, Pa.

Christ Reformed Church, Bethlehem, Pa., observed on Sunday evening, Feb. 7, the twenty-eighth anniversary of its organist, David G. Samuels. Special music was a feature of the evening. Mr. Samuels gave a brief recital in opening the services and the choir of the church sang a number of anthems. William G. Barthold also played organ selections. A unique feature of the service was the singing of favorite hymns selected by ballot from a list of "memory hymns" which have been published month by month in the Reformed Church Messenger.

Dedicatory services for the organ recently given the First Presbyterian Church of Fort Pierce, Fla., by Mrs. Isaac M. Weills of Vero Beach, as a memorial to her brother, Samuel Taylor Hughes, one of the pioneers of the east coast of Florida, were held Jan. 31. The service was marked by special music rendered by the choir of the church and Mrs. H. W. McCombs, organist. The new organ was built by M. P. Möller.



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What is destined to be a model pipe-making and voicing department is being built up at the Welte-Mignon plant in New York. R. P. Elliot, vice-president and general manager, has enlisted the services of James H. Nuttall to co-operate with David Arthur and Arthur Birkmaier, head reed and flue voicers respectively, and Mr. Nuttall has been at work several weeks in New York, laying out scales, making patterns and advising in the selection of mechanical equipment.

Mr. Nuttall's experience runs from the first organ built by Robert Hope-Jones in Birkenhead through some of the best work done in England and America to date. He made the first diaphone for the Worcester Cathedral organ and the famous double-tongued reeds for McEwan Hall, Edinburgh, invented the valvular reed type of diaphone, and has many other inventions and improvements to his credit. For several years he has been living in Los Angeles, where he has charge of Welte installations.

In mechanical equipment the new Welte pipe-making plant is complete. It has a machine-shop with turret and plain lathes and milling machines, heavy and light die and punch presses, including one up to twenty-five tons capacity, and even a power shear which cuts a full sheet of zinc at one stroke. A new type of gas furnace with air compressor will be used for melting the metal, and a fine casting table set on a concrete floor is another important part of the metal pipe-making equipment. The casting room is in a separate building adjoining the factory proper. Wood pipe making is equally well provided for, with plenty of suitable machinery, steam boxes and other equipment.

George W. Gittins, president of the Welte-Mignon Corporation, recently

returned from a trip through Florida, in the course of which arrangements were concluded for the opening of a Welte organ studio in a new building to be erected by Harry Martin Lorbach in the heart of the hotel district at Palm Beach.

J. Vern Fridlund, for the last seven years manager of organ service of the Kimball organ department, has been made assistant manager of the organ division of the Welte-Mignon Corporation. Mr. Fridlund started as a draftsman in the Kimball factory after receiving a thorough technical education in Chicago schools, and with the exception of the time he spent in the army during the war has been continuously with that company for fifteen years.

The Welte console department is now in charge of Albin W. Johnson, who has long been assistant foreman of the Skinner console department.

Frank H. Niemann, who has represented the W. W. Kimball Company in Philadelphia for a number of years, has been appointed assistant superintendent of the Welte organ factory, of which C. A. Benson, formerly of Chicago, is superintendent. The Welte windchests are being made under the supervision of G. A. Dominique, who had charge of this line of work in the Kimball factory, Chicago, for many years.

**Kimball Foremen Dine.**

The annual banquet of the W. W. Kimball Company Foremen's Club, an organization composed of the foremen of the Kimball factory, was held Feb. 27 in the new Palmer House, Chicago. E. B. Bartlett, vice-president, made an address at the banquet, after which there was a dance for the wives and friends of members of the organization.

St. Peter's Evangelical Church at Granite City, Ill., has installed a three-manual organ built by the Wicks Company at its Highland, Ill., factory. Walter Brunner is organist of the church. The opening is scheduled for March 7. An interesting fact is that the console was placed on display at the Granite City Trust and Savings Bank so that people might see it at close range.

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# National Association of Organists Section

WILLARD IRVING NEVINS, 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. Y. New York City.

Headquarters—Concert Bureau, John Wanamaker, New York City.

The official dates for the 1926 national convention are Aug. 31 and Sept. 1, 2 and 3. This follows the plan of the Rochester convention, and we trust that the attendance will reach a new high mark. Philadelphia has proved to be a good convention city. This year the sesqui-centennial will provide a super-attraction and also give us reduced railroad rates.

The N. A. O. farewell dinner Feb. 23 was a fitting tribute to Dr. Hollins, who, through his kindly personality and charming playing, has endeared himself to the organists of America. The following quotation from some notes by Dr. Russell are a most appropriate "au revoir":

"Long acquainted with the high musical worth of Dr. Hollins' organ works, organists and lovers of organ music throughout America everywhere warmly welcomed this noted artist and listened with unqualified enthusiasm to the magnetic virtuosity of his playing and the infectious charm of his improvisations. Dr. Hollins will also carry away with him the sincere admiration and affection of all those who have come in personal contact with him. We wish him 'bon voyage' and express a hope for his return at no distant date."

If you have not received your bill for the 1926 dues, please write to headquarters. It is important that all returns be made early this year. No delinquents will be carried after April. When you make your remittance please give us an idea of the number of the new "Aims and Objects" pamphlets you can use. The new, up-to-date issue is ready. You can extend the usefulness of this edition by giving it a wide distribution.

By action of the executive committee the gold medal given for the prize organ composition will be known as the "Audsley Memorial Medal." Dr. Audsley always took a lively interest in the activities of the N. A. O. and in this manner the N. A. O. wishes to honor that giant among the writers who have contributed to our knowledge of the organ. We hope that this medal may aid in perpetuating the memory of Dr. Audsley.

At the latest meeting of the executive committee plans were formulated for the promotion of several new state organizations. The rapid growth of the Missouri council is a shining example of what may be accomplished under successful leadership. We feel sure that the members of that council have had an enjoyable and profitable season. There are other localities which could benefit from a similar association of organists. The tendency of those in the organ profession seems to be to bury themselves in their individual activities and to drive through the winter season in that one circle. We suggest membership in an active state council or local chapter as one method of bringing to us new inspirations and new enthusiasms for our various routine duties. We will benefit and those under our guidance will feel the stimulus of this added zest.

### Maitland Lecture in New York.

Headquarters members are to be the guests of Dr. Henry Mottet for supper on Monday evening, March 8, at the Church of the Holy Communion, New York. Following the supper there will

be an illustrated lecture on improvisation by Rollo Maitland.

### Farewell Dinner to Hollins.

Fifty members and friends of the N. A. O. sat down at the Town Hall Club in New York Feb. 23 for the farewell dinner in honor of Alfred Hollins given by the association. Dr. Hollins will sail March 6. President Henry S. Fry came up from Philadelphia to preside and to grace the occasion with his well-known ability as a toastmaster. Warden Frank L. Sealy voiced the greetings of the American Guild of Organists. Berthold Audsley, son of the late Dr. George A. Audsley, gave some reminiscences of Dr. Hollins in his home in England and presented to the guest of honor a copy of his father's last work, "The Temple of Tone," just published. T. Tertius Noble paid a tribute to Dr. Hollins' sunny disposition and urged on behalf of his fellow organists that he come back to the United States soon. Reginald L. McAll read messages of regret received from Dr. Alexander Russell, Dr. William C. Carl and Arthur Hudson Marks, and spoke of the international significance of Hollins' visit. John Priest, representing the theater organists, spoke of the influence of the "movie" on organ building of the future. Miss Jane Whittemore, president of the New Jersey council, brought greetings from her state and especially praised the organ compositions of Hollins.

Dr. Hollins, in responding, prophesied a great future for the organ in the theater, as distinct from church playing, which must always be different from theater music. He dwelt on his appreciation of American sociability, which smooths out the discords of modern music. He also paid a tribute to Dr. Audsley, who first invited him to make his present trip to the United States. He then introduced his companion, Frank Bond, who spoke briefly.

President Fry invited all to come to the Philadelphia convention and described the great sesqui-centennial organ.

### Executive Committee Meeting.

The monthly meeting of the executive committee was held Feb. 8 at headquarters in the Wanamaker Auditorium. Those present were Chairman McAll, Miss Whittemore and Messrs. Noble, Biggs, Ambrose, Russell and Nevins. After the usual reports by the secretary and treasurer, state reports were heard. Miss Whittemore and Mr. Ambrose brought good tidings from New Jersey.

It was moved and passed that the gold medal to be given for the prize organ composition be known as the "Audsley Memorial Medal."

Walter Peck Stanley was appointed to arrange for the farewell dinner to Dr. Hollins.

### Illinois Council.

Announcement is made by the Illinois council through its president, Frank W. Van Dusen, of its annual concert, to consist of a program of three new compositions for organ and small orchestra, on the evening of April 20 at Kimball Hall, Chicago. This is to be an event of extraordinary interest, according to the plans. Three concertos by Chicago composers will be presented, all of them for organ and orchestra. One is by Eric De Lamar, the second by Felix Borowski and the third by Leo Sowerby. Edward Eigenschenck will play Mr. De Lamar's work, Walter P. Zimmerman has been asked to play the Borowski concerto and Rollo F. Maitland of Philadelphia will be present as a guest organist and will play Mr. Sowerby's composition. The De Lamar solo orchestra, conducted by Mr. De Lamar, will play in the concertos and will also add two orchestral works to the program.

Another important event arranged by the chapter is a junior artists' pro-

gram on March 23 at the Kimball organ studios in the Kimball building. The performers, selected in response to invitations to the organ teachers of Chicago who are members of the N. A. O., will include James McDermott, organist of the Drexel Presbyterian Church; Paul Esterly of Trinity Lutheran Church, Oak Park; Nelson Kennedy of the South Congregational Church. Mrs. Helen Searles Westbrook of the Woodlawn Theater, Mrs. Florence Campbell of Calvary Presbyterian Church, Mrs. Gertrude Baily, Miss Mildred Thiele, Whitmer Byrne of the Ninth Church of Christ, Scientist, Gerald M. Stokes of the First Baptist Church, Elgin, and Harold Cobb, organist of the Cuyler Avenue M. E. Church, Oak Park. The program consists of an array of works of Bach, Guilman, Yon, Bossi, Liszt and others.

### Camden, N. J., Chapter.

Events of interest since the last writing include a delightful dinner at the Hotel Walt Whitman, when the entire executive committee entertained our own state senator, Emerson L. Richards, our president, Henry S. Fry, and our good friend Rollo Maitland, to each of whom the chapter is indebted. Following the dinner, Senator Richards addressed the monthly meeting of the chapter on the subject of "The Diapason Chorus," describing in considerable detail the number and character of diapason stops which should be included in an organ in order to produce that clear "singing," fundamental tone which is characteristic of the instrument. He emphasized particularly the necessity of providing artificial overtones for the diapasons, and insisted on the introduction of mixtures in the diapason chorus—a practice which to a great extent has been discontinued by American organ designers. Even for comparatively small organs the speaker asserted there should be a diapason chorus consisting of a diapason, 16 ft.; two diapasons, 8 ft.; an octave, 4 ft.; a fifteenth, 2 ft., and a four-rank mixture, sounding softly an octave, twelfth, nineteenth and twenty-second. With such an equipment, the senator held, a dignified, brilliant, clean-cut tone would result that would be a revelation to those accustomed only to the average organ of today.

A short musical program was offered by Madelon B. Todd, A. A. G. O., and Forrest R. Newmeyer, with the assistance of George D. Lapham, tenor.

An honor has been bestowed upon the chapter by Charles T. Maclary, A. A. G. O., our own member, who has dedicated his "Ave Maria" to the club. This excellent work by Mr. Maclary was first played by him, at our December recital, when the audience showed great appreciation for composer and composition.

Another distinction comes from an associate member—Clarence Fuhrman—a pianist of repute in this section, who has just had released the first of a number of recordings made by him for the Duo-Art reproducing piano.

An active member, Mrs. Freda G. Monyer, is added to our list. Mrs. Monyer is at Burlington, N. J., a territory as yet untouched by our activities. We also welcome Miss Lavenia Skeggs as an associate.

HOWARD S. TUSSEY, President.

### Delaware Council.

The regular monthly recital and social was held in the Delaware Avenue Baptist Church Thursday evening, Feb. 11, with the following members taking part: Miss Gladys Senft, Samuel Blackwell and Wilmer Calvin Highfield. They were assisted by the choir and other talent. After the meeting an enjoyable social hour was spent, during which a short business meeting was held with Herbert Drew, vice-president, presiding. Favorable reports were received from the previous recital and the chapter now is in a good financial condition. It was decided to have a round-table dinner

Thursday evening, March 11, at the Rodney Square Inn, and a recital at some church in April. Five new associate members were accepted and several who were present as guests requested application blanks and will be taken in at the next meeting.

The Delaware chapter has become a great asset to the musical life of Wilmington and the recitals, the programs of which are always composed of the best music, are well attended by music-lovers. Its social events have created a fine spirit of cordiality and friendship among the members, and in this way the young organist is helped and inspired by those of wider experience, thus fulfilling one of the objects of the N. A. O. The chapter is growing and is gradually drawing all the organists of the state into its ranks.

WILMER C. HIGHFIELD,  
Secretary.

### Lancaster Chapter.

Lancaster chapter met in monthly session at the Memorial Presbyterian Church Sunday afternoon, Feb. 14. Miss Virginia Straub, soprano, sang a group of songs, accompanied by John G. Brubaker, organist.

A public service will be held in Grace Lutheran Church Sunday, March 14, when the choir with its fifty voices will present an elaborate program. The chapter will co-operate with the local music week committee and plans to give a public service for an opening event and an organ recital as a closing feature.

Action was taken relative to the passing of one of our members, Mrs. Mary L. Bergner.

### Rhode Island Council.

The monthly meeting of the Rhode Island council was held in the parlors of the Central Congregational Church of Providence on the evening of Feb. 9. Miss Helen Hogan, organist of that church, was hostess. Mrs. Florence Austin read a paper on the organs and choirs she heard during her extensive travels and Miss Hogan, who recently returned from a successful recital before the American Guild of Organists in New York City, told of her exploits and adventures during her latest sojourn in Europe. Refreshments were served.

M. C. BALLOU, President.

### Union-Essex Chapter.

On the evening of Feb. 8 Reginald L. McAll, chairman of the executive committee, gave an absorbing paper before the members of the chapter in the parish-house of the First Presbyterian Church, Elizabeth. Mr. McAll painted a vivid picture of "Music in the Church Schools" and demonstrated in a lucid manner the need of music for children of all ages. At the end of his talk there were many questions from persons deeply interested in this subject. The meeting was under the chairmanship of the president of the Union-Essex chapter, Miss Grace Leeds Darnell, who introduced the speaker.

### Hudson Chapter.

A meeting of the Hudson chapter was held Feb. 8 in the Claremont Presbyterian Church, Jersey City, of which our president, Mr. Treadwell, is organist. Three new members were taken in. They are: Miss Amanda Van Tassel, Mrs. Youmans and Mr. Hebert.

We had our first open meeting Sunday afternoon, Feb. 14, in Emory Methodist Church, at which time Moritz E. Schwarz gave a recital. Although Sunday was very stormy the audience was unusually large. A silver offering was taken to defray expenses.

After the business meeting Feb. 8 a discussion on choir training was opened. Some interesting points were brought out as to methods used in holding junior choirs together. The next meeting will be held Monday evening, March 8, with Mr. Williams, organist of Browne Memorial M. E. Church.

**ITALIAN KING HONORS YON**

**Appoints Him a Cavalier of the Crown in Recognition of Work.**

News comes from New York on the day we go to press that by order of the king, Pietro A. Yon has been made a Cavalier of the Crown of Italy, in recognition of his many notable achievements in the field of music. It is pointed out in the announcement from Rome that this signal honor is conferred on Mr. Yon because his work has reflected credit upon his native land and has given cause for pride among Italian nationals.

Mr. Yon came to America more than twenty years ago and in this country the noted organist is considered entirely an American. His recitals and his interesting works for the organ have established a firm reputation for him throughout the country as a virtuoso of the first rank. As a matter of fact Mr. Yon is among the leading organists of the world, and Italy, his native land, quite naturally feels pride in him.

A few years ago Mr. Yon was honored by the Pope in being made honorary organist of the Vatican. Although thoroughly Americanized by this time, he makes frequent trips back to Italy to visit his father and on those occasions always is engaged for organ recitals in the principal cities.

**Native City Welcomes Mr. Eddy.**

Clarence Eddy was acclaimed by his native city, Greenfield, Mass., when he gave a recital Feb. 9 at the Second Congregational Church and the Gazette and Courier the next day in the course of its review of the program by the distinguished native son said that "every number was a revelation of the power of the touch of the master artist." The program was as follows: Fantasia and Fugue in G minor, Bach; "Am Meer," Schubert; Third Sonata, Borowski; Romance without Words and Heroic Caprice, Bonnet; "An Indian Serenade," Harry L. Vibbard; Fanfare Fugue, Lemmens; "A Southern Fantasy," Hawke; "The Holy Boy," John Ireland; "Emmaus,"

J. Frank Frysinger; Toccata in F major, Widor. Mr. Eddy also gave a recital in the course of his Eastern tour at the municipal Auditorium of Springfield, Mass., Feb. 11.

Leo Sowerby, young American composer, was the guest-artist at the pre-Lenten recital of the North Shore community organ series Feb. 16, at St. Luke's Church, Evanston.

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Mr. Christian is deft with his stops so that his listeners forget mechanism. His special skill is in giving each piece its own mood. And always the melody and bits of tonal lacework are... pure and lucid.

The program did not call for too much full organ. There are some among us who feel ill at ease when the organ continues to shoot a cannon of bellying notes.

Delicate moods had the shy kiss of art. The simplicity of "The Song of the Basket Weaver" could easily have been made sentimental. It was kept artistic.

Mr. Christian proved why he is considered one of America's best organists.

Miami (Fla.) Herald—Feb. 15, 1926.

Some volumes would be needed to write out all the mystery, the visions, the narratives and traditions implied in Mr. Christian's imaginative and sincerely musical playing. It is his desire... to modernize away from the staid church style at least enough to bring the organ into public appreciation as a concert instrument. Brought up in the practice as a church organist, trained under Karl Straube, who was head of the organ work at the Leipzig Conservatory and organist at Bach's old St. Thomas Kirche, Christian maintains all the valuable traits of classic training; yet by his rare wealth of talent for tonal combinations and effects he gives the instrument life that is felt by every listener. Animation and warmth of expression are constant during his recital because his nature is so constituted. What need, then, to speak further of refinement and the numerous other valued and glorious attributes which language is still too poor to recite.

Eugene Simpson in Springfield (Ill.)  
Journal, Feb. 1, 1926.

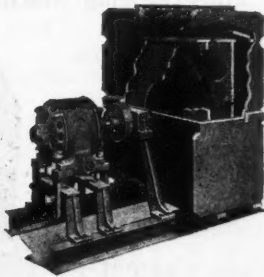
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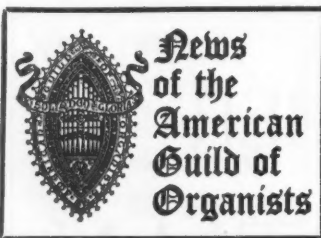
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**News of the American Guild of Organists**

**Buffalo Convention Plans.**

Attention is called to the coming Guild convention, at Buffalo, on June 1, 2 and 3. Satisfactory arrangements for places of meeting, entertainment, recitals and concerts have been made by the Buffalo chapter. The official hotel will be the Statler, the managers of which are most cordial in their invitation for members of the Guild to make that hotel their home during the days of the convention. They promise to leave no stone unturned in their efforts to house most comfortably all who attend.

Excursions to Niagara Falls and other points of interest are planned; also a visit to the Wurlitzer organ factory at North Tonawanda. There will be many luncheons and meetings, at which times all the members of the Guild will have a chance to meet one another.

There will be four organ recitals by members of the Guild, from various chapters. There will also be lectures by prominent theorists. At one of the meetings the warden will give a talk on the subject of "The Anthem; Its History and Place in the Service." This talk will be illustrated with the assistance of a choir, which will sing anthems having a bearing on the subject of the talk. One feature of the convention will be a service with combined choirs and the convention will close with a banquet, at which an opportunity will be given for a free interchange of views on the future needs of the Guild.

At the Chicago convention members were present from twenty-seven chapters; it is hoped that at least as many chapters will be represented at Buffalo in June.

**New England Chapter.**

After a semi-somnolent period of nearly two months, like Fafrer, the chapter turned over and returned to life long enough to give a public organ exhibition on a very stormy night. This recital was held at St. John's Methodist Church, Watertown. Being so far out of the city and trolley service not of the best, few members of the chapter attended, but the members of the parish came out in goodly numbers. The organ at this church is beautiful and it is indeed an instrument that is well worth hearing. A single recital would hardly begin to exhaust its wealth of tone.

The first selections, played by Leland A. Arnold, organist and choirmaster of Trinity Church, Newton Center, were as follows: Fantasie in A, Franck; Evening Song, Bairstow; "Carillon," De Lamarter, and "Chinoiserie," Swinnen. The next organist to play was Harold F. Schwab, All Souls' Church, Lowell, and he gave good readings of the Scherzo from the Fourth Symphony, Widor; Voluntary, Croft; "Ave Maria," Karg-Elert, and Sketch in B minor, Parker.

The dean of the chapter, John Hermann Loud, then offered the Prelude and Fugue in B minor, Bach; Canzone from Suite, Op. 56, Renner; Nocturne in A, Dethier; "Scherzo Symphonique Concertant," Lemmens, and Improvisation (by request) on "Abide with Me."

The annual dinner was nearly two weeks late this season, but the appetites of the majority of the chapter members do not seem to have been affected by the longer fast. Fifty-five persons sat at the festive board on the evening of Monday, Feb. 15. Unfortunately the liveliest part of the verbal program came so late that guests were already withdrawing, and the discussion of theater organists relative to a status in the Guild had to be broken off before it could be thoroughly threshed out. Evidently the time has come when the Guild will have to give its approval to organists

who are doing splendid work in theaters and are not engaged in churches. A new policy will have to be adopted to meet an advanced condition.

Warden Sealy, one of the guests of the evening, drew vivid pictures of the state of Guild members and the chapters to which they belong in various parts of the country. He advocated that examiners for all the chapters be sent out from headquarters to conduct examinations, that there may exist no local prejudices among members. At his request, by unanimous vote, a message of congratulations was authorized to be sent to the re-organized chapter in Tennessee.

Of more than usual interest was the glorious singing of Eugene Cowles, formerly of the "Bostonians," but at present bass soloist at Park Street Church. In the course of the evening he sang selections from Bizet, Burchall, Schubert and De Koven. As he has long enjoyed fame for his singing of the selection from "Robin Hood," "Armorer's Song," it brought great pleasure to hear this composition at this time.

The dean called on Frederick N. Shackley to read his paper on the history of the King's Chapel organ of 1756, explaining to the audience that Mr. Shackley had done excellent work in compiling statistics that proved Bach's Toccata and Fugue in D minor to be the most popular organ composition of the season, the second and third places, respectively, being taken by Franck's "Piece Symphonique" and Guilman's "Marche Funebre." According to Mr. Shackley, tradition and facts are not in agreement.

Warden Sealy, after brief remarks by the dean, started a spirited discussion of theater organ playing and theater organists. It is time in his estimation to discard the ecclesiastical policy of the Guild and admit to membership qualified organists from the theaters. Professor H. C. Macdougall, of Wellesley College, spoke of the elimination of the "deification of legato touch" and the desirability of playing for the intelligent man in the gallery. In matters of rhythm the theater organist is a good instructor to the conservative church organist. W. J. Clemson of Taunton had not a little appreciation for the enormous literature played by "movie" organists and musicians that could be instantly played in any key and in accord with the pictures. Such feats were to him wonderful and far beyond the ability of average church organists. Everett E. Truette was not satisfied with the principles that seemed to actuate so many of the musicians in the theaters, whereby they wished to enter the field of organ playing by the side door rather than through solid instruction.

**Eastern Oklahoma.**

The Eastern Oklahoma chapter held its February meeting in the Y. M. C. A. at Tulsa. Dinner was served and a program followed, with John Knowles Weaver presiding. The program consisted of a number of solos sung by Miss Lucile Kramp, with Mrs. A. W. Hine at the piano. Miss Kramp is a singer new to Tulsans. Following the musical numbers, Wade Hamilton, organist at the Majestic Theater, gave a lecture on "Organ Construction," in which he traced the history of the instrument, beginning before the Christian era, down to the present time.

**Lehigh Valley Chapter.**

The Lehigh Valley chapter met in the west room of the Central Moravian Church. Dr. Albert G. Rau, dean of Moravian College, and a member of the chapter, addressed the members. His subject was "The Beginnings of Music in America." Many of the treasures of the Moravian choir library were on exhibition. They include the original manuscript and early editions of famous oratorios. Refreshments were served.

**Reuter Organ in St. Louis.**

The Reuter Organ Company of Lawrence, Kan., has just completed the installation of a three-manual organ in Eden Immanuel Evangelical Church at St. Louis, Mo. The instrument is one of twenty-eight stops.

**PILCHER FOR SAVANNAH, GA.**

**New Second Baptist Church To Have Three-Manual with Echo.**

Henry Pilcher's Sons of Louisville have been awarded the contract for an organ to be installed in the Second Baptist Church, Savannah, Ga. The beautiful new building is to be erected in one of the residence sections, somewhat out from the city. Installation of the instrument will be in the fall, at which time the building will be dedicated.

The echo division will be placed at the rear of church, over the ceiling.

Following are the specifications:

**GREAT ORGAN.**

First Open Diapason, 8 ft., 73 pipes.  
Second Open Diapason, 8 ft., 73 pipes.  
Gross Flöte, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Clarebelle, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 notes.  
Flute d'Amour, 4 ft., 73 notes.  
Octave, 4 ft., 73 pipes.  
Tuba, 8 ft., 73 pipes.  
Tremolo.  
Chimes (from Echo).  
(Stops 3, 4, 5, 6, 7, 8 and 9 in Choir expression chamber).

**SWELL ORGAN.**

Bourdon, 16 ft., 73 pipes.  
Horn Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Salicional, 8 ft., 73 pipes.  
Aeoline, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Flautina (from Flute), 2 ft., 61 notes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Cornet, 3 rks., 183 pipes.  
Tremolo.  
Chimes (from Echo).

**CHOIR ORGAN.**

English Diapason, 8 ft., 73 pipes.  
Clarebelle, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Viol d'Orchestre, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Piccolo, 2 ft., 61 notes.  
Clarinet, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
Harp Celeste, 61 bars.  
Tremolo.  
Chimes (from Echo).

**ECHO ORGAN.**

(Playable from Great and affected by its couplers.)  
Cor de Nuit, 8 ft., 61 pipes.  
Vox Angelica, 8 ft., 61 pipes.  
Unda Maris, 8 ft., 61 pipes.

Flute, 4 ft., 61 notes.  
Vox Humana, 8 ft., 61 pipes.  
Cathedral Chimes, Deagan "A," 25 tones.  
Tremolo.

**PEDAL ORGAN.**

Open Diapason, 16 ft., 44 pipes.  
Bourdon, 16 ft., 44 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Octave, 8 ft., 32 notes.  
Flute, 8 ft., 32 notes.  
Cello, 8 ft., 32 notes.  
Tuba Profunda, 18 ft., 32 notes.  
Couplers will number twenty-six and combinations twenty-nine, with eight pedal movements.

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OBSERVANCE IN READING, PA.

Anniversary Celebrated at Service in Memorial Church of the Holy Cross Feb. 7—Came to United States from England.

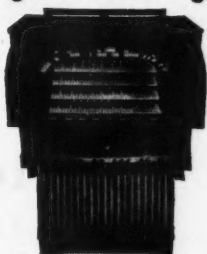
In honor of the thirtieth anniversary of Dr. Walter Heaton as organist and choirmaster, Feb. 7 was devoted to the anniversary. Dr. William H. Lindemuth, pastor of the church, preached a special anniversary sermon; special music was a part of the service and Dr. Heaton was the recipient of expressions of esteem from officers and congregation of the church.

Walter Heaton was born at Manchester, England, in 1872. He was educated first to be a physician, but later turned to music. He won the highest diploma in piano of the Incorporated Society of Musicians and also won the fellowship of the Royal College of Organists. In addition to these honors he captured the Hargreaves musical scholarship for three years in succession at Victoria University, a distinction never previously achieved by any student. Mr. Heaton is also a fellow of the American Guild of Organists.

Dr. Heaton came to Reading from Manchester in January, 1896, to become organist and choirmaster of Holy Cross Church as the successor of Dr. R. Stocks Hammond, who had organized and put on a stable basis a vested choir about the time the new edifice was opened. He has given during his term of service more than 300 organ recitals in different parts of the country, and has annually during the thirty years given recitals in the church to large audiences. He conducted for years the Girls' Music Club and the Olivet Glee Club. Former pupils of Dr. Heaton in voice, organ and piano are today holding desirable positions in Reading and elsewhere.

Interesting programs are the rule at the musical services presented at the Second Presbyterian Church of Philadelphia by N. Lindsay Norden. On the evening of Jan. 24 the offerings consisted of choral compositions of Dr. Herbert J. Tily of Philadelphia; Jan. 31, "The Holy City" (excerpts); Feb. 7, compositions by Mr. Norden, and Feb. 14, Reinecke's "Evening Hymn."

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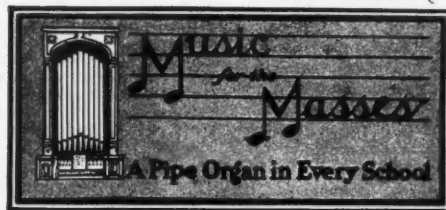
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## AUSTIN TO NEWARK CHURCH

## Roseville Presbyterian Purchases a Three-Manual Instrument.

The Roseville Presbyterian Church of Newark, N. J., has closed a contract with the Austin Organ Company for an instrument of three manuals. The specification of stops is as follows:

## GREAT ORGAN.

Double Diapason, 16 ft., 73 pipes.  
First Open Diapason, 8 ft., 73 pipes.  
Second Open Diapason (Ext. on 16 ft.), 8 ft., 61 notes, 12 pipes.  
\*Gross Floete, 8 ft., 73 pipes.  
\*Gemshorn, 8 ft., 73 pipes.  
\*Gamba, 8 ft., 73 pipes.  
Octave (From Open Diapason, 16 ft.), 4 ft., 61 notes.  
\*Harmonic Flute, 4 ft., 61 pipes.  
\*Tuba, 8 ft., 73 pipes.  
\*Chimes (with dampers), 25 tubular bells.

\*Enclosed in Choir expression box.

## SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Rohr Floete (Ext. of Bourdon), 8 ft., 61 notes, 12 pipes.  
Salcional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Aeoline, 8 ft., 73 pipes.  
Flute d'Amour (Ext. of Bourdon), 4 ft., 61 notes, 12 pipes.  
Piccolo (From Bourdon), 2 ft., 61 notes.  
Nazard, 2 1/2 ft., 61 pipes.  
Tierce, 1 3/5 ft., 61 pipes.  
Septieme, 1 1/7 ft., 61 pipes.  
Fagotto, 16 ft., 85 pipes.  
Oboe (From Fagotto), 8 ft., 73 notes.  
Cornopean, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Tremolo.

## CHOIR ORGAN.

Diapason (From Great Second Diapason), 8 ft., 73 notes.  
Dulciana, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Quintadena, 8 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Harp, 8 ft., 61 bars and resonators.  
Tremolo.

## PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt (From Swell), 16 ft., 32 notes.  
Open Flute (Ext. of Diapason), 8 ft., 12 pipes, 20 notes.  
Flauto Dolce (From Swell), 8 ft., 32 notes.  
Violoncello (From Great Gamba), 8 ft., 32 notes.  
Tuba Profunda (Extended), 16 ft., 12 pipes, 20 notes.  
Fagotto (From Swell), 16 ft., 32 notes.

## Organ Collection Well Received.

The collection of organ music recently issued by D. Appleton & Co. under the title "Standard Organ Pieces" has been received with considerable enthusiasm by noted church and motion-picture organists. T. Tertius Noble, organist of St. Thomas' Church, New York, says: "It is an excellent collection of pieces and should be found useful not only to the student, but to the recitalist." Maurice Garabrant says: "The most comprehensive selection of well-arranged organ music ever made into one volume. It is invaluable to me in my concert work." John D. M. Priest wrote: "It is at the same time the most comprehensive and intelligent compilation on the market." John Hammond said: "It is, from every angle, a most excellent piece of work, and I wish to congratulate you. In printing, selection, arrangement and editing it is unexcelled."

## Reuter Company Election.

Stockholders of the Reuter Organ Company held their annual meeting and election of directors at the factory in Lawrence, Kan., Jan. 26. A. C. Reuter, C. B. Russell and H. T. Jost were re-elected to the board and A. G. Sabol and Lloyd E. Russell were elected new directors. Reports were made upon the condition of the business, which is doing splendidly, according to Mr. Jost, with enough orders ahead to keep the factory busy until July and prospects for a bright future. Seventy persons are employed at present in the plant. They are working on twenty-four organs, all of which are to be completed by July 1.

## Death of Robert A. McCulloch.

Robert A. McCulloch, an Eastern organist who moved to Colorado Springs, Colo., for his health a short time ago and had been playing at the Rialto Theater, died at a sanitarium Jan. 14 of pneumonia. He leaves a widow. The body was taken to New London, Conn., where he formerly lived, for burial.

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## ORGAN

## RICHARD KEYS BIGGS—What the leading music critics wrote after his recital IN KIMBALL HALL

Chicago Evening Post, January 20th, 1926. Mr. Biggs is a concert organist. *He has the instinct and the technical skill to get away from the churchly solemnity and make the organ an interesting instrument for the Concert Hall. There was keen sense of color in his playing, strong contrasts, and a constant play of light and shade to bring out the meaning of the music. The dynamics were forceful, at times very striking, and yet under his fingers coming naturally from the spirit of the Music. He thinks objectively and with a dramatic sense that keeps the audience in mind. Yet the purpose is always to make clear the meaning of the Music, but it takes courage so to break with the organ tradition, and artistic appreciation to do so successfully. The Borowski Andante was graceful in its melodic lines and soft colorings, while the Rogers Scherzo was a neat bit, cleverly done. The Liszt Prelude was broad and solid organ playing. An artist of distinct quality.*

KARLETON HACKETT.

Chicago Daily Journal, January 20th, 1926. Richard Keys Biggs played at Kimball Hall last night, choosing a program which would display the most popular aspects of his noble profession. He is an excellent organist. *His performance rejoiced in surpassing clarity, a most tasteful contrast of tone color and an adept use of the manifold possibilities with which an organist may relate subordinate material to a main argument. His appreciation of small composition was excellent, and his ability in large ones unflinching.*

HERBERT STINSON.

Chicago Daily News, January 20th, 1926. Richard Keys Biggs, New York Organist, made his Chicago Debut at Kimball Hall last evening, and proved to be one of the genuine virtuoso organists that have visited us recently. His playing of the Organ is distinguished for its great technical prowess, for the skill in which he combines the various registers and tone combinations, and for the great ease in which he does his pedalling.

MAURICE ROSENFELD.

Chicago Herald and Examiner, January 20th, 1926. Richard Keys Biggs, distinguished representative of the ever growing group of native organ virtuosos, played in Kimball Hall a program which alternated pleasant trifles for the multitude, and profound works for the elect. *Of the latter it was my good fortune to hear the Franck B Minor Chorale, which Mr. Biggs made a study in varied registration, as well as in the mystic ecclesiastical style, of which Franck was the creator. I heard, too, some brief but sturdy Bach that was eminently worth while.*

GLENN DILLARD GUNN.

The Music News, January 29th, 1926. Edna Blanche Showalter showed keen artistic discernment, and Kimball Hall and its organ of that name had a stunning showing of masterly playing when Richard Keys Biggs of New York used them on Tuesday evening. *Mr. Biggs has every adjunct of technic, facility, taste, quality and talent. On top of them, he piles personality plus, and makes things astounding. In many hearings of the Liszt B-A-C-H Prelude and Fugue, nothing has approximated the imagination with which he invested every phrase. So on through a long and varied program. And he knew the fine Organ like a book. Bring him again, Mrs. Showalter.*

ALBERT COTSWORTH.

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Telegraph-Herald, January 25th, 1926. Richard Keys Biggs, renowned organist, delighted two large audiences, entertaining the music lovers with some of the most finished and magnificent organ playing ever heard here. *Mr. Biggs must be classed among the world's greatest organists, as he played all compositions in flawless fashion, leaving nothing for the most exacting critic to complain of. He is a great artist, deserving of all the praise that has been given him by critics.*

IN ST. JOSEPH, MO., AUDITORIUM—St. Joseph Gazette, January 27th, 1926. Surpassed any organist who has visited us.

IN CHEYENNE, WYO.—Wyoming State Tribune, January 22nd, 1926. A great organist without any possible doubt.

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(Signed) James H. Carter,  
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The letter reproduced on the left is typical of opinions often expressed upon installations made by this company

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My Dear Mr. Gruenstein:—  
It is now one A. M. and I am just finishing work on THE ORGANIST'S HANDBOOK. You already know proof-reading is no fun.  
First of all, I want to congratulate you upon the pulling power of THE DIAPASON. I have literally been swamped with orders for this book. Organists from all parts of the United States and Canada are making inquiries and sending in orders. If this keeps up, the first edition will be sold before publication.  
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**With the Moving  
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By WESLEY RAY BURROUGHS

**Herbert's Posthumous Works.**

American music suffered a severe loss in the death, last year, of Victor Herbert, famous for his light opera scores, which were always characterized by tuneful and melodious themes, whether in solo form or ensemble work. Of recent years he composed a great variety of music for the photoplay, having to his credit the entire score of "The Fall of a Nation."

The firm of Carl Fischer is publishing some hitherto unpublished manuscripts submitted by Mrs. Herbert, all of them being numbers ideal for film accompaniment. Perhaps the most striking example among these new publications is "Devastation," an intensely interesting dramatic piece which opens fortissimo in C minor, and through various tonal changes pictures (we imagine) the terrible devastation and ruin that France and Belgium suffered during the world war. A short episode, in which the composer makes liberal use of the augmented sixth chord, leads directly into a return of the original theme.

The second most notable contribution is "Souvenir" (G minor), which might, in modern "movie" terms, be aptly labeled a most effective dramatic andante. Beginning, as it does, with an expressive minor theme, the poignancy of its pathetic appeal is enhanced by clever use of the diminished seventh chord in the accompaniment. There is also a more tranquil section in the major key. Another opus in the same style is "Heart Throbs," which is shorter and will prove excellent for a short pathetic filler.

"A Love Sonnet" (C major) is good, not only as a love theme, but also as a quiet dramatic work. The harmonic progressions are original and pleasing. In the central section, just before the recurrence of the first theme, the piece works up to a high dramatic tension.

Those who are familiar with Herbert's "Air de Ballet" in D will comprehend the style of "The Jester's Serenade," which is of a dainty, bright character and was composed for one of the Sunday night concerts at the New York Theater. It is written in the rubato style.

Just as we write three additional issues come to hand. Contrary to expectation, "Cannibal Dance" is not in a minor mode, but a spirited, rhythmic allegro in C major, with constant reiteration of tonic and dominant. "Danse Baroque," in F sharp minor, is appropriate for any wild, barbaric dance scene. An unusual theme with dissonant chords accompanying it gives a decidedly original flavor to the whole work. Just prior to the second entrance of the theme the piece works up to a frenzied orgy of bacchanalian revelry. "The Rabble," in A minor, depicts the agitated approach of the mob as they rush en masse toward their objective.

Herbert's endeavor in whatever he undertook was to put forth his best efforts. We quote from an article, "Music of the People," which he wrote shortly before his death: "It is hard to be patient with the musical hypocrites who affect to see nothing good in any music that is not of the most serious kind. There is a great territory between very bad music and the very complicated music of the great masters. \* \* \* The world is hungry for something to rob everyday life of too much of its seriousness. \* \* \* The musical public is commencing to cry out again for melody—beautiful, entrancing melody. While the old masters always sought out a theme, the tendency now seems to be to try to make a great work out of a weak theme, or sometimes no theme at all."

Herbert's music, while written for light opera for the most part, and for certain specified acts, is splendidly effective for use in picture playing. To name a few selections: "Al Fresco," "Yesterthoughts," "March of the Toys," "Habanera" and "Vaquero's Song" from his grand opera "Natoma," "Dream Music," besides hundreds of other melodious themes from his operas.

Cecil DeMille's masterpiece, "The Road to Yesterday," with Jetta Goudal and William Schildkraut, offers opportunity for splendid dramatic numbers, as well as works which synchronize well with the tragic fire scenes in the film. Open with "Flute God," by Grunn. Title: Kenneth Paulton—"Love Song," by Wood. Malena raises hand—"Mysterioso" (Chappell), by Borch. Title: "Bedtime Stories"—"Pollyanna," by Friedland. As Kenneth sits down play "In the Heart of the Redwoods," by Grey, changing to Handel's Largo as Ken and Jack enter tent. Title: "But the great canyon"—"Tesoro Mio waltzes," by Becucci. Title: "Aunt Harriet"—use Salzer's "Lords and Ladies" (6-8) with a horn and piccolo combination, playing in an eccentric style. As Bess takes knife, "The Road to Yesterday," by Ellis (Witmark) enters for the first time. Title: "Among the Guests"—Poldini's "Marche Mignonne"—changing to a quieter style and improvising as Jack enters room. At sight of orchestra play a few arpeggios on the harp, and then combine same with strings and super coupler and use "When the One You Love Loves You." When Rady and girls sing, play "In the Sweet Bye-and-Bye" and then "Legend of a Rose," by Reynard, at title "You must cut out." Second view of orchestra—"Love's Sorrow," by Shelley. Title: "The Answer"—play Saint-Saens' "Le Cygne." Title: "For none can tell"—"Longing," by Wood. Title: "Rushing through the night"—sustained low D on pedals, and begin with trill—C sharp and D—in bass, and play rapid chromatic passage upward as train flashes across the screen. Title: "In one car"—"Devotion," by Deppen. When Rady seizes Jack, "Dramatic Conflict," by Levy, merging into a chromatic agitato with full organ as train collision occurs. Diminish to a soft combination and play Dramatic Allegro No. 1 by Langey, improvising on strings alone until horses' hoofs are seen, when Schubert's "Erl King" is effective. As chase ends use Nicolai's "Merry Wives of Windsor." When country house is seen play "Woodland Flirt" by Ring, in a lively style. Face appears at window—Mouton's "Murmure," transposed into E flat major. When Malena leaves window use "Penelope's Garden," by Ancliffe, in a quasi-military gavotte manner. When Rady leaves on donkey, play a hurry until title: "Where have you hid?" when Huerter's "Told at Twilight" brings a more subdued mood. Rady on donkey—"Morris Dance," from "Henry VIII." by German, changing to "Shepherd Dance" (slower) from same suite as feet are seen on stairs. As Rose takes knife play the theme. Men on horseback appear—Dramatic Recitative No. 1, by Levy, in a strongly accented dramatic style. At title: "You are Malena's husband." "Violence," by Zamecnik, until castle is seen, when "La Cinquantaine," by Gabriel-Marie, should be used. When Bess locks doors Agitato Mysterioso No. 3 by Breil until Ken is shown seated at desk; then Andante Mysterioso No. 6 by Breil, in a stealthy style. Title: "By Malena's help"—theme. When Bess points at hour glass (fight), Allegro Agitato by Savino until title: "A thief broke in." Dramatic Andante No. 1, by Rapee. At fade-in to courtyard scene use "Torch Dance" from "Henry VIII." by German. Change to another manual after about one minute and set combination of tuba and trumpet, with couplers, so that when trumpeters raise their instruments you can use the "Processional," by Savino. When Malena comes through crowd Appassionato No. 3 by Axt, until crowd cries "Burn her," when Hosmer's new Allegro Agitato (Ditson) is correct. Title: "Look on the wedding gift"—Tragic Andante by Savino. As Jack creeps up on Ken with knife, "Love's Tragedy," by Savino. As the dream is over and mob scenes fade into the wreck again use Breil's Molto Agitato, with string and orchestral oboe combination, with sub and super couplers, alternating with diapason and flute tone until title "Jack, we have been." Play theme until Ken carries Malena into church (insert of cross) when either a repetition of the Largo or an improvisation in the style of a hymn will fit to the close.

**An Inventory**

By JOHN PRIEST, S. T. O.

When this century was yet in its early teens, a few adventurous souls, well reputed in the organist's profession, bored with church routine, eager for a wider field of endeavor and attracted by the substantial salaries offered, took the plunge and accepted positions in picture theaters. At that time the possibilities of music as an integral part of the show had been barely sensed. The day was just dawning of the large symphony orchestra, high-class soloists, instrumental and vocal, the performance of the best overtures and other works, classical and modern, and the artistic scoring of pictures.

The opening of the Strand Theater on Broadway marked an epoch. Having faith in the entertainment value of good music, adequately played by a real orchestra and a genuine organ, as contrasted to the crude tin pan effects of the early days, and despite the opposition of duller competitors who were dismayed at the revolutionary idea of a twenty-five or thirty-piece orchestra in a "movie" house and resented the intrusion of this new brand of showmanship, and the prospect of having to keep pace with it, S. L. Rothafel achieved at that house a type of show which remained fundamentally unchanged and standard for more than a decade.

At the Rialto the type was embodied in its purest form. With no stage to speak of, the picture presentation with its accompanying score, the overture and solos, vocal and instrumental, and the refined and judicious employment of the organ, wherever and whenever its use was most appropriate, constituted the whole offering. And, at its zenith, the Rialto became a vogue in New York. While the general public thronged it, testifying to the favorable reaction of the average patron to refined entertainment and beautiful music, it became the "movie" Mecca of music-lovers as well.

Then began the era of artistic achievement in "movie" houses throughout the land. Inspired by the example of the big Broadway theaters, the leading picture palaces in the large cities installed large orchestras and large organs, bought comprehensive libraries, engaged competent leaders and organists, and in every way modeled their presentations as closely as possible after the sterling pattern set in New York. Those individuals who had first realized the immense possibilities of the fast-developing "movie" field as offering a career for an ambitious and versatile organist soon were followed by an increasing stream of serious musicians, until today it must be admitted by an impartial observer that there is as high an average standard of musicianship and technical proficiency in the ranks of the theater

players as there is in the church, and men of recitalist caliber are to be found no less in one branch of the profession than in the other.

Unfortunately for those who adopted theater work when good music was the goal of exhibitors, the outlook in the theater field today has undergone a disquieting change. To say that the general atmosphere has been vitiated is not overemphasizing the demoralizing influences at work.

Progress has been stemmed and the ideals which exhibitors and their musical staffs labored to foster have been rudely scrapped. Nationally known picture houses which once boasted fine orchestras of forty to fifty men are now content with half the number. Where formerly one could hear Tschaiakowsky, Liszt and Wagner, now Suppe is the high-water mark for the overture. Potpourris, medleys, jazzed classics and other forms of hash are the usual diet.

Not only has the music deteriorated, but the type of stage show which has been adopted in most houses is utterly lacking in distinction. Under the head of revues, vaudeville, thinly camouflaged or naked and unashamed, the cabaret band and the chronic Charleston have become the stereotyped brand of entertainment. There is little originality in these revues.

Now presumably all this feverish attempt to "jazz up" the show was undertaken to stimulate business. But if attendance at "movie" houses has been falling off during the last few years (and it undoubtedly has), does it follow that the good music, refined divertissements and distinctive tone (distinctive from vaudeville, burlesque, cabaret and musical show) were responsible?

What about the pictures? After all, no one can deny that most people visit picture houses primarily for the pictures, and while a good, surrounding program will create cordiality in the patron, and tend to establish good will, it will never pack the house if the films be indifferent. Writing in Collier's recently a contributor asserted that outside of six to a dozen films a year, the average picture was fit only for intellectual morons. This drew a heated contradiction from Jesse Lasky in the Sunday World of Jan. 31. But when during one and the same week on Broadway two pictures are shown in two leading houses in which the star feminine roles were taken by two women whose sole claim to distinction was that they were respectively the winner of a beauty prize and the winner of an unusually large share of matrimonial prizes, is the suspicion altogether unwarranted that the "movies" aren't quite what some of the magnates make out, and that the people have been getting wise to the fact? Never mind the classes, cater to the masses—this seems to be the slogan of producers and exhibitors. In reality they often succeed in reaching only the asses.

Certainly the banalities of many films in recent years have alienated a considerable section of the public. Will vulgarizing the rest of the program win them back?



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## Who's Who Among American Organists

### Lilian Carpenter.

Lilian Carpenter, F. A. G. O., one of the outstanding woman organists of New York, as well as one of the most successful organ teachers of the metropolis, is rapidly making a nationwide reputation. In the city where she does her principal work her achievements have become well-known. One of the earliest of these was the passing of the Guild fellowship examination with highest honors. Last year she won an ovation by her playing at the annual convention of the National Association of Organists, held in Cleveland, her program being one of the features of the meeting.

Miss Carpenter was born at Minneapolis, Minn., but moved to New York when a child and received all of her



LILIAN CARPENTER.

musical education there. Her first organ instruction was received from Mrs. Hermon B. Keese, in 1908, and soon after that she went to the Institute of Musical Art, where she studied for many years under Gaston Dethier. She was graduated from the regular organ course and later from the teachers' course, with honors, and in 1916 received the artists' diploma, also with honors, and was the first to receive an artists' diploma in organ from the institute. She became an associate of the American Guild of Organists in 1918 and a fellow in 1919.

For nine years Miss Carpenter was assistant organist at Holy Trinity Episcopal Church in Brooklyn, where Dudley Buck once played. While there she gave many recitals. She has held the organist's position in Holy Cross Episcopal Church, New York, the Bay Ridge Presbyterian Church, Brooklyn, and the Lutheran Church of the Incarnation, Brooklyn. Miss Carpenter is in her fifth year as a member of the organ faculty of the Institute of Musical Art. Some of her pupils are holding church positions, and two of them are playing regularly in "first run" Broadway theaters, as well as concertizing.

Miss Carpenter has given recitals in Watertown, N. Y., and other parts of western New York State. In 1923 she gave one at Columbia University during the summer session and the following year in the regular fall series at Harvard University, where she was the first woman to give a recital. She has played a number of recitals at the Brooklyn Academy of Music under the auspices of the Brooklyn Institute of Arts and Sciences, and at some of the high schools of New York City, and has appeared in recital in Aeolian Hall, the Town Hall and the Wanamaker Auditorium many times. She also played a few times for the radio through WJZ. Miss Carpenter plays all her programs from memory.

### Frank Albion Taber.

One of the younger generation of organists who, going out from the central West, is doing splendid work as a

musical educator in the South, is Frank Albion Taber, of Randolph-Macon College, Lynchburg, Va.

Mr. Taber was born March 23, 1891, at Grand Ledge, Mich. After graduating from high school he entered Hillsdale College, Hillsdale, Mich., where he began his study of the organ with Professor Melville Chase. After two years he transferred to the University of Michigan, where he graduated from the university school of music, studying organ with Professor Earl V. Moore, and from the college of liberal arts, receiving his master's degree from the latter in 1918. During this period he was accompanist for the university glee club for three years and director of the mandolin club for a similar period. He also did considerable concert work throughout the state.

After completing his course of study at the university, Mr. Taber studied harmony and counterpoint with Adolf Brune of Chicago and organ with Charles Heinroth of Pittsburgh.

Three years as instructor in organ at the University of Michigan were followed by four years at Lawrence Conservatory of Music, Appleton, Wis. Here Mr. Taber was head both of the organ department and the department of theory and history. He rapidly established himself as a successful teacher and one of Wisconsin's foremost organists, giving concerts throughout the state, directing choruses and choirs and filling the position of organist in the largest Congregational church in the state.

In 1924 he accepted his present position, that of director of music at Randolph-Macon Woman's College. In the short period spent in this new field Mr. Taber has made his ability and personality felt and his success has been exceptional. He has been elected vice-president of the Virginia Music Teachers' State Association. Mr. Taber's organ recitals and those of his advanced students have become a marked feature of the college life. He has composed several songs which have been sung frequently in public performance and enthusiastically received. The words for these songs are original poems by Mrs. Taber.

Mr. Taber is a Kiwanian and a member of Delta Tau Delta and Sinfonia national fraternities. He is married and has a daughter 2 years old.

### Nathan Iredell Reinhart.

One of the younger concert organists rapidly forging to the front is Nathan Iredell Reinhart of Ventnor, N. J. Having been reared from infancy in



NATHAN I. REINHART.

an aesthetic and aristocratic musical atmosphere, it is not surprising that this talented musician should find a prominent place among the ranks of American organists. Perhaps, too, the careful molding received during those early days of organ study under Ralph Kinder of Philadelphia is responsible

for this development. In later years he continued his studies under the guidance of two of the most noted teachers in New York City.

Mr. Reinhart held his first church position at the age of 16, and was organist of one church for a period of twelve years. During these latter years Mr. Reinhart found a decided liking for the piano and for several seasons has done considerable concert work as a pianist, appearing in concert with a number of well-known opera and concert singers as accompanist.

This year, with a broadened musicianship gained through these associations, and after renewed organ study, Mr. Reinhart decided to return to the organ field as a concert performer, and has already made several highly successful appearances under the direction of a New York firm of managers.

Although Mr. Reinhart spends much time in New York City and in traveling, his home is in Ventnor, a residential section of Atlantic City. Here he is organist and choir director of the First Presbyterian Church and Beth Israel Synagogue, which are two of the most important posts in the city.

### J. E. W. Lord, Mus. D.

One of the many talented organists playing and teaching in the United States who were born and trained in England is J. E. W. Lord, whose activities in this country have been largely in the South, where he has held important posts for many years. He is at present at Montgomery, Ala., where he is organist of the First Presbyterian Church, Temple Beth-Or and the Strand Theater and director of organ at the Woman's College.

Dr. Lord was born near Manchester, England, and first attracted public attention at the age of 7, as a piano recitalist. At 12 years he took up the study of organ with H. E. Holt, Mus. Bac. Oxon, a favorite pupil of Sir Frederick Bridge, organist of Westminster Abbey. He gave his first recital on a two-manual reed organ when only 13 years of age. Three years later he was placed with Dr. J. Kendrick Pyne, at Manchester Cathedral, to continue his organ training, and at the same time was an undergraduate at Victoria University.

At the age of 18 years, Dr. Lord played his first public organ recital in Rossendale, near Manchester. Four years later, at the close of his student days, he received his first professional position in Rossendale. He was next invited to play a private recital for Bishop Hellmuth at the Priory Church, Bridlington, Yorkshire, and became organist and choir director there.

Sir John Stainer was one of the friends Dr. Lord made while at the Priory, and upon the recommendation of the latter, Dr. Lord competed for the post of organist at St. Mary's, Harrogate, England's fashionable inland watering-place. Out of 150 applicants he received the appointment. One of the communicants of the church and admirers of Dr. Lord's playing during a prolonged visit to England was the late Czarina of Russia.

Dr. Lord remained at Harrogate six years. He appeared in the larger cities of England as a concert organist and for a season was organist at the British embassy in Oporto, Portugal.

Dr. Lord composed many songs, piano, organ and violin compositions, which were published in London. Two of his organ compositions and an anthem have been published in America. His Fantasia on "My Old Kentucky Home," published by the White-Smith Company of Boston, has been included in many programs.

Since coming to the United States about fifteen years ago, Dr. Lord has given recitals in Virginia, North Carolina, Mississippi, Arkansas, Oklahoma and Washington. He resided in Meridian, Miss., for nearly twelve years and was director of the organ department of Meridian College and organist and choir director of the First Baptist Church. The degree of Doctor of Music was conferred on him by Meridian College.

### Ralph Brigham.

Ralph Brigham is one of the "orthodox" organists who have adapted themselves to the work of the "movie" theater in such a way as to earn pronounced success therein. He might be

called a theater organist by right of inheritance, for his father was a flautist and his mother an organist.

Mr. Brigham was born at North Adams, Mass. He was graduated from the New England Conservatory of Music in Boston in 1903, after studying theory with George Chadwick, organ with Wallace Goodrich, choir training with Henry M. Dunham and harmony with Benjamin Cutter. He was organist and choirmaster of the First Church of Christ at Northampton, Mass., from 1904 to 1914. In the latter year the records show him entering the theatrical field and he became organist at the Strand Theater, New York, noted



RALPH BRIGHAM.

for the excellence of its music. Here he remained for seven years. Then he went to the Capitol Theater at St. Paul for a year and we next find him in Chicago, where he played at the Senate. In 1925 he took up his duties at the Orpheum in Rockford, Ill., where he resides at the console today.

Mr. Brigham has given upward of 500 recitals. In 1911 he made a tour in which he gave 100 performances.

On Mr. Brigham has been conferred the title of "America's first theater organist," because he was the first organist to play at the Strand on Broadway, which was the first house to present photoplays on a large scale.

### NOVEL CONTEST IN "MOVIES"

#### Trip for Child Making the Highest Music Memory Score.

C. M. Tremaine, secretary of the national music week committee and director of the National Bureau for the Advancement of Music, has announced plans for a national music memory contest in motion-picture houses during music week. The idea, according to Mr. Tremaine, originated with Mrs. Anne F. Oberndorfer, chairman of the music department of the General Federation of Women's Clubs.

The plan is to have the contests in the picture houses held during music week, May 2 to 8, with the child making the highest score awarded a trip to Atlantic City a little later in the month, to take part there in the national music memory contest which will be a feature of the 1926 biennial of the General Federation of Women's Clubs.

A list of fifty compositions has been compiled for this contest by Mrs. Oberndorfer and among these the producers will select the numbers they wish for synchronization with the test picture. The children taking part in the contest will be required not only to identify the compositions as they are played, but to state in what part of the picture they are used. Those taking part in the contest will be required also to write a brief essay on the use of music in the pictures they have witnessed.

It is believed that one result of this contest will be that even more attention will be given to music by the producers in the future than in the past and that the public will realize as never before the important service rendered by music as an ally of the screen.

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**Southern California News**

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

Los Angeles, Cal., Feb. 15.—The February meeting of the Southern California chapter, A. G. O., was held at the University Methodist Church and was followed by a recital at Boward Auditorium, University of Southern California. The program was played by Maurice Kirkpatrick, A. A. G. O., Mrs. Glen Turner and Miss Minnie Jenkins, A. A. G. O. I counted fifty people present. As the auditorium seats about 2,000, no one was crowded. What a disgrace it is that our own members don't attend the meetings and recitals! One can't blame the general public from staying away under these conditions. I could name a score of A. G. O. members who never take the slightest interest in the work of the local chapter. Except for paying their dues they might as well not be members.

It was a pleasure to go to South Pasadena Feb. 9 and hear the new Austin organ in Bethany Presbyterian Church. The recital was one of the out-of-town recitals arranged under the auspices of the A. G. O. Walter Earl Hartley, F. A. G. O., of Pomona College, played: "Gloria Domini," Noble; "Basso Ostinato," Arensky; Serenade, Rachmaninoff; Scherzo and Chorale, Dubois. Mr. Hartley is one of our best recitalists and his work is always enjoyable. The Dubois number was especially effective. Halbert R. Thomas, organist and choirmaster of the church, played: "The Bells of St. Anne de Beaupre," Russell; Londonderry Air, and "Hymn," Tarenghi-Yon, and Albert Tufts, A. A. G. O., closed the program in fine style with the Camidge Concerto; Variations, Handel, and the stunning Finale from Yon's Sonata Romantica.

Special musical services will be given on Sunday afternoons during Lent at St. John's Church, Los Angeles, under the direction of Roland Diggle, organist and choirmaster. They will last an hour, from 3:30 to 4:30. On Feb. 21 the program is given by the Zollner Quartet, on the 28th by the Philharmonic Quartet, on March 7, "The Story of Calvary," by Thomas Adams will be sung, on the 14th the Philharmonic Trio (violin, cello and harp) will play, March 21 an organ recital will be played by Mr. Diggle and on the 28th the cantata, "Olivet to Calvary," Maunder, will be sung.

Barker Brothers are busy installing the Welte organ in the Fourth Church of Christ, Scientist, in Highland Park and the Spencer Organ Company of Pasadena is working on the organ in the First Baptist Church of Pasadena. The Baptist Church is one of the finest in southern California and the organ should come out splendidly. I am quite taken with the case of this organ. It is so refreshing to see some pipes.

Dr. Dinty Moore tells me that he

has finished his latest work. It is called "Octave Skips for the Left Foot," and should be of special interest to our theater organists.

Plans for the convention to be held in Pasadena next June are coming along splendidly and it looks as though it would be a great success.

Famous last words: "I thought I turned the power off."

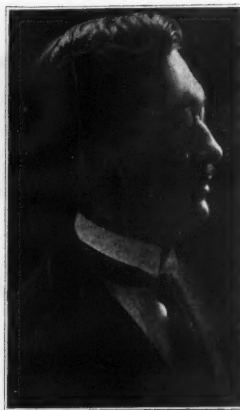
**GIVES ORDER TO CASAVANT**

**Three-Manual Organ for First Congregational at Jackson, Mich.**

Casavant Freres are building a three-manual organ for the First Congregational Church of Jackson, Mich. The instrument is to be installed in September. H. T. Harrison is the organist of the church and looks forward to the completion of the new organ.

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1. Open Diapason, 8 ft.
  2. Violin Diapason, 8 ft.
  3. Hohl Flöte, 8 ft.
  4. Sallcional, 8 ft.
  5. Octave, 4 ft.
  6. Harmonic Flute, 4 ft.
  7. Super Octave, 2 ft.
  8. Trumpet, 8 ft.
  9. Chimes (from Choir).
- SWELL ORGAN.**
9. Bourdon, 16 ft.
  10. Open Diapason, 8 ft.
  11. Stopped Diapason, 8 ft.
  12. Viola de Gamba, 8 ft.
  13. Voix Celeste, 8 ft.
  14. Aeoline, 8 ft.
  15. Flauto Traverso, 4 ft.
  16. Flautino, 2 ft.
  17. Dolce Cornet, 3 rks.
  18. Cornopean, 8 ft.
  19. Oboe, 8 ft.
  20. Vox Humana, 8 ft.
  - Chimes (from Choir).
  - Tremulant.
- CHOIR ORGAN.**
21. Melodia, 8 ft.
  22. Dulciana, 8 ft.
  23. Wald Flöte, 4 ft.
  24. Piccolo, 2 ft.
  25. Clarinet, 8 ft.
  26. Chimes (Class A).
- PEDAL ORGAN.**
27. Open Diapason, 16 ft.
  28. Bourdon, 16 ft.
  29. Gedeckt (from No. 9), 16 ft.
  30. Octave (28 from No. 26), 8 ft.
  31. Stopped Flute (20 from No. 27), 8 ft.
  - Chimes (from Choir).



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**News from St. Louis**

By DR. PERCY B. EVERSSEN

Among the notable events of the past month was the presentation by the St. Louis Symphony Orchestra of a symphonic poem, "Mississippi," a composition by Ernest R. Kroeger, organist of the Delmar Baptist Church. It was eminently proper that this work should be first programmed in Mr. Kroeger's home city, and also that the director of the orchestra, Rudolph Ganz, should on this occasion surrender the baton to the composer.

The symphony is a musical interpretation of the river and its resistless energy, and of the life of the great central region which, as its culture developed, was necessarily colored by the river.

Ernest Prang Stamm, organist of the Second Presbyterian Church, is rehearsing with his choir Barnby's "Rebecca," to be given early next month.

A very fair attendance—mostly of the "fair" sex—was assembled in St. John's M. E. Church, South, on Feb. 13 to hear an address on Wagner's "Parsifal," by the Rev. Ivan Lee Holt, D.D. Excerpts from the opera were given by the organist, Oscar Jost, and Miss Amie Guth Punshon, contralto. Mr. Jost, the only "movie" organist in this city holding a church position, also played the Prelude, the "Grail March," "The Song of the Flower Maidens" and the "Good Friday Spell," Miss Punshon contributing Kundry's Song, "I Saw a Babe." This church has done much in the past year in extending the scope of the church organ. The three acts of the drama were well covered by Dr. Holt, who thoroughly believes in the use of both auditorium and organ for more than the ritualistic services of the church.

Members of the St. Louis chapter, A. G. O., were the guests last month of their colleague, Miss Catharine Carmichael, organist of West Presbyterian Church. A dainty dinner was served, followed by a short business session, after which the evening was devoted to entertainment. Ernest R. Kroeger favored with piano solos, and Mrs. Bessie Bond Ricker, accompanied at the piano by Miss Carmichael, gave several delightful readings and impersonations. It was one of the most enjoyable evenings St. Louis organists have had in a long time.

A new Möller organ was opened last month at the St. Paul's Lutheran Church, the guest organist being Carl Rupprecht of Chicago.

The Church of the Holy Communion, of which the present dean of the St. Louis chapter, A. G. O., Milton McGrew, is organist, is giving a series of Sunday afternoon recitals at the vesper service on the first Sunday of the month. Charles Galloway played the first of the programs in January, the second being given by William M. Jenkins, now organist at Westminster Presbyterian Church.

William John Hall, organist at Temple Israel, in addition to his weekly recitals has been giving once a month a program devoted to the works of one composer. Feb. 19 was "Dvorak night," the program including excerpts from the "New World" Symphony, "Stabat Mater," "St. Ludmila" and the "One Hundred and Twenty-ninth Psalm."

The State Federation of Music Clubs, a branch of the National Federation, meets in St. Louis, April 22 to 24, and through the kind offices of one of the board members—Mrs. William John Hall—on the closing day of the convention will entertain the delegates with several organ numbers by St. Louis organists.

**Special Program by J. E. Pasquet.**

In a special musical service at the Prytania Street Presbyterian Church of New Orleans, La., the evening of Feb. 14 Jean E. Pasquet, organist and director, played as his organ selections

the following: "La Nuit," Karg-Elert; Sonata in A minor, Borowski; "Grand Choeur" in C, Chauvet. A piano and organ selection, with the aid of the Duo-Art piano, was the Romanza from Chopin's Concerto in E minor.

**Dates for Edwin Arthur Kraft.**

Edwin Arthur Kraft of Cleveland has had the following recent engagements, while many others are pending: Dec. 7, Cleveland, Ohio; Dec. 10, Atlanta, Ga.; Dec. 15, Urbana, Ohio; Dec. 29, Dayton, Ohio; Jan. 13, New York (Duo-Art recording); Jan. 22, Galion, Ohio; Feb. 1, Cleveland; Feb. 2, Sandusky, Ohio; Feb. 4, Lisbon, Ohio.

**Radio Station Praises Harp.**

Officers of the Kohler-Liebich Company, makers of organ chimes and other accessories, are taking natural satisfaction in a tribute to their work received from a broadcasting station. C. M. Thompson, manager of station KFCZ, has written to the company to the effect that "your Liberty organ harp attachment was the clearest tone production ever broadcast through KFCZ." Reports from the factory of the Kohler-Liebich Company in Chicago show an increasing demand for their Liberty organ precessions, attributed to the ideals of the manufacturers.

**Jepson Opens Large Hall Organ.**

The Dwight Place Congregational Church at New Haven, Conn., dedicated its large Hall organ Jan. 24 with Professor Harry B. Jepson of Yale University at the console. The instrument is a three-manual of forty speaking stops. It was given to the church by Frank S. Platt, a member of the congregation since 1866. Professor Jepson's dedicatory program contained these selections: Allegro from Tenth Concerto, Handel; "Chant de May," Jongen; "Ronde Francaise," Boellmann; Nocturne, Borodin; "Les Jongleurs," from Pageant Sonata, Jepson; Scherzo, Bossi; "Christmas in Sicily," Yon; War March from "Rienzi," Wagner.

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Official Organ of the Organ Builders' Association of America.

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

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

CHICAGO, MARCH 1, 1926.

## N. A. O. PRIZE; OTHER BENEFITS.

Nothing else is as eloquent as concrete action. Rhetoric will never raise the status of the organ profession, but just such things as the offer of a \$500 prize and a gold medal for the best American organ composition to be submitted by June 1, as announced by the National Association of Organists, encourage the organist. They bring actual benefit by stimulating the composers to strive for honors and they help the rank and file by arousing interest. We need such stimulation in large doses, for there is a good deal of drudgery and sometimes of discouragement about the routine tasks. Unfortunately there are not many competitions in the organ field. One which has been a factor in encouraging better work in the A. G. O. examinations has been the Estey scholarship at Fontainebleau.

The N. A. O. competition for composers was announced in detail in The Diapason last month. The Austin Organ Company has generously offered a prize of \$500 for the composition adjudged the most meritorious by the judges named by the N. A. O., in accordance with the rules laid down. The successful work is to be performed at the annual convention in Philadelphia next summer. The N. A. O. supplements the money prize with a gold medal. It will be interesting to see the nature of the material this offer will bring out.

This leads to thoughts on the peculiarly short-sighted attitude of some organists toward the organizations which seek the promotion of their welfare. The aggregate membership of the American Guild of Organists and the National Association of Organists is below 4,000, though any capable statistician could tell us that there are that many eligible organists in any two of a dozen states. Every year some have to be dropped from the rolls merely because they neglect to pay the small membership dues. Both of the national organizations mentioned work for the general good of the profession in various ways well known to our readers. The presentation of arguments in favor of membership in them should not require our space. No officer connected with either of them has anything material to gain from his position. The penalty of his election to office is drudgery, loss of time from his regular work and the privilege of adjusting complaints from members.

Take the case of the N. A. O. Half of the dues are actually paid out to provide the members with The Diapason, their official organ, which the majority of them require in their work and which they would read anyway. This leaves about \$1.50 a year for the performance of the regular work, which includes various forms of publicity and promotion, the creation of interest and esprit de corps in a number of locali-

ties throughout the nation, and the holding of an annual national convention which has done vast good to the profession as a whole and to the individuals who attend the meetings. There is no need here to enumerate again the benefits of these conventions. Yet in these days, when every physician feels that the American Medical Association is indispensable to him, when churches all pursue their national and foreign work and ministers get together regularly, when practically every motorist feels the necessity of belonging to an automobile club, there are organists who with a straight face will say: "The organization does me no direct good; my work is all in New York (or Chicago, or Oshkosh, or any city you may name), and I don't feel that a national organization can help me in any way." And the same organist, if he gets into an argument with his music committee, will suggest that the Guild and the N. A. O. take steps to correct the conditions which make his difficulties possible and solve his problems for him.

These few lines are written not to scold anyone, but to correct a thoughtless attitude too often met. Our appeal is to the sense of fairness of the great body of organists, on which we have always been able to rely and which gives the profession its strength.

## THE R. C. O. AND THE "MOVIE"

According to an interesting copyrighted special dispatch from London to the Philadelphia Public Ledger on Jan. 24, the organ as an adjunct to the motion picture has been recognized as an instrument of art by the Royal College of Organists, which will introduce in its courses this year lectures with illustrations on how to play for pictures.

Two reasons are given: First, that cinema-playing can do either great harm or great good, and so ought to be reckoned with. The other is that the time has come when organists can earn more playing for pictures than for church services.

This is right in line with our editorial remarks last month anent the growth of "movie" music in the right direction. The organ as a motion picture instrument is here to stay. If so sedate and orthodox a body as the Royal College of Organists recognizes that fact and decides to take the "movie" players under its wing—to adopt them, as we might say, in the same way that Topsy was adopted, and bring them up in the way in which they should go—that organization will be accomplishing a great deal for organ music. There is no use in belittling the theater organ or the theater player. The thing to do is to help him in his undoubted progress to better things. The Society of Theater Organists in New York has done pioneer work in bringing about better "movie" playing and through its examinations has helped to set up new standards. Why not have a Guild test for theater organists, with degrees like those given to church players? If this is not feasible, on the ground that the A. G. O. was organized to deal with church organists exclusively, the S. T. O. or the N. A. O. might here find a field for increasing their usefulness to cover the nation.

## BLACKLISTING HYMNS

A blacklist of hymn-tunes has been compiled by the Bournemouth branch of the National Union of Organists' Associations of England. The idea is not so bad, for such a list, prepared in a judicial manner by men really capable of being fair and wise judges, might lead to the elimination of some of the tunes which have no musical merit—and no doubt just as little spiritual merit. But it is not easy to sit on the judgment seat. The English blacklist has proved provocative and this is easily realized when we hear that so beautiful a tune as "Melita" is among those condemned. In fact, the feeling against Dykes and Barnby has been permitted to have too much sway.

We have in our standard American hymn books hundreds of tunes whose reason for existence is difficult to understand. There are too many tunes, anyway. The majority of them are seldom sung.

In glancing over the latest revised edition of the hymnal of one great church one notes that "Nearer, My God, to Thee" has, in addition to the well-known "Bethany," a tune not as good by Sullivan. Even if the high-brows sneer at Lowell Mason, we cannot help feeling about it as we heard someone say concerning Buck's Festival Te Deum in E flat—"Let some of the critics write a better one." For the equally well-known "Jesus, Lover of My Soul," with two familiar and much-loved tunes, "Refuge" and "Martyn," the same book slips in "Hollingside" as the first tune. Such a waste of good space and paper! And then the good old tune "Christmas" is divorced from "While Shepherds Watched," and two others are substituted for it. One could go on mentioning similar instances by the dozen, and other books are no better.

The hymns need weeding out, but after having them passed upon by a judge and jury we would favor a court of appeals and then a supreme court to pass on the verdict in each case before any of the old tunes are cast out.

## A BOON FOR CHICAGO

Chicago is to be congratulated on the possession of Kimball Hall and its fine organ and on the fact that good use is being made of the facilities thus provided this season. Nearly every week during the winter we find a recital on the schedule and some of the best concert artists from afar, as well as our own organists, are heard here. The city has needed just such a place—something which is offered in New York by the Town Hall—where recitals may be played in the musical center, in a place where tickets may be sold and applause is permitted. Kimball Hall is of just the right size, for it is not too large to rob it of a spirit of intimacy. The new organ has proved itself a splendid instrument, just suited to the use to which it is put.

Thirty-five and forty years ago old Central Music Hall provided a place for organ recitals. Then the great Auditorium organ was available, although the size of the building was a drawback. Orchestra Hall never has been used for recitals of this kind. There is no other downtown organ and the best church organs, while freely offered to organists, and frequently used, are available only for free recitals.

It has been a delight this year to see the opportunities offered in Kimball Hall and the advantage taken of them. And it is still more a delight to note the regular attendance of the critics of the daily newspapers. We hope they, too, are pleased and benefited, for if there is anything a Chicago critic has been missing in the past it has been organ recitals. For them to become acquainted with the first-rank organ performers must be a novel change for their jaded ears.

An important convention to take up the subject of organ art is to be held in Germany this spring. A call has been issued for sessions from April 8 to 10 by the Musical Scientific Institute of the University of Freiburg, led by its director, Professor W. Gurliitt, who is joined by the president of the Union of Master Organ Builders of Germany, Dr. Oskar Walcker. The announced object of the meeting is to discuss present-day questions of organ music and organ construction. Dr. Karl Straube of Leipzig is to open the convention on April 8 and Dr. Gurliitt is to make an address. Karl Mattaei and Professor A. Sittard are to play recitals on the famous Praetorius organ, presenting programs of works of the seventeenth and eighteenth centuries. Guenther Ramin of Leipzig will play compositions of organists of the present.

In a full-page advertisement in an English publication a London organ builder announces that henceforth "all contracts for new organs, re-builds, enlargements and renovations will carry a ten years' guaranty, with a free cleaning and overhauling at the expiration of the guaranty, when a further guaranty of ten years will be given, making a grand total of twenty years' guaranty with a free cleaning included throughout the United Kingdom." "You cannot afford to miss this unique

offer," adds the advertiser, who sets forth that he has been established for twenty-five years. Why not also guarantee to replace the organ at the end of thirty years with a new one of equal size and quality? The Lord loveth a cheerful giver.

The College Chronicle, published by the students of the State Teachers' College, St. Cloud, Minn., in its issue on Jan. 29 contained an interesting article covering nearly a full page of four columns, on "The Pipe Organ, Its Use and Its Popularity." The author is Miss Louisa A. Van Dyke, a reader of The Diapason, who made excellent use of a large store of material on municipal organs, recitals, broadcasting, etc., derived from a careful reading of The Diapason. The story was illustrated with a reproduction of a cut of Charles M. Courboin from this paper, showing him seated at the great Wanamaker organ in Philadelphia.

A New York clergyman, according to report, favors jazz for music in the church in place of music by high-priced quartets singing over the heads of the congregations. "Possibly the reverend gentleman is not aware that good jazz performers are paid fees that make a 'high-priced' church quartet's income look like the proverbial 30 cents," writes the Pacific Coast Musician. "He could get the 'thrills' he seeks for his congregation much cheaper by engaging the equally edifying, devotion-inspiring services of professional hula-hula or Charleston dancers."

Firmin Swinnen on Jan. 31 played his one hundredth recital at the home of Pierre S. du Pont, near Wilmington, Del., where Mr. Swinnen is private organist to Mr. du Pont. The recitals by Mr. Swinnen have been heard by large invited audiences and have been a feature of the musical life of Wilmington.

The claim is made, with apparent correctness, that the Austin three-manual organ in Rollins Chapel at Dartmouth College is the largest, existing or contemplated, in the state of New Hampshire. This organ, erected in 1918, has a total of fifty-four stops and 2,626 pipes.

The folder of the Temple Baptist Church at Los Angeles, for Feb. 14, arrives in a form that quite appropriately resembles a valentine, for on the front page is a picture of Dr. Ray Hastings, organist of the church, and a note calling attention to the fact that the day was his fourteenth anniversary there.

## S. T. O. Meets at Welte Studio.

The Society of Theater Organists gathered in the forenoon of Wednesday, Feb. 17, at the beautiful studios of the Welte-Mignon Corporation, New York City, kindly placed at their disposal for the occasion. An enjoyable and instructive address on problems of organ construction, tonal and mechanical, was given by Robert Pier Elliot, vice-president and general manager of the Welte-Mignon Company. In addition to a Welte-Mignon player roll of a Lemare improvisation on the "Suwanee River," organ numbers were contributed by members of the society, Miss Ruth Barrett playing the Finale of Widor's Second Symphony and John Priest (S. T. O. president) the "Piece Heroique" of Cesar Franck. There was a large attendance.

## Fatally Stricken at Organ.

Lynwood Williamson, 30 years old, organist of the National Theater at Greensboro, N. C., died Jan. 26 at St. Leo's Hospital in that city. He was buried at his old home, Tarboro, N. C. Mr. Williamson was stricken Jan. 16, while playing the organ at the theater. He later underwent an operation for appendicitis, but complications ensued, kidney trouble being the immediate cause of death. He is survived by his widow and a small son, in addition to his father and mother in Tarboro. For the past three years Mr. Williamson was engaged as organist at the National Theater.



## The Free Lance

By HAMILTON C. MACDOUGALL

"And then she remembered how he had played the Kreutzer," is the way the heroine of the one of the most celebrated of modern novels describes the impossible feat of the hero, a pianist, playing both parts of Beethoven's sonata for piano and violin! "The Constant Nymph" is not the only offender of the sort, for I came across the same sort of absurdity in "The Dark Tower." I must admit, however, that the first-named novel falls from grace very seldom in its music talk.

It is understood that Dr. Harold Darke, the well-known composer and organist of St. Michael's, London, will recitalize in the United States and Canada next season.

"Asitwas'ntheb'gning." I suppose you recognize it. Did you ever hear the words of the Gloria Patri sung in any other way than in a gabble? And if you did hear them sung decently and in order, did the choir-master tell you how long he had fought, bled and suffered to overcome the natural cusdedness of the average choir singer? What and where is the charm in gabbling?

It is said that musicians do not love one another; it is certainly true that every follower of St. Cecilia does not hold in the highest esteem every other follower—just as true as it is that no musician was ever known to pay for a ticket to another man's concert. Occasionally, however, you will find a distinguished player expressing himself in terms of the warmest admiration for another player. There is an organist for whom we all have the deepest respect, Alfred Hollins, a man as sweet and kindly disposed as they make them. I want to report a conversation I had with him a few weeks ago. I do not feel that I violate any of the decencies of civilized intercourse in reporting this, since the whole thing is so creditable to both men concerned.

"There is an American organist for whom I have a deep respect and whom I owe a great deal for kindnesses years ago, when I first recitalized in the United States," said Dr. Hollins. "At that time I was much younger and much less experienced; as may easily be imagined, it was and is difficult for me, being blind, to experiment with new music in order to determine whether it will be suitable for my programs. An American organist, a virtuoso player, with a very large repertoire, through playing for me and through recommendations, was of the greatest help to me in building up a larger list of really good music. I shall never forget his kindness to a younger player. That man was Clarence Eddy."

It will be interesting to observe the effects of Hollins' tour as regards the absorption of many of our organists in French organ music. Will his playing turn attention to English organ music—and particularly to his own things—or will his emphasis on the more human style of performance simply confirm his friendly rivals in their meticulously accurate and strictly impersonal and subjective performances? In other words, will Ephraim still be wedded to his idols?

I presume that all Diapason readers know that a few of our American players have played in England—Farnam, Courboin and others have had great successes there. Warren D. Allen writes me that he is "going across" with his family this summer and hopes to give a few programs in London, Bristol and other places as opportunities offer. Mr. Allen has done a great deal for the American organ composer in his recitals at Stanford University and elsewhere; we hope his visit will intensify the cordial relations existing between English and American musicians.

By the way: When people play your music or sing your songs do you take

the trouble to write them an acknowledgment, or do you consider that your importance as a musician is ample compensation for them, or absolves you from observing the ordinary rules of politeness? Do you know, decency pays?

### ZEUCH IN OAK PARK OPENING

Welcomed at Recital Inaugurating Skinner in First M. E. Church.

William E. Zeuch was welcomed home, one might say, when he came from Boston Feb. 16 to play the inaugural recital on the four-manual Skinner organ in the new First Methodist Church of Oak Park, Ill. Mr. Zeuch was for a number of years one of the ranking organists of Chicago and his last Chicago position was at the First Congregational Church of Oak Park, where he also opened a large Skinner organ in after years. Later he opened the large Skinner in the First Baptist Church. Naturally the welcome accorded him at his recital was genuine and appreciable. The program of the recital was such as to appeal to every cultivated taste and to illustrate fully the qualities of the new instrument. A special feature was the demonstration of the various solo stops, following descriptions by William H. Shuey, designer of the instrument.

Mr. Zeuch's organ selections included: Allegro Maestoso, Maquaire; Andantino, Chauvet; "Fantasie Rustique," Wolstenholme; Finale, Sixth Symphony, Widor; "Gesu Bambino," Yon; Cantilene, McKinley; "Swing Low, Sweet Chariot," transcribed by E. H. Lemare; "Carillon Sortie," Mulet; Meditation, Sturges; "The Bells of St. Anne de Beaupre," Russell; "The Fountain," Matthews; "The Angelus," Massenet; "Marche Marocaine," de Meyer.

John H. Grace, on behalf of the organ committee, paid tribute to Mr. Shuey, who as a labor of love had given much of his time for a year in assisting the organ committee in its work. Mr. Shuey prepared the specifications for the organ and both church and community have profited by his knowledge and experience.

The specification of this organ appeared in The Diapason May 1, 1925.

### Killed in Peculiar Accident.

A peculiar accident occurred in Leck Church, Lancashire, England, Jan. 1, when Henry E. Parker Welch, honorary organist, was fatally injured in starting a petrol engine which drives a dynamo providing electricity for the church and organ. It is presumed that Mr. Welch had started the engine, preparatory to practice on the organ, and was about to switch on the dynamo when his coat caught in the crankshaft of the flywheel and he was drawn into the machinery. Mr. Welch, who was 65 years of age, had been for many years organist of Leck Church.

### Columbia to Develop Descant.

Under the leadership of Walter Henry Hall, professor of church and choral music at Columbia University, New York, descant, a form of hymn singing in which the melody is carried by a group of soprano voices, was revived at the university service in St. Paul's Chapel on a recent Sunday afternoon. Professor Hall predicts that this old choral form, a revival of the Tudor and Elizabethan periods, "will sweep the United States as it has swept England, fostering the religious awakening which is at hand and which this nation, so rich in materialism, so sorely needs." In churches where descant is used, congregations do their own singing instead of leaving most of it to the choirs and this, in Professor Hall's estimation, serves as a stimulus to religious fervor. Descant will be developed at Columbia under his direction.

### Claude B. Ball Goes to the Iris.

Claude B. Ball, Chicago theater organist and teacher, has been appointed to take charge of the three-manual Kimball at the Iris Theater on West Chicago avenue, in the Austin district. This is one of the principal neighborhood theaters in the city. Mr. Ball will play organ solos as a feature in addition to his regular accompanying of the pictures.

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## About Congregational Singing

By ALBERT COTSWORTH

We are creatures of habit. Customs, laws, usages generally exist as the result of experience. But none of them are immutable. They may alter slowly, but nevertheless they change. And the adage hath it that peoples must change as times change. In the adjustment to newer forms there will always be those who deplore the losses inseparably included.

It may be a bit previous to hint that congregational singing in churches is on trial as to survival. Some other ways of mass singing are squarely being forced into the discard. Choral societies, unless subsidized, though they exist, are nearly always on the ragged edge for support of money or attendance. "The Messiah" or "Elijah" still qualify as drawing cards. Novelty languish, save exceptionally. The attitude of those self-appointed guides of public opinion, the daily papers, accords slight recognition to, if it does not disparage, oratorio as obsolete and views part singing as an inferior manner of musical diversion. Church music is beneath their notice.

Congregational singing is but a diversified example of organization. It suffers from leadership suffers. It lacks spirit when enthusiasm dies. And enthusiasm is ill when its purpose or service is questioned. And impaired enthusiasm does not carry far.

These are generalities and as such can be modified by details. In a close and interested observation of a year and a half of going about city churches there has been found so depreciated a sense of former singing vigor in these places that the deductions above given are warranted. The habit of doing things wholesomely as a body is decidedly altered—as altered, for example, as our attitude toward sports. We play ball or golf or billiards somewhat, but we really enjoy them from bleachers or galleries where experts show us what we cannot do. But with this difference in church music—the pews do not deputize the choir loft to do their singing for them. The pews listen, as a rule, to the set music as a form of entertainment. The invariable mark of approval is: "We enjoyed the music." The hymn singing is submitted to variously, ranging from fervor to bored indifference.

Forgetting to ask the observer why he wasn't doing his own part instead of watching others, it can be said statistically that in one count forty persons in close proximity did not sing and the scale runs downward to about ten as a basis of counted non-singers. Without averaging one knows this indicates that the former "singing church" has languished. Is it all right to accept the fact as well as to admit it?

Answering ourselves, an elderly person discerns that the causes which made for fervent praise of united voices in hymn and Psalm when life was younger do not now prevail. In this part of the world social life and amusement formerly centered about church life. If a peripatetic singing teacher came around in the sixties of the last century the joint school-house and church was the meeting center and people sang or tried to sing together because it was one way of obtaining pleasure. And singing in one of the "conventions" of George F. Root or L. H. Southard reacted in lively church singing because every stripe of singer was dragged in. Quite naturally some of the material was good and a larger moiety negligible, but out of it came the good congregational singing and the raised standard of choir music. Prior to those days emergency did its part. Flute, violin, cello, cornet, singly or unitedly, led many a flock. But just as often someone with or without a tuning fork "raised the tune." The other night at "Hobo College" a pianist played for the "down and outs." Her success incited one young fellow to offer a song. It was prose doggerel about the hardship of an old employe

being let out without pension, etc. The singer fairly yelled his way through. Then he grinned and said: "Oh, h—!! I set that too d—d high." There have been many occasions when such fact was true as a willing spirit "raised the tune" in meeting. People sang then those doleful, despondent things from "hymn books" without notes. In my childhood the Prayer Book (capitalizing it means, of course, the Episcopal Church) had in its back all the Psalms versified and a section of hymns. One each of these was sung at every service. This was my unanswerable argument to my United Presbyterian roommate, whose creed said that only the Psalms of David should rightly be used in worship. It floored him to find The Church had been singing its bad versifications long before his worse ones came in. To these we sang tunes from "The Church Choir" or "Cantus Ecclasia." Such a time holding two books! But all right if a pretty girl shared the burden, as so often she did. Times change in hymns themselves as well. My infancy knew first the Litany Hymn, "Saviour When in Dust," and "Sicilian Mariner's Hymn"; my boyhood shared in "Jesus, Lover of My Soul," "Rock of Ages," set to their familiar tunes, and "Christmas," ready for most common meter hymns—they were the anchors of the sixties, the war period, along with "Old Hundred" set to "Before Jehovah's Awful Throne." The seventies were thickened with the after-war repentances: "Nearer, My God," "Abide with Me," "O Paradise," "Sun of My Soul," and "Jerusalem the Golden." In the eighties prosperity's boom of 1879 brought in the militant spirit, when "Onward, Christian Soldiers," "The Church's One Foundation," "Hark, Hark, My Soul," fought for place and pushed back "There is a Land of Pure Delight," "The Shining Shore" and "Sweet Bye-and-Bye." Those were the days when the sentimental Gospel Hymns secured right of way for simpler souls. One of their strongholds was the printed union of text and music and they had part long before in producing what were eventually called "hymnals." One of the first challengers for the union of melody and words on the same page was Philip Phillips, the "Singing Pilgrim" of the seventies.

The nineties brought the universal use of hymnals and survival of fittest in both words and music, mixing the old judiciously with the new. Particularly did the use of Christmas hymns become prominent. It seems strange that Phillips Brooks' "O Little Town," written in 1868, should have to wait as long as it did for general acceptance. But then it is stranger that Mason's "Antioch" wasn't particularly a Christmas mood until well into this century, although the use of the "Messiah" theme was in the composer's mind in the beginning. In the present day "O Master, Let Me Walk" and "Dear Lord and Master" have pushed aside "Lead, Kindly Light" and "Art Thou Weary," but "How Firm a Foundation" rides as firmly in the saddle as ever. In any analysis it could almost be predicted that this is the favorite church hymn. Again and again do the compilers seek to annex the Lutheran chorales. But apart from their own environment they do not "go." Once I've heard "Nun Danket" register. The minister told the people about it and why he wanted it, and urged them to try. The choir had evidently rehearsed and were alert, the organist played its semi-brevés as quarter notes, ignored the hold closing each line and had his good pedals coupled for a sturdy lead. It was fine. But the "Mighty Fortress," which impresses the clergy because of Luther, is hopelessly unsingable for even above-the-average congregations.

This little perspective which leaves the "Oh Master" idea supreme as contrasted with the "Dread Sovereign," for an evening hymn, and "Come Now, Forget Our Mirth Awhile, and Think That We Must Die," is a fair indication of the theological trend. But, strangely, in the withdrawal of the terror of an angry God something of the ease which goes with comfort has slipped into worship as well as belief and conduct. Not so much the idea of letting "a choir praise God for us" as

that of "letting George do it"—which is the way many people unload duty or privilege onto the shoulders of those who allow it. With better and better equipment for up-and-coming congregational singing the depreciated average in Chicago is noticeable whether one be critical, sad or merely observant. Even to the extent of clipping off verses from hymns and reducing the old-time number of three hymns in a service to two and frequently to one. A lot of reasons may be deduced, but the one which sort of stays with me is that with the present valuation placed on sermons and eminent speakers the critical faculties expand and spontaneity and enthusiasm, which are emotions, are leashed. Intense thinking and intense emotion clash. Leave out hearty surrender to the joy of praise and the singing in church means nothing.

Ministers are naturally the pivots of a church service. As a rule they come from seminaries where "we regard music as the war department of the church." So far as acquaintance with musical literature and hymnody is concerned, they are fully limited, with few exceptions. Following inclination they run to liturgy and sermon. It is believable that if they occasionally stopped the organist after the first verse of lukewarm vocalism, looked over and under their spectacles and asked: "Is that the best you can do to show your gratitude to your Master in praise?" there might be surprise in the result as well as shock. I suggested it in print once and a true sport of a preacher read the comment to his congregation cheerily. To his satisfaction they came back at him mightily in sound. But others may maintain that true devotion is not manifested in noise alone, and that the stiller, smaller voice carries higher aspiration. That has been said—but subtlety is not as contagious as a heartiness coming from volume made through participation of all.

If asked to be definite and less reflective as to cause and effect, my thought just now is that many of my fellow organists do not sense that, after all, they must lead the congregational singing. The minister does not know, the quartet at times does not care and the choir and director are not much encouraged to believe that the hymns are as important as the anthems. I don't see any shirking in choir lofts, but so few of those in the ranks know how things sound down in the pews! I see good, honest, loyal endeavor everywhere; unselfish devotion and sturdy striving. After a period of steady listening in different churches every Sunday and with fifty years of church playing behind me, I admire my brethren and successors beyond words. But in the main the organist has learned to use rhythm everywhere but in hymn playing. If well schooled he is chary of the swing that savors of a Gospel Hymn. If unschooled, rhythm has not been acquired, since, if it be not born in one, it is about as difficult a process as students find.

Organists also forget that the crowd follows tone or sound, not a stick or waved hands. If the organ tone is

firm, steady, opulent and determined, with good pedal underpinning and couplers, it gives the timid, the hesitant, the untrained, the uninterested a feeling of support, of urge, of command. I don't go into the matter of following text sensitively save to say there is no room for sentimentality in praiseful church singing. Much more may be said about this. What is important is a lead from the organ or instrument. The playing of the tune beforehand should indicate the mood, the manner, the rhythm, the authority. Else, why play it? Wherever this is done the returns are cumulative, for even the careless heed the determined and splendid climaxes and take the tones through the roof and on to the place where honor dwelleth.

Mr. Moody used to say that many prayers never got beyond the church ceiling because the pleas were not earnest enough to carry farther. Perfunctory hymn playing is much the same, and there is a mighty lot of it.

Perhaps what I seek to say is that congregational singing is indifferent. When a thing is good or bad people fight for or against it. When they do not care (may I say—"a whoop?") it is drifting to leeward—and the rocks. In this instance the minister is the helmsman and the organist is first mate.

Coming out by that same door wherein I went, as old Omar puts it, we are creatures of habit, but can change. Without presuming to dictate, it is easily in the power of ministers and organists to stir congregations and give them a definite chance to build anew. Or else to be told, equally definitely, that the old order changeth into a church which does not value fellowship in song.

Stoughton's cantata, "The Woman of Sychar," was sung at Trinity Episcopal Church, Columbus, Ga., on the evening of Feb. 14 under the direction of Ferdinand V. Anderson, organist and choirmaster. As organ solos Mr. Anderson played the Adagio from Widor's Second Symphony and a Chorale by Bartlett.

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**AIR PROGRAM BY STOUGHTON**

**His Works, Played by Edith Lang, Will Be Broadcast March 3.**

A radio program of compositions by R. S. Stoughton will be played by Miss Edith Lang from the Estey organ studio, Boston, Wednesday evening, March 3. The composer will be present and will do the announcing. The concert will go out through station WBZ from 10 to 11 p. m. and 333 meters is the wave length. This will offer an unusual opportunity for organists everywhere to make the acquaintance of a man whose compositions are so generally used.

Miss Lang, in addition to being the founder and first president of the Women Organ Players' Club of Boston and playing at the Exeter Street Theater, has done considerable broadcasting and has developed a large radio following. Readers of The Diapason particularly are invited to tune in. A letter or postal card acknowledging receipt of the concert, especially from those at points distant from Boston, will be appreciated. These should be addressed to the Estey Organ Studio, Park Square building, Boston, Mass. The program follows: "Rameses II," "Rose Garden of Samarkand," "Dancing Girls of Delhi," "Song of Autumn," "By the Pool of Pirene," "The Pygmies," "Softening Shadows," "Saki," "Dreams," "Ancient Phoenician Procession."

**Uda Waldrop Resigns.**

Uda Waldrop, organist and musical director of the First Congregational Church of San Francisco, turned in his resignation Feb. 12. About a month ago Mr. Waldrop caused the sign in front of the church to be revamped. The sign proclaimed that he was the organist and musical director. The latter designation was removed from the sign, as Ord Bohanan had been appointed to arrange the musical programs, the type of which appeared not at all to Mr. Waldrop. Mr. Waldrop declared he could not associate his name with "mediocrity."

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- Hagerstown, Md. .... St. John's Lutheran S. S. (Möller)
- Hollywood, Calif. .... Hollywood High School (Skinner)
- Lodi, Calif. .... St. Peter's Lutheran (Robert-Morton)
- Palo Alto, Calif. .... First M. E. Church (Robert-Morton)\*
- St. Louis, Mo. .... Westminster Presbyterian (Kimball)
- San Jose, Calif. .... San Jose Lodge, B. F. O. E. (Austin)
- San Francisco, Calif. .... Trinity Church (Skinner)
- Santa Barbara, Calif. .... First Presbyterian (Kimball)
- Saratoga, Calif. .... Federated Church (Kimball)\*
- Stockton, Calif. .... College of the Pacific (Estey)
- Watsonville, Calif. .... First Christian Church
- San Francisco, Calif. .... S. P. Conservatory of Music (Kimball)\*
- Watsonville, Calif. .... First Presbyterian Church (Möller)\*
- Watsonville, Calif. .... St. Patrick's R. C. Church (Marr & Colton)

\*Organ erected under supervision of Mr. Allen

### OTHER NOTABLE APPEARANCES

San Francisco Symphony Orchestra, Alfred Hertz, Conductor (4 engagements).

### Colleges and Universities:—

- Carleton, Columbia, Dartmouth, Pacific Union,
- Pomona, University of Southern California,
- Wesleyan, Whitman.

### Municipal Recitals:—

- San Francisco, Calif., San Diego, Calif., Springfield, Mass.

**SEDER RECITAL TRIP SOUTH**

Chicago Organist Plays at Jackson, Tenn., and Other Places.

Among recent dedication recitals by Edwin Stanley Seder, F. A. G. O., Chicago, was one opening an Estey organ at the First Presbyterian Church, Warsaw, Ind., Feb. 12, in joint recital with Mme. Else Harthan Arendt, soprano. A large audience showed its pleasure over Mr. Seder's program, given from memory, demanding numerous encores. On Feb. 26 Mr. Seder turned southward, playing an afternoon and an evening recital on the new Estey organ at the First Christian Church, Jackson, Tenn., and on the return trip he gave the annual recital Feb. 28 for the Amateur Musical Club of Bloomington, Ill., at the Second Presbyterian Church. Mr. Seder's March schedule of recitals will include several re-engagements, one being at Madison, Wis., March 10, playing the organ which he inaugurated last September at the First M. E. Church, another being a recital March 15 under the auspices of the Missouri chapter, American Guild of Organists, at St. Louis. On March 11 he will dedicate the three-manual Möller organ at the Second Presbyterian Church, Oak Park. After Easter, Mr. Seder will be heard in the dedication recital on a four-manual Skinner organ at the University of South Dakota.

This instrument, installed at Vermillion, was purchased as the result of an appropriation by the legislature over which there was a lively contest.

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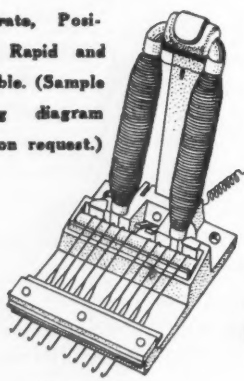
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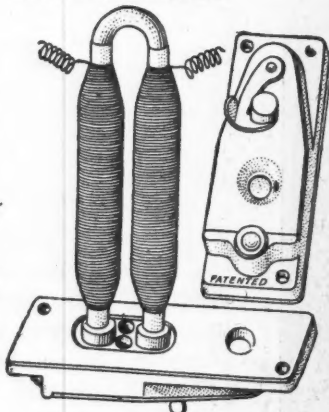
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**MÖLLER TO CHICAGO CHURCH**

**St. Clara's Catholic Parish Orders Three-Manual and Echo.**

St. Clara's Catholic Church, Chicago, is to have a large three-manual and echo organ, to be built by M. P. Möller. The echo will be a sanctuary division. The specification of stops is as follows:

- GREAT ORGAN.**
1. Double Open Diapason, 16 ft., 73 pipes.
  2. First Open Diapason, 8 ft., 73 pipes.
  3. Second Open Diapason, 8 ft., 61 notes.
  4. Dulciana, 8 ft., 73 pipes.
  5. Doppel Floete, 8 ft., 73 pipes.
  6. Melodia, 8 ft., 73 pipes.
  7. Viole d'Orchestre, 8 ft., 73 pipes.
  8. Flauto Traverso, 4 ft., 61 notes.
  9. Principal, 4 ft., 61 notes.
  10. Major Tuba, 16 ft., 85 pipes.
  11. Tuba, 8 ft., 72 notes.
  12. Clarion, 4 ft., 61 notes.
- SWELL ORGAN.**
13. Bourdon, 16 ft., 97 pipes.
  14. Open Diapason, 8 ft., 73 pipes.
  15. Stopped Diapason, 8 ft., 73 notes.
  16. Viole d'Orchestre, 8 ft., 73 pipes.
  17. Saitetonal, 8 ft., 73 pipes.
  18. Violin, 4 ft., 61 notes.
  19. Flute d'Amour, 4 ft., 61 notes.
  20. Cornopean, 8 ft., 73 pipes.
  21. Twelfth, 2 1/2 ft., 61 notes.
  22. Flautina, 2 ft., 61 notes.
  23. Tiercena, 1 1/2-5 ft., 61 notes.
  24. Voix Celeste, 8 ft., 61 pipes.
  25. Tibia Plena, 8 ft., 73 pipes.
  26. Posaune, 16 ft., 73 pipes.
  27. Oboe, 8 ft., 73 pipes.
  28. Vox Humana, 8 ft., 61 pipes.
  - 28a. Chimes, 20 notes.
- CHOIR ORGAN.**
29. English Open Diapason, 8 ft., 61 pipes.
  30. Concert Flute, 8 ft., 73 pipes.
  31. Solo Flute, 4 ft., 61 notes.
  32. Doppel Floete, 8 ft., 73 notes.
  33. Dulciana, 8 ft., 73 notes.
  34. Gamba, 8 ft., 73 notes.
  35. Unda Maris, 8 ft., 61 pipes.
  36. Clarinet, 8 ft., 61 pipes.
- SANCTUARY ORGAN.**
37. Echo Flute, 8 ft., 73 pipes.
  38. Muted Viole, 8 ft., 73 pipes.
  39. Wald Flöte, 4 ft., 61 notes.
  40. Viole Celeste, 8 ft., 61 pipes.
  41. Violina, 4 ft., 61 notes.
  42. Vox Humana, 8 ft., 61 pipes.
  - 42a. Chimes, 20 bells.
- PEDAL ORGAN.**
43. Resultant Diapason, 32 ft., 32 notes.
  44. First Double Open Diapason, 16 ft., 44 pipes.
  45. Second Double Open Diapason, 16 ft., 32 notes.
  46. Contra Bourdon, 16 ft., 44 pipes.
  47. Tuba, 16 ft., 32 notes.
  48. Posaune, 16 ft., 32 notes.
  49. Lieblich Gedeckt, 16 ft., 32 notes.
  50. Bass Flute, 8 ft., 32 notes.
  51. Tuba, 8 ft., 32 notes.
  52. Cello, 8 ft., 32 notes.
  53. Octave, 8 ft., 32 notes.

In addition to seven pistons for each manual division and for the pedals, there will be seven general pistons, duplicated by toe studs, and pedal to manual on and off coupler pistons for each manual.

Miss Helen Swenson of Moline, Ill., entertained at a farewell party Feb. 6 in honor of Miss Grace Lindberg, organist of the First Lutheran Church, Moline, who left the following week for Chicago to accept a position as organist at Bethlehem Lutheran Church.

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## Estey Three-Manual to Be Installed at St. John the Evangelist.

The Estey Organ Company has been commissioned to build a three-manual for the Catholic Church of St. John the Evangelist at Binghamton, N. Y., the instrument to be installed next September. It will have the Estey luminous stop console, the Estey reedless stops and other special features. Harold B. Niver, organist of Christ Episcopal Church at Binghamton, will have supervision of the voicing, etc.

Following is the specification of the organ:

## GREAT ORGAN.

1. Open Diapason, 16 ft., 73 pipes.
2. Major Open Diapason, 8 ft., 73 pipes.
3. Second Open Diapason, 8 ft., 73 pipes.
4. Dulciana, 8 ft., 73 pipes.
5. Gemshorn, 8 ft., 73 pipes.
6. Major Flute, 8 ft., 73 pipes.
7. Harmonic Flute, 4 ft., 73 pipes.
8. Octave, 4 ft., 73 pipes.
9. Tuba, 8 ft., 73 pipes.
10. Chimes (in Choir swell box), 20 tubular bells.

## SWELL ORGAN.

11. Bourdon, 16 ft., 73 pipes.
12. Open Diapason, 8 ft., 73 pipes.
13. Viol d'Orchestre, 8 ft., 73 pipes.
14. Viol Celeste, 8 ft., 61 pipes.
15. Sallcional, 8 ft., 73 pipes.
16. Stopped Diapason, 8 ft., 73 pipes.
17. Flauto Traverso, 4 ft., 73 pipes.
18. Mixture, 3 rks., 183 pipes.
19. Flautino, 2 ft., 61 pipes.
20. Oboe (patent reedless), 8 ft., 73 pipes.
21. Cornopean, 8 ft., 73 pipes.
22. Vox Humana, 8 ft., 73 pipes.

## CHOIR ORGAN.

23. Contra Dulciana, 16 ft., 97 pipes.
24. English Open Diapason, 8 ft., 73 pipes.
25. Dolce (from No. 23), 8 ft., 61 notes.
26. Unda Maris, 8 ft., 61 pipes.
27. Clarabells, 8 ft., 73 pipes.
28. Flute Celeste, 8 ft., 61 pipes.
29. Flute d'Amour, 4 ft., 73 pipes.
30. Dulcet (from No. 23), 4 ft., 61 notes.
31. Quint (from No. 23), 2 1/2 ft., 61 notes.
32. Fifteenth (from No. 23), 2 ft., 61 notes.
33. Clarinet (patent reedless), 8 ft., 73 notes.

24. Cor Glorieux (patent reedless), 8 ft., 73 pipes.
35. French Horn, 8 ft., 73 pipes.

## PEDAL ORGAN.

36. Resultant, 32 ft., 32 notes.
37. Open Diapason, 16 ft., 32 pipes.
38. Bourdon, 16 ft., 32 pipes.
39. Lieblich Gedeckt (from No. 11), 16 ft., 32 notes.
40. Dulciana (from No. 23), 16 ft., 32 notes.
41. Bass Flute (extension of No. 37), 8 ft., 12 pipes.
42. Flauto Dolce (extension of No. 33), 8 ft., 12 pipes.
43. Trombone, 16 ft., 32 pipes.

## Program of Scholin's Works.

Waterloo, Iowa, residents, who have frequently enjoyed the playing of C. Albert Scholin, were privileged to listen to a demonstration of his ability as a composer of sacred music a few weeks ago, the monthly musical at the First Methodist Episcopal Church being devoted to interpretations of his own compositions. Mr. Scholin had under his direction a vested choir of forty singers, including a number of soloists. The auditorium was well filled with an appreciative congregation. The pastor, at the conclusion of the program, congratulated the church upon having at the head of the music a man whose proficiency was recognized outside the city as well as within. In the opening organ recital Mr. Scholin played a group entitled "Devotion," "Serenade" and "Memories."

## Mrs. Thomas Postpones Recital.

Mrs. Virginia Carrington Thomas was compelled to postpone the recital she was to give at Kimball Hall, Chicago, Feb. 26, and it is announced that she will play April 6 instead. Mrs. Thomas was detained in Tallahassee by the condition of her husband, who was taken severely ill last fall and has been recuperating in Florida. Mr. Thomas will be able soon to return to his work in New York.

## Jubilee of George H. Fairclough.

George H. Fairclough was remembered substantially at his twenty-fifth anniversary as organist and choirmaster of St. John's Church at St. Paul, Minn., and the esteem in which he is held was amply made manifest. A big reception was held for him and Mrs. Fairclough in January. The choir presented a gorgeous birthday cake and a wrist watch, appropriately inscribed.

Charles M. Courboin has been chosen to play the new Hillgreen-Lane instrument in the McFarlin Auditorium, Southern Methodist University, Dallas, Tex., March 25 and 26, during the period of dedication festivities. The engagement will be under the management of Will A. Watkin.

Charles Galloway, Famous Organist of Washington University, St. Louis, writes *The Organist's Handbook* as follows:

"Just a line to extend to you my greetings, and to say that, of course, I shall want a copy of your 'The Organist's Handbook', which book, I dare say, every progressive organist, in time, will surely possess. Success to your undertaking."

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ORGANIST'S HANDBOOK, NORTHFIELD, MINN.

DUE FROM THE PRESS, MARCH 15th, 1926



Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., Feb. 22.—The Church of the Epiphany, Dorchester, has long been a mission organization ministering to a class of worshippers composed wholly of workers and not people of wealth.

It was a surprise to professional musicians on the afternoon of Sunday, Feb. 14, to discover that this choir of amateur singers of no vocal pretense could sing the choruses in Gaul's "Holy City" with a large body of tone and excellent timbre.

played for the occasion. The organ also was used. This orchestra of amateurs will now be organized on a more or less permanent basis and continue to function at concerts and in conjunction with the choir of the Church of the Epiphany.

Within a few months a new organist-choirmaster has come to Union Church, Columbus avenue. He is Clifford Kemp and he hails from New Zealand.

On the evening of Sunday, Feb. 7, Francis E. Hagar gave the organ recital at the First Methodist Episcopal Church, Medford. His program included: Meditation, Kinder; Gavotte, Martini; "Auld Lang Syne," arranged by Lemare; Finale, Lemmens; "The Primitive Organ," Yon, and Nocturne, R. K. Miller.

Since my extreme youth, the Eliot Congregational Church, Newton, has been a Mecca whither faithful lovers of church music have gone to pay their devotions. The tradition has strengthened during passing years.

"Marche Pontificale," Tombelle. At this second service was sung Rossini's "Stabat Mater."

An interesting program of organ music has come from All Saints' Church, Worcester, where Franklin Glynn is organist and choirmaster. After the evening service Jan. 24, he played the following: Rhapsody, Cole; Serenade, Minuet, Fairy Pipers, and Slumber Scene from Elgar's Suite No. 1, the "Wand of Youth," Scherzo from Sonata No. 5, Guilman, and "Solveig's Song," Grieg.

On Saturday afternoon, Feb. 27, William C. Hammond brings his choir or glee club from Mount Holyoke to First Church, Berkeley street, for an organ recital interspersed with vocal selections, an event generally anticipated with pleasure, and at this time especially so because it will practically be the first public organ recital

on the magnificent instrument recently installed at this church.

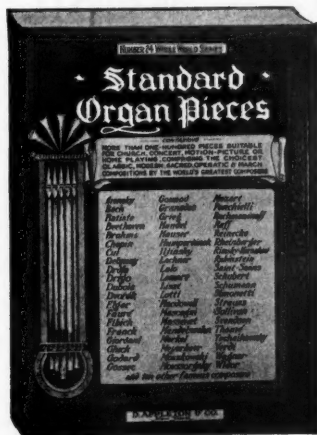
Arthur H. Ryder, organist and choirmaster at St. Paul's, Dedham, is teaching organ at Wellesley College and finds it an extremely pleasant field of activity. For many years he has been engaged in editorial work with the Boston Music Company and other publishing houses.

Large Austin for Miami Coliseum.

The large Coliseum at Miami, Fla., is to have an Austin organ commensurate with its size and importance. The contract was closed late in February, J. H. Stiff, Southern representative of the Austin Company, representing the builders. The Coliseum is the musical center of the growing Florida city and the Chicago Civic Opera Company is giving its performances there. It seats 7,000 people. The new organ is to be a large four-manual.

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Air (Pur Dicesit)...Lotti
Andante (Orfeo)...Gluck
Andante (Concerto)...Mendelssohn
Consolation...Mendelssohn
Gavotte in D...Gossec
Military Polonaise...Chopin
Minuet in G...Beethoven
Minuet in D...Mozart
Moment Musical...Schubert
Nocturne, Op. 9, No. 2...Chopin
Sarabande...Handel
Serenade...Schubert
Spring Song...Mendelssohn
Trauermusik...Schumann
Unfinished Symphony...Schubert

Berceuse...Schytte
Cavatina...Raff
Chant Sans Paroles...Tchaikowsky
Chants Russes...Lalo
La Cinquantaine...Gabriel-Marie
Consolation No. 5...Liszt
Cradle Song...Hauser
Le Cygne (The Swan)...Saint-Saens
Erotik, Op. 43, No. 5...Grieg
Humoreske, Op. 101, No. 7...Dvorak
Hungarian Dance No. 5...Brahms
Largo...Dvorak
Larme, Une...Moussorgsky
Madrigal...Simonetti
Melodie, Op. 10...Massenet
Melody in F...Rubinstein
Norwegian Dance...Grieg
Orientale...Cui
Playa, Op. 9...Granados
Poeme...Fibich
Prelude in C Sharp Minor...Rachmaninoff
Prés de la Mer, Op. 52...Arensky
Réverie, Op. 9...Strauss

Romance, Op. 44...Rubinstein
Romance, Op. 26...Svendsen
Romance Sans Paroles...Fauré
Salut d'Amour...Elgar
Sheherazade (Excerpts)...R. Korsakow
Scotch Poem...MacDowell
Serenade...Drigo
Serenade...Gounod
Serenade, Op. 15, No. 1...Widor
Simple Aveu...Moszkowski
Souvenir...Thomé
Volga Boatmen Song...Drdla
Waltz in A, Op. 39...Brahms

SACRED COMPOSITIONS
Andante Religioso...Thomé
Andantino...Frank
Andantino...Lemare
Angel's Serenade...Braga
Angelus...Massenet
Ave Maria (Meditation)...Gounod
Ave Maria...Schubert
Cantilene Nuptiale...Dubois
Hallelujah Chorus...Handel
Evening Prayer...Reinecke
Idyl (Evening Rest)...Merkel
Kol Nidrei...Hebrew
Largo (Xerxes)...Handel
Lost Chord...Sullivan
Prayer...Humperdinck
Preghiera (Ottetto)...Schubert
Rameaux, Les...Fauré
Vision...Rheinberger
Volx Celeste...Batisse

Tales of Hoffman...Barcarolle
Tannhauser...Evening Star
Tannhauser...Pilgrim Chorus
Trovatore...Miserere

CHARACTERISTIC MARCHES

Grand March (Aida)...Verdi
Ase's Death...Grieg
Bridal Chorus...Wagner
Coronation March...Meyerbeer
Dead March (Saul)...Handel
Dervish Chorus...Sebek
Fanfare, Op. 40...Ascher
March (Tannhauser)...Wagner
Festival March...Gounod
Funeral March...Chopin
Marche Celebre...Lachner
Marche Militaire...Schubert
Marche Nuptiale...Ganne
Russian Patrol...Rubinstein
Torchlight March...Clark
Triumphal Entry...Halvorsen
War March...Mendelssohn
Wedding March...Mendelssohn

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Jocelyn...Berceuse
Lohengrin...Prelude Act III
Lucia di Lammermoor...Sextette
Masteringers...Frize Song
Rigoletto...Quartet
Sadko...Song of India
Samson and Delilah...My Heart

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By WILLIAM LESTER.

"Meditation," by W. Berwald; "Alleluia! Alleluia!" (Chorale), by W. D. Armstrong; Minuetto in G, by J. Lamont Galbraith; published by Theodore Presser Company.

From the Philadelphia publisher comes this set of three organ pieces. All of them will meet with a hearty welcome from the church organist in search of good service material. All three numbers are modest in their technical demands and will be effective on any organ. The first-named, by Berwald, is a quiet number, with oboe solo against soft choir at opening, later using choir flutes against a neutral swell; the first theme occurs again as a clarinet solo against a syncopated background of swell strings, and the attractive piece ends with a touch of vox humana color in the closing cadence. The Armstrong piece is a jubilant maestoso movement, marked by a keenly incisive rhythmic figure. This is succeeded by a quieter section for flutes with vox humana, which in turn is followed by a repetition of the first material. The minuetto will make an attractive light selection for recital or service use. Melodically it has individuality, and its working out gives ample opportunity for contrasting registration.

"Arietta Graziosa," by N. Lindsay Norden; published by H. W. Gray Company.

The field of ensemble music, including organ, is not so full that we can afford to neglect any new contribution in that style. And the musical worth of this selection, plus the fine craftsmanship displayed, gives it another claim on our attention. The instruments called for in addition to organ are violin and harp; all parts are written in fine style for each instrument. The musical value is of high interest and beauty; it deserves wide use.

"Soliloquy," by Paul Held; published by the H. W. Gray Company, New York.

This somewhat peculiar piece for organ is the sort of music which is either a source of great delight or a definite irritation. The melodic matter is fragmentary in outline and of no great originality in content; the technical form and the style of the number give little opportunity for either rhythmic or bravura effects. Its chief virtue, or defect, depending upon the point of view, lies in the unusual harmonic progressions. Only manual stops are called for—even the "one-legged" organists will have to practice elsewhere.

Romance and Ballade for violin, by H. Leroy Baumgartner; published by Carl Fischer, Inc., New York.

The main purpose of this page is to attract attention to valuable new works adapted for service and concert use, catering more to the choirmaster and the organist. Neither of the two violin solos herein considered falls in those categories. But Mr. Baumgartner has won such a firm place for himself and his compositions among the clientele of this column that when such a man turns out two such splendid works as those here listed I feel that the fact should be mentioned. Neither of the pieces is built for first-position wanderers—both call for solid technique and well-grounded and extensive musicianship. The writing is first-class and though couched in a most modern idiom, the melodic line is not neglected. Mr. Baumgartner may be one of the modern gentlemen who consider it an insult if accused of writing a tune. Even so, Mr. B. will have to consider himself insulted, for he has perpetrated several bully tunes in these numbers.

"Lead Thou My Soul," by Rob Roy Peery; published by Forster Music Publisher.

This easy sacred solo is cast in the

"ballad" mold, which means that it will be welcomed by many church singers whose essential requirement of a solo for church use is that it have a quite obvious tune. Personally this reviewer prefers sacred music somewhat more ecclesiastical in style; but many do not. This sample of the "Perfect Day" type is better than most, at that, both in the technique of the writing and the choice of harmonies.

Behold, God is my Salvation," by Lucina Jewell; "O Love of God Most Full," by Charles P. Scott, and "Benedictus es, Domine," by F. H. Michel; published by the Arthur P. Schmidt Company.

These three anthems will provide good routine material for regular use. All three are easy, diatonic in idiom and well written. The first and third are schemed for chorus use; the middle one is better adapted for quartet. A good baritone will be needed to handle the soli effectively in the Jewell number; the burden falls upon the tenor in the anthem by Scott; the last title is entirely choral, with some double parts in the soprano section.

"Sail on, O Ship of State," by William Lester; published by Carl Fischer, Inc.

This is an easy but brilliant patriotic anthem, choral in its entirety, with an independent organ score. It is dedicated to Edgar Nelson and his Sunday Evening Club chorus of Chicago, and was given recently a successful first performance by this organization.

"The Choir Leader," for March; published by the Lorenz Publishing Company.

This is the Easter number of this widely used choir journal. Articles by Orlando A. Mansfield, George Stebbins and William Zerfi are mediums for the relaying of valuable information and ideas; the musical fare is provided by anthems by Wilson, Bode, Goldsworthy and Ashford. As might be expected, all four are simple in construction and conservative in idiom.

"O Let Me Hear Thy Loving Kindness," by F. Leslie Calver; "Consecration," by J. Lamont Galbraith; "Save Me, O God," by Cuthbert Harris; "The Path of Life," by Guy Mitchell; "Jesus is Calling," by Anna Priscilla Risher, and "Through Peace to Light," by Ward Stephens; published by the A. P. Schmidt Company.

Church soloists will be well advised to examine this series of six sacred songs. All appear in several keys and are good music, practical and appealing. A fine set of songs.

"Consecration," by William Lester; published by Oliver Ditson Company.

A sacred song setting of the fine text by Havergal. It is easy to do, with an idiomatic organ accompaniment capable of lending itself to effective registration. The vocal range is modest; published in two keys.

"The King's Highway," by Edward Shippen Barnes; "Sing Ye to the Lord," by Cuthbert Harris, and "Hail, Thou Once Despised Jesus," by W. Berwald; published by the Arthur P. Schmidt Company.

Here are three easy, effective Easter anthems. Most individual is the Barnes number, the other two being along the more usual lines. The Barnes anthem has optional solo parts, the Berwald title calls for either soprano or tenor, and the Harris number is essentially choral.

"Missa Festiva," by Nicola Montani; published by J. Fischer & Bro.

This broadly defined work is a splendid addition to the fine literature devoted to the service of the Catholic Church. The thematic material is either directly of Gregorian origin or

closely akin to it; contrapuntally it is of prime calibre, as may be expected at the hands of such a fine musician as Mr. Montani. It is beautiful music, beautifully worked out; to hear it adequately presented would be a musical treat of rare moment. Would that the Protestant wing of the Christian Church would produce more music of like standing! We could well afford to give up a whole season's supply of sentimental sacred songs and puny anthems for one such achievement as the above. Orchestra parts are available.

"Search Me, O God," by E. F. Marks; published by Theodore Presser Company.

This is a tuneful duo for mezzo-soprano and baritone, with text from the Psalms. Its chief merit is the simplicity of its statement. Quite practical.

"Still, Still with Thee," by W. L. Thickstun; "Two Easter Hymns," by Charles A. Knorr; published by Clayton F. Summy Company.

The Thickstun selection is a new version of a recently-issued anthem which has won such favor in its original form (for mixed voices) as to warrant this setting for three-part women's voices. Its tuneful attraction will be enhanced in this new edition. The two Easter hymns are simple but effective four-part settings for mixed voices and should be especially good for processional use.

"Beyond Life's Evening Star," by H. Alexander Matthews; "Giving to God," by Charles Fonteyn Manney; "I Am the Bread of Life," by J. Sebastian Matthews; published by Oliver Ditson Company.

Three new additions to the valuable Ditson list of choir anthems. As may be expected from the composers, all three numbers are fine in concept, practical in range of difficulty and in-

dividual in working out and ideas. Of most appeal to this reviewer is the fine communion anthem by J. Sebastian Matthews. It is a gem.

"Souls of the Righteous," by T. Tertius Noble, arranged for male voices by N. C. Page; published by Oliver Ditson Company.

This fine classic of the a cappella anthem type makes an appearance in this new form. There can be no doubt that it will win as wide acceptance in this form as in the original—and this is high praise!

DICKINSON LECTURE SERIES

Annual Historical Programs at Union Theological Seminary.

Clarence Dickinson's third historical lecture recital in his annual series at Union Theological Seminary on Tuesday, Feb. 16, at 4 o'clock, had for its subject "Music in the Age of Lincoln: Romanticism." He was assisted by Ruth Rodgers, soprano; Hyman Piston, violinist, and Frank Sheridan, pianist, in the presentation of a program which included the aria "Nobiles Signore," Meyerbeer; "Gretchen am Spinnrade" and "Geheimes," Schubert, and "The Sandman," Schumann, for soprano; Serenade, Schubert; Slumber Song and "Child Falling Asleep," Schumann, for organ; Andante from Concerto, Mendelssohn, and Nocturne, Chopin, for violin; Romance in F sharp major and Toccata, Schumann; Berceuse, Impromptu in A flat and Etude in A minor, Chopin, for piano, and Hungarian Rhapsody No. 2, Liszt, for piano and organ.

The last lecture recital in Dr. Dickinson's historical series Tuesday afternoon, Feb. 23, had for its subject "God in the Thought of Mankind." The assisting artists were Inez Barbour, Rose Bryant, Charles Stratton, Frank Croxton, Rozsi Varady, a Salvation Army lassie, the male choir of the seminary and the motet choir of the Brick Church.

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Charles M. Courboin made one of his infrequent but always captivating appearances in Chicago on the evening of Jan. 28. His performance at Kimball Hall served to emphasize the fact that he is the master of organ registration and that he knows how to make an appeal in a way in which few concert organists are able to do it. He had a goodly audience and its enthusiasm was evident when he was persuaded to play several additional selections at the close of his set program, the audience remaining fully twenty minutes to hear him in request pieces.

Mr. Courboin opened with the Cesar Franck "Grande Piece Symphonique," playing the Andante Serioso and the Andante Cantabile. As an interpreter of Franck's works his reputation is firmly established and there is no need of going into details. The Bach Pas-sacaglia also was played in a way in which few men can make it appeal. The Wolstenholme Allegretto was interpreted deliciously. The Wagner "Liebestod" brought into use every orchestral resource of the organ and showed the ability of Mr. Courboin as a supreme color artist. For good measure he also played the Overture to "Tristan and Isolde." A brilliant rendition of Gigout's "Grand Choer Dialogue" closed the set program. Then Mr. Courboin gave as an encore Schumann's Sketch No. 3. By special request he played Debussy's "The Afternoon of a Faun," which made a decided impression at his last previous Chicago recital.

Mr. Courboin's playing contains so much of valuable suggestion to his fellow organists that it was a satisfaction to see so many of them in the audience.

Recent bookings by Henry F. Seibert of New York included: East Orange, N. J., Feb. 11; Town Hall, New York, Feb. 12; Emaus, Pa., Feb. 23, and Philadelphia, March 3.

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By HAROLD W. THOMPSON, Ph. D.

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**Organ Postludes.**

- It is more or less traditional to have a loud postlude in most churches where any is played, and it was no surprise to find that joyful and often strongly rhythmic numbers occurred frequently in the lists returned by seventy-eight leading American organists in answer to my questionnaire asking each to name three excellent postludes. But there are also quiet numbers, as you will observe:
- Andrews, Mark—Alla Marcia, First Sonata. (3)
  - Archer—Toccata. (Stainer & Bell)
  - Baird—Toccata on the Pange Lingua. (Augener) 2.
  - Barnes—Allegro Risoluto. (G)
  - Barnes—Toccata, First Symphony. (S) 4.
  - Bartlett—Festival Hymn. (S)
  - Boellmann—Toccata, Gothic Suite. (Du) 3.
  - Bonnet—"Caprice Heroique." (Le)
  - Bonnet—Second Legend, in D minor. (Le)
  - Borowski—Allegro con Spirito, Third Sonata. (St)
  - Borowski—March from Suite.
  - Borowski—Sonata in A minor. (Laudy) 2.
  - Bossi—"Etude Symphonique."
  - Bossi—"Entree Pontificale."
  - Bossi—Scherzo in G minor. (Carisch and Järnchen)
  - Burdett—Postlude on "St. Thomas." (St)
  - Callaerts—"Marche Solennelle."
  - Callaerts—Marches.
  - Carl—Thirty Postludes. (D)
  - Cole—"Fantasie Symphonique." (St) 2.
  - Cole—Rhapsodie. (St) 4.
  - Cole—"Song of Gratitude." (St) 4.
  - Debat-Ponsan—Scherzo Symphonique. (S)
  - Deshayes—"Grand Choeur" in D.
  - Dubois—"Fanfare." (Pr)
  - Dubois—"Fiat Lux." (Du)
  - Dubois—"Grand Choeur" in B flat. (D) 3.
  - Dubois—"Hosannah." (St)
  - Du Mage—"Grand Jeu." (S)
  - Dupré—"Ave Maris Stella," Toccata. (N)
  - Faulkes—"Grand Choeur" in G. (D)
  - Faulkes—"Grand Choeur" in D. (Schott)
  - Faulkes—Marches.
  - Faulkes—Prelude Heroic. (S)
  - Fletcher—Festival Toccata. (N)
  - Fleuret—Toccata, First Symphony.
  - Foote—Festival March. (St) 3.
  - Franck—Chorale in A minor, No. 2. (Du)
  - Franck—Chorale in B minor, No. 2. (Du)
  - Franck—Fantasie in A.
  - Franck—Finale (Ch. S) 2.
  - Franck—Finale, "Grand Piece Symphonique." (Du)
  - Franck—Finale, from Six Pieces. (Du)
  - Franck—"Piece Heroique." (Du) 4.
  - Gaul—"Chant Triomphale." (D)
  - Gaul—"Postludium Circulaire." (S)
  - Gigout—"Grand Choeur Dialogue." (S) 2.
  - Gigout—"Marche Religieuse." (Du)
  - Grace—Postlude on "Martyrs." (N)
  - Guilmant—First Sonata, First Movement. (S)
  - Guilmant—Third Sonata, First Movement.
  - Guilmant—Finale in E flat. (S)
  - Guilmant—"Grand Choeur" in D. (S) 5.
  - Guilmant—"Marche Religieuse." (S)
  - Guilmant—Fifth Sonata, Scherzo.
  - Guilmant—Sonata 7, Tempo di Marcia. (Du)
  - Handel—Concertos.
  - Handel—March, Occasional Oratorio. (N) 2.
  - Hollins—Grand Chorus in G minor. (N)
  - Hollins—"Grand Choeur." (G)
  - Jongen—Chorale, Op. 37. (Du)
  - Karg-Eiert—"Nun Danket." (Simon) 2.
  - Kern—Festal March. (Pr)
  - Kinder—"Exsultemus."

- Kinder—"Jubilate Amen." (F) 3.
- Kinder—Toccata in D. (S) 2.
- Lawrence—Joyous March. (G)
- Lemaigre—"Grand Choeur," Flagler Collection.
- Lemare—Allegro Pomposo. (Schott)
- Lemare—"Grand Cortège." (N)
- Lemare—Thanksgiving March. (Pr)
- Lemmens—Finale in D. (S) 2.
- Lemmens—"Ita Missa Est."
- Lemmens—Pontifical March. (N, S) 2.
- Loret—"Alleluia." (S)
- Lucas—Dithyramb.
- Maddougall—"Salutation." (St)
- MacDowell—"A. D. 1620." (St)
- Marcello—"Psalm 19." (N)
- Matthews, H. A.—"Paeon." (S)
- Maxson—Finale in B flat. (Ch)
- Mendelssohn—Allegro Vivace, First Sonata. (S)
- Mendelssohn—First Prelude. (S)
- Mendelssohn—Finale, First Sonata.
- Mendelssohn—March of the Priests.
- Mendelssohn—Prelude in C minor. (S)
- Mendelssohn—Sonata in F minor, first movement.
- Merkel—Last Movement, Sonata in G minor.
- Meyerbeer—Coronation March.
- Miller—Festival Postlude. (F)
- Mulet—Toccata, "Tu es Petrus." (Le)
- Mulet—"Esquisses Byzantines."
- Nevin—Festival Procession. (D) 2.
- Nightingale—Festival March. (W-S)
- Noble—"Nachspiel." (Paxton)
- Noble—Toccata and Fugue in F minor. (Stainer & Bell)
- Piutti—Finale, Sonata in G minor.
- Piutti—"Nun Danket."
- Parker—Fantasie in E.
- Parker—Risoluto.
- Porter—Postlude in F minor. (Donlan)
- Rebikoff—"Alla Marcia." (S)
- Reiff—Festival Prelude in G minor. (St)
- Renaud—Festival Postlude in G.
- Reubke—Fugue, Sonata I. (Su) 2.
- Rheinberger—Fugue, Pastoral Sonata.
- Rink—Twelve Postludes. (Br)
- Rogers—"Grand Choeur" in C minor. (S)
- Rogers—Scherzo. (S)
- Rogers—Toccata in C minor. (D) 2.
- Salome—Gothic March.
- Salome—"Grand Choeur" in F. (D)
- Schinke—"Marche Russe." (F)
- Schumann—Sketch in F minor.
- Silas—Fantasia in E minor.
- Spence—"Grand Choeur" in D. (D)
- Stoughton—"Ancient Phoenician Procession." (W-S)
- Tombelle—"Marche Pontificale." (S) 2.
- Tours—Fantasie in C. (N)
- Truette—"Grand Choeur," Suite in G minor. (St)
- Vierne—Finale, First Symphony. (Mackar et Noel) 4.
- Vierne—Finale, Second Symphony. 2.
- Vierne—Finale, Third Symphony. (Du)
- Vierne—Finale.
- Vierne—Symphonies. 3.
- Vierne—Alla Maestoso, Third Symphony. (Du)
- Wachs—Fughetta Pastorale. (Wood)
- Wagner—Minster March, "Lohengrin."
- Warner—"Exaltation." (S)
- West—Postlude in B flat. (N)
- Widor—Symphonies. 3.
- Widor—Finale, Second Symphony.
- Widor—Toccata, Fourth Symphony.
- Widor—Toccata, Fifth Symphony. 6.
- Widor—First Movement, Sixth Symphony. (Hamelle)
- Widor—Finale, Sixth Symphony.
- Widor—"Marche Pontificale," Sixth Symphony.
- Widor—Adagio, Sixth Symphony.
- Widor—Finale, "Symphonie Romane." (Hamelle)
- Willan—"Epilogue." (N)
- Woodman—"Epithalamium." (S)
- Yon—Introduction and Allegro, Sonata Romantica. (F)
- Zimmerman—"Song of Triumph." (G)

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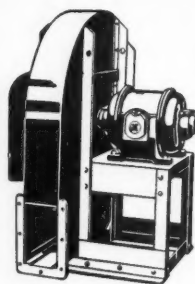
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**Philadelphia News**

By DR. JOHN M. E. WARD

Philadelphia, Pa., Feb. 22.—Alfred Hollins gave a recital at Wanamaker's Feb. 10 before a large audience. A severe test of the musical abilities of this man was the improvisation on a theme submitted by Leopold Stokowski. A more unmusical and un-rhythmical collection of notes was never penned by man. This monstrosity was played two or three times by Dr. Russell in order to impress it on the mind of the recitalist, who must, indeed, have heaved a sigh at its impossibilities. But Dr. Hollins waded in, and chaos found itself being molded into first one form and then another, in a manner characteristic of the English school of playing. The technique of the player is remarkably clear and clean. He is by no means old-fashioned in his melodic invention. He is the original Hollins through and through. He played his Bach in a sane manner, neither over-brilliant nor prosy. It was a recital well calculated to stick to one's memory as a masterly performance, especially when one considers the unlimited resources of this huge instrument.

A complimentary dinner was tendered to Dr. Hollins Feb. 11 by the A. O. P. C., the Pennsylvania chapter of the A. G. O. and members of the N. A. O. in and around Philadelphia. The event brought out a large number of organists eager to do honor to a worthy fellow. The toastmastership was divided between Dr. Ward, representing the A. O. P. C., and Henry S. Fry, acting for both the Guild and the N. A. O. Congratulatory speeches were made by a number of the organists present and responded to by the guest of the evening in his simple and unassuming manner. He had already endeared himself by his writings, but he doubly ingratiated himself in the

hearts of the "regular fellers" by his simplicity of manner and modesty. One of the surprises in store for the visitor was his unanimous election as an honorary member of the A. O. P. C., following a motion, duly seconded, and a rousing "aye."

The Rev. Dr. Whyte, pastor of Calvary Presbyterian Church, was also a guest. His address was a gem of good humor and sound logic. He said he had often been at meetings of his ministerial brethren, but never at an organists' gathering. He envied the organists because they knew and played each other's compositions. While he, as a preacher, might be well acquainted with the writings of his fellow pastors, he would not dare to use their sermons in his pulpit.

T. Tertius Noble of New York paid a visit to Philadelphia Feb. 2 to open the Möller organ in Bethlehem Presbyterian Church. A crowded church greeted him with evident satisfaction. An improvisation to display the chimes was a feature not on the program, being requested by the donor thereof.

An organ, the gift of Jules Mastbaum to the Graphic Sketch Club, was played for the first time Feb. 9 in the sanctuary of the club, formerly the artistic Church of the Evangelists. Frederic E. Starke, organist of the Baptist Temple, sat at the console, and as he played a group of young girls danced in classic art rhythms. The instrument was given in honor of Mrs. Mastbaum, but until she heard it she was unaware of the gift.

George Alexander A. West of St. Luke's, Germantown, gave a recital on the new Austin organ in the Church of St. Luke and the Epiphany Feb. 6. It was one of several, preceding the vesper service on Sundays, played by visiting organists.

Henry S. Fry played a guest recital Sunday evening, Feb. 7, at Christ Church, Germantown, on the new Hall organ, recently finished.

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**What They Said in Chicago:****Edward Moore in the Chicago Tribune, January 29th:***"Give him a work that contains many delicate outgrowths and he plays superbly, keeping each strand distinct and unblurred with much variety of color and fine balance."***Chicago Journal, January 29th:***"This profoundly satisfying Belgian artist has at his command so much more than a highly finished skill . . . he gives an entirely new and a most invigorating impression of his ancient and noble calling. Apparently all that he felt as he played was translated into sound and what he felt was simple but lofty, and as moving as it was sincere."***Karleton Hackett in the Chicago Evening Post, January 29th:***"A musician who is master of the instrument and uses his power to make music . . . there was fine musical intelligence back of all that he played . . . and he used his powers to bring out the meaning of the music, not to display the capacity of the organ. There were breadth of conception and vigor in the main outlines and exquisite delicacy in the decorative details, yet always in proportion and governed by instinctive appreciation for the spirit of the music."*DURING MARCH COURBOIN WILL PLAY IN COLORADO, CALIFORNIA, ARIZONA,  
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**COURBOIN PLAYS ON COAST.**

**After Tour in Far West He Appears with Minneapolis Orchestra.**

In February Charles M. Courboin played recitals at Portland, Tacoma, Seattle, Eugene, Vancouver, Victoria, Spokane, Helena, and other western cities, devoting the latter part of the month to two engagements with the Minneapolis Symphony Orchestra at Minneapolis and St. Paul under Verbrughen, with which organization he played the Widor Sixth Symphony, a work already made famous by Courboin's brilliant interpretations with Gabilowitsch and the Detroit Symphony, Stokowski and the Philadelphia Orchestra and the Philharmonic Orchestra of New York under Henry Hadley. During March he will give a series of recitals in Colorado, playing in Boulder, Denver and Pueblo, followed by a series of recitals in the southern part of California, Los Angeles and surrounding towns. He will then cross over to Arizona and play in Tucson and devote the last ten days of the month to recitals in Texas and Louisiana, appearing at Orange, Dallas, New Orleans and other southern cities.

On Easter Sunday, April 4, Mr. Courboin will appear for the first time as soloist with the Cincinnati Orchestra under Fritz Reiner, following this with an appearance in Kansas City, coming back East to appear in the New York Wanamaker Auditorium in a series of special concerts introducing the Rodman Wanamaker violin collection. His season will come to a climax with another appearance with Stokowski and the Philadelphia Orchestra in April at a date to be announced.

**Woman Organ Players' Club.**

A short program followed the January meeting of the Woman Organ Players' Club of Boston. Mrs. Mina del Castillo played "Fantasie Impromptu," Chopin, and "Scotch Poem," MacDowell. Miss Eleanor Neal sang four songs to the accompaniment of Mrs. Natalie Weidner,

president of the organization. Mrs. Maude Hack, the amiable treasurer of the club, presented the president with a gavel. February has been a gay month socially for the W. O. P. C. A valentine luncheon was given at the Hotel Westminster and pronounced a success by all who attended. The luncheon was given for the purpose of attracting new members to the club. Mrs. Marie A. Mowat, who is publicity representative for the club, was the hostess. At the February meeting Mrs. Carl L. Watson, director of the State Federation of Women's Clubs, was the guest of honor. She gave an interesting talk on the constructive work which organizations such as the Woman Organ Players' Club can do. Miss Lulu Emery, concert pianist and composer, played a few solos, while Miss Ruth Pike assisted with vocal numbers. An enjoyable luncheon followed the business meeting. Mrs. Mabel Bennet, Mrs. Sallie Frise, Mrs. Marie A. Mowat and Mrs. Fred Bayley were the hostesses.

**Lemare Is Heard in Toronto.**

Edwin H. Lemare visited Toronto in February and gave a recital at St. Andrew's Presbyterian Church Feb. 13 in connection with the fiftieth anniversary of that famous church. The auditorium and galleries were crowded to capacity to hear Mr. Lemare. Among his selections were: Toccata and Fugue in D minor, Bach; "Woodland Murmurs," Wagner; Twilight Sketches, Lemare; "The Ride of the Valkyries," Wagner; Andantino in D flat, Lemare; "Above the Clouds," Lemare.

**Tri-City Organists Give Program.**

The Tri-City Organists' Club met Feb. 7 in Trinity Lutheran Church, Moline, Ill. holding a vesper program at 4 o'clock. Five hundred music lovers attended, and organ numbers were given by Eskil Randolph, Miss Marjorie Høglund, Professor A. Cyril Graham and Miss Ruth Carlmak, assisted by the Trinity choir.

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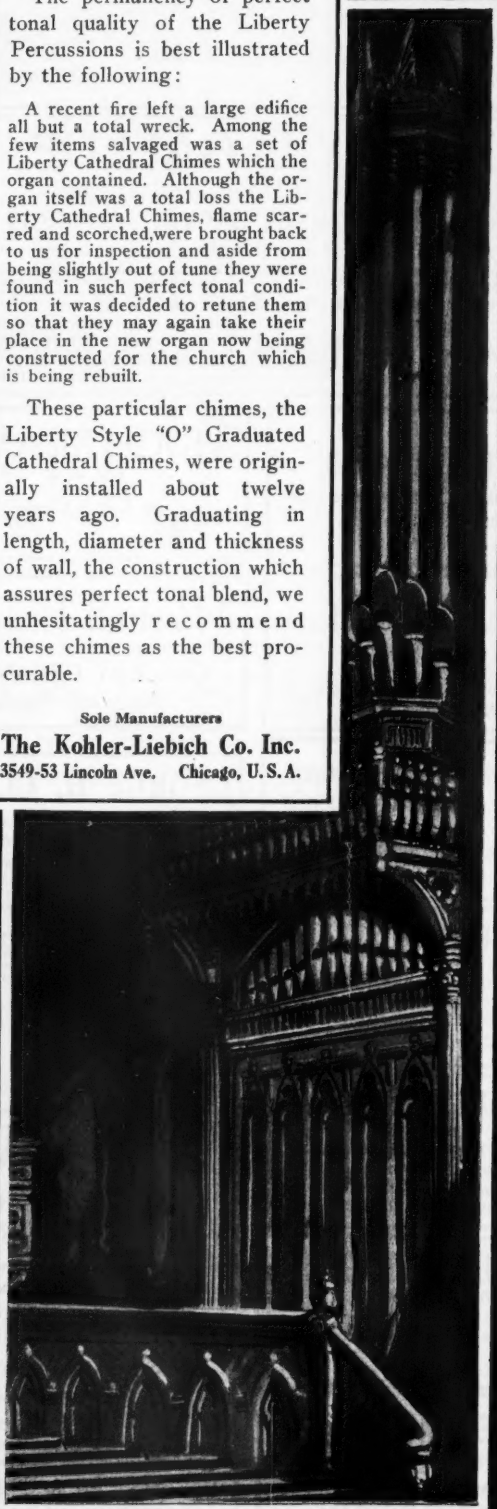
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**New York Activities**

News of the Organists and Their Work in the Metropolis

By RALPH A. HARRIS

New York, Feb. 24.—T. Tertius Noble and the choristers of St. Thomas' Church have been invited to sing with the choristers of St. James' Church, Philadelphia, where S. Wesley Sears is choirmaster, on Wednesday of Holy Week, in a massed performance of Dvorak's "Stabat Mater." Philadelphians will have a wonderful opportunity to hear what excellent work can be done with boy choristers. This oratorio was given with tremendous success at St. Thomas' last Lent.

Joseph Yasser, noted Russian organist, pianist and composer, gave a recital in the Wanamaker Auditorium on the afternoon of Thursday, Jan. 28. He was greeted by a large and enthusiastic audience, every number being heartily applauded, especially the latter part of the program. Knowing as we do the unrest and unsettled conditions which predominate in his native country, we cannot but imagine that we detected in everyone of his original compositions an atmosphere of pessimism and at times almost despair. He was assisted in this recital by the Russian String Quartet.

Dr. Alfred Hollins again appeared at Wanamaker's Monday afternoon, Feb. 15. Since his highly successful opening recital here last October he has traveled from the Atlantic to the Pacific, from the Ohio to northern Canada. Before his departure early in March he will have played nearly seventy recitals, his tour having extended to nearly three times the original length to accommodate the demand. His program on this occasion included: Sonata in the Style of Handel, Wolstenholme; Andante with Variations,

Beethoven; Fugue in G minor, Bach; Fugue a la Gigue in G major, Bach; "Morning Song," Grand Chorus in G minor and Concert Overture in C minor, Hollins.

With brief, well-chosen words, Dr. William C. Carl submitted a theme, or rather two themes, for Dr. Hollins' improvisation. The first, he said, was intended to convey something of Dr. Hollins' apprehension and wonder at just what sort of a reception he would meet in America; the second obviously typified the triumph and success this eminent artist had attained while here. On these two themes Dr. Hollins improvised in his magnificent style.

Dr. Alfred Hollins gave his farewell program at the Wanamaker Auditorium Wednesday afternoon, Feb. 24, assisted by Robert Imandt, violinist, and Leopold Morin, pianist. Following was the program: Prelude and Fugue in A minor, Bach; violin, piano and organ, "Poem," Chausson (Dr. Russell at the organ); organ and piano, Scherzo, Guilmant; organ, "Epithalamium," Allegretto Grazioso and Concert Rondo, Hollins; organ improvisation on a theme submitted by Frank L. Sealy; organ and piano, Polonaise, Hollins.

Dr. Hollins played his Concert Overture in C minor as the postlude in St. Thomas' Church Sunday afternoon, Feb. 21.

As announced in the January issue of The Diapason, the recital by Miss Helen Hogan at the City College Jan. 18 was given under the auspices of the American Guild of Organists. Considerable credit is due the officers of the Guild for the trouble and expense they incurred to assure the success of the evening.

A two-manual organ with detached console, built by Emil Meurling of Reynolds, Ill., for the new Presbyterian Church at Aledo, Ill., was dedicated Feb. 21. A program was played Feb. 22 by Erwin Swindell of Davenport, Iowa, musical director of station WOC of that city. Miss Gladys Meurling is organist of this church.



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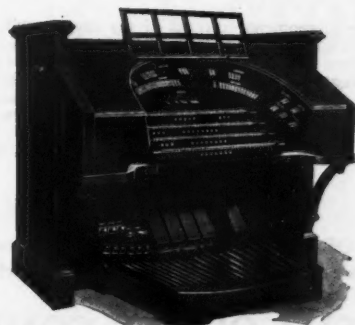
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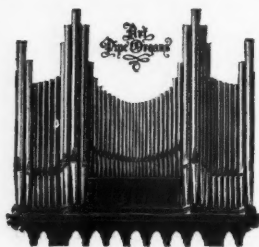
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