

# THE DIAPASON

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DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

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## CHARLES M. COURBOIN IS HURT IN AUTO CRASH NARROWLY ESCAPES DEATH

**Car Struck by Trolley at Scranton and He Sustains Fractured Jaw and Other Injuries, but Is On Way to Recovery.**

Charles M. Courboin received severe injuries and narrowly escaped death in an automobile accident in his home city, Scranton, Pa., on the night of Oct. 10. As he was driving home after the evening service at the Hickory Street Presbyterian Church his car was struck by a street car and was wrecked. Mr. Courboin sustained a fracture of the jaw and severe cuts on the face, lost two teeth and was badly bruised in the crash. He was taken to the Scranton Hospital, where it was necessary to take twenty-six stitches. He was able to leave the hospital, however, after a week and is on the way to recovery. First reports to the effect that he suffered a fractured skull happily were exaggerated. His hands, eyes and feet escaped injury.

The collision occurred at a corner where the street car turned into Pittston avenue, along which Mr. Courboin was driving, and Mr. Courboin mistook the direction of the car. When he realized his error it was too late to stop because the street was slippery after a rain. The trolley coach struck Mr. Courboin's Lincoln a terrific blow, tearing off the left front fender and running board, smashing the windshield and demolishing the top. A door of the street car was torn away and several windows were smashed.

Because of the accident Mr. Courboin's projected tour of the Pacific coast, which was to have been begun in Canada Nov. 2, has had to be rearranged, as well as several other recitals which this busy concert player had booked. Latest reports indicate, however, that Mr. Courboin's recovery will be more rapid than could have been hoped for at first, and that he will be able to resume all his activities in a few weeks.

## BIGGS TO MONTREAL POST

**New York Man Becomes Organist of St. Patrick's Church.**

Montreal is to enrich its musical life at the expense of New York by receiving one of the most widely-known and popular organists, Richard Keys Biggs. Mr. Biggs has accepted the post of organist and choirmaster of St. Patrick's Church, the largest English-speaking church in the dominion, with a seating capacity of 2,700.

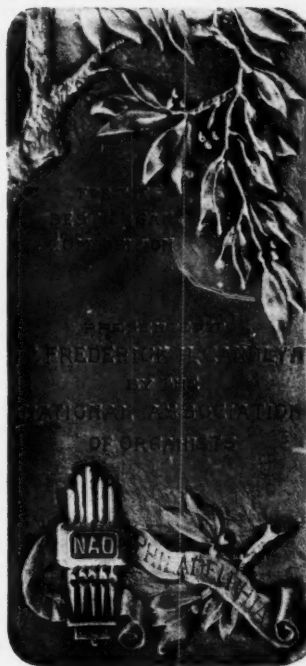
Mr. Biggs will have, in addition to the splendid Warren-Casavant organ in the church, a fine two-manual Casavant which stands in the lady chapel adjoining the choir-room. He plans to use both these organs for teaching and for pupils' practice.

Canada is expected to give a royal welcome to this artist whose recitals have made him known throughout the United States.

## Ender Heard in Recitals.

Edmund Sereno Ender of Old St. Paul's, Baltimore, gave several recitals during the summer. On July 29 he played in the First Lutheran Church of Southington, Conn. Aug. 26 he gave the noon recital at the Sesquicentennial and on Oct. 5 he gave the opening recital on the new Hall organ in the First Baptist Church of Baltimore. Several of Mr. Ender's pupils have been chosen for Baltimore positions. Miss Ruth Spicer is now at the Mount Vernon Methodist Church; Loyd Hutson has been selected as organist and director of the First Methodist and Miss Esther Busey is at the North Avenue M. E.

## TWO SIDES OF N. A. O. AUDSLEY MEDAL FOR COMPOSITION.



View of Gold Insignia to Be Presented to T. Frederick H. Candlyn on Nov. 8. See Page 12.

## NOTED ORGANISTS "ON AIR"

**Large List Invited To Play from Skinner Studio This Winter.**

Beginning in December and continuing each week thereafter until July, the Skinner Organ Company will broadcast a series of artist organ recitals from its New York studio through station WAHG, New York. These recitals will be given every Friday night, probably from 8 to 9. A number of distinguished organists, many of whom played in the series last year, have been invited for this season and it is expected that about fifty will be heard during the allotted period. Among those who have been invited are the following:

|                      |                          |
|----------------------|--------------------------|
| Frank Stewart Adams  | Will C. Macfarlane       |
| Mark Andrews         | Rollo Maitland           |
| Samuel A. Baldwin    | Melchiorre Mauro-Cottone |
| Marshall Bidwell     | Alexander McCurdy        |
| Richard Keys Biggs   | Ernest Mitchell          |
| Dr. William C. Carl  | Gordon Balch Nevin       |
| Palmer Christian     | T. Tertius Noble         |
| Clarence Dickinson   | Richard T. Percy         |
| John Doane           | Hugh Porter              |
| Lynnwood Farnam      | Louis Potter             |
| Miles Farrow         | Harry Rogers Pratt       |
| Gottfried Federlein  | Edward Rechlin           |
| Guy Filkins          | Louis Robert             |
| Maurice Garabrant    | Frank Sill Rogers        |
| Archer Gibson        | Henry Seibert            |
| Harold Gleason       | Albert William Snow      |
| Franklin Glynn       | Francis Snow             |
| W. A. Goldsworthy    | Roy Stoughton            |
| Chandler Goldthwaite | Firmin Swinnen           |
| Charles Helmroth     | David McK. Williams      |
| Herbert Hyde         | Pietro Yon               |
| Ralph Kinder         | William E. Zeuch         |
| Edwin Arthur Kraft   | Walter Zimmerman         |

It is announced that each organist will have an opportunity for a radio rehearsal before going "on the air" and will have the advantage of using the new Skinner patented broadcasting apparatus, a description of which appears in *The Diapason*.

**Minneapolis Wants Civic Organ.**  
With work on the new municipal auditorium at Minneapolis rapidly approaching completion, an organ costing from \$60,000 to \$75,000 has been proposed by music groups as a public gift to the edifice. Representatives of the Civic Music League and kindred organizations will appear before the council auditorium committee to urge a campaign for raising funds for the organ through public subscription.

## LATEST CHURCH ORGAN CHICAGO'S LARGEST KIMBALL AT THE NEW FIRST

**Famous Edifice on West Side Where William Lester Is Organist Will Have an Instrument of 117 Speaking Stops.**

Chicago is to have a new church organ which will be the largest in the city and environs and one of the outstanding instruments in the United States. It will be placed in the New First Congregational Church, Washington and Ashland boulevards, on the west side, and the contract has been awarded to the W. W. Kimball Company. The organ will have a total of 117 speaking stops, including the echo and antiphonal divisions. It will replace a famous old instrument which has stood in this church for many years and which was built by the Hook & Hastings Company.

William Lester, well-known organist and composer, presides at the organ in the New First Church and George L. Tenney conducts the various choirs of the church. Music has always been a feature of prominence here and in the old days Louis Falk was the organist for many years, when it was the Union Park Church, before the merger with the old First. In those days the stately edifice occupied what was the most prominent corner of the finest residence district of the west side. After Dr. Falk came such organists as Albert Cotsworth, Miss Alice R. Deal, Hugh Porter and Charles Demorest.

Andrew R. Dole of Oak Park, a prominent business man of Chicago and for years one of the strong supporters of the church, is the donor of the new organ. The specifications were drawn up by Mr. Lester. In the new instrument are to be incorporated some of the fine old diapasons and other stops which were in the old instrument, which has stood in the church for fifty-five years. The opening of the organ is expected to take

## RECITALS AT "SESQUI" OFF

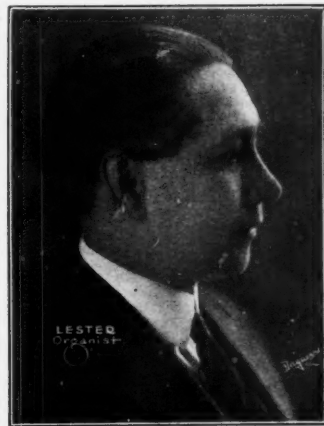
**Daily Organ Program at Philadelphia Exposition Canceled.**

Daily recitals on the large organ at the Sesquicentennial Exposition in Philadelphia are off for the rest of the period of the exposition. Those of Warren D. Allen, Dr. William C. Carl, John Doane and E. R. Tourison were abandoned late in September and the first of October because of a dog show, which was deemed of greater importance by the authorities. The following week—from Oct. 4 to 9—the recitals were resumed. After that date the entire series, a complete schedule of which appeared in *The Diapason* June 1, was dropped and the players who had been engaged by the committee were notified that they would not be expected to give their programs. The only explanation received is that the hall was too cold for the recitals and that it was impossible to provide heat. The announcement will be a disappointment to those who had expected to hear the great Austin organ between now and the close of the exposition at the end of November.

## NOBLE PLAYS AT HARTFORD

**Opens Skinner Four-Manual in Christ Church Cathedral.**

T. Tertius Noble of St. Thomas' Church, New York, gave the dedicatory recital on the large Skinner organ in Christ Church Cathedral, Hartford, Conn., Oct. 14. The organ was used for the first time on Oct. 10 at the regular services, with Arthur Priest, organist of the cathedral, at the console. Dr. Noble drew a large audience, which crowded the edifice. Special interest in the recital was shown since the degree of doctor of music was conferred on Dr. Noble at the commencement of Trinity College in Hartford last June. The organ, the specification of which appeared in *The Diapason* last May, made an excellent impression. Dr. Noble's program included: Overture, Adams; Prelude, Gliere; "Silhouettes," Rebikoff; "Coronach," Barratt; Fugue in A minor, Bach; Toccata and Fugue in F minor, Noble; Two Chorale Preludes on Scotch Tunes, Noble; Andante, Quef; Fugue in C minor, Reubke.



WILLIAM LESTER.

place next April, when Mr. Lester's new choral opera, "Everyman," is to be presented under the auspices of the National Federation of Music Clubs.

Following is the specification of the new instrument, construction of which has been begun at the Kimball factory: GREAT ORGAN.

1. Open Diapason, 16 ft., 61 pipes.
2. Bourdon, 16 ft., 61 pipes.
3. First Open Diapason, 8 ft., 61 pipes.
4. Second Open Diapason, 8 ft., 61 pipes.
5. Third Open Diapason, 8 ft., 61 pipes.
6. Doppel Flöte, 8 ft., 61 pipes.
7. Gamba, 8 ft., 61 pipes.
8. Spitz Flöte, 8 ft., 61 pipes.
9. Spitz Flöte Celeste, 8 ft., 61 pipes.
10. Octave, 4 ft., 61 pipes.
11. Flute Harmonic, 4 ft., 61 pipes.

- 12. Twelfth, 2 3/4 ft., 61 pipes.
- 13. Fifteenth, 2 ft., 61 pipes.
- 14. Seventeenth, 1-3/5 ft., 61 pipes.
- 15. Nineteenth, 1 1/4 ft., 61 pipes.
- 16. Septieme, 1-1/7 ft., 61 pipes.
- 17. Twenty-second, 1 ft., 61 pipes.
- 18. Mixture (Drawing Nos. 13, 14, 15, 16, 17), 5 ranks, 61 notes.
- 19. Double Trombone, 16 ft., 85 pipes.
- 20. Tromba, 8 ft., 73 pipes.
- 21. Trumpet (from No. 19), 8 ft., 73 notes.
- 22. Clarion (from No. 19), 4 ft., 73 notes.
- 23. Chimes (from Echo).
- 24. Celesta (from Choir).
- SWELL ORGAN.**
- 25. Bourdon, 16 ft., 97 pipes.
- 26. Open Diapason, 8 ft., 73 pipes.
- 27. Violin Diapason, 8 ft., 73 pipes.
- 28. Viola da Gamba, 8 ft., 73 pipes.
- 29. Viole Celeste, 8 ft., 73 pipes.
- 30. Stopped Diapason (from No. 25), 8 ft., 73 notes.
- 31. Salicional, 8 ft., 73 pipes.
- 32. Voix Celeste, 8 ft., 73 pipes.
- 33. Clarabella, 8 ft., 73 pipes.
- 34. Aeoline, 8 ft., 73 pipes.
- 35. Octave, 4 ft., 73 pipes.
- 36. Flauto Traverso (from No. 25), 73 notes.
- 37. Violina, 4 ft., 73 pipes.
- 38. Flautino (from No. 25), 2 ft., 73 notes.
- 39. Solo Dolce Cornet, 4 rks., 244 pipes.
- 40. Contra Posaune, 16 ft., 85 pipes.
- 41. Contra Fagotto, 16 ft., 85 pipes.
- 42. Cornopean (from No. 40), 8 ft., 73 notes.
- 43. Oboe (from No. 41), 8 ft., 73 notes.
- 44. Vox Humana, 8 ft., 61 pipes.
- 45. Tromba Clarion (from No. 40), 4 ft., 73 notes.
- 46. Celesta Sub, 8 ft.
- 47. Celesta, 4 ft.
- CHOIR ORGAN.**
- 48. Contra Salicional, 16 ft., 73 pipes.
- 49. English Diapason, 8 ft., 73 pipes.
- 50. Melodia, 8 ft., 73 pipes.
- 51. Flute Celeste (soft), 8 ft., 73 pipes.
- 52. Stopped Diapason, 8 ft., 73 pipes.
- 53. Dolce, 8 ft., 73 pipes.
- 54. Unda Maris, 8 ft., 73 pipes.
- 55. Dulciana, 8 ft., 73 pipes.
- 56. Fugara, 4 ft., 73 pipes.
- 57. Flute d'Amour, 4 ft., 73 pipes.
- 58. Nazard, 2 1/2 ft., 73 pipes.
- 59. Piccolo, 2 ft., 73 pipes.
- 60. Tierce, 1-3/5 ft., 73 pipes.
- 61. Clarinet, 8 ft., 73 pipes.
- 62. Orchestral Oboe, 8 ft., 73 pipes.
- 63. Celesta, 8 ft., 49 bars.
- 64. Octave Celesta, 4 ft., 49 bars.
- SOLO ORGAN.**
- 65. Stentorphone, 8 ft., 73 pipes.
- 66. Melophone, 8 ft., 73 pipes.
- 67. Gross Gamba, 8 ft., 73 pipes.
- 68. Orchestral Flute, 4 ft., 73 pipes.
- 69. Tuba Profunda, 16 ft., 85 pipes.
- 70. Tuba Mirabilis, 8 ft., 73 pipes.
- 71. Tuba (from No. 69), 8 ft., 73 notes.
- 72. French Horn, 8 ft., 73 pipes.
- 73. English Horn, 8 ft., 73 pipes.
- 74. Tuba Clarion (from No. 69), 4 ft., 73 notes.
- 75. Celesta (from Choir), 8 ft.
- 76. Chimes (from Echo), 8 ft.
- ECHO ORGAN.**
- 77. Lieblich Gedeckt, 16 ft., 73 pipes.
- 78. Fern Flöte, 8 ft., 73 pipes.
- 79. Flute Celeste, 8 ft., 61 pipes.
- 80. Viol Aetheria, 8 ft., 73 pipes.
- 81. Wald Flöte, 4 ft., 73 pipes.
- 82. Corno d'Amour, 8 ft., 73 pipes.
- 83. Vox Humana, 8 ft., 61 pipes.
- 84. Chimes, 8 ft., 25 tubes.
- ANTIPHONAL ORGAN.**
- 85. Open Diapason, 8 ft., 73 pipes.
- 86. Gross Flöte, 8 ft., 73 pipes.
- 87. Rohr Flöte, 8 ft., 73 pipes.
- 88. Viola, 8 ft., 73 pipes.
- 89. Celesta, 8 ft., 73 pipes.
- 90. Horn, 8 ft., 73 pipes.
- PEDAL ORGAN.**
- 91. Diaphone (Ext. of No. 94), 32 ft., 12 pipes.
- 92. Acoustic Bass, 32 ft., 32 notes.
- 93. First Open Diapason, 16 ft., 32 pipes.
- 94. Second Open Diapason, 16 ft., 32 pipes.
- 95. Violone, 16 ft., 32 pipes.
- 96. First Bourdon, 16 ft., 32 pipes.
- 97. Second Bourdon (from No. 2), 16 ft., 32 notes.
- 98. Contra Salicional (from No. 31), 16 ft., 32 notes.
- 99. Lieblich Gedeckt (from No. 25), 32 notes.
- 100. Lieblich Gedeckt (from Echo No. 77), 16 ft., 32 notes.
- 101. Contra Bass (Ext. Ant. No. 86), 16 ft., 12 pipes.
- 102. Viola (Ext. Ant. No. 88), 16 ft., 12 pipes.
- 103. Octave (Ext. of No. 94), 8 ft., 12 pipes.
- 104. Violoncello (Ext. of No. 95), 8 ft., 12 pipes.
- 105. Flute (Ext. of No. 92), 8 ft., 12 pipes.
- 106. Still Gedeckt (from Swell No. 25), 8 ft., 32 notes.
- 107. Super Octave (Ext. of No. 94), 4 ft., 12 pipes.
- 108. Flute (Ext. No. 92), 4 ft., 12 pipes.
- 109. Bombarde (Ext. of No. 110), 32 ft., 12 pipes.
- 110. Ophicleide, 16 ft., 32 pipes.
- 111. Tuba (from No. 69), 16 ft., 32 notes.
- 112. Trumpet (from No. 19), 16 ft., 32 notes.

- 113. Contra Posaune (from No. 40), 16 ft., 32 notes.
- 114. Bassoon (from No. 41), 16 ft., 32 notes.
- 115. Tromba (Ext. of No. 110), 8 ft., 12 pipes.
- 116. Trumpet (from No. 19), 8 ft., 32 notes.
- 117. Clarion (Ext. No. 110), 4 ft., 12 pipes.

**ESTEY TO FALL RIVER, MASS.**

**Beautiful Union M. E. Church To Have Instrument of 38 Stops.**

The Union Methodist Episcopal Church of Fall River, Mass., is completing one of the finest edifices in the denomination and has contracted for a three-manual, thirty-eight stop Estey organ. The specification was drawn by Thomas V. Walkden, organist and choir director of the Central Congregational Church of the same city. Clarence Briggs of the Boston office of the Estey Organ Company represented the builders.

A few ranks of pipes from the fine old Hutchings organ of the former church will be incorporated in the new instrument. A luminous stop console of special design is to be used. The music rack will be immediately above the swell manual and the stop pistons will be banked at a convenient angle on either side of the rack.

Following are the specifications:

- GREAT ORGAN.**  
(Unenclosed Section.)
- 1. Double Open Diapason, 16 ft., 85 pipes.
- 2. First Open Diapason, 8 ft., 73 pipes.
- 3. Second Open Diapason (from No. 1), 8 ft., 73 notes.
- 4. Gross Flöte, 8 ft., 73 pipes.
- 5. Tuba (Enclosed in Choir box), 8 ft., 73 pipes.
- 6. Gamba, 8 ft., 73 pipes.
- 7. Flauto Dolce, 8 ft., 73 pipes.
- 8. Flute Harmonic, 4 ft., 73 pipes.
- 9. Octave, 4 ft., 73 pipes.
- 10. Fifteenth, 2 ft., 61 pipes.
- Chimes, 25 tubes.

- SWELL ORGAN.**
- 11. Bourdon, 16 ft., 73 pipes.
- 12. Open Diapason, 8 ft., 73 pipes.
- 13. Flute, 8 ft., 73 pipes.
- 14. Salicional, 8 ft., 73 pipes.
- 15. Voix Celeste, 8 ft., 61 pipes.
- 16. Aeoline, 8 ft., 73 pipes.
- 17. Gedeckt, 8 ft., 73 pipes.
- 18. Flauto Traverso, 4 ft., 73 pipes.
- 19. Violina, 4 ft., 73 pipes.
- 20. Mixture, 3 rks., 183 pipes.
- 21. Flautino, 2 ft., 61 pipes.
- 22. Oboe, 8 ft., 73 pipes.
- 23. Cornopean, 8 ft., 73 pipes.
- 24. Vox Humana, 8 ft., 73 pipes.

- CHOIR ORGAN.**
- 25. English Horn, 8 ft., 73 pipes.
- 26. Quintadena, 8 ft., 73 pipes.
- 27. Melodia, 8 ft., 73 pipes.
- 28. Dulciana, 8 ft., 73 pipes.
- 29. Unda Maris, 2 rks., 8 ft., 122 pipes.
- 30. Flute d'Amour, 4 ft., 73 pipes.
- 31. Clarinet, 8 ft., 73 pipes.

- PEDAL ORGAN.**
- 32. Open Diapason, 16 ft., 44 pipes.
- 33. Bourdon, 16 ft., 44 pipes.
- 34. Lieblich Gedeckt (from No. 11), 16 ft., 32 notes.
- 35. Violone, 16 ft., 32 pipes.
- 36. Bourdon (from No. 33), 8 ft., 32 notes.
- 37. Gross Flöte (from No. 32), 8 ft., 32 notes.
- 38. Tuba (20 from No. 5), 16 ft., 12 pipes and 20 notes.

**Evanston Organ Is Opened.**

Stanley W. Martin, head of the organ department at the Northwestern University School of Music, gave the dedicatory recital on the four-manual Austin organ in the new Second Presbyterian Church of Evanston, Ill., Oct. 4. William H. Barnes added to the interest in the occasion with a talk on the organ and its stops. A large audience was attracted to the beautiful new edifice and to hear the splendid instrument.

**To Meet at Barnes Home.**

Members of the Illinois chapter, American Guild of Organists, and of the Illinois council, National Association of Organists, will be the guests of William H. Barnes at his Evanston home Tuesday evening, Nov. 2. This will be the first public gathering of Chicago organists this season. Several performers will give a program on the organ in Mr. Barnes' home.

**THE DIAPASON.**

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**AMERICAN CONSERVATORY of MUSIC**  
JOHN J. HATTSTAEDT, President

**School of Motion Picture Organ Playing**

FRANK VAN DUSEN, A.A.G.O., Director

Students have advantage of lessons and practice before the Screen in the Conservatory's Little Model Theatre. The School is equipped with ten practice organs of Modern Theatre Type including a Unit Organ.

The faculty includes organists who are filling positions in some of the most prominent Motion Picture Theatres in Chicago. Scores of pupils are filling positions in Chicago Theatres. Many pupils filling prominent positions throughout the country.

**Students Recently Appointed to Positions:**

- Miss Edith Royalty, Organist, Star Theatre, Elgin, Ill.
- Mr. Paul Bennett, Organist, Delft Theatre, Munising, Mich.
- Mr. Kenneth Cutler, Asst. Organist, Michigan Theatre, Chicago, Ill.
- Mr. Charles Vogel, Organist, Capitol Theatre, Whiting, Ind.
- Mr. George Ceiga, Orpheum Theatre, Hammond, Ind.
- Mr. Quentin Kongsback, Organist, Palace Theatre, Sandusky, Ohio.
- Mr. Harry Lee, Organist, New Theatre, Negaunee, Mich.
- Miss Ruth Reeser, Organist, Palace Theatre, Sandusky, Ohio
- Miss Anna Moline, Organist, at Theatre in Marshfield, Wis.
- Mr. Henry Hankins, Organist, Academy Theatre, Chicago, Ill.
- Mr. William Hennebry, Organist, Orpheum Theatre, Chicago
- Mr. Harry Weiner, Organist, Chateau Theatre, Chicago
- Miss Alvina Michals, Assistant Organist, Buckingham Theatre, Chicago, Ill.
- Miss Agnes McMorrow, Organist, Clermont Theatre, Chicago
- Mr. L. V. Tangeman, Columbia Theatre, Coldwater, Ohio
- Mrs. B. W. White, Organist, Strand Theatre, Asheville, N. C.
- Mr. Ernst Bushong, Organist, Ligonier Theatre, Ligonier, Ind.
- Mr. Milton Werth, Organist, Lincoln Square Theatre, Decatur, Ill.
- Mr. Stanley Anstett, Parthenon Theatre, Hammond, Ind.
- Mr. Warren Colby, Organist, Theatre at St. Joseph, Mich.,
- Mr. Jack Redmond, Organist, Strand Theatre, Cedar Rapids, Iowa.
- Mr. Melvin C. Toyne, Organist, Pastime Theatre, Iowa City, Iowa
- Miss Mable Harn, Organist, Majestic Theatre, Austin, Texas
- Miss Betty DeNil, Organist, New Virginia Theatre, Harrisonburg, Va.

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**AMERICAN CONSERVATORY of MUSIC**

516 KIMBALL HALL, CHICAGO

**HENRY S. FRY**

ORGAN RECITALS—INSTRUCTION

"It is easy to understand why the Cesar Franck Chorale in A Minor compels the attention of all serious organists. It is a veritable Colossus, and it received a spacious and imposing interpretation at the hands of Mr. Henry Fry, of Philadelphia, the retiring President of the N. A. O. I have heard this composition on many occasions, but never quite so well played as by the distinguished visitor. It was perfect organ playing, and touched one of the high points of the recital. The well-known Martini Gavotte and Mr. Fry's own Prelude on 'God of Heaven and Earth' were both excellently played."

*Dr. Alfred E. Whitehead, Organist of Christ Church Cathedral, Montreal, Canada, in "The American Organist" on Mr. Fry's contribution to the recital at the Montreal Convention of the Canadian College of Organists.*

**ST. CLEMENT'S CHURCH**  
Twentieth and Cherry Streets, Philadelphia

## OMAHA SCOTTISH RITE HEARS ITS NEW ORGAN

### THREE-MANUAL BY KILGEN

Clarence Eddy Plays Four Recitals for Consistory and Is Asked to Give Encore Program Which Is Broadcast.

Clarence Eddy dedicated the new Scottish Rite Cathedral organ at Omaha Sept. 25 and 26 before enthusiastic audiences. The organ is a three-manual built by George Kilgen & Son, Inc. Mr. Eddy gave four recitals, two on Saturday and two on the following day. The officers of the consistory received so many congratulatory letters that Mr. Eddy was asked to play an encore recital, which was broadcast.

The specification of this organ follows:

#### GREAT ORGAN.

Open Diapason, 16 ft., 85 pipes.  
First Open Diapason, 8 ft., 61 pipes.  
Second Open Diapason, 8 ft., 61 notes.  
Tibia Clausa, 8 ft., 61 pipes.  
Viol d'Gamba, 8 ft., 73 pipes.  
Melodia, 8 ft., 61 notes.  
Gemshorn, 8 ft., 73 pipes.  
Octave, 4 ft., 61 notes.  
Flute, 4 ft., 61 notes.  
Flute Quint, 2 1/2 ft., 61 notes.  
Flute Octavante, 2 ft., 61 notes.  
Tuba, 8 ft., 73 pipes.  
Tuba Clarion, 4 ft., 61 notes.  
Chimes, (Deagan Class A), 20 notes.

#### SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 notes.  
Viol d'Orchestre, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Aeoline, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 notes.  
Violina, 4 ft., 61 notes.  
Dolce Cornet, 2 1/2 ft., 183 pipes.  
Flautina, 2 ft., 61 notes.  
Fagotto, 16 ft., 97 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 notes.  
Clarion Dolce, 4 ft., 73 notes.  
Vox Humana, 8 ft., 73 pipes.  
Tremolo.

#### CHOIR ORGAN.

Bass Flute, 16 ft., 61 notes.  
Open Diapason, 8 ft., 73 notes.  
Violin Diapason, 8 ft., 73 pipes.  
Melodia, 8 ft., 85 pipes.  
Violoncello, 8 ft., 73 notes.  
Quintadena, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 notes.  
Gemshorn Celeste, 8 ft., 61 pipes.  
Dulciana, 8 ft., 73 pipes.  
Flute, 4 ft., 73 notes.  
Fugara, 4 ft., 61 notes.  
Piccolo, 2 ft., 61 notes.  
Orchestral Oboe (Synthetic), 8 ft., 73 notes.  
Clarinet, 8 ft., 73 notes.  
Harp, 49 notes.  
Tremolo.

#### PEDAL ORGAN.

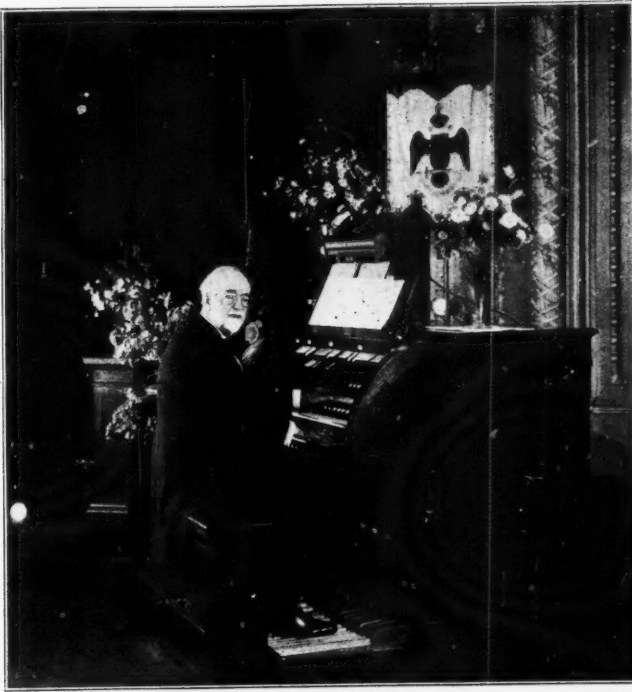
Open Diapason (Resultant), 32 ft., 32 notes.  
Open Diapason, 16 ft., 32 pipes.  
Second Open Diapason, 16 ft., 32 notes.  
Bourdon, 16 ft., 44 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Octave, 8 ft., 32 notes.  
Bass Flute, 8 ft., 32 notes.  
Dolce Flute, 8 ft., 32 notes.  
Violoncello, 8 ft., 32 notes.  
Bassoon, 16 ft., 32 notes.

There are six combination pistons for each manual and six general combination pistons affecting the entire organ.

#### Useful Library for Organist.

To place 111 organ classics of various styles and for every use before the organist in one volume of reasonable price was the object of D. Appleton & Co. in preparing "Standard Organ Pieces." There are many organ collections, but since the issuance of Clarence Eddy's four valuable volumes nearly two score years ago we do not recall anything quite so comprehensive. Other excellent collections have been more specialized. "Standard Organ Pieces" is just a small popular library—something easy to carry and containing a menu meeting every taste and requirement. There is a group of classical arrangements, such as the Adagio from Beethoven's "Moonlight" Sonata, and movements from works of Mendelssohn, Schubert, Handel, etc. Then there are modern compositions galore, including MacDowell, Elgar, Tschaiakowsky, Grieg, etc. Should you be asked to play a service in a strange place and have this volume in your grip you would

## EDDY AT KILGEN IN SCOTTISH RITE CATHEDRAL, OMAHA.



have many good preludes and post-ludes, in addition to which there are operatic selections and marches. Appleton's volume is as valuable in a library for the organist as "Who's Who" or the latest gazetteer in a business man's library.

#### Rechlin on Another Tour.

Edward Rechlin, the noted Bach interpreter, spent the summer in preparation for his national fall tour in November and December, preparing programs of Bach and contemporaries. He will cover the middle West states as far as Kansas. During the last six years Mr. Rechlin has given over 350 recitals of these classic masters, an achievement unique in the organ world. The effect of these programs has been astounding in attendance, devotional interest of the public and the fact that invariably the audience refused to depart at the end of the program and demanded additional selections from this school of organ classics. During the summer Mr. Rechlin appeared twice at the Philadelphia Exposition and also at Ocean Grove, and recently he dedicated a large Möller organ at Catasauqua, Pa.

#### Whitehouse at Colorado University.

Horace Whitehouse, well-known organist and teacher, who for several years has been one of the most active organists of Indianapolis and dean of the Indiana chapter, A. G. O., writes that he has taken up his new work at Boulder, Colo., where he is now professor of music and director of the college of music of the University of Colorado. Mr. Whitehouse presides over the 115-stop Austin organ in Mackey Auditorium, one of the largest instruments in the country, and is teaching organ and theory, and conducting a choral union of 250 voices and an orchestra recruited from the university and the city of Boulder. He is entranced over the climate and the scenery of Colorado.

#### Recitals at Florida State College.

Miss Margaret Dow, A. G. O., B. A., B. M., from Carleton College, has been appointed assistant professor of theory and organ at Florida State College for Women in Tallahassee. Miss Dow is planning a season of organ recitals and opened with a vesper recital Oct. 3 before a large and appreciative audience. The college auditorium, in which the four-manual Skinner organ is placed, was closed to the public last season, while the interior was being completed. The fact that the college is again able to use the auditorium and organ for chapel and recitals, etc., is adding greatly to the artistic life of the college community.

## ONEONTA, N. Y., CHURCH DEDICATES NEW ORGAN

### BUILT BY MÖLLER FACTORY

William A. Goldsworthy of New York Not Only Displays Qualities of Instrument, But Pays Tribute to It in Speech.

William A. Goldsworthy of St. Andrew's Episcopal Church, New York, played the dedicatory recital on a three-manual organ, with an echo division, built by M. P. Möller, Inc., for the Methodist Church of Oneonta, N. Y. The recital was given on the evening of Sept. 29. Mr. Goldsworthy's program included Sibelius' "Finlandia," the Overture to "Orpheus," by Offenbach, and compositions of Gaul, d'Analfy, Grieg, Wagner and others. Mr. Goldsworthy varied the program with a brief talk in which he paid an eloquent tribute to the new instrument and its qualities and then gave a demonstration of the various solo stops.

Following is the specification of this instrument:

#### GREAT ORGAN.

Double Open Diapason, 16 ft., 73 pipes.  
First Open Diapason, 8 ft., 61 pipes.  
Second Open Diapason, 8 ft., 61 notes.  
Doppel Flöte, 8 ft., 73 pipes.  
Clarabella, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Flute Harmonic, 4 ft., 73 pipes.  
Octave, 4 ft., 61 notes.  
Tuba, 8 ft., 73 pipes.  
Viole, 8 ft., 73 pipes.

#### SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.  
Gedeckt, 4 ft., 73 notes.  
Orchestral Flute, 4 ft., 73 notes.  
Quint, 2 2/3 ft., 61 notes.  
Fifteenth, 2 ft., 61 notes.  
Tiercena, 1 3/5 ft., 61 notes.  
Open Diapason, 8 ft., 73 pipes.  
Open Traverso, 8 ft., 73 pipes.  
Viole d'Orchestre, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 61 pipes.  
Salicional, 8 ft., 73 pipes.  
Aeoline, 8 ft., 73 pipes.  
Salicet, 4 ft., 61 notes.  
Mixture, 3 rks., 61 notes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.

#### CHOIR ORGAN.

(Enclosed with Great.)  
English Open Diapason, 8 ft., 73 pipes.  
Doppel Flöte, 8 ft., 73 notes.  
Melodia, 8 ft., 73 notes.  
Dulciana, 8 ft., 73 pipes.  
Flute, 4 ft., 73 notes.  
Gemshorn, 8 ft., 73 notes.  
Gemshorn Celeste, 8 ft., 61 pipes.  
Tuba, 8 ft., 61 notes.  
Viole d'Gamba, 8 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Dulciana, 4 ft., 61 notes.  
French Horn, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Harp, 49 bars.

#### ECHO ORGAN.

Echo Flute, 8 ft., 73 pipes.  
Flute, 4 ft., 61 notes.  
Muted Viole, 8 ft., 73 pipes.  
Violin, 4 ft., 61 notes.  
Vox Humana, 8 ft., 61 pipes.  
Chimes, 20 tubes.

#### PEDAL ORGAN.

Open Diapason, 16 ft., 44 pipes.  
Small Diapason, 16 ft., 32 notes.  
Bourdon, 16 ft., 44 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Flute, 8 ft., 32 notes.  
Octave, 8 ft., 32 notes.  
Violoncello, 8 ft., 32 notes.  
Tuba, 16 ft., 32 notes.

#### Progress on Welte Factory.

The steel for the new Welte organ erection room in the New York factory is being put-up, and it is expected that the addition will be in use by December. This is considerably larger than the old high room, which will be kept in service. The metal pipe shop is being increased 150 per cent immediately, and space on the piano factory side is being taken for certain action manufacturing work, this being made possible by improved methods of storing pianos in process and finished, which doubles the capacity of certain floors.

#### Takes Norwood, Mass., Position.

Herbert J. Hooper, Jr., of Boston has been appointed organist and choir-master of Grace Church, Norwood, Mass. In this position he has a splendid organ and an efficient mixed choir, and he hopes to have excellent programs during the winter. Mr. Hooper is a pupil of Albert W. Snow and one of the most progressive of the younger organists of Boston.

## YON RETURNS FROM ITALY

### Will Play in St. Louis in November—Coast Tour in February.

Pietro A. Yon landed in the United States Oct. 4 on his return from Italy, his native land, where he passed the summer. He not only visited his father but gave recitals in Rome, Florence, Milan, Vicenza and other places and the Italian press was more enthusiastic than ever before over the performance of this native son who is now among the noted organists of America. Mr. Yon will make a tour of the middle West in November and will open the new Kilgen organ in St. Francis Xavier Church at St. Louis on Nov. 7. He is also to make a tour of the Pacific coast, which has been postponed until February because of his overcrowded schedule at home. Mr. Yon brought back from Europe several attractive novelties in manuscript which will figure on his programs for the season.

#### Dutch Organist Visits America.

Abraham Alt, organist of the Bolsward Cathedral, Holland, and one of the outstanding organists of the Netherlands, has just visited the United States and gave several recitals at the Fountain Street Baptist Church at Grand Rapids, Mich., in October, and one at Orchestra Hall, Chicago. His audiences consisted largely of his countrymen who now live in America. His program at Orchestra Hall included the Fantasia in G major, by Bach; Mendelssohn's First Sonata, the Pastorale from Guilman's Sonata in D minor and the "March of the Priests" from Mendelssohn's "Athalie."

#### Howard C. Eagin at New Post.

Howard C. Eagin, for nearly six years organist and choir director of the First M. E. Church, Haddon Heights, N. J., has resigned to accept a similar position at the Lindley M. E. Church, the latter being nearer his home. He played his last service at Haddon Heights Oct. 3. The pastor of the church, the Rev. F. C. Uhl, spoke highly of Mr. Eagin's work and personality, and many members of the congregation expressed regret over his departure.

#### Marr & Colton Enlarge Factory.

The Marr & Colton Company has again increased its manufacturing facilities. A little over a year ago the company added a building to its plant at Warsaw, N. Y. Two buildings are being erected at the present time. Sales the first eight months of 1926 equaled business of the entire year 1925.

**KANSAS CITY CHURCH TO HAVE LARGE REUTER**

**FORTY-NINE STOPS PROVIDED**

**Westport Avenue Presbyterian Places Contract with Kansas Builder for Instrument of Three Manuals and Echo.**

In the Westport Avenue Presbyterian Church of Kansas City, Mo., one of the most prominent churches in that city, is soon to be installed a large three-manual and echo organ. The contract for this organ was awarded to the Reuter Organ Company, Lawrence, Kan. Claude L. Fichthorn of Marshall, Mo., organist and choirmaster of the Westport Avenue Church, will preside at the new instrument.

As indicated in the following specification, the organ will be one of forty-nine stops:

**GREAT ORGAN.**

1. Double Diapason, 16 ft., 73 pipes.
2. Major Diapason, 8 ft., 73 pipes.
3. Minor Diapason, 8 ft., 73 pipes.
4. Violoncello, 8 ft., 73 pipes.
5. Gross Flöte, 8 ft. (Ped. Ext.), 41 pipes.
6. Clarabella, 8 ft., 73 pipes.
7. Dulciana, 8 ft., 73 pipes.
8. Flute Harmonic, 4 ft., 73 pipes.
9. Harmonic Tuba, 8 ft., 73 pipes.
10. Chimes, 20 notes.

**SWELL ORGAN.**

11. Bourdon, 16 ft., 97 pipes.
12. English Diapason, 8 ft., 73 pipes.
13. Stopped Diapason, 8 ft., 73 pipes.
14. Viol d'Orchestre, 8 ft., 73 pipes.
15. Viole Celeste, 8 ft., 61 pipes.
16. Aeoline, 8 ft., 73 pipes.
17. Flauto Dolce, 8 ft., 73 pipes.
18. Synthetic Horn, 8 ft., 73 notes.
19. Violina, 4 ft., 73 pipes.
20. Flute d'Amour, 4 ft., 73 notes.
21. Nasard, 2 2/3 ft., 61 notes.
22. Flautino, 2 ft., 61 notes.
23. Cornopean, 8 ft., 73 pipes.
24. Oboe Bassoon, 8 ft., 73 pipes.

**CHOIR ORGAN.**

25. Contra Viole, 16 ft., 73 pipes.
26. Diapason, 8 ft., 73 notes.
27. Violoncello, 8 ft., 73 notes.
28. Concert Flute, 8 ft., 73 pipes.
29. Dulcet, 8 ft. 73 notes.
30. Unda Maris, 8 ft., 61 pipes.
31. Quintadena, 8 ft., 73 pipes.
32. Flute, 4 ft., 73 notes.
33. Clarinet, 8 ft., 73 pipes.
34. Harp, 49 bars.

**ECHO ORGAN.**

35. Diapason, 8 ft., 73 pipes.
36. Wald Flöte, 8 ft., 73 pipes.
37. Viole Aetheria, 8 ft., 73 pipes.
38. Vox Angelica, 8 ft., 61 pipes.
39. Vox Humana, 8 ft., 61 pipes.
40. Chimes, 20 notes.

**PEDAL ORGAN.**

41. Acoustic Bass, 32 ft., 32 notes.
42. Double Diapason, 16 ft., 44 pipes.
43. Bourdon, 16 ft., 32 pipes.
44. Lieblich Gedeckt, 16 ft., 32 notes.
45. Violone, 16 ft., 32 notes.
46. Cello, 8 ft., 32 notes.
47. Major Flute, 8 ft., 32 notes.
48. Dolce Flute, 8 ft., 32 notes.
49. Tromba, 8 ft., 32 notes.

**HERBERT E. HYDE, NOW ON SKINNER STAFF.**



**HYDE JOINS SKINNER STAFF**

**Prominent Organist to Represent Builder in Chicago.**

Announcement is made of the appointment of Herbert E. Hyde as western representative of the Skinner Organ Company at Chicago and Mr. Hyde has taken up his new work with headquarters at 26 South Michigan boulevard, where he will have offices with the Bissell-Weisert Company, one of the leading piano stores of the city. In becoming connected with the Skinner Company Mr. Hyde relinquishes his work as superintendent of the Civic Music Association of Chicago. He will continue, however, as organist and choirmaster of St. Luke's Church, Evanston.

Mr. Hyde has resigned his post with the Civic Music Association after an incumbency of nine years, during which time he has done an important work in charge of the various activities of that useful organization, which include children's choruses, concerts in parks and at playgrounds, free artists' concerts, community singing on the municipal pier, and the civic orchestra, which trains young American players, with Frederick Stock as musical director and Eric De Lamarter as conductor. Mr. Hyde has been at St. Luke's Church for seven years and previously was at St. Peter's Episcopal Church, Chicago, eighteen years. He has been dean of the Illinois chapter, A. G. O., and has frequently been honored by his confreres. As a concert organist he has been highly successful. In view of his thorough business experience and high attainments as an organist, Mr. Hyde is exceptionally well qualified for his new field.

All choirmasters who have given the cantata "The Woman of Sychar," by R. S. Stoughton, will be interested to know that Mr. Stoughton has written another cantata entitled "Esther." It has its first presentation at the First Presbyterian Church, Worcester, Mass. Oct. 31. The Scriptural text was written by Frederick H. Martens of New York, who also wrote the text for Mr. Stoughton's previous cantata.

**Lanquetuit at Philadelphia Nov. 4.**

In a unique program which will be presented in the Grand Court of the John Wanamaker store, Philadelphia, Thursday evening, Nov. 4, Philadelphia will hear for the first time three of the most brilliant of the younger French artists: Marcel Lanquetuit, organist of Rouen; Marcel Hubert, cello virtuoso, and Yvonne Hubert, concert pianiste. Part 2 will consist of an improvisation in the form of a symphony by M. Lanquetuit. Themes will be submitted by Henry Hadley, Fritz Reiner, Eric de Lamarter, Ossip Gabrilowitsch, Felix Mengelberg, Frederick Stock and Leopold Stokowski.

Samuel A. Baldwin of the College of the City of New York visited his old home city of St. Paul in September and gave a recital at the Dayton Avenue Presbyterian Church. One of the

St. Paul newspapers called attention to the fact that as a boy in 1887 Mr. Baldwin pumped the organ in the old edifice of the House of Hope Church.

**FIRMIN SWINNEN**

Private Organist for Mr. Pierre S. du Pont

Start of the 1926-27 Season

—Program was a revelation in color painting—Marvelous resource of tone color, combined with a facility of faultless technique, with a clarity of rhythm ever present—His last number, the Tvorak Finale, brought him an ovation—It was great organ playing.—THE DIAPASON, October, 1926.

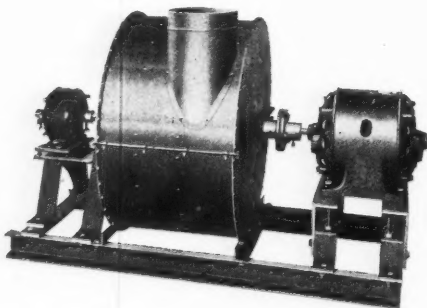
—He had not played more than five minutes before it was evident that there was a musician of great attainments—His technique was flawless—Program of unsurpassed excellence, two or three moments stood out as examples of sheer virtuosity which overcame even the limitations which the organ imposes—Most amazing triumph of pedal technique—Elmira has not heard his like in a long time and it is sincerely hoped that he will soon play here again.—ELMIRA ADVERTISER, Sept. 22, 1926.

—Scholarly musician of brilliant attainments—In some of the numbers it was like listening to a great symphonic orchestra—Recalled amid great applause.—COURIER & EXPRESS, Buffalo, Sept. 24, 1926.

—Played a fine program and performed in the brilliant, artistic manner which has won him his high position among organists of the day.—BUFFALO EVENING NEWS, Sept. 25, 1926.



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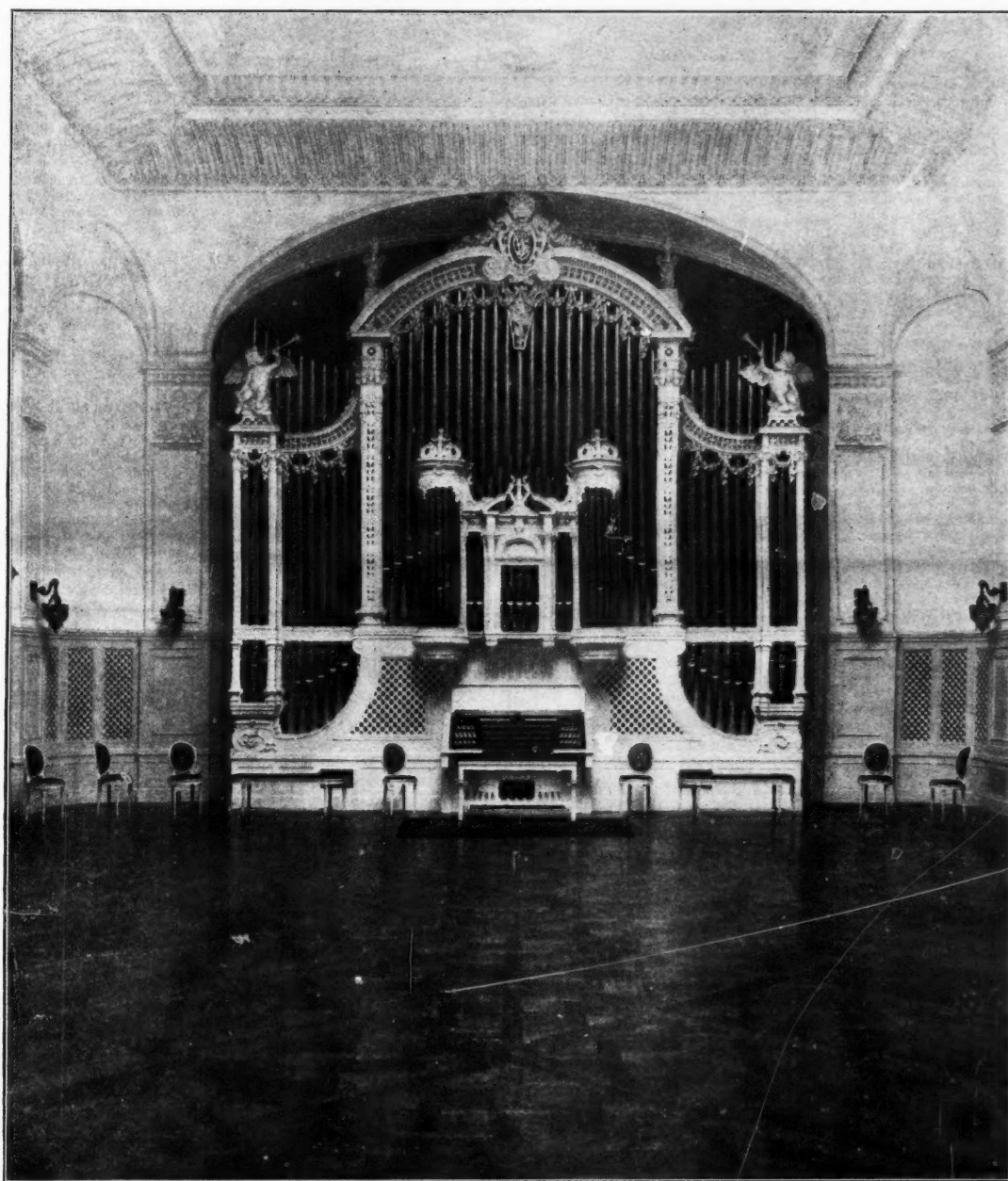
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**WINNIPEG CONFERENCE  
ON MUSIC OF CHURCH**

**ANTHEM PROGRAM IS GIVEN**

**Choral Demonstration, Joint Organ Recital and Discussion at Luncheon Mark Two-Day Meeting in Canada.**

Under the auspices of the Winnipeg Center of the Canadian College of Organists a church music conference was held Oct. 4 and 5 in that city, with the object of furthering the cause of Protestant church music in Canada.

Westminster Church could not provide sitting accommodation for the people who went the first night to hear the program of music which illustrated the school of early English church composers. Choral evensong at Holy Trinity and a luncheon conference in Central Church were also signally successful.

Anthems of Tallis, Purcell, Byrd, Orlando Gibbons, Farrant, Ravenscroft and Weekes shared the program of English church music. Hugh Ross prepared the way for the hearing of them with a talk on the Elizabethan and Restoration period, by telling anecdotes of the composers and by pointing out the extraordinary vitality of the age. The performing choirs had taken their task seriously and their singing of the anthems was instinct with devotional feeling. Such contrapuntal works as Gibbons' "Hosannah to the Son of David," representing the Lord's triumphal entry into Jerusalem, are the perfection of art. Purcell's "Let My Prayer Come Up Into Thy Presence" sounded extremely beautiful.

The choral evensong at Holy Trinity Church reflected the ideals of those who believe in the beauty and efficiency of the Church of England service. It began with the organ prelude, the introduction to Bach's cantata, "God's Time Is Best," and there were settings of the canticles and Psalms by Walford Davies, Walmisley and Stanford. The anthem, "Hail, Gladdening Light," by Healey Willan enhanced the impression of sacredness and inspiration that had been created prior to the performance of it.

Many startling statements had been made in the report on church music in western churches, said Dr. P. C. Morgan, leading the discussion at the conference luncheon in Central Church Oct. 5. But someone needed to say those things. He was a little ashamed they hadn't come from the ministers first, but if they had the musicians would have said they were going beyond their province. Ministers frequently acted as though everything in the service up to the sermon must act as preliminaries to it. Musicians, on the other hand, frequently conducted themselves as though their music was the supreme concern.

Besides Dr. Morgan, several other clergymen and choirmasters offered comment on the report. Clayton Quast thought the movement started would eventually spread far in Canada and also to the United States. Dr. R. H. Bell, Rev. R. Katsunoff, P. Bruce Thornton, Rev. W. E. Matthews, Rev. J. Miller, Francis Stevenson, choir-master of the Third Avenue United Church, Saskatoon, and Dr. C. E. Bland contributed to the discussion. Burton L. Kurth was the chairman of the gathering.

A recital of organ music based on religious themes, given by Ronald W. Gibson, Arthur Egerton and Hugh Ross, introduced some music that was new to most of those present. The program aroused a great deal of interest. It follows: Prelude on the Welsh tune, "Rhosymedre," Vaughan Williams; On the "Tune Song of Symeon," Charles Wood; Toccata on the Chorale "Lord Jesus Christ, Turn unto Us," Karg-Elert (Ronald W. Gibson, A. C. C. O.); "The Old Year Is Gone," Bach; Prelude on an Eastern Theme, Arthur Egerton; "Fling Wide the Gate," Karg-Elert (Arthur Egerton, F. R. C. O.); "My Inmost Heart Doth Yearn," Brahms; Introduction and Fugue Finale on Ninety-fourth Psalm, Reubke (Hugh C. M. Ross, F. R. C. O.).

**HUGH M'AMIS AT NEW CITY ORGAN IN SAN ANTONIO, TEX.**



**Boston News Notes**

By S. HARRISON LOVEWELL

Boston, Mass., Oct. 21.—In the October issue of The Diapason readers were invited to give information about an old organ still in use in the Unitarian Church at Gardner, Mass. R. L. Douglas of Newton, Mass., has replied in an interesting manner. He says: "The organ was built by William M. Goodrich in 1831 in Templeton and moved to its present location in 1903. The case is of mahogany. The specifications are as follows: Flute, fifteenth, aeoline, dulciana, stopped diapason (treble and bass), hautboy, principal, open diapason, viol de amour, open diapason, principal and sub-bass. I am not sure as to the proper disposition of the stops between the swell and great organ. \* \* \* Another organ which I believe bears the same date is in the M. E. Church, Nantucket. This instrument was built by Appleton of Boston and is still going 'strong.'"

It would not be surprising if there were other organs in New England as old as, if not older than, either of these that are in actual use. It would be interesting especially to know more about the old Bridges organ that once stood in St. John's Church, Portsmouth, N. H., and was sold to some church—so it is reported—in Maine. It was imported from England.

On the evening of Oct. 5 Harold Schwab of the class of 1922, and member of the faculty of the New England Conservatory of Music, appeared in a piano-organ recital at Jordan Hall before a large audience. This was his first public appearance as a pianist and his playing won him many congratulations and much praise. As an organist Mr. Schwab is well known. Furthermore, the whole program, both for piano and organ, was played from memory. The selections were: Sonata in F minor, Op. 5, Allegro maestoso and Andante, Brahms; Arabesque in E major, Debussy; Concert Etude, Op. 40, Dennee; Andante Cantabile, Op. 11, Schumann; Polonaise in A flat major, Chopin, and for organ: "Gagharda," Schmid; Aria in F major, Bach; Adagio from Sonata 1, Dunham; "Whims," Vibbard; Berceuse, Vierne; Concert Overture in C minor, Hollins.

Professor James A. Ecker, who was formerly of the Massachusetts Institute of Technology, has accepted the directorship of the glee clubs of Boston College, and has been appointed organist and choirmaster at the Church of the Immaculate Conception, Boston. Professor Ecker was educated in Boston. His organ studies were long continued under George E. Whiting, former organist at the Immaculate Conception. He has been of late years prominent among musicians on account of his having in 1915 com-

posed the music and drilled the large chorus and orchestra for the pageant given by the Institute of Technology. For ten years he conducted the Waltham Choral Society and was organist at St. Hugh's Church, Roxbury.

Edward Whitlow, upon the advice of his physician, has resigned as music director at the North Street Union Congregational Church, Somerville. His successor is Ernest Branson, who had charge of the music for several years at St. Thomas, Union Square. Mr. Whitlow is a gifted pianist, singer and organist.

It is announced that Mrs. Florence Rich King, who has long been identified with musical affairs of churches in Greater Boston, will soon move with Mr. King to California and there

take permanent residence. This is regrettable for the hosts of friends in this section of the country, but will be a distinct gain for Los Angeles. Mrs. King is recognized as being at the head of her profession as church and concert organist.

On Sunday, Oct. 10, the choir of Trinity Church, Newton Center, under the direction of Leland Arnold, organist and choirmaster, sang Wesley's "Lead Me, Lord," and Franck's "Psalm 150."

Professor John P. Marshall of Boston University gave an address on modern music before the Connecticut State Teachers' Association at Hartford before a large audience Oct. 22. On Sunday afternoon, Oct. 10, Professor Marshall opened a four-manual organ in the First Methodist Church, Winchester, Mass. This organ was built to specifications submitted by Professor Marshall by the Tellers-Kent Organ Company of Erie, Pa. The program was as follows: Toccata and Fugue in D minor, Bach; Recitative and Allegro from a Concerto, Handel; "Ave Maria," Arkadelt-Liszt; Canzone, King Hall; Andante from Symphony, Tschaiakowsky; "Chanson," Vierne; Chorale in A minor, Franck; Largo, Handel.

Before the Woman Organ Players' Club, assembled in his studio on Huntington avenue, Everett E. Truette, on Thursday evening, Oct. 21, gave an illustrated address on the unit organ. Organ and piano selections were played by Miss Vera Francon and Miss Ruth Smith.

**Wurlitzer in Philadelphia Church.**  
A two-manual Wurlitzer organ has just been completed in Emanuel Reformed Episcopal Church, Philadelphia, and will be opened with a recital Nov. 4 by Horace M. Apel, assisted by the choir of the church. Another recent Wurlitzer church organ contract in this territory is the Zion Lutheran, Enola, Pa. This organ will be installed for the holidays.

*Suggestions for a*

**Christmas Program  
The Manger Babe**

A Cantata or Pageant

Text written and selected by  
Margaret Lester

Music by  
William Lyster

1. Prophecy .....Mixed Voices
2. The Annunciation .....Mixed Voices
3. The Shepherds .....Mixed Voices
4. The Wisemen .....Men and Mixed Voices
5. The Manger .....Women's Voices
6. The Message of the Angels.....Mixed Voices

A feature of this work is that it need not be performed in its entirety

**FOR ORGAN**

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| The Xmas Pipes of County Clare.....      | Harvey Gaul       | .50  |
| Gesu Bambino (Pastorale) .....           | Pietro Yon        | .60  |
| Christmas in Settimo Vittone .....       | Pietro Yon        | .50  |
| Rhapsody on Old Carol Melodies .....     | W. Lester         | .50  |
| Offertory for Xmas Season .....          | R. Barrett        | .50  |
| "Christmas" .....                        | Gaston M. Dethier | 1.00 |
| Variations on an Ancient Xmas Carol..... | Gaston M. Dethier | 1.00 |
| The Shepherd's Carol .....               | Frederick Chubb   | .40  |

**CAROLS**

|                              |                 |                  |     |
|------------------------------|-----------------|------------------|-----|
| The Storke .....             | S. A. T. B..... | Joseph W. Clokey | .12 |
| The Knight of Bethlehem..... | S. A. T. B..... | F. C. Bornschein | .12 |
| Holy Mother Sings .....      | S. A. T. B..... | H. D. McKinney   | .15 |
| Holy Mother Sings .....      | T. T. B. B..... | H. D. McKinney   | .15 |
| Christians Awake .....       | S. A. T. B..... | Bohemian         | .15 |
| A Christmas Carol .....      | S. A. T. B..... | A. Walter Kramer | .12 |

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**MANY FLORIDA ORGANS SUFFER IN HURRICANE**

**MIAMI SITUATION DESCRIBED**

**Letter to Skinner Company from Representative in Stricken District Tells Vividly of Results of Disaster.**

A vivid picture of the results of the Florida hurricane and the situation in Miami, especially as far as many organs are concerned, is drawn in a letter to the Skinner Organ Company from H. H. Tchakarian, its representative in Miami and vicinity. Mr. Tchakarian's letter, reproduced herewith by courtesy of the Skinner Company, is as follows:

Miami, Fla., Sept. 27, 1926. Skinner Organ Company, Boston, Mass. My Dear Mr. Catlin: Here I am alive and all my family and friends.

Sunday morning arrived at Orlando—still no news from Miami. At about 7 p. m. Sunday I practically waded into West Palm Beach. There I was stopped by the police, but about 1 a. m. obtained a federal pass to proceed to Miami. The trip usually takes me about one hour and forty-five minutes—did it in five hours in a miracle. . . . Not one telegraph pole—not a tree—not a house or a building that was not in some form or shape damaged. The last thirty-five miles of the road was practically through ocean.

We arrived at Miami and found martial law and the military in charge of everything, but our pass took us through as far as Flagler street. There the marines commandeered me and the car to distribute the tetanus serum that had just arrived by plane. Finally arrived home to find that, while the house was there minus a roof and screens, all lives were safe; but what a condition! Everything wet, water everywhere, furniture ruined, beds, bedclothes, wearing clothes, everything in water except our spirits! So we just started salvaging and making the best of it.

In the afternoon I went to the different churches to see how much damage had been done to the organs. To my surprise there was very little. At Trinity Episcopal Church every window except one behind the console was smashed. The church was like a swimming pool, but no damage to the organ. At the new Scientist Church the echo organ is just wet. At the Christian Church the roof blew away and the water just washed everything. The blower is demolished—all I could see through debris was that the generator seems to be safe. The other jobs look in perfectly good condition. From outside it seems they are all right. We have to be thankful for our insisting upon satisfactory installation conditions. That saved our jobs. The theaters are all ruined.

Now Miami is digging out and drying up if the rain will give us a chance. The city is hit hard, but we are not gloomy about it. We are going to build a better city out of this. We need help and need it very badly. There is not one family that is not affected in some form. The Red Cross is doing fine work, also all other organizations, especially the American Legion. They are feeding on an average 10,000 people a day. Some work!

I am just alive and did not have any rest and don't expect to for some time to come, as between fixing my house, helping others and attending to business I don't know where I am.

Yours very truly,  
H. H. TCHAKARIAN.

P. S.—We have no roof on the house yet, and don't know when we will, as no roofing material is in town. A boatload of roofing material will go like hot cakes.

**A LESSON OF MIAMI STORM**

Miami, Fla., Sept. 28, 1926.—Editor of The Diapason: Disasters such as Miami has just suffered are frequently teachers of untold value. Miami has learned much, and I hope that the organ world may profit by our experience concerning organ chambers.

When organists in Miami had picked themselves out from among their roof timbers, broken windows, etc., they hid themselves to their organs, prepared to view further scenes of desolation. Those who had Skinner organs found no damage whatever; many others met with conditions that may take months to repair fully. Naturally you think I am talking up the Skinner organ, but I am not. The credit for this good fortune goes to one man—

**LOOKING OVER ONE OF THE GIANT TRIPLETS.**



In this picture the photographer depicts S. L. Rothafel, otherwise known as "Roxy," the theater manager of New York, looking over the first of the three consoles for the large Kimball organ under construction for his new playhouse in the metropolis. The picture is taken at the factory of the W. W. Kimball Company in Chicago. A complete description of the instruments for the Roxy has been published in The Diapason. The key-

boards, when finished, will be done in antique gold. The one in the picture stands over six feet high and has over 325 stopkeys. Besides this main organ there will be two other separate units in the great theater—one a Kimball soloist in the foyer and another for the Roxy broadcasting studio. A Kimball concert grand piano will be in the broadcasting studio also.

H. H. Tchakarian, Skinner representative in this district.

Five years ago Mr. Tchakarian came to Miami and through energy and perseverance obtained the Skinner agency. A number of organs were sold quickly, but Mr. Tchakarian, knowing the peculiarities of Florida climate, courageously insisted that any organ chamber in which he was to build an organ must be plastered with Keen's cement. On more than one occasion he endangered or lost a contract because of this insistence. The result is that every Skinner organ is in a Keen-cemented chamber.

The hurricane was no respecter of roofs, and in its playful moods took off the covering of most of the big buildings. The Scottish Rite Temple lost the tile, tar and roofing paper, leaving only three-inch slats with one-inch spaces between to ward off the driving torrent of the hurricane. Yet so tight was the Keen-cemented chamber that not one drop of rain reached the organ, and there was not enough moisture from the rain-soaked air to stick a single valve or magnet. Yet there was no other part of the building in which ceilings did not soak through, and in some places the plaster fell. Trinity Church and the Christian Science Church were drenched, yet pools of water lying on top of the organ chamber failed to make the slightest impression on the hard, non-cracking surface of the Keen cement.

The whole situation is one that creates a realization of the courage of one man, and ought to be a lesson for any prospective organ buyer. The rest of the country may not have widespread storms of the destructiveness of ours, but local tornadoes, cloudbursts, etc., will subdue any roof, and a moisture-proof chamber is of inestimable value at such a time. I haven't yet read Mr. Caspar P. Koch's prize essay on improvement of organ building, but I know that if somebody will write a sufficiently impressive article next year on Keen-cemented chambers, he will contribute so plentifully to the improvement of our beloved instruments that he will deserve the prize without competition.

Very truly yours,  
FRANK P. STANTON,  
Organist, Scottish Rite Temple, Capitol Theater, and Miami Beach Congregational Church.

Service Music All by Foerster. Milton T. Pickles, organist of Grace Reformed Church at Pittsburgh, selected for the music at the service. Aug. 1 compositions of Adolph Foerster, the

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SIDNEY, NEW YORK

April 6, 1926.

Beman Organ Company,  
Binghamton, N. Y.

Gentlemen:

The organ installed by Mr. Frank Beman in the First Congregational Church in January, 1895, at Sidney, New York, gives perfect satisfaction in every respect. We, after thirty-one years of use, can say that it is one of the best two manual organs both in tone and workmanship today in the Susquehanna Valley. It certainly was built to give satisfaction in every way.

Many are the words of praise from people who spend the Sunday in our city. At a recital or concert there are always inquiries as to who built the beautiful toned organ. All organists who have had the privilege of playing on it speak of it in the highest praise. At present the indications are that the organ is good for fifty years yet.

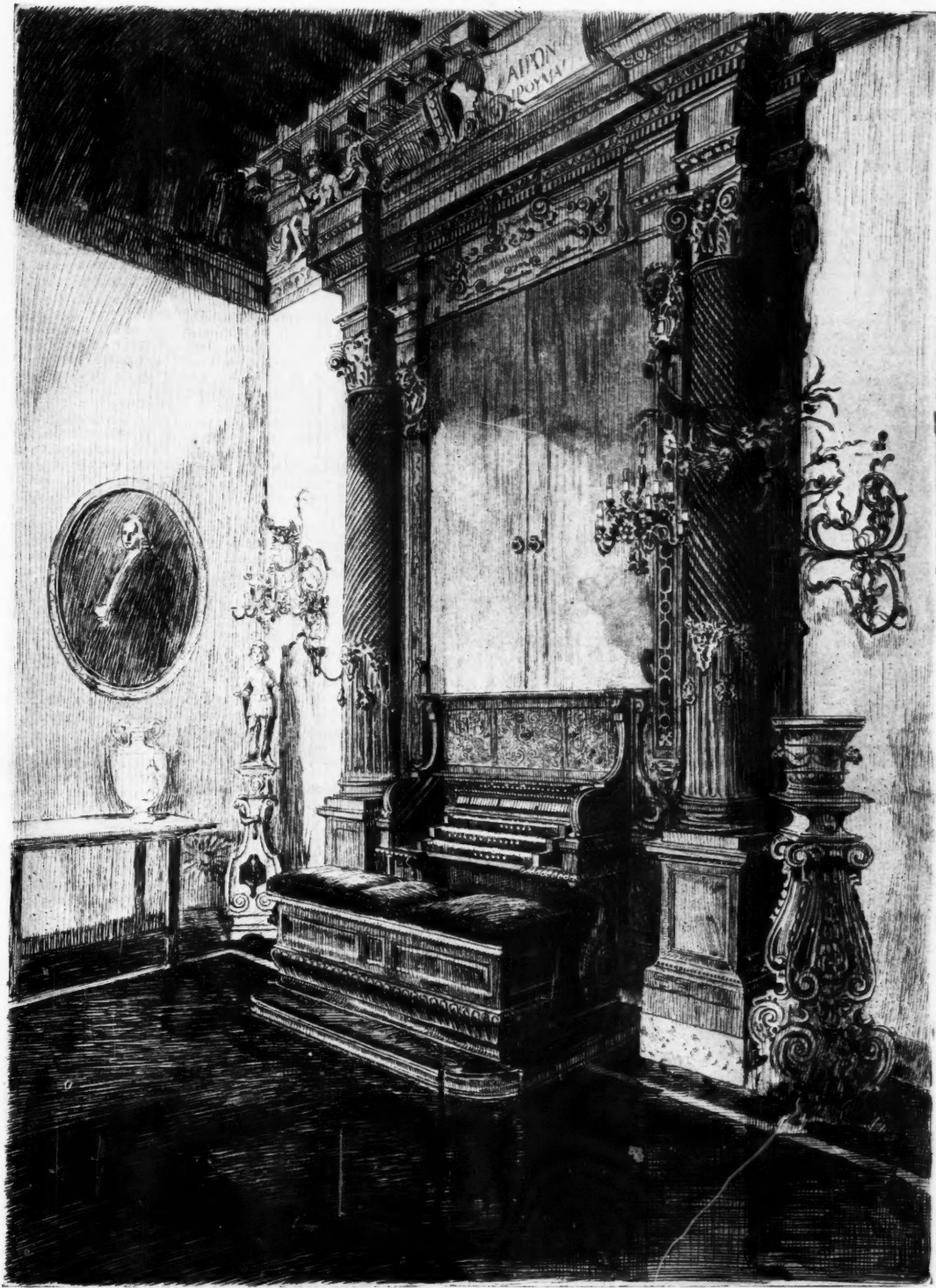
With our best wishes to the Beman Organ Company, we are  
As ever yours,  
(Signed) A. L. Pindar,  
Organist.

The letter reproduced on the left is typical of opinions often expressed upon installations made by this company

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By WILLIAM LESTER.

"Solo to Great," album of Organ Recital Pieces, by various composers; published by J. Fischer & Bro., New York.

A book of general utility is this well-bound volume of some seventy-five pages. Nothing of any great depth is included, and none of the pieces will tax even a modest technique unduly. Such tried-and-true favorites as the tuneful "Chant d'Amour," by Gillette; "Stillness of Night," by Chubb; "Serenade Romantique," by Diggie, and the Indian Serenade of Vibbard are to be found, as well as newer aspirants for favor by Lemare, Lester, Tremblay, Shure and others. Considering the grade of the music, the sturdy format, the legible print and the variety of the contents, this book represents about the peak of value for a modest dollar bill. Much of the material will appeal to the "movie" organist in search of melodious—and intrinsically good—music.

The American Organ Quarterly; published by the H. W. Gray Company, New York.

The October issue of the Quarterly is about equally divided between works schemed for the organ and other compositions transcribed for that medium. The Prelude by Banks is a well-knit fancy, set with deft appreciation for the organ idiom, suitable for the beginning of service. "In Tadaussac Church" is a short tone painting from the well-oiled pen of the veteran G. W. Chadwick. It achieves much atmosphere with the expenditure of little effort and the use of very few notes. The next two pages are filled with an effusion entitled "Indian Flute," by Paul Held. Mr. Held is quite positive as to the utter inadequacy of our present accepted musical language, and to the need of vigorous and sweeping additions and revision. The Canzonetta by Carl Paige Wood gains much in interest if Mr. Held is listened to first. A much higher plane is struck with another of Mr. Farnam's arrangements, William Byrd's setting of "The Woods So Wild," from "The Fitz-William Virginal Book." The brilliant overture to "The Merry Wives of Windsor" of Nicolai receives an excellent setting for organ at the expert hands of Herbert F. Ellingford. The late and lamented M. E. Bossi did a like service to the atmospheric "The Old Castle" by Moussorgsky.

Moonlight and Toccatina alla Marcia; two pieces for organ by Cuthbert Harris, published by the Arthur P. Schmidt Company, Boston.

Mr. Harris can always be counted upon for worthy ideas deftly set forth with clarity and effectiveness. I am familiar with his vocal writings more than any other—which fact makes these two organ pieces of more than usual interest to me. As is always the case with this composer, the executional difficulties have been pre-digested by the composer, until no clumsy corners are left to entrap the unwary amateur, the pleasing ideas are revealed in all their attractiveness, a poetic imagination lives up to the suggestions of the titles, and the two pieces are set with an efficient eye for the niceties of registration. Both will make excellent teaching pieces.

The H. W. Gray Company Quarterly, No. 51, Christmas, 1926.

The British anthem writers have a monopoly on this sample compilation this year, and the anthems presented are not all of very recent vintage. It may be that a companion set by our native writers will follow. At any point, however, these numbers present anthem writing at a high estate. The choral fantasy on old carols, "Christmas Day," by Gustav Holst, is a great work, one that should be in the seasonal stock of every choir. Yule-tide

choruses of many types and styles are to be found herein, also, by such men as Shaw, Fletcher, Marchant, Steane, Hollins, Maunder and many others.

"Dies Irae" ("Day of Wrath"), short sacred cantata by George Henry Day; published by White-Smith Music Publishing Company, Boston.

This short, virile choral work is suitable for Advent, Lent or general use when a striking composition of intrinsic worth is required. Besides a chorus of mixed voices, it enlists the services of two solo voices, soprano and tenor. The choral writing is masterly and effective, the material for the solo voices melodious and endearing. An individual organ part will notably enhance the effectiveness of the work.

"On Christmas Day," by F. Leslie Calver; "O' Lovely Voices of the Sky," by Cuthbert Harris; published by the Arthur P. Schmidt Company.

These two carol-anthems are set for three-part chorus of women's voices, offer no particular vocal difficulties, scale no outstanding heights in a musical way, but are good, practical fodder for choir use, filling a niche not overly well supplied. They are both tuneful, direct and propulsive.

"The Vision of the Shepherds," by Lucina Jewell; published by the Arthur P. Schmidt Company.

Another version of the sacred story as told in Luke; pleasant music laid out efficiently for solo voice, available in two keys. Ought to have a wide sale because of its comparative simplicity and its melodious nature.

"Benedictus es Domine" ("Blessed Art Thou"), by George Henry Day; published by the White-Smith Music Publishing Company.

A vigorous setting of this text for chorus, without solo voices, but calling for divided chorus at times. The music has a go and vim in keeping with the ecstatic text, working up to a sonorous Gloria.

"Come Ye to the Waters," by J. E. Roberts; "The Heart of God," by J. Lamont Galbraith; published by the Arthur P. Schmidt Company.

The first-named of these sacred solos is the simpler in design and in its demands on the singer. It should prove of wide appeal to the listeners for its simplicity and its directness. A quiet diatonic opening melody leads into a more agitated section which serves as an excellent foil for the more flowing andante movement succeeding. A reprise of the first theme, followed by a short coda, ends the song in very effective fashion. The Galbraith opus enlists the aid of a showy violin obbligato, and is altogether keyed on a more strenuous plane than the first-named. Both songs are issued in two keys.

"O Dearest Jesu," Christmas Motet, by Leo Sowerby; published by H. T. FitzSimons, Chicago.

Mr. Sowerby has produced a fifteen-page, closely-knit choral number, likely to be extremely difficult in performance, even at the hands of expert ensemble singers. The organ part is largely a duplicate of the voice parts, which should prove of assistance in actual performance. With all good will toward a very talented composer, I must in honesty say that this product of his pen appeals to me as being music put down for the looks of it on paper rather than being an inspired product of the inner ear. I shall look forward with keen interest to an opportunity of hearing this motet in public performance to judge of the verity of my conclusions.

"Esther," a sacred cantata by R. S. Stoughton; published by the White-Smith Music Publishing Company.

The dramatic story of Esther, retold in moving verse by Frederick H. Martens, is here clothed in colorful music by Mr. Stoughton. All of this composer's variegated hues of oriental coloring are drawn upon to the utmost; his vitality of rhythmic pulse and curve of melody are well used also. We do not look for choral writing in the usual modes from this composer;

always he follows his individual bent, and usually, in spite of the often bizarre methods followed, the end justifies the means. Choirs knowing only the more staid types of the conventional cantatas will find this work somewhat difficult to place. But it will be well worth the close study involved, if only as a stimulus. The cantata is divided into three parts, each with its appropriate organ introduction, and the succession of solo sections and choral numbers is handled in climactic fashion. On the title page is a dedication to Howard Lyman and the choir of the First Baptist Church of Syracuse, N. Y.

"O Jesus, Thou Art Standing," by William Lester; "A Song of Devotion," arranged by William Lester; published by H. T. FitzSimons, Chicago.

The first-named is a choral anthem, designed along broad lines, rhythmically varied, with much independent movement of parts. An optional organ part is published, in case it is not advisable to do the anthem without accompaniment, as recommended. No particular technical difficulties are presented and many vivid choral effects are easily attainable. The other title is an arrangement for three-part women's voices, with piano accompaniment of an old (fifteenth century) German Minnelied. Two texts are provided—one a literal translation of the original and the other an optional lyric, more sacred in content, specially adapted for Mother's Day use.

"King Jesus Is a'Listening," "I Couldn't Hear Nobody Pray," and "My Lord, What a Mourning"; three negro spirituals by William L. Dawson; published by H. T. FitzSimons, Chicago.

Three colorful, characteristic spirituals set for chorus of mixed voices. All three are tangy of the soil and vibrant with a human flavor. Cast in one of the most distinctive forms that this country has evolved, speaking a sincere message direct from the heart of things, dressed in the simplest of garb and settings, these choruses are tremendously worth while. Like all folk-songs, they will sound best sung without the backing of an instrument, and these versions are built up with that end in view. The free movement of rhythm needed to give simple natural movement to works of this type is well indicated in the printed copies, and the lay-out for the vocal parts is well done. Material of this type is probably too exotic for constant use in service, but an occasional number may well be reverently included for variety's sake.

"Chimes of the Holy Night," by Fred B. Hilton; "Peace on Earth," by E. K. Heyser; "The King of Christmas," by Fred B. Hilton; cantatas for Christmas, published by the Lorenz Publishing Company, Dayton.

The first two titles listed above are easy, interesting cantatas for mixed-voice choruses, with various incidental solos and ensemble combinations. The last is set for two-part chorus of women's voices. All of the music is simple,

but is none the less desirable on that account. Great abstruseness or high inspiration is not to be looked for in the choral publications of this house; these issues are designed to meet a certain definite need, and such a publisher cannot go too far ahead of the musical standards of his clients, or he loses contact with them, and the musical situation will be not any better. The fact that the output of this publisher shows a steady upward climb in quality is one of the most encouraging factors in the field today. The cantatas listed are well worth wide attention and use, wherever simplicity and modest demands on choral resources are essential.

"Music Appreciation for the Student," by J. Lawrence Erb; published by G. Schirmer, Inc., New York.

The cardinal text of this valuable and interesting book from the erudite pen of Mr. Erb is set forth on the cover page: "More important than making musical compositions understood is making them enjoyed; and if either of these important aspects must be sacrificed let it not be enjoyment, with its consequent exaltation and inspiration."

Within the almost 300 pages the author manages to include a well-balanced survey of the essential points of musical history, and the connected evolution of the art, considerable technical knowledge cleverly sugarcoated, much of the salient wisdom relating to the practical problems and ideals of the musician, many interesting points concerning the personalities of the art, and many pertinent suggestions as to possibilities for future study. The native musician, both creative and performing, is given generous consideration, which is a decided step in the right direction. I greatly admire the clever way in which Mr. Erb has avoided the appearance of dogmatism, and the equally clever way in which he has avoided the opposite extreme, jelly-fish vagueness. Every musician, no matter of what degree, can gain much in knowledge and in tolerance from a study of this volume. All in all, it is one of the finest books of its type to be found.

The Choir Leader, for November; published by Lorenz Publishing Company, Dayton.

This is the Christmas special of this widely-used choir journal. Besides interesting and valuable articles on various musical subjects, it contains anthems by Stults, Wilson, Williams and Petrie, and a choral response by E. S. Lorenz. While the musical vesture is in all cases simple and diatonic, the music should work out very effectively, with the possible exception of the Petrie number. That is decidedly not up to par.

#### Work at the Mannes School.

Opening its doors on Oct. 7 for the current season of study, the David Mannes Music School in New York began its eleventh year with a new department added to the regular curriculum, and with an enlarged faculty. By special arrangement advanced pupils of Hugh Porter, teacher of organ at the school, may have alternating lessons with Lynnwood Farnam.

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The following letters, unsolicited, from such noted organists as: MR. JOHN HERMANN LOUD, noted concert organist of Boston, and MR. W. A. GOLDSWORTHY, Concert organist for the Board of Education of New York City, and noted recitalist, are selected from the many similar letters recently received by us:

76 Parkman Street,  
Brookline, Mass.,  
September 8, 1926.

Mrs. George E. Farrington,  
Chairman of Organ Committee,  
53 Vista Avenue,  
Auburndale, Mass.

Dear Mrs. Farrington:

It gives me genuine pleasure to report that, after a thorough examination of the interior construction and tonal resources of the new "Möller" organ just installed in the Christian Science Church, Newtonville, in my opinion, the builders have fully vindicated their claim as the makers of artistic and durable organs of the first class.

The construction of the organ seems to me to guarantee an instrument durable and reliable in all particulars, substantial in workmanship and of first class quality.

Tonally, the organ meets the requirements of the best music, the stops of all the various families, diapasons, strings, flutes and reeds, being smoothly voiced and properly graded. The console is mechanically constructed to insure rapid and noiseless shifting of registers. I pronounce the instrument an excellent one in every way, and congratulate the church upon its possession.

Very truly yours,

[Signed] John Hermann Loud,  
Fellow of the American Guild  
of Organists and Organist-Choirmaster  
Park Street Church, Boston

2067 Fifth Ave.,  
New York City, N. Y.,  
October 11, 1926.

Möller Organ Co.,  
Hagerstown, Md.

Gentlemen:

Once in a while a recitalist has the happy experience of playing an organ in which the building and the instrument conspire to produce almost perfect results.

I have had the remarkable experience of finding three such in the past two weeks, in opening three of your instruments in Maplewood, N. J., Oneonta, N. Y., and El Dorado, Ark. I have never before found three organs of such uniform excellence.

Each organ was wonderfully placed in a fine church and each had a wonderful tonal equipment. Beautiful flutes and strings, clear cut and sparkling reeds, sonorous diapasons, and ample independent pedal, which in these days of borrowing was a joy to find. The actions were splendid, no ciphers or dead notes, with consoles placed so the performer could hear to advantage.

I am enthusiastic, and who would not be? Three in a row, and each so perfect it is impossible to make a choice.

These churches are to be congratulated and you surely have a right to be proud.

Sincerely yours,  
W. A. Goldsworthy.

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Los Angeles



# National Association of Organists Section



WILLARD IRVING NEVINS, EDITOR

## NATIONAL ASSOCIATION OF ORGANISTS.

President—Reginald L. McAll, 2268 Sedgwick avenue, New York City.  
 Chairman of the Executive Committee—John W. Norton, St. George's Church, Flushing, N. Y.  
 Secretary—Willard I. Nevins, 459 East Twenty-second street, Brooklyn, N. Y.  
 Treasurer—Robert Morris Treadwell, 217 East Nineteenth street, Brooklyn, N. Y.  
 Headquarters—Concert Bureau, John Wanamaker, New York City.

Among other records set by the Philadelphia convention we find a very interesting one in the report that seventy-three new members were added to the membership list at that time. The executive committee would like to have each chapter report a gain of at least twenty-five members during the coming winter. The Camden chapter of New Jersey announces four new names in the October Cipher. Senator Emerson L. Richards has been appointed chairman of the new membership committee, and he will ask for the cooperation of every chapter in his important work.

Extra copies of the October Diapason have been sent to each chapter headquarters and President McAll feels keenly the importance of making liberal use of these in promoting the work of the N. A. O. If the account of the N. A. O. convention can be placed in the hands of non-members you will use those copies to the greatest advantage. Please try to make use of that material while the news is of most value. At the same time don't overlook the value of the "Aims and Objects" for the propaganda of N. A. O. ideals.

O. A. Seaver of Tampa, Fla., has been authorized to organize a local chapter in his city. All organists or those interested in organ music in that section of the state are advised to get in touch with Mr. Seaver.

This is the first local chapter to be organized this fall and we hope it is only the first of a large number. If you reside in a community where there is no organized society for organists, we would enlist your help in forming a group of musicians who are interested in promoting the work of the profession. If you are not in such an organization you are missing an opportunity to do your part in a great work. About one year ago the city of Camden, N. J., had no organized chapter in that locality. On Sept. 20, at the first meeting of this year, fifty-four members were present. Such a record as that at Camden has been the experience of other N. A. O. centers and we present that as the best argument for a chapter in your locality. Write to headquarters for information regarding such promotion work.

The evening of Nov. 8 will mark another important date in the history of the N. A. O. That occasion will witness the formal presentation of the N. A. O. gold medal and the Austin Organ Company prize to T. Frederick H. Candlyn as the winner of the first prize in the organ composition contest under the auspices of the N. A. O.

In the past the N. A. O. has been a strong factor in the promotion of a higher standard in organ playing through its yearly conventions. Not only has it had powerful influence for better musicianship, but it has given many young organists their first opportunity to achieve a reputation as notable artists. A list of those organists would reveal the names of many of the present leading recitalists.

This year the N. A. O. has undertaken a new activity in giving an incentive for the composition of organ music. This dinner and reception to Mr. Candlyn will be the culmination of this first effort. Mr. Candlyn richly deserves the honor of being the first winner in a closely-contested competition. With the appointment of a spe-

cial committee to formulate plans for an even greater prize contest in the coming year, the N. A. O. goes forward to serve in whatever way it may the art of organ playing and composition.

### Candlyn Dinner and Presentation.

A dinner and reception will be given in honor of T. Frederick H. Candlyn, winner of the Austin Organ Company prize and the N. A. O. Audsley memorial medal, at the Chapel of the Intercession, Broadway and One Hundred and Fifty-fifth street, New York City, Monday evening, Nov. 8. Mr. Candlyn's "Sonata Dramatica," which will be played on that evening, was the winning composition in a closely-contested competition conducted by the N. A. O. during the early part of 1926.

The complete program for the evening is as follows: Dinner in the parish-house at 7 p. m. President Reginald L. McAll, toastmaster. Address of welcome, the Rev. Milo H. Gates, S. T. D., vicar of the Chapel of the Intercession. Greetings from Missouri chapter, Dr. Percy B. Eversden, president for Missouri. Presentation of a testimonial of appreciation to Henry S. Fry by John W. Norton, chairman of the executive committee. "The Judges' Verdict," Dr. T. Tertius Noble. Introduction of T. Frederick H. Candlyn, the Rev. R. H. Brooks, S. T. D., rector of St. Thomas' Church, New York City. Response and illustration of themes used in "Sonata Dramatica," Mr. Candlyn. Playing of "Sonata Dramatica" on the four-manual sixty-eight stop Austin organ in the chapel. Mr. Candlyn. Presentation of the \$500 prize gift of the Austin Organ Company, John T. Austin. Presentation of the N. A. O. Audsley memorial medal. President McAll. Benediction, the Rev. Milo H. Gates, S. T. D.

### Prize Composition Committee.

The following committee has been appointed by John W. Norton, chairman of the executive committee, to secure a sum of \$1,000 to be used as a prize for an organ and orchestral composition: Chairman, Dr. T. Tertius Noble, Miss Lillian Carpenter, Miss Jane Whittemore, Dr. Alexander Russell, Dr. Percy B. Eversden, Senator Emerson L. Richards, Firmin Swinnen and Willard Irving Nevins.

### Executive Committee.

The October meeting of the executive committee was held at the Town Hall Club Monday evening, Oct. 11. Those present were: President McAll, Chairman Norton, Misses Carpenter and Kitchener and Messrs. Farnam, Treadwell, Riesberg, Hammond, Harris, Richards, Stanley, Noble and Nevins.

The treasurer's report proved to be a revelation in that the balance on hand at the present period of this year nearly doubled the amount on hand at the corresponding period of last year. The treasurer reported the largest paid-up membership of any time, and an increasing number of inquiries regarding membership. The auditing committee's report, given by Mr. Hammond, showed that the books were in fine condition, and recommended a vote of thanks to Miss Cecile Kettle of Wanamaker's for her work in connection with them.

A vote of thanks was extended to Ralph Harris and Mr. McAll for their good work in preparing the first headquarters bulletin.

Miss Carpenter gave a short report on preliminary plans for the dinner and reception to Mr. Candlyn.

It was moved and voted that a committee be appointed by the chairman of the executive committee to formulate plans to procure the sum of \$1,000 to be used as a prize for an organ and orchestral composition which will be given if possible at the convention to be held in St. Louis next summer.

Mr. McAll read a letter from Edward Shippen Barnes, chairman of the commission on church music and worship of the Presbyterian Church, asking for the cooperation of our members

in aiding that commission in securing such information as may help clearly to define the musical needs of the church.

It was moved and voted that a questionnaire regarding the work of each one of our members be sent to the membership list of the N. A. O.

President McAll reported that he would visit Baltimore and Harrisburg regarding N. A. O. affairs.

### Central New Jersey.

At our first fall meeting we entertained the associate members of the chapter. The associate list is composed of men and women prominent in the business and social circles of Trenton, such as bank presidents and officials of lesser rank, merchants, educational leaders, owners and directors of industries, professional men and women, as well as members of music committees of the various churches. We laid our winter program before them, outlined our aims, asked for their co-operation and urged that they pass on to us any ideas which may occur to them. The meeting was interesting, as discussions took place, and we are sure that much good will result.

The course in "Music in the Worship of the Church School," which is being given in connection with the Trenton Community School of Religious Education, and for which we are providing the faculty, was opened with the fall opening of the school on the evening of Oct. 18. President Reginald L. McAll gave the first lesson, and those to follow are Paul Ambrose, Miss Marion Thompson, who is a graduate of the Institute of Musical Art; Miss Jean Haverstick, Mrs. Helen Cook, George I. Tilton and Dr. Milton Littlefield.

At the time of writing this article we are looking forward with keen pleasure to the recital to be given in Trenton by Henry S. Fry. A great deal of publicity has been given it, owing to the generous co-operation of the newspapers, and we anticipate a capacity audience for Mr. Fry when he comes.

At the first meeting in November we intend to entertain the quartet choirs who have sung for us at our public services. They have always willingly given their services, and we think that this ought to make for good fellowship and accord between the organists and the quartet members.

As always, Central New Jersey is striving in every possible way to advertise the N. A. O. favorably and to acquaint the public with the aims and ideals which actuate us.

GEORGE I. TILTON, President.

### Lancaster Chapter.

The Lancaster chapter, National Association of Organists, met in Trinity Lutheran Church Sunday afternoon, Oct. 10. H. A. Sykes, organist of the church, was in charge of the program and introduced the Rev. J. F. Ohl, Mus. D., of Philadelphia, who spoke briefly on "The Use of Churchly Music for Church Worship." The chapter contemplates a fraternal visit to Lebanon. The monthly service-recitals will be resumed with the November meeting.

### Hudson Chapter.

The first meeting of the chapter was held at the Lafayette M. E. Church, Jersey City, Oct. 4. Miss Gertrude Sequin, organist of the church, being hostess. Reports were read from various officers and the committee on by-laws outlined a brief set of rules and regulations to be ratified at the November meeting. Plans are under way for a union meeting with the Union-Essex chapter. After the transaction of regular business the president, on behalf of Thomas Pelcher, chairman of the music committee of Claremont Presbyterian Church, presented the chapter with a handsome lignum vitae gavel which was accepted with a cordial vote of thanks. This instrument will enable the president to punctuate

his remarks in a more forcible manner and also to hold members to the issue at hand.

The November meeting will be held at the North Baptist Church, of which Howard S. Lassett is organist.

ROBERT MORRIS TREADWELL, President.

### Camden Chapter.

To conserve the interest stimulated at the recent convention, the Camden chapter began its season enthusiastically with a delightful get-together dinner at the Hotel Walt Whitman Sept. 20, when fifty-four members and friends were present. It was our pleasure to present to our members as guest of honor Miss Jane Whittemore, state president, who later in the evening gave us an encouraging address on "Growth" and a highly interesting account of her tour through Europe last summer. Miss Isabel D. Ferris and Frank Pledge entertained us with a short recital, assisted by Miss Edith Clement, soprano.

Another ideal of the chapter has taken practical form in the organization of a "choral." It will be composed of select experienced voices and has for its purpose the study and rendition of serious choral works under competent leadership. An organization of separate officers was formed, appreciation for the chapter's efforts and interest being shown by the placement of two chapter officers on its executive board. The first public appearance will undoubtedly be in a vesper choral service the week before Christmas.

An attractive program outlined for the next few months includes:

Oct. 18—Out-of-town meeting at Haddonfield. Program by local organists and musicians.

Oct. 21—Recital by Rollo Maitland in Camden, assisted by Daniel Mathews, Jr. baritone. (Made possible by the interest of Daniel Stroock, M. D.)

Nov. 15—Visit from Central chapter at Trenton. Paul Ambrose, speaker of the evening. Program by Camden chapter members.

Dec. 20—Candle light service. Jan. 17—Illustrated talk on "Negro Spirituals," by Robert M. Haley.

We welcome new members this month as follows: Active, Frank Pledge and John Heckmann; associate, Mrs. Vincent Rebbeck, Miss Anne B. Groves, Miss Olga C. Groves and Mrs. Fannie T. Patterson.

HOWARD S. TUSSEY, President.

### Rhode Island Council.

The first public recital under the auspices of the Rhode Island chapter will be given on the four-manual Austin organ in St. Stephen's Church, Providence, by Walter Williams on Tuesday evening, Nov. 2. Several organ numbers new to America will be included in the program of that evening.

M. C. BALLOU, President.

### Missouri Council.

Arrangements are being made for four organ recitals by prominent artists during the 1926-1927 season, including a program by M. Verner. The state executive committee has commenced on plans for the convention of next year and several new features of entertainment are contemplated.

PERCY B. EVERSDEN, President.

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## National Association of Organists Section

### Presbyterian Church Seeks Better Music

Appeal Made by Commission of Great Denomination to Organists for Assistance in Improving Artistic Quality of Services

To the members of the N. A. O.: The newly organized Commission on Church Music and Worship of the Presbyterian Church is endeavoring, through such educative means as it can discover, to beautify the services and public worship of the church and to improve the artistic quality of the services both by encouraging the use of better types of music and the development of such a degree of simple ritual as may give life and continuity to the service. These ends the commission hopes to attain through several channels, of which some of the most important are:

1. Improvement of the quality of music used in Sunday-schools and among the young in the churches, in which plan is included the selection of competent persons to lead the musical worship of the Sunday-schools.

2. Improvement of the quality of music used in church services, both as to the material selected and as to the means of rendition. The encouragement of the use of the best hymns in congregational singing, the use of responsive services, the formation of chorus choirs and every worthy means of avoiding the cut and dried or the cheap and unworthy come under this head.

3. Musical education for the students of theological seminaries, to a far greater degree than the regrettably slight attention now given this most important subject in most of the seminaries, to the end that the future ministers may be men of musical taste and background, imbued with a real desire to elevate and beautify this most important part of the service. There are now seminaries where devoted musicians have accomplished wonders along these lines, even organizing choral bodies among the students which have attained a high degree of artistic excellence. There are Presbyterian churches, too, as we all know, whose music can hardly be surpassed, but it is of the great mass that we would speak.

The commission desires to appeal to the organists and choirmasters of Presbyterian churches to support with might and main this educational campaign, the effects of which are by no means confined to any one denomination. In fact, the launching of this commission is taking place at a time of the greatest enthusiasm for better things musical among several denominations. The Protestant Episcopal, Lutheran and Methodist Episcopal churches are most seriously embarking upon similar campaigns; the last-named church is about to hold a conference in Buffalo, to last several days, on the subject of its church music, with

demonstrations and many encouraging features. Certainly the trend is strongly to better and more worthy music, organists are improving vastly in skill and discretion, musical taste is improving and many of the clergy are heartily behind the movement. We therefore appeal to all organists to stand behind this movement as its various activities may appear, and to appeal to fellow musicians to do likewise.

The commission is now obtaining from churches and seminaries and from all available sources such information as may help to clearly define the musical needs of the church, and will be deeply grateful to all organists and choirmasters, ministers and church workers who will accede to their requests for information. The members of the N. A. O. can in no better way serve the cause of good music.

EDWARD SHIPPEN BARNES,  
Chairman Pro tem.

#### St. Catharines Chapter.

An election of officers was held Oct. 5, with the following results:

President—Frederic Tristram Egener, Mus. Doc.

Vice-President—George Tinlin.

Secretary-Treasurer—Herbert Wildgust, L. R. A. M.

Executive Committee—Sidney English, Mus. B.; David Williams, Clarence Colton, Miss L. Wiley and Mrs. A. W. Kadwill, A. R. A. M.

Thursday evening, Oct. 14, preceding a recital by the president, our chapter and friends entertained fifty members of the Buffalo chapter, A. G. O., at a dinner. Ninety-two in all were in attendance, and a delightful time was spent with our guests.

#### Delaware Chapter

The Delaware chapter is planning a complimentary dinner to its former president, Dr. George Henry Day, now of Rochester, N. Y. Dr. Day will give a recital on the large Möller organ in St. Paul's M. E. Church, Wilmington, early in November. The regular get-together meeting and round-table dinner for October is postponed until the evening of Dr. Day's recital.

First Central Church, T. Leslie Cook, organist, has invited the chapter to give a recital there at an early date. The organ has just been rebuilt.

WILMER C. HIGHFIELD,  
Secretary.

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#### WHAT THE CRITICS SAY:

**Daily Times, Victoria, B. C., August 25, 1926**—Sixty-two years of active concert work have imbued Clarence Eddy with a mastery of the organ coupled with an understanding of the musical public. So long an active musical career has in no sense staled his capabilities. Rather has it added a subtle finish to his playing, and his performance throughout was brilliant, revealing a mastery touch, flawless technique and unusual versatility.

**Daily Colonist, Victoria, B. C., August 25, 1926**—Although he has had sixty-two years of active concert work, Mr. Eddy's playing carries no evidence of staleness or weariness. On the contrary, the style is brilliant and showy, and is characterized by an almost boyish gusto and enthusiasm. In the matter of execution this Chicago artist is also well equipped, his touch being dexterous and pliant, and in the course of the programme there were numerous examples of fine play on the pedals. Massive tone was brought from the instrument in the Bach number, also in the Wolstenholme Sonata with its brilliant allegro, and the con-

cluding Gigout composition offered a skillful treatment of intricate harmonizing, the entire programme, with the number added as an encore, hinting at a versatility which, it is hoped, Mr. Eddy will be able to give further evidence of on some future occasion.

**Evening Express, Los Angeles, Sept. 21, 1926**—By Bruno David Usher: One is grateful to Mrs. McPherson for bringing so eminent an organist as Clarence Eddy, but then she had better let Clarence Eddy, that master of the organ, in the ideal sense be the pastor for the evening. I can mention only his impressive conception of the D minor Prelude and Fugue of Bach, the deep tranquility and inner, upwelling strength radiated his presentation. Particularly fine registrations were also his own arrangement of the "Volga Boatman Song," Wagner's "Pilgrim Chorus" and the antiphonal "Grand Choeur Dialogue."

Mr. Eddy's admirers will be gratified to know that a second coast-to-coast tour will bring him back early next year.

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# RECITAL PROGRAMS

**Samuel A. Baldwin, New York City**—Professor Baldwin's Sunday and Wednesday afternoon recitals at the College of the City of New York have included the following in October:

Oct. 17—Prelude and Fugue in C minor, Bach; "Scena Pastorale," Bossi; Sonata in the Style of Handel, Wolstenholme; Berceuse, Vierne; Theme and Variations (MS.), Frank E. Ward; Sketch in F minor and Evening Song, Schumann; Walthalla Scene ("The Rhinegold"), Wagner.

Oct. 20—Sonata in F minor, Mendelssohn; "Andantino in Modo di Canzona," from Fourth Symphony, Tchaikowsky; Prelude and Fugue in D major, Bach; "Indian Summer Idyl," Edgar Belmont Smith; "Revel of the Satyrs," Humphrey J. Stewart; "In the Morning" and "Ase's Death" (from "Peer Gynt" Suite, No. 1), Grieg; Intermezzo, Brahms; "Marche Religieuse," Gullmant.

Oct. 24—Sonata No. 1, in A minor, Borowski; "Benedictus" and Postale, Rogger; Prelude and Fugue in E minor (Lessaer), Bach; Spinning Song, Mendelssohn; Elegiac Poem, Karg-Elert; Scherzo in G minor, Bossi; Andante Cantabile in B flat, Tchaikowsky; Prelude and Fugue on the name "Bach," Liszt.

Oct. 27—Prelude in E flat, Bach; Evening Song, Baird; Pastoral Sonata, Rheinberger; Japanese Color Prints, Charles H. Marsh; Carnival—Finale, Stewart; Berceuse from "Jocelyn," Godard; Overture, "Oberon," Weber.

**Frederic B. Stiven, Mus. B., A. A. G. O., Urbana, Ill.**—Professor Stiven gave the following program in Recital Hall at the University of Illinois Oct. 3: Sonata in E flat minor (Prelude and Intermezzo), Rheinberger; Allegretto in B minor, Gullmant; "Prayer," of Erauzquin; Concert Overture in C minor, Hollins; "Liebestod," from "Tristan and Isolde," Wagner; Cradle Song, Wagner; "Pilgrims' Chorus," Wagner.

Oct. 17 Professor Stiven presented a program of works of contemporary English composers. It consisted of these selections: Triumphant March in E flat, Hollins; "Salut d'Amour," Elgar; Summer Sketches, Op. 73, Lemare.

**Arthur Dunham, Chicago**—Mr. Dunham who has resumed his popular noonday recitals on the large Skinner organ in the First Methodist Temple, gives them twice weekly this year. His first programs of the season were as follows:

Oct. 1—Overture to "William Tell," Rossini; Andante Cantabile (from String Quartet), Tchaikowsky; Scherzando in C minor, Piere; "The Nightingale and the Rose," Saint-Saens; Caprice, "The Chase," Fumagalli; Toccata in F major (from Fifth Symphony), Widor.

Oct. 5—Overture on Negro Themes, Dunn; "Clair de Lune," Karg-Elert; Three Pieces from "The Burgundian Hours," Jacob; Minuet, Paderewski; Finale in B flat, Franck.

Oct. 8—Triumphal March, Hagg; Adagio e Dolce (from Third Trio-Sonata), Bach; "Piece Heroique," Franck; "Sunday Morning at Glion," Bendel; Rustic March, Boex; Festival Toccata, Fletcher.

**Lucien E. Becker, F. A. G. O., Portland, Ore.**—Mr. Becker resumed his lecture-recitals at the Reed College Chapel Oct. 12, giving the following program: "Marche de Fete," Gigout; "A Song without Words," Frank L. Sealy; Serenade, "Sur le Nil," Rene Louis Becker; Gavotta, Martini; "Hymn to the Sun," Rimsky-Korsakoff; First Sonata, Gullmant.

This was the first of a series of recitals given by Mr. Becker each month from October to June. The next recital will be given Nov. 9.

**D'Alton McLaughlin, Toronto, Ont.**—Mr. McLaughlin has given the following programs at his recitals Sunday evenings in the Uptown Theater:

Oct. 9—Chorale in A minor, Cesar Franck; Scherzo, Hofmann; Andante Religioso, Rowley; "Romance sans Paroles," Bonnet; Scherzo (Sonata 5), Gullmant.

Oct. 10—Allegro Appassionato (Sonata in C sharp minor), Harwood; Adagio in B flat, Pleyel; "Triumerel," Hubay; Hymn, Tarenghi-Yon; March, Tournemire.

Oct. 17—Prelude to "The Deluge," Saint-Saens; Meditation, Massenet; "Vendanges," Georges Jacob; Meditation in a Cathedral, Silas; "Finale Jubilante," West.

Oct. 24—Suite in F, Corelli; Cantilena, Goltermann; Moderato Grave (Sonata No. 17), Rheinberger; Chorale Prelude, "Abide with Me," Farry; Finale, "Symphonie Pathetique," Tchaikowsky.

**Caspar P. Koch, Pittsburgh, Pa.**—The thirty-eighth season of recitals at North Side Carnegie Hall was opened by Dr. Koch Oct. 3, when he was assisted by the MacDowell quartet. The organ selections were: Overture, "The Marriage of Figaro," Mozart; Air from Suite in D major (transcribed by Koch), Bach; Theme and Variations, "The Harmonious Blacksmith," Handel; Meditation from "Thais," Massenet; "Tabakerka" (transcribed by Heinrich), Liadoff; "Song of India," Rimsky-Korsakoff; Finale from First Symphony, Maquaure.

**Charles Heinrich, Pittsburgh, Pa.**—Dr. Heinrich, gave the first recital of the thirty-first season at Carnegie Music Hall Oct. 2, playing the following program: Overture to "Oberon," Weber; "Solveig's Song," Grieg; Minuet in G, Paderewski; Symphony in B minor (unfinished), Schubert; Toccata and Fugue in D minor, Bach; "Ronde des Princesses," Berceuse and Finale, from "The Fire-Bird," Stravinsky; Finale from First Symphony, Vierne.

The first Sunday afternoon recital of the season was played Oct. 3. The program follows: Overture to "Coriolanus," Beethoven; "Evensong," Martin; Suite "From All Countries," Moszkowski; Elegy, Massenet; Two Movements from Sonata in B major, Elgar; Allegretto in B minor, Gullmant; March from "Tannhauser," Wagner.

**Charles A. H. Pearson, Pittsburgh, Pa.**—In an opening recital on the Wangerlin organ at the Lutheran Church of the Redeemer Oct. 1 Mr. Pearson of Temple Lodge Shalom and the Second United Presbyterian Church played this program: Concert Variations, Bonnet; Reverie in D flat, Dickinson; French Rondo, Boellmann; "Evening Bells and Cradle Song," Macfarlane; Concerto No. 10 in D minor, Handel; Gavotte from "Circe," Beaulieu and Salmon; Toccata and Fugue in D minor, Bach; "The Evening Angelus," Bonnet; "Carillon," Vierne; Largo from "Xerxes," Handel; Finale from Seventh Symphony, Widor.

**Marta Elizabeth Klein, New York City**—In a recital at Schermerhorn Hall, New York Institute for the Education of the Blind, on Oct. 22 Miss Klein presented this program: American Rhapsody, Yon; "Cherubs at Play," McCollin; "A Song of Sunshine," Diekmann; Allegro (Sonata in E flat major), Bach; "Allemande," John Christopher Smith; "The Optimist," Maitland; "Sunshine and Shadow," Gale; "Evening Chimes," Wheelton; "Priore et Berceuse," Gullmant; Toccata, Gigout.

**Margaret Whitney Dow, A. A. G. O., Tallahassee, Fla.**—In a vespere recital at the Florida State College for Women Oct. 3 Miss Dow's program consisted of the following selections: Gothic Suite, Boellmann; Cantabile, Cesar Franck; Gavotte-Pastorale, Durand; "Vision," Rheinberger; Fountain Reverie, Fletcher; Toccata (from Fifth Symphony), Widor.

**Harold J. Bartz, F. A. G. O., McKeesport, Pa.**—Mr. Bartz, organist of the First Presbyterian Church, gave the inaugural recital on a three-manual Moeller organ at St. Paul's Lutheran Church, Cumberland, Md., Sept. 29, playing this program: "Variations de Concert," Bonnet; Melody, Dawes; Largo from "Xerxes," Handel; "An Autumn Sketch," Brewer; "Piece Heroique," Franck; Fountain Reverie, Fletcher; "The Song of the Volga Boatmen," Russian Folksong; "Caprice Viennois," Kreisler; "The Bells of St. Anne de Beaupre," Russell; Fantasia on "My Old Kentucky Home," Lord; "Marche Slav," Tchaikowsky.

**H. A. D. Hurd, Fryeburg, Maine**—Mr. Hurd, who gave his sixtieth recital at the First Congregational Church, Oct. 10, has played as follows in his most recent programs:

Sept. 26—Grand Chorus, Dubois; Pastoral, Matthews; Chorale Prelude on "Old Hundred," Truette; "Dreams," Gullmant; Processional March on the hymns "Iste Confessor" and "Ecce Sacerdos Magnus," Gullmant; Madrigale, Simeonetti; Wedding March, Mendelssohn.

Oct. 2—Marche Religieuse, Gillette; "Echo," Tombelle; "Vision," Bibl; Allegro Moderato, Faulkes.

Oct. 10—Festal March, Kroeger; Andantino in D flat, Lemare; "In dulci Jubilo," Bach; "Night," Jenkins; "Dawn," Jenkins; Miniature Suite, Rogers.

**Raymond C. Robinson, Boston, Mass.**—In his noonday recital at King's Chapel, Oct. 18, Mr. Robinson played this program: Sonata 3, Borowski; Cantabile (Symphony 8), Widor; Rhapsodie in D, Saint-Saens; "Carillon," Vierne; "Landscape in the Mist," Karg-Elert; Toccata and Fugue in D minor, Bach.

The program Oct. 11 was as follows: Prelude (from Symphony 1), Vierne; Sketch in D flat, Schumann; Adagio (Sonata 5), Gullmant; "Marche Heroique," Bossi; "A Cyprian Idyl," Stoughton; Finale (Symphony 2), Widor; "Angelus du Soir," Bonnet; Finale (Symphony 1), Vierne.

**Richard Wagner, Reading, Pa.**—Mr. Wagner gave a recital Oct. 11 at Grace Lutheran Church at which he played these selections: Prelude and Fugue No. 3, in D minor, Mendelssohn; Reverie, Bonnet; Toccata and Fugue in D minor, Bach; Idylle, Baumgartner; Toccata on a Gregorian Theme, Edward Shippen Barnes; "Within a Chinese Garden," Stoughton; "Rhapsodie Catalane," Bonnet; "Love's Old Sweet Song," Molloy-Lemare; "L'Or-

gano Primitivo," Yon; Toccata from Fifth Symphony, Widor.

**Herbert E. Hyde, Chicago**—Mr. Hyde played the following program in his recital at St. Luke's Church, Evanston, Oct. 19: Sonata, B flat major, Handel; "Sour Monique," Couperin; Canon in B minor, Schumann; Andante Cantabile, (Fourth Symphony), Widor; Toccata and Fugue in D minor, Bach; Berceuse, Dickinson; Military Polonaise, Chopin; "To a Wild Rose" and "To a Water Lily," MacDowell; Military March, Schubert.

**Ralph H. Brigham, Rockford, Ill.**—Mr. Brigham gave a recital at First Church of Christ, Scientist, Beloit, Wis., Oct. 12, presenting a program which follows: Overture to "Martha," von Flotow; Andante from "Symphonie Pathetique," Tchaikowsky; "Morning Mood," from "Peer Gynt" Suite, Grieg; Grand Opera Bits, arranged by Mr. Brigham; "By the Waters of Minnetonka," Lieurance; Festival March, Faulkes; Londonderry Air, Old Irish Melody; "Badinage," Herbert; "An Indian Legend," Baron; Toccata, Dubois.

**Dr. John H. Earnshaw, Gainesville, Ga.**—In a recital under the auspices of the Brenau College Conservatory Sept. 24 Dr. Earnshaw played as follows: Fantasia and Fugue in G minor, Bach; Pastorale, Yon; Bell Rondo, Morandi; Slow Movement from Symphony No. 6, Tchaikowsky; Finale, Eighth Symphony, Widor; Romance, Svendsen; "Adoration," Borowski; "Invocation," Gullmant; Grand Chorus in D, Gullmant.

**John H. Duddy, Jr., Norristown, Pa.**—Mr. Duddy, organist and choirmaster of the First Presbyterian Church, gave the following program recently at his church: "Hymn of Glory," Yon; Intermezzo (Sixth Symphony), Widor; "Chanson," Sandby; Chorale Prelude, Bach; Andantino, G minor, Franck; Overture to "Faust," Gounod.

**G. Calvin Ringenberg, Peoria, Ill.**—Mr. Ringenberg, now connected with the Bradley School of Music of Bradley Polytechnic Institute, gave a recital the afternoon of Sept. 19 at the Scottish Rite Cathedral, playing the following program: Toccata and Fugue, D minor, Bach; Largo from "New World" Symphony, Dvorak; Minuet in A, Boccherini; Fanfare in D, Lemmens; "Romance sans Paroles, Bonnet; Pastoral from First Sonata, Gullmant; Toccata from Fifth Symphony, Widor; "Swing Low, Sweet Chariot," Diton; "Will o' the Wisp," Nevin; Fountain Reverie and Festival Toccata, Fletcher.

**Elmer Tidmarsh, Schenectady, N. Y.**—Organ recitals given by Mr. Tidmarsh, director of music at Union College, each Sunday at 4 p. m. and broadcast by station WGY were as follows:

Sept. 26—Prelude in B minor, Bach; Sonata No. 2, Mendelssohn; Nocturne from "Midsummer Night's Dream," Mendelssohn; Evening Song, Schumann; Toccata, Widor.

Oct. 3—Passacaglia in C minor, Chorale, "O Sacred Head," and Allegro from First Sonata, Bach; "Symphony Romane," Widor; "Noel Bourguignonne," Jacob; Londonderry Air, Old Irish; "Vendanges," Jacob; "Double Theme Varie," Rousseau.

Oct. 10—Toccata in D minor, Bach; Summer Sketches, Lemare; Romanza, Schumann; "War March of the Priests," Mendelssohn.

Oct. 17—"Symphonie Gothique," Widor; "Peer Gynt" Suite, Grieg; "The Girl with Flaxen Hair," Prelude to "Blessed Damosel" and Ballet, Debussy; Largo, Handel.

Oct. 24—Passacaglia, Bach; "Symphony Pathetique" and Andante Cantabile, Tchaikowsky; "The Bells of St. Anne" and "Song of the Basket Weaver," Russell; "Grand Choeur," Kinder.

Oct. 31—"Les Preludes," Liszt; Adagio, Bizet; Intermezzo, Callaerts; "The Swan," Saint-Saens; "To a Wild Rose," "A Deserted Farm" and "To a Water Lily," MacDowell; "La Concertina," Yon.

**Russell Broughton, Mus. B., A. A. G. O., Burlington, Iowa**—Mr. Broughton went to Ottumwa, Iowa, Oct. 15 to give a dedication program at Trinity Episcopal Church. He played these numbers: Chorale Prelude, "Herzliebster Jesu," Brahms; Prelude and Fugue in C minor, Bach; Pastorale, Franck; "Piece Heroique," Franck; Three Mountain Sketches, Clokey; "Les Cinq Filles d'Orlamonde (Ariane and Barbe-Blue)," Dukas; Rocco, Palmgren; Chorale, Jongen; Scherzo (Sonata in G minor), Becker; "Carillon," DeLamarer; Finale, March (Second Suite), Boellmann.

**Alle D. Zuidema, Mus. D., Detroit, Mich.**—Dr. Zuidema has resumed his weekly Sunday evening recitals on the Dodge memorial organ in the Jefferson Avenue Presbyterian Church, Detroit, on Oct. 17 his program was: Communion in E minor, Bartiste; "Marche Solennele," Maily; "To the Evening Star," Wagner; "Furydice" (a Fantasy), Lucien G. Chafin; "The Swan," Stebbins; "Evening,"

Kinder; "Grand Choeur" in G, Gullmant. On Oct. 24 his program was: "Marche Solennele," Gounod; "Cantilene Nuptiale," Dubois; "Adagio Espressivo" (Fantasia Sonata), Rheinberger; Oriental Sketch, Bird; Finale (Sixth Sonata), Mendelssohn; Cantabile, Jongen; March in F, Gounod. Oct. 31 Dr. Zuidema played: Slow Movement from a Piano Concerto, Raff; "Song of a Hero," Volkman; "Chimes of Dunkirk," Carter; Berceuse, Zuidema; "The Swan," Saint-Saens; Cantilene (from Cello Suite), Goltermann; Grand Chorus, Dubois.

**Frank A. McCarrell, Harrisburg, Pa.**—In connection with the dedication of the new edifice of the Pine Street Presbyterian Church the week of Oct. 3 Mr. McCarrell gave both noon and evening recitals at this church. On the evening of Oct. 5 he played: "Suite Gothique," Boellmann; Andante Cantabile, Tchaikowsky; Fugue in G minor, Bach; "Carillon," Wolstenholme; Finale, Concerto Gregoriano, Yon. Oct. 7 his selections included: Sonata 6, Mendelssohn; "In Moonlight," Kinder; "Piece Heroique," Franck; "Funeral March and Hymn of the Seraphs," Gullmant; "Romance sans Paroles," Bonnet; Allegro Vivace (Symphony 5), Widor.

These noonday programs were played: Oct. 4—Fantasia in C major, Tours; "At Twilight," Stebbins; Festival Toccata, Fletcher.

Oct. 5—Allegro Maestoso e Vivace (Sonata 2), Mendelssohn; "Prayer" ("Otello"), Verdi-Shelley; Offertoire in D minor, Battiste.

Oct. 6—Prelude on "Amsterdam," Demarest; Fountain Reverie, Fletcher; Scherzo Symphonique, Gullmant.

Oct. 7—Prelude and Fugue in C minor, Bach; Largo, Handel; Toccata, Boellmann.

Oct. 8—Grand Chorus in E flat, Gullmant; Communion in G, Battiste; "Pilgrims' Chorus," Wagner-Eddy.

Oct. 9—Allegro Vivace (Symphony 5), Widor; "Romance sans Paroles," Bonnet; Finale (Concerto Gregoriano), Yon.

**Charles Galloway, St. Louis, Mo.**—Mr. Galloway's program at Washington University on the afternoon of Oct. 17 was as follows: "Divertissement," Vierne; Sonata, Op. 20, Maquaure; "Wedding Chimes," Faulkes; "Variations de Concert," Bonnet; "The Bells of St. Anne de Beaupre," Russell; "March of the Gnomes" (from "In Fairyland"), Stoughton.

In a recital dedicating a Kilgen organ at the University Methodist Church, University City, Mo., Oct. 10, Mr. Galloway played: "Rhapsodie Catalane," Bonnet; Gavotte in F, Martini; Sonata in A minor, Borowski; Scherzo-Cantabile, Lefebure-Wely; Caprice, "The Brook," Dethier; "Wedding Chimes," Faulkes; "A Summer Morning," Kinder; "Marche Solennele," Maily.

**Reginald W. Martin, Sweet Briar College, Va.**—In his recitals at Sweet Briar College Mr. Martin has played as follows:

Sept. 27—Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Intermezzo from Second Symphony, E. S. Barnes; Finale (Fifth Symphony), Widor.

Oct. 4—Passacaglia and Fugue in C minor, Bach; Sketch in F minor and Canon in B minor, Schumann; Finale (First Symphony), Vierne.

**George M. Thompson, Greensboro, N. C.**—Professor Thompson of North Carolina College gave the dedicatory recital on a two-manual Austin organ presented as a memorial to Grace Methodist Protestant Church of Greensboro Oct. 4, playing as follows: Grand Chorus in D major, Gullmant; Cantilena, Dubois; Gavotte, Dethier; "Song of the Volga Boatmen," Traditional Russian; "The Nightingale and the Rose," Saint-Saens; Festive March, Smart; Andante Cantabile from String Quartet, "Dance of the Reed Flutes" and "Marche Slav," Tchaikowsky; "O Thou Sublime Sweet Evening Star," from "Tannhauser," Wagner; Festival Toccata, Fletcher.

**Andrew Baird, Poughkeepsie, N. Y.**—In his most recent recitals at Arrden House, the home of Mrs. E. H. Arrden, Mr. Baird has offered the following programs:

Oct. 4—Symphony in D minor (First Movement), Gullmant; Gavotte in F, Martini; Largo, Handel; Toccata in D minor, Bach; Scherzo, Hoyte; "Eventide," Gaul; Festive Toccata, Fletcher; Andantino in D flat, Lemare; Scherzo Symphonique, Faulkes; "The Music Box," Liadoff; "Sunset and Evening Bells," Frysinger; "Fiat Lux," Dubois.

Oct. 11—American Composers: "Ancient Phoenician Procession," Stoughton; Meditation, Sturges; Suite in G minor, James H. Rogers; "The Fountain," H. Alexander Matthews; Suite, "In Fairyland," Stoughton; "The Bells of St. Anne de Beaupre," Russell; "Reverie Trieste," Diggle; "Fanfare d'Orgue," Shelley; "Chant d'Amour," Gillette; "In Moonlight," Kinder; "Up the Saguenay," Russell; Variations on an American Air, Flagler.

Oct. 18—Symphony in D minor (First Movement), Gullmant; Gavotte in F, Martini; Largo, Handel; Toccata in D minor, Bach; Scherzo, Hoyte; "Eventide," Gaul; Festive Toccata, Fletcher; Andantino in D flat, Lemare; Scherzo Symphonique, Faulkes; "The Music Box," Liadoff; "Sunset and Evening Bells," Frysinger; "Fiat Lux," Dubois.

Oct. 25—Symphony in D minor (First Movement), Gullmant; Gavotte in F, Martini; Largo, Handel; Toccata in D minor, Bach; Scherzo, Hoyte; "Eventide," Gaul; Festive Toccata, Fletcher; Andantino in D flat, Lemare; Scherzo Symphonique, Faulkes; "The Music Box," Liadoff; "Sunset and Evening Bells," Frysinger; "Fiat Lux," Dubois.

# RECITAL PROGRAMS

**J. Lewis Browne, Chicago**—Dr. Browne, organist and choirmaster of St. Patrick's Church, gave the dedicatory recital on the Austin organ in the high school auditorium at Sheboygan, Wis., on the evening of Sept. 22. Dr. Browne's program included these compositions: "Gaudemus Igitur," Bossi; "Hymnus," von Fielitz; Scherzo Symphonique, Browne; Fugue in C minor, Bach; Chorale Prelude, "O World, E'en Must Love Thee," Brahms; Sortie, Franck; Andantino, Martini-Kreisler; "Intermezzo Gentle," Browne; Concert Fantasia, Bird; Externalization on themes presented at time of performance.

**Wilhelm Middelschulte, Chicago**—Mr. Middelschulte gave two recitals at the First Methodist Church of Superior, Wis., the evening of Oct. 11 and the afternoon of Oct. 12. His programs were as follows:

Monday evening—Concerto D minor, Vivaldi-Bach; Sonata in C major (with cadenza by Wilhelm Middelschulte), Mozart; Adagio (from Piano Concerto, Op. 73), Beethoven; "Chorus Mysticus" (from "Faust"), Gounod; Canon in B minor, Schumann; Allegretto, Mendelssohn; Allegro Cantabile, Widor; Scherzo, Gullmunt; "Dreams," Wagner; Bohemian Rhapsody, Smrz; "Angelus," Liszt; Passacaglia, Middelschulte.

Tuesday afternoon—Passacaglia in C minor (by request), Bach; Concerto No. 1, Handel; "Contrasts," Browne; Prelude to "Parsifal," Wagner; "Invocation," Gullmunt; "Lamentation," Gullmunt; Capriccio, Schellinger; Fantasia, Saint-Saens; "Perpetuum Mobile," Middelschulte; Chromatic Fantasia, Middelschulte.

**Clarence Eddy, Chicago**—In a recital at the First Congregational Church of Ripon, Wis., Oct. 18 Mr. Eddy played this program: Prelude and Fugue in D major, Bach; "Ave Maria," Schubert; "Pilgrims Chorus," Wagner; "Afterglow," Grotto; "The Bells of St. Anne de Beaupre," Russell; "A Cloister Scene," Mason; Rustic March, Boex; Fantasia on the Welsh Hymn Tune, "Twrgrwyn," Morgan; "Emmaus," Frysinger; Wedding March, Faulkes.

**Hans C. Feil, Kansas City, Mo.**—In his fall recitals on Sunday afternoons at the Independence Boulevard Christian Church Mr. Feil has played these programs:

Oct. 3—Sonata in A minor, Andrews; "On Wings of Song," Mendelssohn; "Cortege Orientale," James P. Dunn; Reverie, Brewer; "Stillness of Night," Chubb; Toccata from Organ Suite, Rogers.

Oct. 17—Sixth Sonata, Mendelssohn; "Supplication," Alexis; From Sea Sketches ("Sea Nymphs" and "Nep-tune"), Stoughton; "Vermeland," Hanson; "Manny" from "Magnolia" Suite, Dett; Scherzo from Nuptial Suite, Truette.

**Emily K. Shade, Reading, Pa.**—Miss Shade, a pupil of the Kinder Organ School in Philadelphia, gave a recital at St. Mark's Lutheran Church Oct. 14. Her program was as follows: "Marche Pontificale," de la Tombelle; "Träume," Wagner; Prelude and Fugue in C minor, Bach; Largo, Handel; "La Concertina," Yon; Minuet, Boccherini; "Marche Champetre," Boex; Meditation, Kinder; Toccata in D, Kinder.

**Nelson Kennedy, Chapel Hill, N. C.**—In his twentieth recital at the Chapel of the Cross at the University of North Carolina on the afternoon of Oct. 17 Mr. Kennedy played: Prelude, Franck; "Piece Heroique," Franck; "Ave Maria," Arkadelt-Liszt; "Vision," Rheinberger; Chorale, "So Fervently I Long for Thee," Bach; Spring Song, Hollins; Festival Toccata, Fletcher.

**Norman Landis, Flemington, N. J.**—In a recital Oct. 13 at the Presbyterian Church of Flemington before the Woman's Club Mr. Landis played this program: Sea Sketch, Frank Howard Warner; Magic Fire Music, from "Die Walküre," Wagner; Barcarolle, from "Tales of Hoffman," Offenbach; Two Movements from Suite, Op. 25, Seth Bingham; Largo from "New World" Symphony, Dvorak; Finale from Organ Symphony No. 8, Widor.

**Edward G. Mead, F. A. G. O., Granville, Ohio**—In a faculty recital at Swasey Chapel, Denison University, Oct. 13 Mr. Mead played: First Sonata, Gullmunt; "Sœur Monique," Couperin; Prelude to "Parsifal" (Act I), Wagner; Fantasia and Fugue in G minor, Bach; "Meditation a Sainte Clotilde," James; Intermezzo (Sixth Symphony), Widor; March, "Pomp and Circumstance," Elgar.

**Ray Hastings, Los Angeles, Cal.**—Dr. Hastings' numbers played in recent popular programs at the Temple Baptist Auditorium included: "Priests' March" from "The Magic Flute," Mozart; Prize Song from "The Mastersingers," Wagner; "Love-Death" from "Tristan and Isolde," Wagner; "The Magic Harp," Meale; Triumphal March, Purcell; Communion in E

major, Saint-Saens; Intermezzo, "A Dream," Creator; March, A major, West; "Call to Worship" (new chimes solo), Hastings; "Exultation," Hastings.

**Greta Bottsford Elliott, Moneta, Cal.**—Miss Elliott, a pupil of Dr. Ray Hastings, played this program Sept. 21 at the Moneta Presbyterian Church: March in A major, West; "Solitude on the Mountain," Ole Bull; "Emmaus," Frysinger; Serenade, Drigo; "My Old Kentucky Home," Lord; "Ave Maria," Schubert; "War March of the Priests," Mendelssohn; Offertory in A flat, Read; "The Infant Jesus," Yon.

**Marshall Bidwell, Cedar Rapids, Iowa**—In his recital at the First Presbyterian Church on the afternoon of Tuesday, Oct. 5, Mr. Bidwell gave a Mendelssohn program, which included these selections: Chorale and Fugue (from Sixth Sonata); Andante Tranquillo (from Sixth Sonata); "On Wings of Song"; Overture to "A Midsummer Night's Dream"; Spring Song; "Consolation" (from "Songs without Words").

**Emily C. Boekell, F. A. G. O., New York City**—Miss Boekell recently played the following brief recitals preceding the evening services at Calvary Baptist Church, New York City:

Aug. 1—Pastorale, Foote; Romance, Arensky; Allegretto, Gullmunt; Andante Religioso, Parker.

Aug. 8—Allegro and Andante from Sonata 1, Borowski; Spring Song, Mendelssohn.

Aug. 15—Moderato Cantabile, Widor; "Prayer," Borowski; "Adoration," Gaul.

Aug. 22—Sonata 1, Mendelssohn; Reverie, Dethier.

Aug. 29—Meditation, Bubeck; Canzone, Hall; "Isle of Dreams," Torjussen.

**Joseph Saylor Black, Jamestown, N. D.**—Professor Black of Jamestown College, assisted by Mrs. Carolyn Witter Black, soprano, and Miss Margaret Neff, gave a recital at the First Presbyterian Church of Gary, Ind., Sept. 13, playing this organ program: Prelude on "Amsterdam," Demarest; Allegro from Second Symphony, Verner; Concerto in D minor, Rubinstein (Organ, Miss Neff; piano, Mr. Black); Largo from "The New World Symphony," Dvorak; "The Nightingale and the Rose," Saint-Saens; Overture to "William Tell," Rossini-Buck.

**Russell H. Miles, Urbana, Ill.**—Professor Miles gave the following program at Recital Hall, University of Illinois, the afternoon of Oct. 10: Sonata in A minor, Borowski; Pastorale, Gullmunt; Canzone, Karg-Elert; "Suite Gothique," Boëllmann; "In the Twilight," Harker.

**Minor C. Baldwin, Middletown, Conn.**—Dr. Baldwin, the veteran player who tours the country in an automobile to give his recitals, played this program Sept. 12 at the North Congregational Church, St. Johnsbury, Vt.: Introduction and Theme with Variations, Hesse; Reverie, Baldwin; Scherzo, Bossi; "Orange Blossoms," Baldwin; Symphony, Haydn; "La Cinquantaine," Gabriel-Marie; "By the Sea," Schubert; Overture, Rossini.

**Sibley G. Pease, Los Angeles, Cal.**—Recent Sunday afternoon programs at the Elks' Temple have been as follows:

Aug. 8—Prelude and Allegro quasi Fantasia, Douglas; "Gavotte Moderne," Lemare; Meditation from "Thais," Massenet; March, Chiaffarelli; "Magic Harp," Meale; "Sea Sketch," Warner; "Angels' Serenade," Braga; "Forgotten," Cowles; "Jesus, Lover of My Soul," Tune "Refuge"; "An April Song," Zimmerman.

Aug. 22—Prelude and Fugue in E minor, Bach; "In Summer," Stebbins; Air for G String, Bach; Spring Song, Mendelssohn; "Songe d'Enfant," Bonnet; March in B minor, Schubert; "Slumber Song," Beaumont; "Carry Me Back to Old Virginia," Bland; "In the Cross of Christ I Glory," Conkey; Fanfare in D, Lemmens.

Aug. 29—Prelude and Fugue in F major, Bach; "Le Cygne," Saint-Saens; "The Question and the Answer," Wolstenholme; "Sunset's Ebbing Glow," M. Austin Dunn; "From the Land of the Sky-Blue Water," Cadman; Berceuse, Dennee; Funeral March on the Death of Hero, Beethoven; "The Lost Chord," Sullivan; "I Need Thee Every Hour," Lowry; Toccata in C, Letondal.

Sept. 5—Prelude and Fugue in G major, Bach; "The Sirens," Stoughton; "Melodie Poetique," Pease; Minuet, Boccherini-Douglas; Concert Prelude in D minor, Kramer; "At Twilight," Frysinger; "Au Soir," d'Evry; "Whispering Hope," Hawthorne; "What a Friend We Have in Jesus," Converse; "Evening Star," Wagner.

Sept. 12—Prelude and Fugue in B major, Bach; "Melodie Plaintive," Ferrata; "An Elizabethan Idyl," Noble; "Legend," Cadman; Festival Prelude on "Ein Feste Burg," Faulkes; Adagietto from "L'Arlesienne Suite," Bizet; "Song of Farewell," Pease; "When You and I Were Young, Maggie," Butterfield; "Now

Thank We All Our God," Cruger; Slumber Song, Nevin.

Sept. 19—"Risolutto," Parker; Nocturne, Ferrata; "Chanson de Nuit," Elgar; "Cloche du Soir," Chauvet; Minuet from "L'Arlesienne" Suite, Bizet; "Phantom Waltz," Arensky; "Solveig's Song," Grieg; "Silver Threads among the Gold," Danks; "Softly and Tenderly," Thompson; "Aida," Grand March, Verdi.

Sept. 26—"Gloria" from Twelfth Mass, Mozart; "By the Firelight," Pallatt; "Minster Bells," Wheelidon; "Faust" Prelude, Gounod; "Rococo," Palmgren; "Evensong," Johnston; Prelude on "Mater-na," Demarest; Londonderry Air, arranged by Coleman; "I'll Sing Thee Songs of Araby," arranged by Lemare; "The Church in the Wildwood," Pitt; "Swing Song," Pease.

**E. W. Schumacher, Fort Atkinson, Wis.**—In a program at St. Paul's Lutheran Church Sunday evening, Oct. 3, Mr. Schumacher played: Toccata and Fugue in D minor, Bach; Sonata No. 6, "Our Father Who Art in Heaven," Mendelssohn; Finale from First Sonata, Gullmunt; March for a Church Festival, Best; Fanfare, Lemmens; "Alia Fuga," Lemaigre; Allegretto Grazioso, Hollins; "Speranza," Yon; Scherzo, Lemaigre; "The Magic Harp," Meale; Postlude, "Vexilla Regis," Schalkowsky.

**Cora Conn Moorhead, A. A. G. O., Winfield, Kan.**—Mrs. Moorhead played the following program in her second vesper recital under the auspices of the Southwestern College School of Fine Arts at the First Presbyterian Church the afternoon of Oct. 10: Allegro (Sonata in E minor), Boslet; "An Evening Benediction," Diggle; "In the Garden," Goodwin; Toccata in D minor, Nevin; Chorale Preludes, "Herr Gott, nun sei gepreiset,"

"Vom Himmel hoch, da komm' ich her" and "Alle Menschen müssen sterben," Bach; Nocturne, Sheldon; "Dawn," Sheldon; Andante Cantabile and Finale (Fourth Symphony), Widor.

**Fred Faassen, Zion, Ill.**—Organ selections played in Shiloh Tabernacle in recent recitals included:

Oct. 3—"Adoration" from "Holy City," Gaul; "War March of the Priests," Mendelssohn; Eleventh Nocturne, in G minor, Chopin; First movement of Unfinished Symphony, Schubert; Andantino, MacDowell.

Oct. 6—"The Lost Chord," Sullivan; Andante from Fifth Symphony, Beethoven; "To a Wild Rose," MacDowell; Maestoso, MacDowell; Overture to "Lohengrin," Wagner; "Caressing Butterfly," Barthelemy; Andantino in D flat, Lemare.

Oct. 17—Cavatina, Raff; "Grand Choeur," Dubois; "Chanson Triste," Tschalkowsky; "The Swan," Saint-Saens; "The Son of God Goes Forth to War," Whiting; "Chant sans Paroles," Tschalkowsky; Evensong, Martin.

Oct. 23—Elegie, Massenet; Prelude, Wagner; "Why," Schumann; "Valencia," Padilla; "The Swan," Saint-Saens; Melodie, Friml; "Wedding of the Winds," Hall.

Yon; Scherzo, Lemaigre; "The Magic Harp," Meale; Postlude, "Vexilla Regis," Schalkowsky.

**Frederic T. Egner, St. Catharines, Ont.**—In a recital at the Welland Avenue United Church Oct. 14, played before a crowded church, with many members of the Buffalo chapter, A. G. O., in the audience, Dr. Egner presented this program: Sonata 4, "The Ninety-fourth Psalm," Rubke; Largo from "New World" Symphony, Dvorak; Scherzo, Dethier; Selection from "Faust," Gounod; Lemare; "Drifting Boat" and "Mountain Streams," from "Canadian Scenes," Egner; Toccata, "Thou Art the Rock," Mulet.

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### ANTHEMS

|   |     |
|---|-----|
| F. LESLIE CALVER—I Sing the Birth.....              | Net |
| J. LAMONT GALBRAITH—O Little Town of Bethlehem..... | .10 |
| CUTHBERT HARRIS—Lo! The Manger Where He Lies.....   | .12 |
| EDWIN H. LEMARE—What Sudden Blaze of Song.....      | .12 |
| T. TERTIUS NOBLE—The Shepherds.....                 | .12 |

### MEN'S VOICES

|   |     |
|---|-----|
| GENA BRANSCOMBE—Hail Ye Tyme of Holidayers..... | .12 |
|---|-----|

### WOMEN'S VOICES

|  |     |
|--|-----|
| F. LESLIE CALVER—On Christmas Day (Trio).....                | .12 |
| CUTHBERT HARRIS—O Lovely Voices of the Sky (Trio).....       | .12 |
| ORLANDO A. MANSFIELD—He Shall Be Great (Trio).....           | .12 |
| PURCELL J. MANSFIELD—Good Christian Men, Rejoice (Trio)..... | .10 |
| THREE CHRISTMAS CAROLS (Trios).....                          | .12 |

Kitson—The Shepherds Had An Angel  
Northcote—Sweet Was the Song  
Colborn—In Bethlehem

### TWO-PART CAROLS

|                                      |     |
|--------------------------------------|-----|
| PURCELL J. MANSFIELD—                |     |
| The First Nowell.....                | .12 |
| Carol, Sweetly Carol.....            | .08 |
| It Came Upon the Midnight Clear..... | .10 |

### UNISON CAROLS

|  |     |
|--|-----|
| HAROLD V. MILLIGAN—Three Christmas Carols..... | .10 |
|--|-----|

### ORGAN

|  |     |
|--|-----|
| GEORGE A. BURDETT—A Christmas Meditation on "The First Noël" and "Holy Night"..... | .50 |
| TH. DUBOIS—Hosannah! (Chorus Magnus).....  | .60 |
| WILLIAM FAULKES—Paraphrase on a Christmas Hymn (O Little Town of Bethlehem).....   | .50 |
| RUDOLF FRIML—Hymne Celeste.....  | .45 |
| ARTHUR FOOTE—Op. 80. Christmas.....  | .60 |
| HENRY HACKETT—Op. 36. Shepherd's Song.....   | .45 |
| E. HARDY—The Hymn of the Angels.....   | .45 |
| JULIUS HARRISON—Gloria in Excelsis.....  | .40 |
| CHARLES H. MORSE—The Coming of the Magi.....                                       | .50 |
| Reverie Pastorale.....   | .50 |
| STANLEY T. REIFF—Festival Prelude.....   | .50 |
| W. WOLSTENHOLME—Op. 69, No. 1. A Noël Souvenir.....                                | .45 |

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**Pittsburgh News Items**

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., Oct. 21.—The Pittsburgh Musical Institute has announced a series of four organ lecture-recitals to be given during the season on the new institute organ by William H. Oetting. The first occurred on Tuesday evening, Oct. 12, and was a most interesting program drawn from the works of the predecessors and contemporaries of Bach.

Opportunities are numerous in this city for music students and for the public to become familiar with the best in organ music, for the organ departments in the Pittsburgh Musical Institute and Carnegie Institute of Technology are active, and many of the churches have short recitals of high standard before their afternoon or evening services on Sunday.

The well-known series of recitals by Dr. Charles Heinroth in Carnegie Music Hall, Oakland, began Saturday evening, Oct. 2, and Sunday afternoon, Oct. 3. It was a pleasure to see a large audience present at the first recital, including a number of organists. There are always many "regulars" at these recitals, and on Sunday afternoons at 4 the seating capacity of the hall is taxed. Dr. Heinroth is entering upon his twentieth season at this work, and the foregoing is testimony in itself of his influence for good music. The Sunday recital is broadcast by KDKA.

On the same Sunday afternoon at 3, and broadcast by WCAE, Dr. Caspar P. Koch began his season at North Side Carnegie Music Hall. There also are splendid audiences, with many of

the same persons always in attendance.

On Sunday, Oct. 17, at 4:45, the Shadyside Presbyterian Church resumed the afternoon services which have become so widely known, being broadcast by KDKA. This service was of unusual interest as it was our first opportunity to hear the new four-manual Skinner organ, played by Earl Mitchell. Several of his fellow organists were present to congratulate him upon this happy occasion. A double quartet was heard to splendid advantage in an inspiring musical service. The anthems were: Cherubim Song, Borntiansky; "The Angels' Song," Camp; "There Shall Be no More Night," Wood; "Beautiful Saviour," Christiansen; "By the Waters of Babylon," Coleridge-Taylor; "Before the Shrine" (Breton Canticle), arr. by Deems Taylor; "List to the Lark," Dickinson. As a prelude-recital Mr. Mitchell played the Allegro Maestoso con Fuoco and Adagio from the Third, and "Dreams" from the Seventh Sonata by Guilmant, and during the service "Reve Angelique," Rubinstein, and "Chant du Soir," Bossi. On Wednesday evening, Oct. 20, Dr. Heinroth gave a recital on this organ.

**Death of George J. Kurzenknabe.**

George J. Kurzenknabe, well known in Masonic circles, died at his home, 870 King place, Chicago, Oct. 21, after a short illness. He was once a teacher at the Parental school and was a well-known organist. For years he was organist at Medinah Temple. Funeral services were held Oct. 23 in the Scottish Rite Cathedral. The rites were conducted by St. Bernard Commandery No. 35, Knights Templar. Mr. Kurzenknabe is survived by his widow and a brother.

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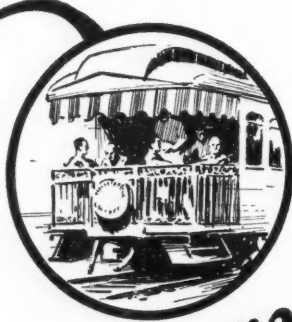
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## Who's Who Among American Organists

### Uselma Clarke Smith.

Uselma Clarke Smith, prominent Philadelphia organist and all-around musician, was born in Philadelphia in 1879, and has resisted all temptations to move elsewhere. He studied musical composition under William Noelsch, Dr. Hugh A. Clarke, and more recently with Frederick Schlieder. His study of piano was begun with William Noelsch and continued under Maurits Leeftson and Mary Halleck in Philadelphia and under Katherine Goodson in London.

David D. Wood, for many years the beloved and admired blind organ-



USELMA CLARKE SMITH.

ist of St. Stephen's, Philadelphia, was Mr. Smith's first instructor on the organ, and later he had the advantage of studying with Widor in Paris. He is active as a teacher of the voice, piano and organ, and is the author of a stimulating and useful manual of "Keyboard Harmony," published by the Boston Music Company in 1915. He passed the associateship examination of the American Guild of Organists in 1903, and has been a fellow of the Guild since 1907. Since 1921 Mr. Smith has been organist of the Church of the Redeemer, Bryn Mawr, where the music has been made a feature under his direction. He is also well known as a concert performer, playing before the convention of the N. A. O. in Pittsburgh in 1919 and at the Sesquicentennial in Philadelphia during the present year, to say nothing of frequent appearances elsewhere. He is a member of the Guild, of the National Association of Organists and of the American Organ Players' Club of Philadelphia.

Mr. Smith has written a number of songs and anthems, all of which are unpublished.

In 1904 he married Harriet Marshall Bear of Staunton, Va., who has been a constant inspiration to him in his work.

### Carolyn M. Cramp.

Carolyn M. Cramp, F. A. G. O., is a woman organist of the East who has achieved high standing not only in recital work, but as a church organist and as a teacher connected for a long time with the New York high schools. At present she is organist and director at the large First Methodist Church of Pottsville, Pa., a post she assumed only a few months ago.

Miss Cramp was born near Reading, Pa., and attended the schools there, being graduated from the Reading high school. Music has been hereditary as well as acquired in her life, for her mother was an organist and her first teacher. At the age of 14 years she was playing the organ in church and at the same time was giving enough lessons to be self-supporting. After finishing her high school work she made music her profession and junior choir work was her specialty. She began at the People's Methodist Church of Reading, then

went to St. John's Reformed Church and next to St. Peter's M. E., each change being in the nature of a promotion. Her teachers in Reading were George Haage and William Benbow.

Miss Cramp's work with children naturally led her into public school music and eventually she was elected supervisor of music in the schools of Hanover, Pa., where she spent three happy and successful years and left a number of pupils who themselves made reputations musically. She was also organist and choir director at St. Mark's Lutheran Church.

From Hanover Miss Cramp went to Cornell University, specializing in school music and being graduated in that course. Here she also studied organ with James T. Quarles. In April, 1916, she entered high school work in New York City and continued in this until her removal to Pottsville. At the same time she carried on her studies, taking work at New York University, from which she was graduated in 1918; at the Guilman Organ School, where she won a diploma and took postgraduate work, capturing the prize for the best work, and at the Teachers' College of Columbia University, which conferred the degree of bachelor of science on her in 1925. She also studied organ with Dr. Clarence Dickinson.

Miss Cramp was organist and director at the Fourth Avenue M. E. Church, Brooklyn, and for some time assisted Dr. William C. Carl at the First Presbyterian, New York. Then she was organist at Ninth Church of Christ, Scientist, meeting in Town Hall. She has given many recitals at the Town Hall, at the Brooklyn Academy of Music and at Wanamaker's, several for the American Organ Players' Club of Philadelphia, of which she is a member, one before the N. A. O. at its Philadelphia convention, one at the Sesquicentennial.



MISS CAROLYN M. CRAMP.

etc. In going to Pottsville she took a year's leave of absence from her New York school work in an effort to gratify a desire to do more organ playing.

Miss Cramp was the first woman in Pennsylvania to pass the A. G. O. fellowship examination.

### William A. Goldsworthy.

One of the solid, experienced, versatile leaders of the profession in New York City, who has made his mark as a church player, teacher and head of a school, and as a recitalist, is William A. Goldsworthy. He is organist of St. Andrew's Episcopal Church and head of the Modern Scientific Organ School.

Mr. Goldsworthy is an Englishman by birth and was brought up in the English cathedral school, studying choir work and theory at St. Paul's, London, and with Dr. C. R. Jolly. He was organist for seven years in St. Ann's Church, Brooklyn, and for the

last fifteen years has been the incumbent at St. Andrew's, New York. For nine years he was a recitalist for the board of education of New York City.

Mr. Goldsworthy's school, which is his special hobby, has been named "Modern Scientific" because, as he states, it is built upon new lines, on a psychological basis, which brings results in a short time. He takes only a limited number of pupils, allows practice on modern organs, and carefully supervises that practice.

As a recitalist Mr. Goldsworthy is in great demand, giving five recitals in

England, making his Parisian debut at the Cathedral of the Holy Trinity and acting as organist and choirmaster of St. Luke's Chapel.

During the past summer Mr. McAmis was called from Europe by the city of San Antonio to play the new four-manual and echo 123-stop Möller which has just been completed in the City Auditorium, which seats over 6,000 people and is beautifully situated in the center of the town on a plot of five acres.

### Mauritz Lundholm.

Mauritz Lundholm, organist and choir director of the First Presbyterian Church of Freeport, Ill., is a young middle Western organist who is rapidly coming to the front, especially as a recitalist. Recently he returned to Freeport from a western tour on which he played in several large churches on the coast.

Mr. Lundholm served as organist in August for W. H. Donley of the First Presbyterian Church of Seattle. This church has its own broadcasting station and broadcasts all the services. Mr. Lundholm did his first work in piano and organ at Gustavus Adolphus Conservatory in Minnesota, and when



WILLIAM A. GOLDSWORTHY.

September at the opening of the season and being booked for ten "repeat" recitals from last year. How Mr. Goldsworthy's church regards him is illustrated by a recent gift of a purse of \$500 to him.

### Hugh McAmis.

Hugh McAmis, the talented performer who is now the municipal organist of San Antonio, Tex., playing the large new instrument, was born in the historic city of San Antonio in 1899. After studying with local teachers he went to New York and entered the Guilman Organ School, from which he was graduated in 1919, taking the postgraduate course the following year. He also won the associate degree of the American Guild of Organists in 1919 and the fellowship two years later. From 1918 to 1923 he was organist and choirmaster of Beck Memorial Church, New York City. In the summer of 1922 he studied with Widor and Libert at Fontainebleau and was awarded one of the grand prix. Returning in 1924 he continued his work at Fontainebleau and was awarded two diplomas. From 1924 to 1926 his study was continued with Joseph Bonnet, during which time he played recitals in France and



MAURITZ LUNDHOLM.

15 years old was organist and director at Zion Lutheran Church of St. Paul. He became organist and director at Bethlehem Lutheran Church, Minneapolis, three years later. He spent a year in the army, at which time he attended the Fontainebleau School of Music. Mr. Lundholm was organist for three years at the First Lutheran Church of Monmouth, Ill., and has been at Freeport five years. He presides at a large three-manual organ and conducts a choir of twenty.

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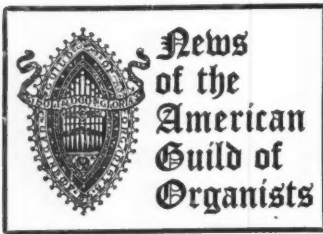
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**News of the American Guild of Organists**

**Scholarship Winner Returns.**

The arrival of Miss Adelaide M. Lee from France on the Paris Oct. 20 is announced by Guild headquarters. Miss Lee was the winner of the Estey organ scholarship for 1926. This scholarship is given under the direction of the American Guild of Organists and entitles the holder to the three months' summer course at the Fontainebleau School of Music in France, which holds its sessions in the old palace at Fontainebleau.

A reception for Miss Lee was held on the afternoon of her arrival at the Estey studios in New York and was attended by Walter Damrosch and other notables, including Warden Sealy. Miss Lee made a splendid record at Fontainebleau.

Colonel Estey has continued his offer for another year, and examinations for that purpose will be held in the spring of 1927.

**Pennsylvania Chapter.**

The opening event of the fall season of the Pennsylvania chapter took the form of an informal social, held at the residence of E. R. Tourison, Jr., Sept. 25. Twelve new members were welcomed and a total of forty-five were present. Ralph Kinder presented a report from a committee previously appointed on "Betterment of Organists' Welfare," and an interesting and helpful discussion followed. At the close of the business session Dean Fry turned the crowd loose and frivolity, mingled with organ and piano numbers by various members, was greatly enjoyed.

The executive committee of the chapter held its first fall meeting Oct. 4 in the studio of the secretary, 1520 Chestnut street. In addition to routine business, the service committee gave an interesting outline of the season's work. Two services were definitely set—Nov. 3 at St. George's Episcopal Church in charge of Herbert M. Butcher, and Nov. 22 at St. Clement's, where Dean Fry will conduct an elaborate choral service assisted by trumpets and tympani.

**Lehigh Valley Chapter.**

Isabel Pearson Fuller, dean of the chapter and organist and director at the First Presbyterian Church at Bethlehem, Pa., gave a recital for the chapter, assisted by Mrs. Elsie M. McDowell, Sunday afternoon, Sept. 26, at her church. Mrs. Fuller's selections included: Prelude and Fugue in E minor, Bach; Interlude in F, Guil-mant; Fantasia, Op. 15 No. 1, Sjögren; "Deep River," Old Negro Melody; "The Deserted Cabin," Dett; A Song, "Mammy," Dett; "Nobody Knows the Trouble I See," Old Negro Spiritual; Canzonetta, McCollin; Introduction to Third Act of "Lohengrin," Wagner.

**New England Chapter.**

The newly-elected dean, Professor John P. Marshall of Boston University, sat at the head of the banquet table at the dinner of the executive committee at the Boston Art Club the evening of Sept. 29, and later conducted a business session. The banquet provided one of the best menus in the history of the chapter. Fully twenty suggestions for the new season's activities were acted upon, and, judging from the evidence, it is unlikely that the chapter will be sparse in the number and variety of public events during the next months. There were plenty of suggestions respecting organ recitals.

The 117th recital under the auspices of the chapter was given by Chandler Goldthwaite as guest organist at First Church, Berkeley and Marlboro streets, Boston. The organ at this church is one of the largest concert organs in Boston. Mr. Goldthwaite came far from exhausting the manifold effects of the instrument. His registra-

tion was generally tasteful, but in no way remarkable. Neither did the program as played contain any definitely thrilling moments. The majestic side of the great instrument was lost in a multiplicity of chaste, delicate and quite pretty effects. Needless to say, the program was played with admirable technical facility. The music was practically of one type and, the program being unusually long, the music became monotonous. In spite of strictures on faulty program-building, much of the music was played delightfully and, therefore, falls outside censorious criticism. Mr. Goldthwaite's program was as follows: Fantasia Dialogue, Boellmann; Prelude, Samazeuilh; Scherzetto, Vierne; "Carillon," DeLamarier; "Sunrise," Shepherd's Song, "Vintage," "Noon-day," "The Rain," "Under the Nut Tree," "Returning from the Vineyards" and "Nightfall," from "Hours in Burgundy," Jacob; Scherzo, Symphony 4, Vierne; "Adeste Fideles," Karg-Elert; Two Versets on the Magnificat, Dupre.

**Western Pennsylvania.**

The chapter opened the season with a dinner at Trinity Church parish-house, Pittsburgh, Tuesday evening, Oct. 19, with thirty-seven in attendance. All enjoyed the occasion immensely. At the business meeting six colleagues were nominated. The program committee was authorized to proceed with plans for a recital by Lynnwood Farnam. After a few minutes of general sociability, it was time for the recital of the evening in Trinity Church, played by Alfred Hamer, organist and choirmaster. This was the first opportunity to hear Mr. Hamer in recital, although he came here from the Church of the Advent, Boston, more than a year ago. His organ, a four-manual Möller, has been rebuilt. The liturgical atmosphere he wove through his selections, their registration and interpretation was felt with increasing intensity as the recital progressed, and was enhanced by the sacred surroundings. The program was as follows: Præludeium (Fantasia) and Fugue in C minor, Bach; "Symphonie Romane," Widor; "Priere," Jongen; Four Versets on the Hymn "Ave Maris Stella," Dupre; "Saluto Angelico" ("Cathedral Windows"), Karg-Elert; "Caprice Heroique," Bonnet; Cantilene, Quef; "Carillon-Sortie," Mulet.

The next recital will be played on Tuesday evening, Nov. 23, in the Church of the Ascension, by Daniel R. Philippi.

**Indiana Chapter.**

A meeting was held Sunday, Oct. 10, at 2:30 p. m. in the First United Presbyterian Church, Indianapolis. A nominating committee, consisting of Jesse Crane, chairman; Mrs. Amy Morrison and Miss Georgia Eva Lockenour was appointed by W. T. Shannon, sub-dean. Horace Whitehouse, dean of the chapter, has resigned, having accepted a position as professor of music in the University of Colorado, Boulder, Colo.

The secretary read a list of sixteen new members of the De Pauw branch at Greencastle, a newly-organized sub-chapter. A program committee composed of Mrs. Morrison and Miss Elsie MacGregor was appointed.

Miss Bernice Fee, one of our members, won the state contest in organ, conducted by the Federation of Music Clubs. She goes to the district contest at Toledo, Ohio, with the best wishes of the chapter.

**Buffalo Chapter.**

The Buffalo chapter opened its season Sept. 24, when the members were guests of the Larkin Company at a recital and a luncheon. The recital was played by Firmin Swinnen and provided an opportunity for the organists present to hear both a great organist and a great organ.

The second meeting of the season was held Oct. 14 at St. Catharines, Ont., where the chapter was the guest of the Canadian brethren. An opportunity was given to inspect some of the splendid organs of St. Catharines, and in the evening a recital was played by Dr. Frederic T. Egener of St. Catharines.

Buffalo chapter survived the conven-

tion and is looking forward to a great season. There are now exactly 100 members in the chapter, which will doubtless grow to 150 before the season is over. The treasury is in good condition and, finally, and of most importance, the interest and enthusiasm of the members are at concert pitch.

D. C. GARRETSON,  
Chairman Publicity Committee.

**Virginia Chapter.**

The first meeting of the Virginia chapter for the season 1926-27 was held Sept. 13 at St. Paul's parish-house, Richmond, with Dean F. Flaxington Harker presiding. It was an open meeting and supper.

According to plans formulated at the annual meeting in May, programs for the entire season were arranged and compiled in a year book, a complete and attractive booklet, for which we are greatly indebted to Mrs. Grace W. Hopkins, chairman, program committee; Mrs. Sydney C. Swann and Mrs. Harriet W. Elam. A large number of members were present and much enthusiasm was manifested.

The second meeting was held Oct. 11 in St. Paul's parish-house, with the dean presiding. Following the business session the program was conducted by the chairman for the evening, the subject being "The Organ." Its history was read by Mrs. D. J. Stradling, substituting for Miss Isabel Robertson, its construction was presented by V.

C. Marean, organ builder, and talks relative to the organ were made by Mrs. A. B. Gay and Miss Ruth Weisiger.

**Missouri Chapter.**

Ernest Prang Stamm gave a recital under the auspices of the Missouri chapter at the Second Presbyterian Church of St. Louis on the afternoon of Oct. 31. His offerings included: Concert Overture in C, Mansfield; St. Lawrence Sketches ("Up the Saguenay," "Song of the Basket Weaver" and "The Bells of St. Anne de Beaupre"), Russell; Toccata di Concert, Lemaire; Serenade, Rachmaninoff; "La Tabatiere a Musique," Liadoff; "An Indian Legend," Vibbard; "Meditation Pathetique," Stoughton; "Conversation of the Forest," Griffith L. Gordon; Fantasia, Franz Wagner.

**Central Ohio Chapter.**

On Friday evening, Oct. 8, E. G. Mead, the new dean of the Central Ohio chapter, entertained its members with a short organ recital followed by a buffet supper, after which the regular business of the chapter was conducted.

A public service was voted on, to be given near Thanksgiving, with a picked chorus of thirty or forty voices, singing probably two anthems, the organist playing several numbers, and the congregation joining in the hymns, with possibly two ministers conducting the services.

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**ORGANISTS OF BRITAIN  
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MANCHESTER IS THE HOST**

**National Union, Which Consists of  
Thirty-two Associations, Elects  
Sir Hamilton Harty as  
Its President.**

The 1926 congress of the National Union of Organists' Associations of Great Britain, which consists of thirty-two associations, was held at Manchester from Aug. 31 to Sept. 2, a special correspondent of Musical Opinion reports. Proceedings began on the evening of Monday, Aug. 31, with an informal reception at the School of Technology.

Business began Tuesday morning with the annual meeting of the governing body, held at the Town Hall. Sydney H. Nicholson, who for the last two years has occupied the presidential chair of the union, had intimated his inability to continue in office. In selecting as his successor Sir Hamilton Harty, this year's president of the Manchester Association, a graceful compliment was paid to the hosts of the congress and a distinction conferred upon an eminent conductor. At the outset of his career Sir Hamilton Harty was an organist, and received his first appointment at the age of 12. Mr. Nicholson, on relinquishing office, addressed the meeting and urged upon the union the necessity of formulating a live policy of progress, as only thus could it hope to survive. Sir Hamilton Harty's speech was devoted mainly to impressing upon organists the need for a more all-round culture.

The afternoon program was full. The members split into three sections to visit the Rylands Library or the Henry Watson Music Library or Chetnam's Hospital Bluecoat School, each of which could accommodate only comparatively small parties. Next came

evensong at the cathedral, followed by a recital on the fine organ by Dr. A. W. Wilson. The singing of Stanford's Service in G and Parry's motet "At the Round Earth's Imagined Corners" was greatly admired, and equally appreciated was Dr. Wilson's performance of works by Bach, Parry and Vierne. In the evening there was a reception in the Town Hall by the Lord Mayor of Manchester.

Wednesday was another full day, beginning with a lecture in the High School for Girls by Dr. Walter Carroll on "The Training of a Voluntary Choir." Dr. Carroll's chief insistence was upon the need for thorough and careful preparation in every department.

In the afternoon Dr. Kendrick Pyne gave a recital in the Town Hall. His principal item was the Fantasia in C minor by Liszt. The Manchester Vocal Society, conducted by Harold Dawber, finished the day with an admirably chosen program of madrigals by Byrd, Edwards, Weelkes and Wilbye, three "Songs of Farewell" by Parry, and part songs by Elgar, Stanford and Parry. The choir reached its high-water mark in Vaughan Williams' Mass in G minor (unaccompanied). The only instrumental music of the evening was provided by Bach's Concerto in C minor for two pianos, Brahms' duet for two pianos, "Variations on a Theme by Haydn" (Op. 56), the players being Mr. Dawber and Albert Hardie.

The final day of the congress began with a general discussion on "The Future Policy and Work of the National Union of Organists' Associations," opened by Dr. J. E. Hutchinson and Dr. Reginald Dixon, in whose speeches as well as in those of other members was evinced a strong desire to proceed upon lines of enterprise and progress. At the conclusion of the discussion there was a lecture delivered by the Rev. T. Nicklin, warden of Hulme Hall, on "The Choirmaster and the Study of English Speech," in which he dealt with a number of points connected with pronunciation.

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A brilliant and festal anthem of considerable length and variety. A passage for solo quartet and Alto solo provide contrast. Notably fine is the treatment of the basses, especially at the beginning.
- SPENCE, WILLIAM R.**  
14,042—*O Star-lit Sky O'er Bethlehem* ..... 15  
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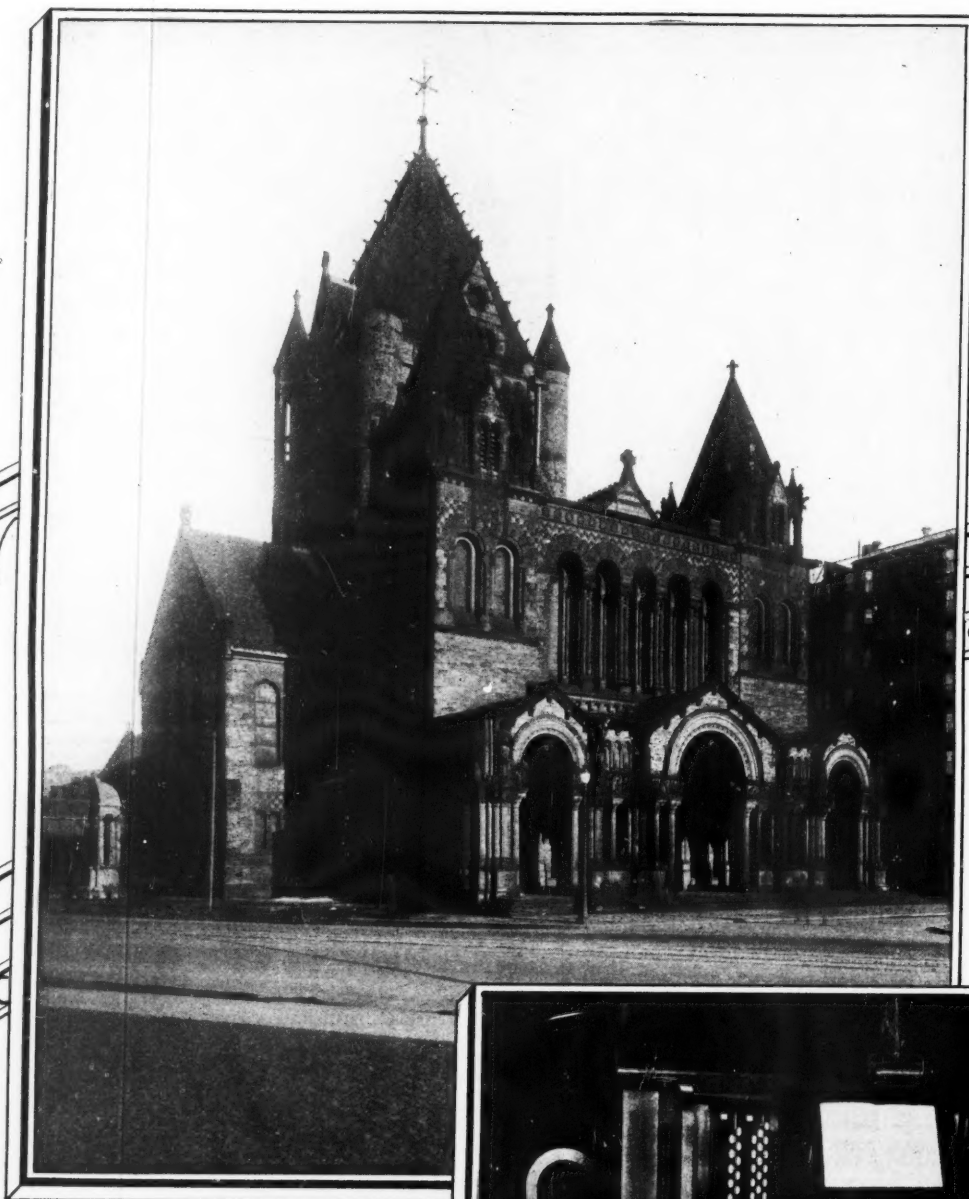


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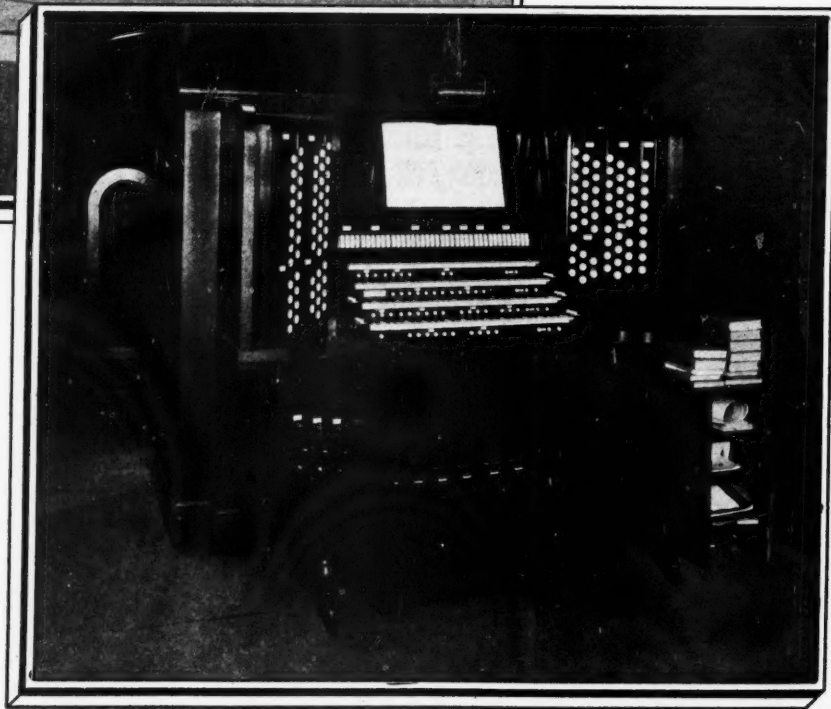


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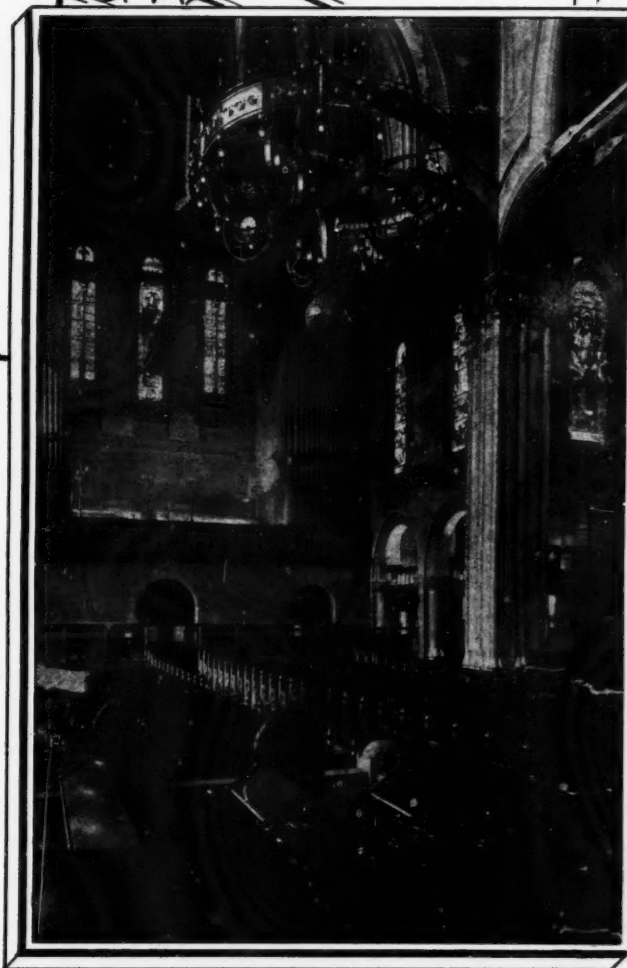
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A Monthly Journal Devoted to the Organ

Official Journal of the National Association of Organists.

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CHICAGO, NOVEMBER 1, 1926.

According to a "feature story" in the Los Angeles Express of Sept. 29 Sibley G. Pease has been playing wedding marches for his brother Elks and their brides on the Pacific coast for the last twenty-eight years and a recent questionnaire shows that not one of the couples for whom he played has been divorced. At latest accounts this publicity has brought Mr. Pease one response—a three-page letter from an elderly woman asking the popular organist to find a husband for her.

Nearly a page of pictures in the issue of Musical America Oct. 2 is devoted to "memories in marble of great men in music," being reproductions of statues of great composers in various American cities. We do not find included a picture of the Beethoven statue in Lincoln Park, Chicago, which will always remain fresh in the memory of one newspaperman through the fact that more than a quarter of a century ago he was assigned by a Chicago daily to write the interesting story of the discovery of an error in one note in the phrases of the "Hymn to Joy" carved on that monument. The discovery was made by a German gardener employed in the park whose early musical training had not been neglected. That was in the days before our music was produced for us by modern machinery.

They say that 125,565 persons attended the Dempsey-Tunney fight in Philadelphia, thus breaking the record for attendance at meetings in that city which we thought the National Association of Organists had established.

In memory of a pleasant old custom, the 1926 Christmas seal of the National Tuberculosis Association depicts three medieval Christmas carolers. They call to mind the former days and symbolize the true Christmas spirit that unites rich and poor at the season of good will. At the same time they serve as messengers of health. The National Tuberculosis Association and its affiliated state and local associations, whose work is supported by the funds from these penny stickers, would remind everybody that the old Christmas is not gone. The true Christmas peace and happiness which can come only when the world is rid of sickness is in the hearts of everyone who decorates his Christmas mail with the three gay health singers.

## THE SESQUICENTENNIAL

Latest news from Philadelphia is to the effect that all the remaining recitals on the great organ at the Sesquicentennial were canceled after the first week in October. Previously three or four recitals were called off because of the far greater importance of a dog show for which the building was used. Among the recitals not to be given are

those of Pietro Yon, Lynnwood Farnam, Clarence Eddy and a number of other prominent men. The organ, erected at great cost and pronounced a most effective instrument, is to remain silent until the great fiasco is brought to a finish Dec. 1. It has been promised that thereafter it is to be placed in some appropriate structure as a lasting possession for the city, but nothing definite as to this has developed.

A brief visit to the Sesquicentennial Exposition gave the impression that it was not worthy of the famous city in which it was held or of the great event which it commemorated. The organ and the apparent effort to present good organ music daily to the visitors appeared as the best feature of the affair. This judgment, which may appear immature, nevertheless has been that of many other unbiased visitors. To call off the entire recital series in the last two months of the fair seems rather ridiculous after the heavy expenditure for the instrument and the work done in making all the arrangements.

## A CHURCH APPEAL

Nothing could happen that would be more encouraging to the organist with high artistic standards and a real devotion to the music of his church than the appeal made by the Presbyterian Church, as set forth in the N. A. O. page of this issue, for assistance in elevating the music in the service. The very fact that there is a commission on church music and worship and that the need of improvement is recognized is a splendid symptom. That the commission is on the right track is proved by the statement that it seeks through educational means to "beautify the services and to improve their artistic quality by encouraging the use of better types of music," etc. Another evidence of the good sense and properly directed zeal of the commission is its appeal to the organists and the recognition thus given the fact that much depends on the organist. Many discouraged souls had come to believe that the churches generally were rather satisfied with anything, the ministers being a blind lot, untrained in musical matters, who were leading a blind lot of organists untrained in and sometimes unsympathetic with spiritual matters. But where there is so much honest discontent there is bound to be progress toward higher attainment.

The appeal signed by Edward Shippen Barnes further reveals that the physicians appointed to cure church music of its ills have reached the correct diagnosis, in that they recommend "musical education for the students of theological seminaries to a far greater degree than the regrettably slight attention now given this most important subject in most of the seminaries, to the end that the future ministers may be men of musical taste and background." In the foregoing the commission lays its finger on the weakest spot in church music administration. The minister, who nearly always is in supreme charge of the music, too often belongs to one of two types—that which feels its authority and exercises it, while knowing nothing or little of the subject, or the one which pays little attention to the music, seems to care less and by its lack of interest neither inspires good work in the choir nor discourages bad, leaving all that to a music committee. When a pastor really has a working knowledge of the subject—not the little learning which is so dangerous—he and a conscientious, capable organist usually cooperate with excellent results. The trouble has been in many cases that the men in charge of the seminaries have not understood that a knowledge of church music is about as essential to a capable clergyman as Hebrew or apologetics.

The Episcopal Church has been struggling with this subject in the last few years and the Methodists are planning to take it up as a body. It is up to the organists to do their part through co-operation. Reform must originate in the theological schools, so far as the pulpit is concerned, and in the Sunday-school so far as the pew is concerned. No one has done more to call attention to the latter fact than the president of the National Association of Organists. Our church musicians have been guilty of many sins of omission and it is for them to

strive to make themselves such fitting instrumentalities for better church music that they will measure up to the requirements of the new generation of clergymen which will result from such movements as that of the Presbyterian Church.

A suggestive plan for encouraging the memorizing of hymns—once a favorite indoor pastime of Christian families, but latterly relegated to desuetude in many places along with family worship and croquet—has been adopted at Grace Reformed Church of Pittsburgh. At this famous church, of which Milton T. Pickles is the organist and director, a memory hymn for each month is placed during that month on the church folder and is sung at the services. There may be other churches following this plan, but to us the idea is new.

## Recitals for People of Liberty, Mo.

Because many requests have been made by the Liberty, Mo., townspeople, Dr. Harry E. Cooper, head of the music department of William Jewell College, has consented to give an organ recital at the Presbyterian Church on the first Sunday of each month at 3:45 o'clock. The recitals will be free to the public. The first recital was given Sunday, Oct. 3, assisted by Miss Louise Mason, soprano. The program was as follows: "Grand Offertoire de Ste. Cecile," in D major, Batiste; A Melody, Fibich; Slavonic Cradle Song, Neruda; Grand March from "Aida," Verdi; "Clock Movement" (Fourth Symphony), Haydn; Variations on "Old Folks at Home," Buck; "Song of Joy," Frysinger; three movements from the first "Peer Gynt" Suite, Grieg; Rustic March, Boex; "Poet and Peasant" Overture, von Suppe.

## George M. Thompson Returns.

George M. Thompson, head of the organ department at the North Carolina College for Women, Greensboro, N. C., returned in September from Europe, after a delightful trip through England, Belgium, Holland, Germany and Austria (taking the boat trip down the Danube to Vienna and Salzburg) and a stop in Paris, where he again did some work with Joseph Bonnet. He attended some of the performances of the Wagner-Mozart festival at Munich, and attended the Mozart festival at Salzburg. Mr. Thompson returned to the largest organ class in the history of the college. He has twenty-one organ students, all taking two lessons a week, with three organs in constant use. The college has an enrollment this year of more than 1,600 students.

## Volume on Father Smith.

The Rev. Andrew Freeman has had in preparation a book upon the celebrated seventeenth century organ builder, Father Smith, and it will be issued from the offices of Musical Opinion. Mr. Freeman treats his subject under three headings—biographical, list of organs and cases. The appendices include transcripts of his will and of various letters, and the contract for the organ at Durham Cathedral. Dr. M. R. James, provost of Eton, has written a foreword to the book. The work will be illustrated with sixteen plates. In addition, there are fourteen illustrations in the text. The well-known portrait of Father Smith forms the frontispiece.

## Scribner's Offers Prizes.

The National Bureau for the Advancement of Music is cooperating with Scribner's Magazine in its plan to give \$1,000 in prizes under the auspices of the General Federation of Women's Clubs. The plan has been worked out by Mrs. L. A. Miller, chairman of fine arts, General Federation of Women's Clubs, and embraces literature, music and art. The prizes in music are as follows: For the best list of 100 records (including music rolls) of music which is composed by Americans, the first prize will be \$150; the second, \$50; the third prize, the Thistle edition of the works of J. M. Barrie, in twelve volumes. Additional awards of \$25 will be made to the two leaders of the honorable mention list.

## The Free Lance

By HAMILTON C. MACDOUGALL

Mrs. Coolidge's Music Festival, begun in her concert hall in the Berkshires and transferred to the music hall she built and gave to the Library of Congress in Washington, has made our capital city the Salzburg of America. We have had no Mozart to give distinction to our land, but just as at Salzburg the advanced musicians from all lands gather to make music, experimental and approved, so the Music Festival (mark, please, the capitals) at Washington is a focal point for the advanced musical thought of the present day in the United States. For three and four days programs of chamber music, including the \$1,000 prize composition (this year a piano and violin sonata by Huybrechts, Belgian composer), are given to audiences socially and musically select; one rubs elbows with famous conductors and pianists and string players and hears string quartets like the Flonzaleys or the London String Quartet, or hears men like Ernest Bloch conduct their own works. The deduction one draws from Mrs. Coolidge's gifts to the cause of music is that she is not only a very generous, but also a very wise woman.

I cannot wax enthusiastic over the Huybrechts Sonata for piano and violin; it seemed positively ludicrous to me, but Lynnwood Farnam disagreed with me and found the first movement, in particular, of value. But this merely emphasizes the fact that musicians seldom agree as to modern works written in the modern idioms.

That leads me to say that real criticism in music must relate the subjective or emotional experiences or reactions in hearing the music to objective facts in the music itself. You have no right to say:

"I do not love thee, Doctor Fell, The reason why I cannot tell." For you must definitely state why; perhaps Dr. Fell's nose is too big, or he wears red neckties. Well, why not say so then?

As to Huybrechts' sonata—I'm taking my own prescription—it seemed to me that Huybrechts is, in this sonata, a mere imitator of Stravinsky; for he uses simple little diatonic themes repeated over and over again, just as Stravinsky does, and accompanies them with all sorts of harmonic deviltries, which is another of Stravinsky's damnable mannerisms. So there!

A young friend of mine with musical and dramatic leanings occasionally draws my attention to Variety, the organ of the theatrical and vaudeville professions. In the number for Oct. 6 there is an article by Phil Kornheiser, secretary to the well-known firm Leo Feist, Inc. I learn from his article several things. I had supposed that a sale of 1,000,000 copies of a song was an exception, but it seems that, before radio came into its swing, songs with 500,000 sales were carried by their momentum into sales of a million and even two millions; I infer from the article that such sales were not very rare. The song-hit with 500,000 copies is considered an excellent one. The ether has made an immediate testing and public reaction on new songs possible. So it has come to pass that a publisher who used to find that his songs with 500,000 went along by themselves, so to speak, so that he might sit at his ease, now finds that he has to make a new catalogue every month. There are many writers of song-hits now in contrast with the time when Irving Berlin was possibly the only one; these song-hit men are all fighting each other.

Mr. Kornheiser concludes his article in an optimistic strain: the radio has created a new channel for revenue for the music men, and there may come out of it an increase of national interest in the art. While cutting in on certain song sales, it has created a larger average song output; instead of one 1,000,000 song-hit there are now three or four hits of 500,000 each.



**SAN ANTONIO HEARS ORGAN City Instrument, Built by Möller, Opened—McAmis at Console.**

Nearly 5,000 people at San Antonio, Tex., sat for an hour and a quarter Sunday afternoon, Oct. 17, in the City Auditorium to hear the dedicatory program of the city's new organ, played by Hugh McAmis, native-born San Antonian and the first municipal organist in Texas. The program which Mr. McAmis arranged was dignified and in excellent taste. Three responses by the audience, "We dedicate this organ," to the words of the dedicatory service read by Bishop Capers in a voice that carried clearly to every part of the huge building, the singing of "America," the old hymn, "Oh God, Our Help in Ages Past," and the "Star-Spangled Banner," composed the audience's part in the ceremony. The Rev. Patrick J. Geehan, chancellor of the diocese of San Antonio, representative of Archbishop Arthur J. Droessaerts, opened the program and Rabbi Ephraim Frisch of Temple Beth-El closed it with a benediction.

Six organ numbers, played by Mr. McAmis, designed to show the organ's possibilities, were given hearty applause and at the close of the program a queue numbering hundreds lined up to congratulate the youthful organist. The program was as follows: Fantasia and Fugue in G minor, Bach; Andante, Widor; Caprice, Banks; Finale, Fourth Symphony, Widor; "Song in the Night," McAmis; Volga Boatmen's Song, arranged by McAmis; Municipal March, McAmis. Oct. 20 Mr. McAmis played: Largo, Handel; Intermezzo, Mascagni; Minuet, Beethoven, March, McAmis; Introduction to Third Act and Bridal Chorus, "Lohengrin," Wagner.

The specification of the San Antonio organ, built by M. P. Möller, appeared in the March issue of The Diapason.

**DEDICATION AT BRONXVILLE. Recital by Palmer Christian on Four-Manual Hall Organ.**

The four-manual organ built by the Hall Company for Christ Episcopal Church, Bronxville, N. Y., was opened with a recital by Palmer Christian Oct. 18. He presented a finely balanced program in which each selection prepared the hearers for what was to follow and impressed a capacity audience by his versatility, technical accomplishment and variety of expression. Registration was unusual in many numbers and most interesting.

Mr. Christian's playing was characterized by brilliancy and charm in the Concert Overture in C minor, Hollins; quaint atmosphere and plaintive beauty in "Song of the Basket-Weaver," Russell; whimsicality in the Allegretto, Rowley; delicate mood tints in Prelude to "La Demoiselle Elue," Debussy-Christian; elfishness in "Sportive Fauns," d'Antalffy; crispness, freshness and clarity in Allegro, Vivaldi, and Prelude from Violin Sonata, Corcelli. The Fantasia in G minor by Bach was less dramatic than played by some eminent organists, broad, with novel registration in parts; the fugue was rendered with flawless accuracy and skill of exposition in the themes. This was the high light of the recital. The improvisation by Karg-Elert brought out a delightful use of the flute solo voices. Mr. Christian delighted many of his hearers with a tasteful improvisation on a favorite hymn, introducing several beautiful solo effects. "The Swan," by Saint-Saens, was played in a straightforward manner with oboe solo and harp accompaniment, but lost none of its charm. The program closed with Bonnet's brilliant "Rhapsodie Catalane."

Since the publication of the specification of this organ in the October, 1925, issue of The Diapason, there has been added an echo division containing seven stops, making the equipment

of this instrument, over which Frank Howard Warner presides, complete. The dulciana, available at five pitches, from 16 ft. to 1 ft., gives opportunity for unusual tone coloring. The violoncello on the pedal is derived from the gamba and the gamba celeste, giving a much more imitative tone than a single rank. The imitative violin tone is obtained from three ranks of pipes—viole d'orchestre, voix celeste, tuned sharp, and viole celeste, tuned a few beats less flat than the voix celeste is sharp. This combination of vibratos, occasionally synchronizing, is to imitate the violin section of the orchestra. All speaking stops are equipped with second touch, which throws off all stops on the same manual except those held. The echo organ serves also for the Sunday-school, having a two-manual and pedal console in the crypt.

**Irma Clark Takes Position.**

Miss Irma Clark of Morristown, N. J., has accepted the position of organist at the Presbyterian Church, Hanover, N. J., and will begin her duties at once. For the last two years Miss Clark has been a student at the Guilman Organ School, taking her work under Dr. William C. Carl.

**Takes Kilgen Agency in Florida.**

H. C. Wurlitzer, for many years connected with the Rudolph Wurlitzer Company as manager of various stores, has joined George Kilgen & Son, Inc., as sales manager for Florida, with headquarters at Miami.

**"WANTS" in the Organ World**

Our classified advertising department, which has grown into a comprehensive exchange for those who wish to purchase organs, or to sell them, or who seek to buy or sell anything that is required by organists and organ builders, in addition to serving as a means of placing organists and organ builders in positions, is too valuable to overlook.

IT MAY BE FOUND ON PAGE 30

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The pipe organ does not work these days by foot power but by electro-pneumatic power and it is possible to consider it as a musical instrument rather than a mechanical contrivance. Certainly it need no longer be an acrobatic stunt to play full organ with single foot-fumbled notes and chords, holding on with both hands to the pedal bench.

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**With the Moving Picture Organist**

By WESLEY RAY BURROUGHS

The great majority of people, including musicians, are right-handed. They use their right hands to sign their names and the left hand is of secondary importance.

Just recently it has been brought forcibly to our attention in how many different ways the moving-picture organist can put a part of the burden of his daily work on the left hand. Having had the misfortune to have had a bad case of neuritis in the right arm and hand, when we returned to the daily grind it was very weak, and exceedingly painful to play with it for any length of time. We found that in the following ways we could relieve the right hand and arm of considerable strain: First, by making nearly all the changes in registration with the left hand, which also is a practice that helps toward smooth playing, as the right hand usually has the melody; second, by using the left hand entirely when playing the organ or harmonium parts of the orchestration with the orchestra. In many of these where the harp arpeggios occur a little assiduous practice will develop a clean technique. In the next place the left hand can be used to touch the combination pistons, turn the pages and put the orchestra book in its place (or vice versa) while continuing playing with the right hand, and also to turn on and off the electric lights and power.

It is really amazing how shifting to the left hand the doing of seemingly trivial things done constantly by many players with the right hand will ease the burden of the often over-worked right hand. And this applies not only to music, but to the many details of every-day life.

We have found it good practice to reverse the general order of things in playing, say, a piece in which the theme is given to the right hand and the accompaniment to the left, as it is in the majority of cases, to playing the theme, even if in the treble section, with the left hand, and assigning the duty of accompanying to the right. This will develop a sure legato in the left hand, an invaluable asset in any organist's work, and a more evenly divided technique than is usual.

Where the player makes his own cue sheet from actual screenings the left hand can be used to turn the sheet. In many ways, by using a little thought, the use of the left hand may be brought nearly to par with the right.

In line with our article on these cards, recently published, comes a feature that illustrates the use of these. "Into Her Kingdom," with Corinne Griffith, is a story of the revolution in Russia in 1917-18. The picture opens with a girl weaving threads of various colors into a large pattern, the red thread being that of revolution and the golden thread being for the princess. We use Schubert's song "Gretchen at the Spinning Wheel" for the weaving theme. (A red card.) Also a green card was used for the imperial theme for the royal family, "God Save Our Noble Czar" (in Mammoth Collection, C. Fischer.)

Open with theme 1, until title "The Imperial family." Theme 2. Girl weaving, theme 1. At title "A drab brown thread," "Marche Slav," by Tschai-kowsky. At title "With the return," Russian Folk Song, by Klemm. At Weaver, theme 1. At "A golden thread," Polonaise from Two Polish Dances, by Sarakowski (Ditson). After Tatania falls: "Dawn," by Curran (Sch.). "At Easter, the beginning," "Gopak," by Moussorgsky. At "The Red Dragon," "Violence," by Zamecnik; at title "Into the Pattern," theme 1; at "Stepan had come," "In a Rose Bower," by Friml; at "It was the night," Polonaise, by Moussorgsky (Boston Music Co.); "Stepan in Prison," Dramatic Agitato, by Simon; at Weaver, theme 1. At the title "Revolution has swept," play "Romance in F Sharp," by Karganoff; at soldiers' dancing, "Cosatchogue" (after introduction), by

Dargomirsky; when soldiers stop dancing, "Chanson Triste," by Tschai-kowsky; when Ivan enters Stepan's room, "Pensee Lointaine," by Borch (O. S.); at "Stepan recognizes princess," "L'Oracolo," by Leoni (third movement); when princess embraces Ivan play "A Russian Pansy," by Langey; at title "My woman is in there," a short agitato; at Weaver, theme 1; at title "Hardships and Danger," "Simplicity," by Lee; princess takes flowers, love theme from "Birth of Nation," by Herbert; at title "Each Sunday," "Koenigskinder" (first two movements), by Humperdinck. When princess comes downstairs use first movement from "Atlantis" Suite, by Safranek, playing it in a slow, majestic style. At title Europe laughed, theme 2 should be used; "It Was Spring," "A Dream," by Bartlett. When phone rings play "Le Retour," by Bizet, when Royalists leave auto, "A Mysterious Event," by Zamecnik, and when Tatania enters with baby, "Russian Cradle Song," by Lot-ter, to the end.

**New Photoplay Music.**

Woodland Music: "Three Mountain Sketches," by Joseph W. Clokey. Sometimes we receive copies of legitimate organ works which upon examination prove to be suited especially to motion-picture requirements. These three numbers are examples of this class. "Jagged Peaks in the Moonlight" portrays that indefinable, mysterious sensation one experiences when gazing at a majestic mountain range on a clear, cloudless night, with the scene illuminated by the soft rays of the moon. The composer has indicated both four-four and three-four measure, and the theme is of a quiet, soothing nature. Eight measures in the form of an interlude are transitory in style, as if the scene were disturbed occasionally by fleeting clouds. "Wind in the Pine Trees" is a three-four andante in F. Substantial chords are assigned in the right hand to the vox humana, and the left supplies the wind idea. There is a subdued, flowing accompaniment on the French horn. "Canyon Walls," as the title indicates, is intended to picture the steep, rugged sides of the canyon, and the composer writes decisive minor chords for the introduction, which is followed by a nine-eight movement in F minor with iterated and re-iterated motion in alternate hands. A quieter section concludes the piece.

These numbers are all short and contain excellent material for use on scenics of mountain and forest. Published by the H. W. Gray Company.

Arthur Whiting, who has shown much versatility as a composer, his works ranging from sacred to secular, has issued a work of pretentious proportions from the press of G. Schirmer. It is called "The Golden Cage," and was composed for a dance pageant from poems by William Blake. "Prelude" opens with a moderato, and is in an expressive mood. "The Birds" is in the style of an overture, being a rapid six-eight, and makes a good light hurry for picture use. "Dance of the Flowers" is a slow triple dance, while "Peacock Dance" is an excellent bit of writing aptly depicting the actions of this proud bird as he struts among the trees. "Sportive Insects" makes another good light hurry, while being a good descriptive piece also. "The Prince of Love," while in a more serious vein, is a stately movement of bright character. "Shepherd's Song" is a vocal insert. "Children's Games," also descriptive in character, and of a bright, joyous nature, is followed by "The Morning Stars," a lefthand melody with a flowing accompaniment. "The Shepherd Triumphant," a vocal bit, "The Angel's Farewell" in the style of a lullaby, and "Solemn Music" end the work. The dance sections of this suite are applicable to picture-playing, while numbers 6, 7, 9, 10, 11 and 12 are in a quieter style and suited to scenes of a neutral nature.

Two sections of a recent Pathe Review contained "The Timber Farmers" and "The Gorges of the Cher," both requiring descriptive woodland music, while "The Makers of Men," showing the West Point cadets in training, called for a stirring military march.

**Tidmarsh Back from France.**

After a summer devoted to study, Elmer Tidmarsh, musical director of Union College, Schenectady, N. Y., resumed his recitals at the memorial chapel of the college, broadcast through WGY, this fall. Mr. Tidmarsh studied at Fontainebleau under Charles Marie Widor and Henri Libert. At the completion of his work he won the first prize diploma in virtuosity. While in France he also studied chorus conducting under Andre Bloch.

**Tours by C. Walter Wallace.**

C. Walter Wallace, the blind organist of Philadelphia, is scheduled for two tours from Oct. 1 to Dec. 1. Among the cities on his list are Reading, Lebanon, Harrisburg, Altoona, Johnstown, Latrobe, Greensburg, Conneville, Pittsburg, Greenville, Erie, Meadville, Sunbury, Shamokin, Ashland, Easton, Allentown and Hazelton, all in Pennsylvania.

**New Post for Isabel P. Fuller.**

Mrs. Isabel Pearson Fuller, dean of the Lehigh Valley chapter of the American Guild of Organists and one of the prominent musicians of Pennsylvania, has been appointed organist and director of music at the First Presbyterian Church of Bethlehem, Pa.

**Libbin with Marr & Colton.**

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Vol. 7 JULY, 1926. No. 18

**CONTENTS**

1. Summer Idyll.....Banks
2. Chanson Celeste.....Becker
3. The Spinner..... Mendelssohn-Bossi
4. A Civic March.....Ellingford
5. Earle of Salisbury and A. Gigg.....Byrd-Farnam
6. Sunrise.....Grieg-Fricker
7. Requiescat in Pace..Sowerby
8. Loure.....Ward

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**CHOIRS THE TARGET  
IN LUTHERAN REPORT  
FUNCTION TO LEAD PEOPLE**

**Dr. J. F. Ohl Says That Music Should Inspire Devotion and Congregational Singing Should Be Supported.**

The committee on church music of the United Lutheran Church of America, the head of which is the Rev. J. F. Ohl, Mus. D., of Philadelphia, prepared a report submitted to the biennial convention of the church at Richmond, Va., which contains pointed criticisms of choirs as they exist in some churches. It will be recalled that two years ago the same committee under Dr. Ohl's leadership condemned organists who played improper selections of popular music at church services and organ builders who installed instruments of the theater type of tone in houses of worship.

In the latest report choirs are advised by the committee to devote less time to preparation for singing anthems and more to the music of the liturgy and to hymns, in which members of the congregation will feel privileged to join. Failure of choirs properly to interpret the music of the church is stressed by the committee, which says:

"The function of the choir in the Lutheran service is to lead the congregation, and in certain parts of the service to alternate with the congregation, but it must never dominate the congregation, nor regard itself as a body to entertain the congregation.

"All its acts must be acts of worship, and if an anthem be sung, it must be with due referencé to the day, season or occasion, and be sung in a manner to inspire devotion. Much that is in utter conflict with this is heard in our churches. Better no anthem at all, and in its place a congregational hymn-tune, than the kind often heard, and the undevootional manner in which they are frequently sung, not only by poor choirs, but sometimes by choirs that pride themselves on their proficiency.

"Our worship would gain immensely if choirs would spend less time in the preparation of anthems and devote more to the music of the liturgy and the hymn-tunes. These belong pre-eminently to the people, and the first concern of the organist and choir should be to procure congregational singing in accordance with the Psalmist's words: 'Let all the people praise Thee, O God; let all the people praise Thee.'

"In many churches the liturgical music is sung very indifferently—sometimes atrociously; and all hymn-tunes are taken at the same tempo, whether set to words expressive of the highest joy or the deepest penitence. Thus hymn and tune and the devotion of the sincere worshiper are ruined.

"Organists and choirs may often be justly blamed for all these aberrations. Hence, as those charged with the responsibility of making the musical part of the service all that it should be as worship, they should, above all

things, penetrate into the meaning of the liturgy and hymns and the musical forms in which they are clothed so that they may play and sing, not only with the spirit, but with the understanding also."

**Lemare Back in Chattanooga.**

The first recital of the season by Edwin H. Lemare was given Sunday afternoon, Oct. 10, at the Memorial Auditorium in Chattanooga, and attracted an audience of nearly 2,000 people. The first number on the program was Chopin's Funeral March. Mr. Lemare played it in memory of Mrs. D. A. Graves, one of the Chattanooga Music Club's most faithful members. At the intermission Commissioner Frazier made a short speech of welcome to the organist. Mrs. C. M. Willingham also made a clever speech, welcoming Mr. Lemare back to Chattanooga, and expressing the satisfaction of the audience and the people of the community. Mr. Lemare responded, thanking the speakers for their kind remarks and outlining his plans for the season. The usual recitals will be given every Sunday afternoon at 4 o'clock.

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## Plain Chant

By FATHER RAYMOND, O. S. B.

[Following is the text of a lecture by Father Raymond of St. Vincent's Abbey, Beatty, Pa., delivered recently before the Musicians' Club of Pittsburgh, of which Harvey B. Gaul is president. Father Raymond is organist and choirmaster of the abbey and a noted figure among Catholic church musical leaders. Last year the abbot sent him to Solesmes, the Isle of Wight, France, Rome and Czechoslovakia to study plain chant in the various Benedictine monasteries. At the abbey he presides over a large four-manual Austin organ.]

What is "Plain Chant?" or "Gregorian Chant?"

Plain chant is the rhythmic, or musical, prayer of the Catholic Church. It is the official music of the Catholic Liturgy, just as Latin is her official language.

It is called "plain," in contradistinction to "figured," or modern, music, in as far as chant is monophonic, that is, unisonous, not polyphonic or harmonic. No other melodies translate into music so perfectly the meaning and feeling of the liturgy of the church.

For many centuries it has been the church's custom to pray in Latin. Her prayers were declaimed at first, not in an ordinary speaking voice, but on musical tones, so that the words might be heard at a greater distance, and should be clothed with an added beauty and solemnity. Gradually this more or less simple recitative was improved and changed into more elaborate forms, till melodies were evolved which corresponded exactly to the form of the text and the phrases of the prayers.

In its "antiphonal" and pathetic form plain chant owes much of its origin to the passionate improvisations of the temple service of the Israelites, Mary's "Magnificat," Zachary's "Benedictus," Simeon's "Nunc Dimittis," while in its modes and tonality it is based on the Greek and Roman system and form. But as the Christian liturgy increased and became more nearly perfect, the traditional phrases were also augmented and perfected, and were enhanced with a beauty and elegance far superior to the original.

Chant is also called Gregorian, from St. Gregory the Great (530-604), who restored, collected and systematized the melodies of the first five centuries, and composed many new themes, compiled into a collection called the "Cantus Romanus" (St. Gregory's Dream). Not content with collecting the old melodies St. Gregory founded schools of sacred music, so that the people might well learn the sacred cantilenas and learn better to adore God. All the missionaries of this period diffused St. Gregory's melodies as, for instance, St. Augustine in England and St. Boniface in Germany.

The University edition of the Encyclopedia of Music tells us that "Chant was introduced into England by St. Augustine in 596. When the old religion was abolished by law, the first Litany printed in London had nothing but plainsong melodies, adapted to English words." This work was published by John Grafton, the king's printer, in June, 1544. Six years later came the "Booke of Common Praier," by John Merbecke, in which plainsong melodies, printed in the square-headed Gregorian character, were adapted to the Anglicized offices of "matins," evensong, communion, etc. Charlemagne insisted upon the importance of chant in all courses of study, and procured the services of the Roman cantors to teach in his empire. For nearly 1,200 years the melodies of Gregory were the sole cantilenas of the Catholic Church. In spite of all attempts to improve, and, as it were, to "modernize" plain chant, pope after pope, and council after council, have realized the proper place of the so-called "old chant of Gregory" in the Catholic Liturgy, so that in August, 1903, the Motu Proprio of Pius X. again declared Gregorian chant the supreme type and model for all church

music, and made its use obligatory for the entire Catholic world.

The history of plain chant can be divided into four periods—1. From the beginning of the church to the time of St. Gregory the Great. When we say from "the beginning of the church" here for convenience we assume the end of the Persecution in A. D. 312. 2. From the time of St. Gregory to the sixteenth century. 3. From the sixteenth century to the nineteenth. 4. From the revival in the middle of the nineteenth century and still continuing, till the present.

First Period—What the essential chant of the first period consisted in we are not altogether positive, as neither Pliny, the Governor of Bithynia, in A. D. 112, nor St. Justin the Martyr tells us explicitly. Pliny, in his Epistola Decima, chapter 96, states that "The Asiatic Christians sang antiphonally before dawn, a poem addressed to Christ as to God, at their daily worship." We do know that the "Gloria in Excelsis Deo" was the morning hymn of the Western liturgy, while the "Phos Hilaron" of St. Basil was the evening tune of the Eastern church. Two other hymns of this period, which today are retained intact, are the "Trisagion" ("Thrice Holy"), now in use on Good Friday, and the "Te decet Laus," used almost daily in the lauds of the Catholic divine office. The earliest Western liturgy, namely the Milanese, is the most probable fountain of church songs in use at this period.

Second Period—Gregory's compilation of songs and his own additions of melodies were considered too sacred and inspired to be altered in any way; so during his time no attempted improvements or additions were made to his famous "Cantus Romanus." But after various schools had been founded, especially those of St. Gallen and Metz, and after the year 1000, the chant began to be disturbed by compositions of a modern tendency. Then the fourteenth century brought more deviations from the churchly modes of Gregory, now further distorted by the attractions of harmony and mensuralistic efforts.

Third Period—Up to this time there had been a striking uniformity in the old manuscripts. But the Renaissance, scoffing at everything ancient and medieval, ignored rhythmic signs and traditions, which were now considered "old" and barbarous; and while they could not throw out the chant on account of its necessary place in the Catholic liturgy, it was nevertheless seriously mutilated. Abbreviations of existing melodies, the rejection of whole-tone progressions, the arbitrary replacing of neumes and the untactful alteration of old melodies came into vogue. To this period belongs the "Medicean Edition," as well as others of a similar purpose and character.

Fourth Period—Abbot Guerauer, the great apostle of liturgy in France, seeing the necessity for having liturgy and chant in perfect harmony, deputed Dom Pothier, a most talented musician, to scrutinize the beauties of chant, as they are objectively found in the old manuscripts. After fifty-seven years of untiring labor, the monks of Solesmes, France, have happily collected and photographed all the 550 and more manuscripts extant, and have given us the result of their investigations, in monumental treatises by Dom Pothier and more recently by Dom Mocquereau.

This, in the briefest terms possible, is the historical division of plain chant. Now let us turn to the "substance" of chant. Though there may still be a few doubts of a technical nature, there are two things in chant which are absolutely beyond doubt—first, that chant has peculiarities not found in any other music; second, that these peculiarities are so apparent and constant that we find no difficulty in tracing them through the course of centuries. These peculiarities are four: Notation, rhythm, accent and accompaniment.

Notation—We know that the Greeks had invented a system of notation by means of letters, which the Christians, however, did not seem inclined to adopt. To Guido of Arezzo (990-1050) credit is generally given for the present form of notation used in chant,

which formerly was taught by oral and vocal tradition.

It is an undeniable fact that in the Latin language we have a double form of accent—the rising and the falling. The rising inflection is called "accentus acutus" and the falling is called the "gravis." In chant we employ these same inflections and call them the "arsis" (rising) and the "thesis" (falling). The corresponding form of chant notation is the "podatus" and the "clivis." These two forms constitute what we call the "binary element" in chant, that is, two-note forms to one syllable. The podatus shows a lower with a higher note, while the clivis, a higher with a lower, under one breath—like a word of two letters. The next form is the bistropa. Next the ternary forms, such as the scandicus, the climacus, the torculus, the porrectus, quilisma, etc.

Whilst the invention of the four lines, completing the Gregorian staff, perfected or established the pitch, or the relation of high and low tones, some system had to be invented which would fix the large and small seconds in the scale; so they placed the letters C and F on a convenient line, which signs were later supplied by the placing of the punctum and the virga on the desired lines.

Rhythm—Plato calls rhythm "order in movement"; St. Augustine, taking the word "music" in its rhythmic sense, styles it "the art of beautiful movement." In reality rhythm is a most difficult thing to describe and define concretely. It really means a co-ordinated flowing of musical, or tonal, waves or undulations, or a balanced flowing of tone pulsations. We must here again distinguish with the old Greeks between matter and form. Rhythm is the matter while melody is the form. Melody is the result of an orderly arrangement of pleasing sounds and rhythm is the sound wave, flowing and undulating. Now, since chant was composed for the liturgical text of the church, the Latin language, its rhythm must be the same as that of the Latin speech. By this we mean that as in speech our words come freely in a happy mingling of monosyllables with polysyllables, so our chant rhythm is equally free, or "oratorical." Hence, chant rhythm cannot be reduced into bars of two-four, three-four or four-four time. This very freedom, then, renders the chant so beautiful and flexible, and makes the exchange of short and long phrases very easy. Since, as we have said, plain chant rhythm is the natural rhythm of the words, our fundamental rhythm must be that which represents the accents of the Latin words—the rising and the falling, or, as we express it in Gregorian terminology, the "arsis" and the "thesis." This corresponds to a rhythmic wave, as, for example, when we say "Deus," "Pater," "Terra."

While each word has its own rhythm, called "simple," several words making a phrase, or several phrases, making a "section," or period, constitute "composite rhythm"—"Ascendit in Coelum."

Accent—The question of accent is the one which in chant has caused the most violent conflicts, and one in which national differences have ever played a most important part. Unfortunately each nationality has peculiarities of tongue or language, which eventually leave their impression upon the Latin text of the chant. The development of the modern languages from the Latin has contributed greatly to the temporary decadence of chant. The new, heavy accents, the shorter and more choppy words, have rendered the modern rendition of chant quite distant from the light, even and flowing character it enjoyed in its earlier stages. The most recent researches on this point reveal the following facts—first, that the Latin accent was always an "elevatio vocis," a lifting, or elevating of the voice; the accent of a word, therefore, was lifted up, but not stressed, so that the mere elevation was in itself enough to bring out the accent without dynamic stress. The mere elevation or lifting of the voice gave life to the word. Thus it was a higher note, and a lighter note, and was called a "ton-ic," meaning an upward throwing of the tone. This is a hard doctrine for many friends as

well as enemies of plain chant; but a careful examination of chant themes, as well as the compositions of Palestrina, will reveal this secret.

Let us go back to the third and fourth centuries and listen to what Roman musicians have to tell us. Euclid, in his "Introduction to Harmony," tells us that "in every speech there are two movements: one, even or continuous, which we use in speech; the other, separated by intervals, which we employ in modulations." Aristoxenos, in "Elements of Harmony," Book I, page 11, remarks: "Even in speech there is said to be present a certain way of singing, which is produced by the accents which we have on the vowels. For it is but natural to rise and fall in speaking." St. Isidore states: "An accent is so-called because it is allied to singing, just as an adverb, for example, modifies a verb. An accent is called acute because it sharpens and raises a syllable; grave, because it deflects and lowers it." Langenus, on the testimony of Diomedes, has the following: "An accent is an acute, a grave or an inflected emission of speech; or the raising and the putting down of the voice, regulating the words by means of a higher or lower sound."

German philologists of the eighteenth century, especially Ritter, Weile, Henle and Brueck, all state unanimously that the speech of the ancient Latins differed widely from ours, not insofar as they stressed their words more heavily, or spoke their syllables with greater power, but rather "in a higher tone." Thus we read that Cicero used to deliver his orations with the aid of a flute, which kept his voice at the proper pitch, so that he could recite in a higher key. In short, we find that the Latin language at its golden age was noted for three chief characteristics—it was high in pitch; it was light in stress; it was lively in motion.

Let us inspect a "Morning Hymn" composed by St. Ambrose, who lived from 340 to 397. This hymn will reveal to us that the use of the podatus and clivis—illustrating the rising and falling inflections—was regular on short and unaccented syllables, and hence the accent was not considered a dynamic force, which theory is not so easily admitted by the Mensuralists, who would have us stress every note where there is an accent.

Another example of this free rhythm we find in the real antique hymn of the Greeks, in honor of the muse Calliope. This hymn, recorded in the Oxford History of Music, Vol. I, page 20, also proves that the accents were not made to unite with the first notes of each measure, or metric foot, wherefore they were not considered a dynamic force or dynamic quantity.

Accompaniment—In connection with the accompaniment of chant, we must from the very beginning bear in mind that chant was never composed to be accompanied, as in the earliest centuries, harmonic accompaniments were unheard of. To chant, therefore, harmony of any sort is alien and limits its effective power, as well as the possibilities of meaning that are contained in a modal melody. If accompanied chant stands at the mercy of the accompanist to such an extent that it can retain its religious character, if well supported, or it can become as ludicrous as a Venus of Milo would look with a Parisian bonnet on her head! We have, in chant, a certain definite arrangement of the large and small seconds, called modes, of which there are eight. These modes are actually borrowed from the Greeks, and all church melodies move in one of these eight modes, which, because of their strictly diatonic character, are strangely misunderstood, even by well-educated musicians. Yet they are very simple.

Four of these modes are called "authentic" and four "plagal." The first authentic mode runs from re to re; the third from mi to mi; the fifth from fa to fa; the seventh from sol to sol. The intermediate modes, two, four, six and eight, are borrowed from the first, third, fifth and seventh, having this difference that they do not complete their scale upwards above the common fifth, but take their fourth below.

If I accompany a melody in the first

mode I am allowed to employ no other notes except those which are included in the compass of the first mode; otherwise I should be destroying the color and character which is proper to the first mode only. Tonal or, rather, modal accompaniment of chant is the only legitimate way of coloring the melodies of the true chant; otherwise, as, for example, by means of chromatic accompaniments or alterations, we would render the prayerful character of the melodies as odd and comic as if a clergyman were to ascend a pulpit to preach a sermon wearing a baseball uniform instead of his clerical vestments. Our modal harmonies are, no doubt, archaic, for they do not represent the medieval art of harmony or the modern either. But modern harmony—modal, of course—has very strong and legitimate claims to be considered a distinct art. At any rate, it seems to be the only satisfactory way of dealing with these melodies, if they are to be accompanied at all.

Conclusion—To show you clearly that chant themes have variety and inspiration, let us look at the gradual of the mass for Holy Thursday. Notice the stately announcement of the theme, the pathetic character of the melody, and the retarded, or syncopated, rhythms on the words "mortem autem." Look at the spirited recitative on the words "propter quod," etc. Note the development of the theme, the recitative and epilogue on the words "quod est super," etc. Here is your symphonic poem of plain chant!

To show that plain chant, rightly understood, has given us all inspirations, permit me to conclude with a few words from Vincent d'Indy, "Reveu des Jeunes," March, 1922. "I maintain," he says, "that Gregorian chant not only has had a strong influence upon modern musical art, but has directly given it birth, since all the forms, symphonic and dramatic, which have succeeded each other in the course of centuries, and whose authorship has been attributed to this or that composer, existed already in a clearly-defined and char-

acteristic manner, in the more beautiful of the Gregorian melodies, which melodies, indeed, for a thousand years, were the sum total of all music."

**Philippi to Remain in Pittsburgh.**

Daniel R. Philippi, organist and choirmaster of the Church of the Ascension, Pittsburgh, has declined an invitation to go to New York to become organist and choirmaster of the Cathedral at Garden City, L. I. In the folder of the Pittsburgh church on Oct. 10 announcement of the organist's decision was made as follows by the rector, the Rev. H. Boyd Edwards: "I rejoice to announce that Mr. Philippi will continue to be a member of the staff of the Church of the Ascension. He received a very attractive call recently from the Rt. Rev. Ernest M. Stires, bishop of Long Island, to be organist and choirmaster at the Cathedral of the Incarnation, Garden City. Mr. Philippi became acquainted with Bishop Stires when the latter was rector of St. Thomas' Church, New York, and the bishop, knowing his ability, was desirous of having him in charge of the music in his cathedral at Garden City. Mr. Philippi's decision was largely determined by the love and devotion he has for the people and work at the Church of the Ascension. I am sure this action on his part will inspire the congregation to give wholehearted and enthusiastic support to his work."

**Eddy Recital at Kimball Hall.**

Clarence Eddy, whose annual Chicago recital at Kimball Hall is becoming a regular event of the musical season, appeared before a large audience of musicians and friends on the evening of Oct. 28. His program for this recital included: Prelude and Fugue in D major, Bach; "Evening Chimes," Chauvet; "Scenes from Northumberland" (new), Frederic H. Wood; "Speranza," Yon; Scherzo from Fifth Sonata, Guilman; "Vision Fugitive," Stevenson; "Vermeland," Howard Hanson; Wedding March, Faulkes.

**VAN DUSEN CLUB IS GAINING**

**Fall Party Fills Kimball Hall—Membership Over 200.**

The Van Dusen Club met at Kimball Hall Tuesday evening, Oct. 12, for a harvest and Halloween party. The hall was beautifully decorated for the occasion and a large attendance of members filled the room. Brief addresses of welcome were made by the president, Miss Alvina Michals, and by Mr. Van Dusen, after which a short business meeting was held. Announcement was made of over twenty-five appointments of members of the club to good organ positions since the last meeting was held in June. Plans were discussed for a series of programs to be given during the season. After the brief business meeting the evening was spent socially, ending with a dance and refreshments. Splendid music was furnished for the dance by a ladies' orchestra which Miss Michals has organized and directs. The club now has a membership of more than 200.

**To Represent Welte on Coast.**

L. M. Davey, who is associated with R. P. Elliot in the Welte-Mignon Corporation, sailed on the Manchuria Oct. 7, with his family, to take up his residence in Los Angeles. Mr. Davey's headquarters will be in the new Barker Brothers building, and he will be the technical organ representative of the Welte-Mignon Corporation on the Pacific coast and in the territory as far east as Salt Lake City. Barker Brothers, with their two-manual Welte Philharmonic reproducing organ in the interior decorating studio, their three-manual Welte unit orchestra in the concert auditorium, and their four-manual Welte concert organ in the foyer, will have complete equipment. Mr. Davey's supervision of the Welte organ business on the coast will not affect the arrangement with James H. Nuttall, who will continue in charge of installation work in California, and Walter Poulton remains the sales head of the Barker Brothers organ department.

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|                                     |                                      |   |
|-------------------------------------|--------------------------------------|---|
| Adagio ..... Beethoven              | Festival March .... Gounod           | Prelude in C Sharp Minor ..... Rachmaninoff |
| Air ..... Bach                      | Funeral March ..... Chopin           | Gavotte in D ..... Wagner                   |
| Air ..... Giordani                  | Gavotte in D ..... Gossec            | Grand March (Aida) ..... Verdi              |
| Air (Rinaldo) ..... Handel          | March (Tannhauser) Wagner            | Prize Song ..... Wagner                     |
| Air (Pur Diccetti) ..... Lotti      | Hallelujah Chorus ..... Handel       | Quartet (Rigoletto) ..... Verdi             |
| Andante (Orfeo) ..... Gluck         | Humoreske ..... Dvorak               | Rameau, Les (The Palmes) ..... Faure        |
| Andante ..... Mendelssohn           | Hungarian Dance ..... Brahms         | Reverie, Op. 9 ..... Strauss                |
| Andante Religioso ..... Thome       | Hymn to the Sun ..... R. Korsakow    | Romance ..... Rubinstein                    |
| Andantino ..... Franck              | Idyl (Evening Rest) Merkel           | Romance, Op. 26 ..... Svendsen              |
| Andantino ..... Lemare              | Intermezzo ..... Macagnani           | Romance Sans Paroles ..... Faure            |
| Angels' Serenade ..... Braga        | Kol Nidrei ..... Lebrew              | Russian Patrol ..... Rubinstein             |
| Angelus ..... Massenet              | Largo (Symphony) ..... Dvorak        | Salut d'Amour ..... Elgar                   |
| Anitra's Dance ..... Grieg          | Largo (Xerxes) ..... Handel          | Sarabande ..... Handel                      |
| Aragonaise ..... Massenet           | Larme, Un (A Tear) ..... Moussorgsky | Scotch Poem ..... MacDowell                 |
| Asa's Death ..... Grieg             | Lost Chord, The ..... Sullivan       | Serenade ..... Drigo                        |
| Ave Maria ..... Gounod              | Madrigal ..... Simonetti             | Serenade ..... Gounod                       |
| Ave Maria ..... Schubert            | March (Tannhauser) Wagner            | Serenade ..... Schubert                     |
| Barcarolle ..... Offenbach          | Marche Celebre ..... Lachner         | Serenade ..... Widor                        |
| Berceuse (Jocelyn) ..... Godard     | Marche Militaire ..... Schubert      | Serenade ..... Moszkowski                   |
| Berceuse ..... Schytte              | Marche Nuptiale ..... Ganne          | Sheherazade ..... R. Korsakow               |
| Bridal Chorus ..... Wagner          | Melodie Op. 10 ..... Massenet        | Sextette (Lucia) ..... Donizetti            |
| Cantilene Nuptiale ..... Dvořak     | Melody in F ..... Rubinstein         | Simple Aveu ..... Thome                     |
| Angelus ..... Raft                  | Military Polonaise ..... Chopin      | Song ..... Tchaikowsky                      |
| Cavatina ..... Lalo                 | Minuet in G ..... Beethoven          | Song of India ..... R. Korsakow             |
| Chants Russes ..... Liszt           | Minuet ..... Mozart                  | Souvenir ..... Drilla                       |
| Cinquantaine ..... Gabriel-Marie    | Miserere ..... Verdi                 | Spring Song ..... Mendelssohn               |
| Consolation No. 5 ..... Liszt       | Moment Musical ..... Schubert        | Torchlight March ..... Clark                |
| Coronation March Meyerbeer          | My Heart (Samson) ..... Saint-Saens  | Triumphal Entry ..... Halvorsen             |
| Cradle Song ..... Hauser            | Nocturne, Op. 9, No. 2 ..... Chopin  | Unfinished Symphony ..... Schubert          |
| Cradle Song ..... Iljinsky          | Norwegian Dances ..... Grieg         | Vision ..... Rheinberger                    |
| Cygne, Le ..... Saint-Saens         | Oriental ..... Cia                   | Voix Celeste ..... Batiste                  |
| Dance of the Hours ..... Ponchielli | Pilgrim Chorus ..... Wagner          | Volga Boatman Song, Russian                 |
| Dead March (Saul) ..... Handel      | Playera, Op. 5 ..... Granados        | Waltz in A, Op. 39 ..... Brahms             |
| Dervish Chorus ..... Sebek          | Poeme ..... Fibiach                  | Wedding March, Mendelssohn                  |
| Erotik, Op. 43, No. 5 ..... Grieg   | Prayer ..... Humperdinck             | War March ..... Mendelssohn                 |
| Evening Prayer ..... Reinecke       | Prayer (Octett) ..... Schuberl       |   |
| Evening Star ..... Wagner           |                                      |   |
| Fanfare, Op. 49 ..... Ascher        |                                      |   |

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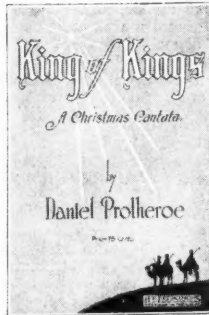
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**Philadelphia News**

By DR JOHN McE WARD

Philadelphia, Pa., Oct. 20.—The men's choir of St. Mark's Episcopal Church held a social evening on Oct. 11 in the parish house, which was attended by about fifty men of the church and their guests. The assemblage was greeted by Lewis A. Wadlow, organist of the church, who stated the object of the meeting—a get-together-to-know-each-other. This choir has been in existence about fifty years and has a splendid record of musical and personal achievement. Many notable musicians of the past and present were connected with it as boy choristers, later blooming into professional musical prominence. The Rev. Dr. Clark of Texas, a boy singer fifty years ago, gave reminiscences of his connection with this choir. John McE. Ward also spoke of his occasional singing in this choir during his soprano days, recalling incidents of the old organs and organists then in charge. James Pierce, Fred Mills and Kendrick and Minton Pyne are revered names in this group. Addresses were made by the rector, Father Vernon; the Rev. Mr. Bennett of Holy Trinity and Emerson L. Richards. Henry S. Fry spoke for the Guild.

The new additions to the organ, in the form of a diapason chorus in the west end of the church, were inspected, although as yet incomplete, and described in detail by the designer, Senator Richards. This chorus will be the most complete in any church in this country. When completed by the builders, Midmer-Losh, the organ will comprise about ninety-two stops.

A bountiful meal was provided and completely annihilated.

The Pennsylvania chapter of the Guild was received as guests at the home of Edward R. Tourison in Germantown on Sept. 25. The meeting was called to order by the dean, Henry S. Fry, the special order of business being the presentation of the report of the committee on organists' salaries. About forty organists were present and many participated in the discussion. It was the consensus of opinion that the organist of a church "should receive approximately one-third of the stipend paid to the minister," this being based on the present-day demands made on the organist—conducting the choir, playing weekly recitals, one or more weekly rehearsals, two or three services weekly, etc. It was decided to promote the project by publicity and education of music committees, ministers, church members and others interested. Refreshments and impromptu recitals on the fine house organ concluded a spicy and pleasant meeting.

At the Sesquicentennial Exhibition, Sept. 24, the little known oratorio, "The Fall of Babylon," by Spohr, was sung by ten choral societies of the city, under the direction of James Hartzell. The accompaniments were by the Philadelphia Orchestra, with Henry S. Fry at the organ. It would seem that this work is hardly worth the time and labor spent in its preparation. Only a few of the numbers are melodic and the incessant triple rhythm becomes tiresome. Its presentation was well done; the chorus and soloists alike deserve credit for their zeal.

Adam Geibel played a guest recital in the Swarthmore M. E. Church on Sept. 26 to a crowded house.

Henry F. Seibert played a guest recital at St. Luke's and the Epiphany on Sunday afternoon, Oct. 17, preceding the regular evensong.

A gigantic chorus of 750 sang the "Elijah" under the baton of Henry G. Thunder at the Sesqui Auditorium Oct. 5. Ralph Kinder played the organ and the orchestral accompaniment was by the Philadelphia Orchestra.

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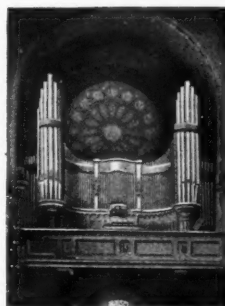
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**New York Activities**

News of the Organists and Their Work in the Metropolis

By RALPH A. HARRIS

New York, Oct. 22.—Under the joint auspices of the National Association of Organists, the Hymn Society and the Training School in Church School Music, a luncheon was given at the Town Hall, Saturday, Oct. 9, in honor of Hugh S. Robertson, conductor of the Glasgow Orpheus Choir. Reginald L. McAll, president of the N. A. O., was toastmaster. Dr. T. Tertius Noble and H. S. Sammond spoke in glowing terms of what they had heard at the concert by the Glasgow Orpheus Choir in Carnegie Hall on the preceding Monday evening. Greetings of the Hymn Society were presented by Carl F. Price, its president. Mr. McAll spoke for the Training School in Church School Music, emphasizing the necessity for religious education of young people.

Mr. Robertson, after a few humorous stories (mostly Scotch yarns, but not of the orthodox type), proceeded to give his idea of what should be done to establish choral traditions in this country such as have prevailed on the other side for many decades. He says western Canada, particularly Alberta, is far ahead in this respect, and he heard there choral work in every way equal to that in England at the present time. He believes that competitive festivals have done more to spread the gospel of choral music than any other factor. He said:

"The present generation of adults is quite hopeless; let it go by. Start with the children, by means of competitions, and in less than ten years the musical contour of America will be absolutely transformed. You have the skill, you have the raw materials, you have everything you need; just let the leaders get to work and see what will happen.

"The musician is mightier than the politician; beauty will join together the ends of the world; music, the universal language of civilized peoples, can do more in establishing peace and good will than all the political and diplomatic conferences ever held."

Marcel Lanquetuit appeared at the Wanamaker Auditorium Wednesday evening, Oct. 27, with a chamber orchestra of distinguished musicians playing instruments from the Rodman Wanamaker collection of rare Italian violins, violas, cellos and double basses, with Thaddeus Rich conductor. The date was too late for a review in this issue.

M. Lanquetuit is 32 years of age, a native of Rouen, and has studied for many years with Marcel Dupre. Trained by Dupre in the intricacies of piano, organ, harmony, counterpoint, fugue and composition, he revealed at an early age a definite talent for improvisation. He was heard in a program from works of Bach and Handel, and modern French compositions. The program concluded with an improvisation in the form of a complete symphony—allegro, adagio, scherzo and finale or fugue—upon themes submitted by six eminent orchestral conductors.

Mr. Lanquetuit had a second appearance at the Wanamaker Auditorium Friday afternoon, Oct. 29, with a program beginning with the Toccata, Adagio and Fugue in C major of Bach and a number of organ compositions from the modern French school. He concluded the recital with an improvisation on themes submitted by T. Tertius Noble and Frank L. Sealy.

New York organists are looking forward to the recital by the Dayton Westminster Choir, to be given in Carnegie Hall Tuesday evening, Nov. 23. This organization under the direction of John Finley Williamson has become an outstanding example of what can be done with a volunteer choir.

John Bland has just completed his twentieth year as choirmaster of Calvary Episcopal Church, Fourth avenue

and Twentieth street. His work as a choir director and trainer of boy voices has attracted much attention; always maintaining a homogeneity of tone in all parts, delightful precision of attacks and releases, and with almost perfect enunciation, his work has been truly distinctive. We have noticed his boys singing with a relaxation and ease seldom found elsewhere, and this is quite characteristic of them. A special anniversary service and festival evensong was held Sunday evening, Oct. 17, with many of the old boys in the procession. The program follows: Sonata in the Style of Handel, Wolstenholme; Aria, Gluck; "O Heavenly Jerusalem," Martin; Magnificat in E flat, West; "Salvation Is Created," Tchesnokoff; "I Have Considered," James; "Hallelujah," Beethoven; Carillon-Sortie, Mulet.

Hugh Porter, formerly of Chicago, now instructor of music at New York University and at the David Mannes School, is the organist at Calvary Church.

Professor Samuel A. Baldwin has entered upon his twentieth season of public recitals in the Great Hall at the College of the City of New York, giving his first program for this season Sunday afternoon, Oct. 17. These recitals are given on Sunday and Wednesday afternoons throughout the academic year. They are free, and have steadily grown in popularity, being heard by many thousands every year. During the past two seasons many of the recitals have been broadcast.

R. S. Stoughton's cantata "The Woman of Sychar" was given by the choir of the West End Collegiate Church under the direction of Henry Hall Dunklee.

With the passing of Henry T. Finck, music in America and musicians in general have suffered a loss. For the last forty-three years he has been active in New York as a critic, attending hundreds, even thousands, of recitals and concerts, expressing his opinions through the columns of the New York Evening Post. Although organists as a class do not receive much notice on the part of critics, we have all read time and again his newspaper articles when matters of interest to us were touched.

Mr. Finck was born of German parentage in Missouri in 1856 and was graduated from Harvard University, afterward spending some years in study abroad. He retired from the staff of the Evening Post two years ago. He passed away Oct. 1, after a ten months' illness, at Rumford Falls, Maine. Mr. Finck is survived by his widow and two sisters.

Chalmers Clifton, lately added to the staff of the Guilman Organ School as instructor in orchestration and conducting, is a former organist and choral director. He is a graduate of Harvard University, where he received his bachelor of arts degree, later traveling abroad on one of the Sheldon scholarships. He was for many years the director of the Cecelia Chorus of Boston and for the last five years has directed the American Orchestral Society of New York.

Mr. Clifton gave the first of his course of four lectures at the Guilman School Oct. 19, giving the students a general idea of the orchestra from the time of Mozart and Haydn down to the present day. He brought out several interesting facts in the evolution of the orchestra.

Mr. Clifton was accompanied in his lecture by several representative members of the American Orchestral Society, who demonstrated to the class points about individual instruments, showing how necessary it is that anyone writing for orchestra have at least some knowledge of the fingering of each instrument and even a chart of impossible or exceedingly difficult, therefore ineffective, progressions, which must be avoided.

This lecture will be followed by two more on the orchestra and a final lecture on the art of conducting.

John Finley Williamson, famous as the director of the Dayton Westminster Choir, is expected to lecture at the Guilman Organ School on "The

Art of Choral Conducting" on the afternoon of Nov. 24.

Dr. David McK. Williams gave his annual rendition of "Elijah" at St. Bartholomew's Church at the vesper services on the first four Sundays of October. The excellence of the choral work at this church has been frequently mentioned in these columns. The choir consists of fifty trained mixed voices.

Maurice Garabrant, organist and choirmaster of St. Thomas' Chapel, New York, and assistant organist at St. Thomas' Church, has been appointed to the post of organist and choirmaster at the Cathedral of the Incarnation, Garden City, L. I.

John Harms, formerly of St. Simon's Church, has been appointed to succeed Raymond Hall Miller as organist and choirmaster of St. Peter's Episcopal Church.

The Glasgow Orpheus Choir, under the direction of Hugh S. Robertson, made its American debut at Carnegie Hall Oct. 4. Fifty of the 140 members of the chorus are making the American tour, extending over a month. They are not professional singers, in the ordinary sense of the word, but their voices are highly trained. Mr. Robertson has been the conductor of this choir for more than a quarter of a cen-

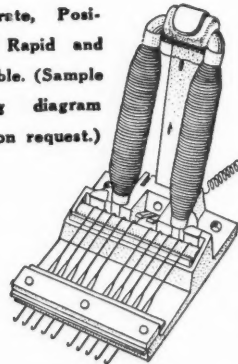
tury. His choristers are "hand-picked" and voluntary and the organization is maintained entirely by revenue from concerts given. The debut concert here was given before a packed house, mostly of Scotsmen; the program consisted largely of Scotch folksongs and other songs of Scottish origin, and practically every number evoked storms of applause. A unique feature was the singing of encore numbers by both choir and audience.

Two famous Russian choirs were heard on Sunday, Oct. 17. The Russian Symphonic Choir of twenty-one voices, under the direction of Basile Kilblichich, sang to a full house in Aeolian Hall in the afternoon. The audience was largely Russian, if we may judge from the appreciation of an occasional humorous phrase in a foreign tongue. The Ukrainian National Chorus appeared at Carnegie Hall in the evening facing another large audience. This choir sings largely Russian folksongs and music from the liturgy of the Eastern Orthodox Church.

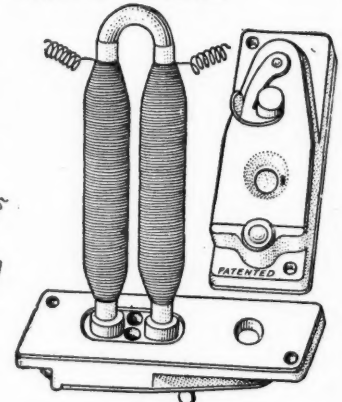
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A large audience which heard the new Kimball three-manual in the beautiful edifice just completed for Emmanuel Episcopal Church, La Grange, Ill., on the afternoon of Sept. 26, pronounced the instrument a fitting finishing touch for what is regarded as one of the most imposing ecclesiastical edifices in the Chicago district. William H. Barnes of the Wilmette Baptist Church, designer of the organ specification, was at the console and gave a program calculated to reveal the various effects of the organ. He played: "Caprice Heroique," Bonnet; Reverie, Bonnet; Allegretto, Volkman; "The Legend of the Mountain," Karg-Elert; Scherzo, Rogers; Andante (Sixth Symphony), Tschaiakowsky; Nocturne, Ferrata; "Ronde Francaise," Boellmann; Allegro con brio (D Minor Sonata), Maily; "Beside the Sea," Schubert; Scherzo (from Fifth Sonata), Guilmant.

Following are the specifications of the organ:

**GREAT ORGAN.**

- Diapason Phonor, 8 ft., 73 pipes.
- Viola Diapason, 8 ft., 73 pipes.
- Tibia Minor, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 notes.
- Gemshorn, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 notes.
- Flute, 4 ft., 73 notes.
- Trumpet, 8 ft., 73 pipes.
- Chimes, 20 tubes.

**SWELL ORGAN.**

- Bourdon, 16 ft., 101 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Chimney Flute, 8 ft., 73 notes.
- Viola, 8 ft., 85 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Sallecional, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 notes.
- Violina, 4 ft., 73 notes.
- Nazard, 2 2/3 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Tierce, 1 3/5 ft., 61 notes.
- Mixture, 3 rks., 183 pipes.
- Tromba, 8 ft., 73 pipes.
- Oboe Horn, 8 ft., 73 pipes.
- Vox Humana, with vibrato, 8 ft., 61 pipes.

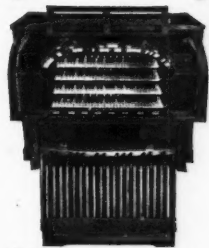
**CHOIR ORGAN.**

- Melodia, 8 ft., 85 pipes.
- Dulciana, 8 ft., 85 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute, 4 ft., 73 notes.
- Dulcet, 4 ft., 73 notes.
- Piccolo, 2 ft., 61 notes.
- Dolce Fifteenth, 2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.

**PEDAL ORGAN.**

- Diaphone (metal), 16 ft., 12 pipes.
- Bourdon, 16 ft., 12 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Still Gedeckt, 8 ft., 32 notes.
- Viola, 8 ft., 32 notes.
- Flute, 4 ft., 32 notes.
- Trombone, 16 ft., 12 pipes.
- Chimes, 20 notes.

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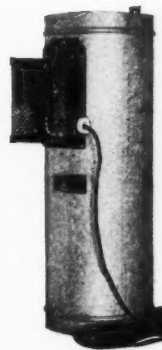
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## Patent for New Way of Transmitting Organ Music by Radio Granted to Arthur H. Marks

Interesting Result of Experiments by Which Secondary Rendition Enables Performer to Overcome Defects

An interesting patent has just been issued by the United States Patent Office to Arthur H. Marks, assignor to the Skinner Organ Company, which now owns it. This patent, No. 1,596,984, was the result of Mr. Marks' experiments for the purpose of improving the quality, primarily of organ music, over the radio.

The method consists in the faithful development of the interpretation of the performer in the sound produced at the receiving station (which may be called a secondary rendition) through the manipulation of expression, quality, etc., at the producing, transmitting or broadcasting stations, synchronously with the primary rendition by the performer or performing apparatus and irrespective of the interpretation of the primary rendition.

The apparatus consists first of a means for producing a secondary rendition. This means may be a receiver or loud speaker connected with the detecting, transmitting or broadcasting circuits or apparatus at appropriate points, or it may comprise a wireless receiving set responsive to the waves broadcast. It comprises further the detecting, transmitting and broadcasting apparatus and the usual and any special controls for the same. These controls include means for both clarifying and modifying expression and quality of the secondary rendition through variation of electrical effects within the apparatus. By special controls these effects can be added to or subtracted from, and it is contemplated that synthetic effects shall be produced by some of them. The invention comprises further a means for soundproofing the performer or other desired person from the sounds of the primary rendition. This means may be receivers of the helmet type of soundproof wireless head sets designed for the use of aviators and others operating telephone or telegraph equipment in regions where interfering noises are encountered. Still further it comprises a primary sound-producing instrumentality adapted to make the primary rendition, and controls for the same. These controls and the controls of the detecting, transmitting and broadcasting apparatus are associated together for manipulation by the performer.

Of the drawings, figure 1 is a perspective illustrating application of the invention to broadcasting from a pipe organ. Figure 2 is a sectional elevation of a similar application. Figure 3 is a front elevation of an organ console with associated broadcasting apparatus controls.

Figure 4 is a similar view of another embodiment, and figure 5 is a perspective illustrating the application of the invention to the broadcasting of orchestral music.

All of the apparatus being properly attuned and in operation, the performer dons the soundproof receiving helmet carrying receivers and manipulates his controls (either the console controls or the broadcasting controls or both of them) not to produce his interpretation in the primary rendition, but to produce his interpretation in the secondary rendition, which rendition he hears and is guided by to the exclusion of the primary one.

In figure 2 there is illustrated the application of a soundproof cabinet instead of the soundproof helmet, and a loud speaker in the cabinet instead of receivers. The cabinet encloses the console, but the organ pipes are all outside of it. Either the receivers or the loud speaker may be connected with the transmitting or broadcasting circuits in lieu of a wireless receiving set.

To quote Mr. Marks:

"When radio was in its infancy, I became possessed of a radio receiving set

of good quality and watched with interest the development of the art. I was particularly impressed with the indifferent results obtained in broadcasting pipe organ music and devoted a lot of attention and thought to the subject, seeking to find the cause of this inferiority and perhaps a remedy. At

that time I found that the tone quality varied from moment to moment, sometimes fair and sometimes bad. Also the modulation was conspicuously defective, varying between 'blasting' and inaudibility, so that it was necessary, in listening in, constantly to manipulate the controls of the receiving set.

"I came to the conclusion that the difficulties arose from the great variation in volume of tone coming from an organ during an ordinary selection. Furthermore, I noted that some tone colors seemed to come over rather faithfully, while others were unsatisfactory.

"When a well-known station approached the Skinner Company, desiring to broadcast from the organ in the Fifth avenue studio, I refused to allow the Skinner organ or the name of the company to be connected with

broadcasting on the ground that the results were not creditable to anyone concerned. I made a counter proposal that I would be glad to develop experimentally some ideas that I had formulated if the broadcaster would carry on similar development in the electrical apparatus. We finally agreed to carry on an experimental development in the studio of the Skinner Company in New York, the broadcaster to install and develop the best possible electrical outfit in the studio and the Skinner Company to carry on its own development at its own expense. It was further agreed that there should be no public broadcasting until such results had been achieved as to be satisfactory to me, and that if, after exhausting our combined resources, the resulting quality was not satisfactory to me, we should abandon the attempt without public performance and each bear his own loss. In other words, I was to be sole arbiter as to quality. Work was started at once. A modern pickup station was installed and very competent and careful radio engineers eliminated as far as they could the faults in the electrical train.

"I had come to the conclusion that as no sane organist would be responsible for the organ music I had been hearing over the radio, if he knew how it was coming over, there must be certain factors which made the organ peculiarly difficult for radio purposes and that it was necessary to study these factors under proper research conditions. By securing relatively soundproof helmets and later by enclosing the console in a relatively sound-proof booth, I was able sufficiently to eliminate the sounds coming directly from the organ. By leading wires to the helmet I was able at will to listen to the reproduced tones either from a receiving set or from station wires carrying the performance ready to be broadcast. In the latter case we were able to judge results accurately without actually putting the performance on the air, since the one is a reasonably accurate criterion of the other. Instruments connected with the control board were placed on the console and I was then able to determine accurately how each tone color came over, which were reasonably satisfactory, which were useless and in what part of the register each was at its best. I was able also to study and record the loading effect of each stop at various pitches. I found, as I had expected, that some tones came over audibly with very little loading and without danger of blasting. Others loaded the electrical train without giving much volume of tonal output. The effect of opening and closing the shutters was recorded. Finally I knew which stops were useful as to reproduced tone quality and which did not reproduce pleasingly. Also I knew which ones tended to load the line and produce blasting without producing desirable volume of tone. It was apparent that an organist playing in his customary manner, guiding himself by listening to the organ itself, could have no conception of how his performance was sounding to the radio audience. He was like a blind man trying to paint a picture.

"In the pickup of a broadcasting train, where the tiny electrical energies picked up and passed on by the microphone are amplified many million times before they are ready even to be turned over to be broadcast, there are unavoidable, undesirable, incidental and accidental sound-producing energies always present. These produce the 'frying' sounds which often mar the performance. They are fairly constant in a given train. If the energy representing the desirable tone is relatively high, the amplification can be kept relatively low and these undesirable energies are not 'boosted' into disagreeable prominence. For that reason the performer needs to hear what he is doing as the radio audience hears, thereby keeping his soft passages loud enough to preserve audibility and clarity. On the other hand, in seeking an impressive ensemble, the energies easily overload the train and blasting results. An electrician with his hand on a knob and his eye on an instrument may endeavor to offset this by reducing the amplification, but he is usually too late and in any event can only convert the artist's effort at an im-

FIGURE 1.

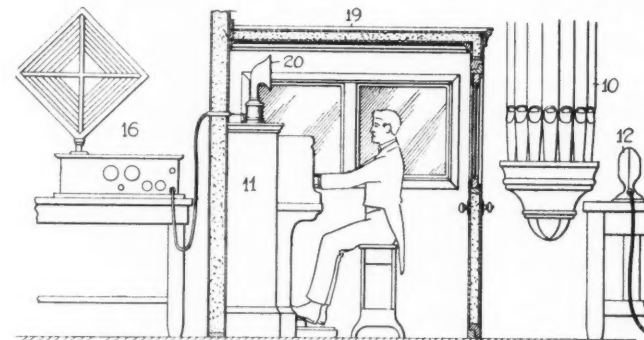


FIG. 2.

FIG. 3.

FIG. 4.

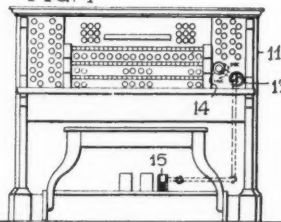
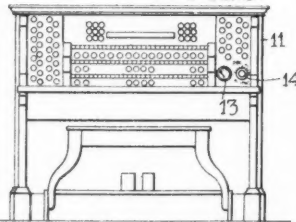


FIG. 5.

INVENTOR  
ARTHUR H. MARKS.

BY *John P. Zarbof*  
ATTORNEY.

pressive climax into an innocuous soft passage of no significance.

"By the Skinner system the artist hears his work as his audience hears it. He soon learns what the tonal and volume limitations are and is able to give a performance avoiding inaudible passages, frying and blasting and to use those voices which come over pleasingly. He learns quickly that playing for the radio is another art. He cannot depend on his customary devices. He cannot put over an impressive sforzando and contrast it with a soft passage. He must get his effects in other ways. Even his program must be studied carefully as to whether it is suitable under the radio limitations and distortions. The pedal is a bugaboo. The 16-foot bourdon is silent in the lower octave and even the 16-foot reeds sound only their harmonics at the bottom of the scale. Nothing is gained by attempting to play full organ. Either the amplification has to be so reduced as to result in inaudibility when a resulting softer passage follows or the microphone must be placed so remotely as to compel excessive amplification, with frying in soft passages.

"Both in volume and in tone quality coming to the radio audience, exactly the same result may be obtained with half a dozen stops properly selected as from a full organ of a hundred stops.

"While substantial improvements have been made, it does not now seem probable that we shall in the near future be able to employ a quarter of the resources of even a small organ. The tremendous range between the grandeur of the full organ and its softest voice is far too great for the broadcasting train. This continues to be a serious handicap and the organist is between the Scylla of blasting and the Charybdis of inaudibility. Certainly it is better that he should be cognizant of these dangers as he plays and steer intelligently a safe course between them than to go on blindly to be rescued from time to time by an electrician at the amplification knob who at best can only salvage the wreck by a belated adjustment of the amplifica-

tion, turning the intended loud passages into safe soft ones and the intended sentimental soft passages into surely audible ones.

"At best organ music over the radio is still far from satisfactory and by no means a credit to the pipe organ. Let us hope at least for such improvement in the broadcasting train that the lovely quality of most of the stops may not be filtered out in the process. Now our most beautiful tones are robbed of their subtle quality, like a peach without its bloom. Perhaps many of these limitations are inherent and the microphone may never become sufficiently agile to be all things to all men and to all musical elements.

"We listen in on a fine orchestral performance. It is good—but only relatively good. Balance is seldom present. Certain instruments are always too predominant. I predict that we shall some day listen in on orchestral performances, played only for the radio audience, with the conductor standing in his glass cage with a loud speaker at his elbow and in that knowledge so placing his artists in respect to the microphone and so governing their individual efforts that we may hear over the air a performance as well balanced and faultless as we would expect in Carnegie Hall."

United States and foreign patents, basic in character, have been granted of which the claims broadly cover any method of creating sounds for reproduction under such conditions that the performer himself or the conductor guides the performance, in cognizance of the reproduced results.

**M. T. N. A. to Meet in Rochester.**

Music teachers and musicians of prominence to the number of 300, from all sections of the country, are expected to attend the convention of the Music Teachers' National Association, which is to be held at Rochester, N. Y., Dec. 28, 29 and 30. The Rochester committee on arrangements is at work and preliminary plans are being laid out. Arthur M. See, secretary-manager of the Eastman School of Music, is chairman.

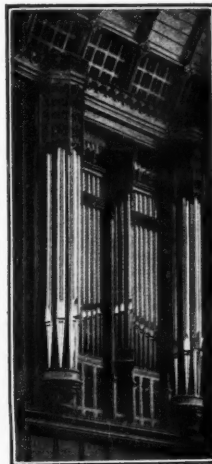
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**CAREER OF DR. A. S. VOGT**

**Noted Choral Conductor of Toronto Was Also Capable Organist.**

Augustus S. Vogt, the noted Canadian choral conductor, and founder of the famous Mendelssohn Choir of Toronto, who died in September at Toronto, was also a prominent organist for many years, although his later achievements as a director outshone his record as a performer on the instrument.

Dr. Vogt was born Aug. 14, 1861, at Washington, Ont. His father was an organ builder who had emigrated to Canada from Baden twenty years before. His mother was a native of Berne. When only 12 years old young Vogt was appointed organist of the Lutheran Church at Elmira. Five years later he became organist and choirmaster at the First Methodist Church at St. Thomas, Ont., a post he held for three years, resigning to study at the New England Conservatory. After a further period of two years at St. Thomas, he went to Leipzig, where he entered the Conservatory, studying under Reinecke, Jadassohn and others. During the four years of his stay at Leipzig he was a regular attendant at the weekly performances of motets at St. Thomas' Church, and to this influence may be ascribed his success as a choral trainer and conductor on his return to Canada. The famous Mendelssohn Choir had its origin in the mixed voice choir at the Jarvis Street Baptist Church. Vogt introduced a great deal of a cappella music into the repertory, and the success of his semi-public choir and congregational practices led him to form a large choral force independent of the church; thus, in 1894, the Mendelssohn Choir came into being. It began with 180 singers. The choir was heard in New York, Chicago, Boston and other cities in the United States.

In 1917 Dr. Vogt resigned, his successor being Dr. H. A. Fricker, who has since worthily maintained the standing of the choir. Dr. Vogt's chief

activity in recent years was as principal of the Toronto Conservatory of Music, an institution which he had previously served as one of the staff. He was made a musical doctor by Toronto University in 1906, afterwards becoming dean of the faculty of music.

**Activities of Walter Flandorf.**

Walter Flandorf, formerly of Indianapolis and at present organist of the Lido Theater in Maywood, Chicago suburb, where he presides over a new Kilgen organ, gave the dedicatory recital late in August on the Kilgen organ installed in the Memorial Auditorium, the municipal theater of Red Wing, Minn. Mr. Flandorf's inaugural program was, as follows: "Pomp and Circumstance" March, Elgar; "Caprice Viennois," Kreisler; "By the Waters of Minnetonka," Lieurance; Prelude in C sharp minor, Rachmaninoff; Minute Waltz, Chopin; "William Tell" Overture, Rossini. On the afternoon of Oct. 4 Mr. Flandorf gave a recital under the auspices of the Maywood Twentieth Century Club at the Lido Theater, and his selections included: "Les Preludes," Liszt; Arioso, Handel; Ballet, Gluck; Gavotte, Gluck; "Molly on the Shore," Grainger; "Blue Danube Waltzes," Strauss; "Tannhauser" Overture, Wagner.

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**Southern California News**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Oct. 18.—The first meeting of the A. G. O. for the season was held at St. John's Church on Oct. 4. This was the first meeting to be held under the direction of the new dean, Walter E. Hartley, and there was an excellent attendance at the dinner and at the recital that followed. Mr. Hartley spoke briefly as to his hopes for the year's work and with the many interesting things planned it should be a big year for the Guild. During the evening Walter F. Skeele, dean of the music department of the University of Southern California, gave a most interesting talk on his recent trip abroad. A recital followed in the church, with Joseph W. Clokey and your correspondent as recitalists. This was Mr. Clokey's first appearance locally and his artistic playing was very much enjoyed. His numbers were: Theme and Variations, Angelelli, and "Pan," "Twilight Moth" and "Dripping Spring," by himself, which were played for the first time in an organ arrangement, having been originally written for orchestra. They are charming little nature sketches, quite modern in feeling, which showed off the beautiful soft registers of the Skinner organ splendidly. The other organist played pieces by Meale, Bowerski, etc.

Albert Tufts played the opening recital on the large Möller organ in the Shrine Auditorium early in the month. From all reports he gave a great deal of pleasure to the 4,000 or 5,000 persons who were present. I heard the organ later during a performance of "La Tosca" by the Los Angeles Opera Company and it seemed to be very effective.

Another Möller lately installed is the one in the Thirteenth Church of Christ, Scientist. It is a large four-manual, and while I have not heard it, from all accounts it is a successful installation. Walter Poulton of the Barker Welte organ department is the organist.

Mrs. Le Roy C. Hooker, who has been substituting during the summer at St. Alban's Cathedral in Hollywood, has been appointed regular organist at this liberal Catholic church. Mrs. Hooker, who is one of the best-known of the woman organists here, will have a good organ at her disposal and it is hoped that later a Guild service will be held there.

Without doubt one of the very best

theater organists we have ever had here is Albert Hay Malotte, who is playing at the Metropolitan. I would not miss hearing him every week for five times the price of admission. As far as I can remember he is the only organist who has been able to put over the organ solo and get an encore. And mark you, I say organ solo—not the popular song with slides. I have heard him play such numbers as "Pomp and Circumstance," Elgar; "Marche Slav," Tschaiikowsky; Second Rhapsody, Liszt, etc., and he plays them in splendid style that makes you sit up and take notice.

There is a wide smile on the face of Paul G. Hanft these days, for the fine new Kimball organ in St. James' Church is being installed. It should be ready by the end of the month.

My good friend Dr. Dinty Moore tells me that he is having splendid success with a seven-rank vox humana celeste which he has had installed in his organ. He tells me that with the use of this stop his choir sounds almost in tune. The choir consists of one bass, one tenor, four contraltos and one soprano, and I believe he has one rank to a voice.

The historic organ of St. Michael's, Cornhill, London, which is being reconstructed at a cost of more than £3,000 by Rushworth & Dreaper, will be opened on Sunday, Nov. 14. To enable city workers to hear the new instrument, a series of recitals by well known organists will take place during the luncheon hour on the four following days, Nov. 15 to 18, and will form part of the annual musical festival of the St. Michael's Singers.

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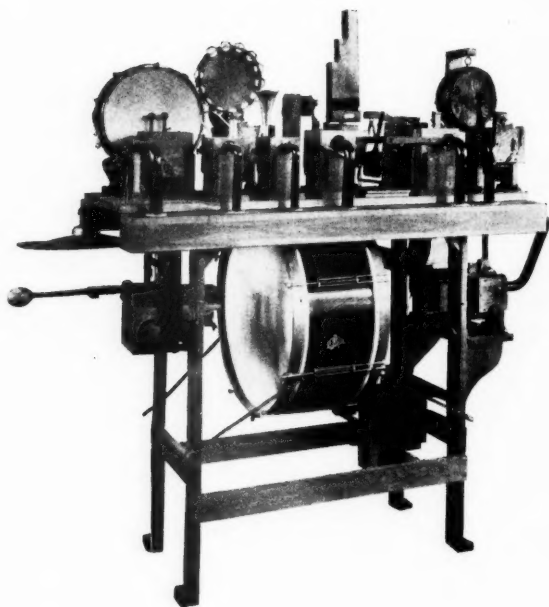
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### News From St. Louis

By DR. PERCY B. EVERS DEN

St. Louis, Mo., Oct. 19.—Well, it certainly looks as if St. Louis were certain of a conspicuous and permanent location on the world's map. First, the N. A. O. decides to hold its next annual convention within the walls of this fair city, then the much-sought pennant of the baseball world is brought to the metropolis of the Mississippi by the splendid and heroic efforts of the St. Louis Cardinals. Two veritable achievements of which our citizens are justly proud!

In connection with this latter victory, one of our local organists is accused of pulling for the Cardinals in his program, arranged for Sunday, Oct. 10, the day on which Rogers Hornsby and his team defeated the New York Yankees. The organ numbers were taken from James H. Rogers' "Miniature Suite," and the bulletin announced: Voluntary, Introduction, Rogers; Offertory, Intermezzo, Rogers; Postlude, Toccata, Rogers; and although this particular organist prepares his programs a month in advance, he has considerable difficulty in convincing some of his church officers that he is not guilty of ulterior motives in his selections for the day. However, Rogers was the favorite of the day both in New York and this particular church.

The Missouri chapter, A. G. O., held an interesting meeting, Sept. 27, at the M. E. Church at Clayton, where Mrs. Gibson presides at the organ. After an enjoyable supper, served by Mrs. Gibson and her associates, reports of the convention at Buffalo were given in a charming manner by Miss Katherine Carmichael, organist of West Presbyterian Church, and of the Philadelphia N. A. O. convention by Dr. Eversden. Several new members were elected, including Mr. and Mrs. Charles C. Kilgen, the former being the president of the local firm of organ builders, George Kilgen & Son, Inc.

On Sept. 29 Arthur Davis, organist of Christ Church Cathedral, gave an interesting program at St. Marcus Evangelical Church, where Elmer H. F. Ruhe is organist and choirmaster. So well was the recital received that Mr. Davis has been requested to repeat the entire program in the near future, a unique experience for any organist.

Not so unique, but, fortunately, an unusual experience, was the lot of Charles Galloway in a recital on the new organ in the M. E. Church, University City, on the evening of Sunday, Oct. 10. With only four selections played, the electric power went "g-floocy," and the audience was compelled to grope its way out of ecclesiastical darkness to the nocturnal illumination of the streets outside. An appropriate petition for the occasion surely would have been the third

collect for vespers. We do not know whether Mr. Galloway used it.

Of other recital programs given locally during the month are two pre-lecture recitals given respectively by Reginald Heys, organist of First Church of Christ, Scientist, University City, Saturday, Oct. 9, and Dr. Percy B. Eversden at First Church, St. Louis, Friday, Oct. 22. The latter was radiocast.

In Kansas City, Hans C. Feil, organist at the Independence Boulevard Christian Church, has resumed his recitals on the first and third Sundays of each month, the program for Oct. 3 being his 143rd in that church. On Sept. 30, assisted by Mrs. Feil, he gave a dedicatory program at Zion Evangelical Church, St. Joseph, Mo.

Splendid attractions are promised for the coming season. Pietro Yon is to be heard at the St. Louis University Collegiate Church Sunday, Nov. 7, dedicating the four-manual Kilgen organ recently installed therein; the local chapter, A. G. O., announces programs by Mrs. Carrington Thomas and Dean Wismar and his Bach choir, and the state council, N. A. O., is negotiating with Firmin Swinnen, Frank Asper of the Mormon Tabernacle, Miss Lilian Carpenter of New York and Louis Vierne.

During the past month we have received visits from George Davis, Quincy, Ill.; William A. Goldsworthy, New York; C. S. Losh, Merrick, N. Y., and William H. Barnes, Chicago. All received a St. Louis welcome.

#### Death of Percy Richards.

Percy Richards, organist and head of the music department of the Orange, Cal., Union High School, died Sept. 19 at Plymouth, England, while on a visit to his former home there. Mr. Richards moved to California about sixteen years ago to assume the position of organist and choirmaster at St. John's Church, Los Angeles. He was a member of the Southern California chapter of the American Guild of Organists and well known among the organists of southern California. When the world war broke out he enlisted with the Canadian troops and served throughout the war, going through many hardships and thrilling experiences. After the war Mr. Richards returned to Orange to resume his musical work. He was organist at the First Congregational Church, Orange. The Union High School in Orange, where he was in charge of the music, is equipped with an excellent organ.

The Irving Park Lutheran Church choir, under the direction of Harry Carlson, gave a program over WGN Sunday afternoon, Sept. 26. Mr. Carlson was engaged as organ soloist on a program at Orchestra Hall Oct. 20. He also dedicated the organ of the Congregational Church at Galesburg, Ill., Oct. 24. The early part of November he begins an eastern tour with the Allerton Glee Club, of which he is director. He also conducts the choir of the Windsor Park Lutheran Church and is the accompanist of the Swedish Choral Club.

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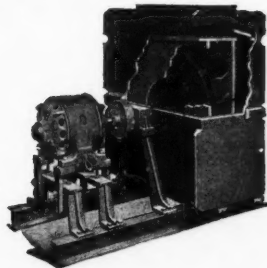
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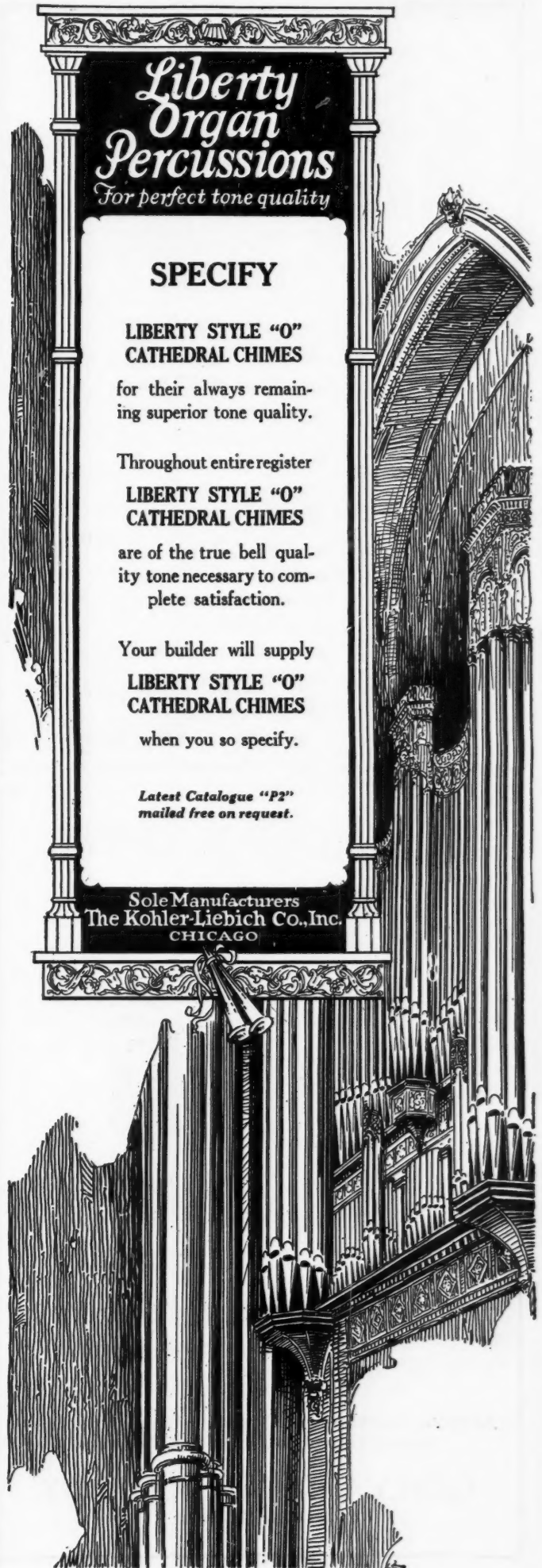
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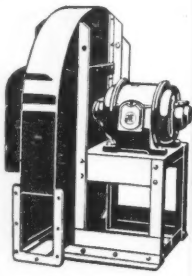
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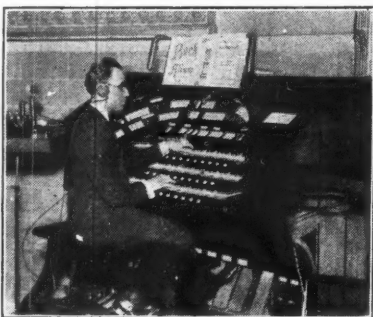
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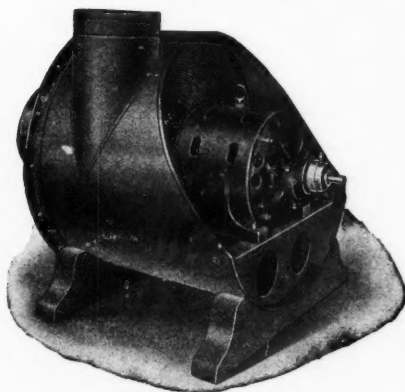
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