

THE DIAPASON

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DEVOTED TO THE ORGAN

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Eighteenth Year—Number Two

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PHILIPP WIRSCHING, ORGAN BUILDER, DEAD

CLOSE OF NOTABLE CAREER.

Born in 1858 and Came to U. S. in 1886—Built Outstanding Instruments—With Wangerin Company in Recent Years.

Philipp Wirsching, for many years one of the outstanding figures among the organ builders and experts of America, died on Dec. 10 at his home in Salem, Ohio. He had been ill for some time, but his condition was not considered critical and he remained at his work with the Wangerin Organ Company at Milwaukee until a short time ago. Death was caused by tubercular peritonitis. At the time of his death he was manager of the tonal department of the Wangerin Company and had designed a number of organs for that company.

Mr. Wirsching was born at Bensheim, Germany, Feb. 7, 1858. He was educated in Germany, completing his studies at the University of Wuerzburg. Early in life he became interested in music, especially organ music, and at the age of 12 years he was organist of the church in his home town.

Mr. Wirsching received his training in organ building under the masters of the old world and when he came to the United States in 1886 he was a skilled organ builder. In 1888 he organized the Wirsching Organ Company, which was one of the leading industries of Salem for a number of years. The organs which were the product of Mr. Wirsching's genius and which he has left as a monument to his ability were numerous. Among the most famous are the one in the Cathedral Chapel, Queen of All Saints, Brooklyn, considered one of the finest and most beautifully voiced organs in Greater New York; the organ in the Church of Our Lady of Grace, Hoboken, N. J.; the exhibition organ which for many years stood in Steinway Hall, New York City, and the organ in the palace of the Maharajah of Mysore, India. The Wangerin organs in Holy Name Cathedral, Quigley Memorial Seminary, Chicago, and the organ recently erected in the Chapel of St. Mary's of the Lake, Mundelein, Ill., also owe much of their character to Mr. Wirsching's masterly voicing.

The late George Ashdown Audsley recognized Mr. Wirsching's ability and many of the specifications drawn up by Dr. Audsley were executed by Mr. Wirsching. Dr. Audsley also paid tribute to Mr. Wirsching in several of his books.

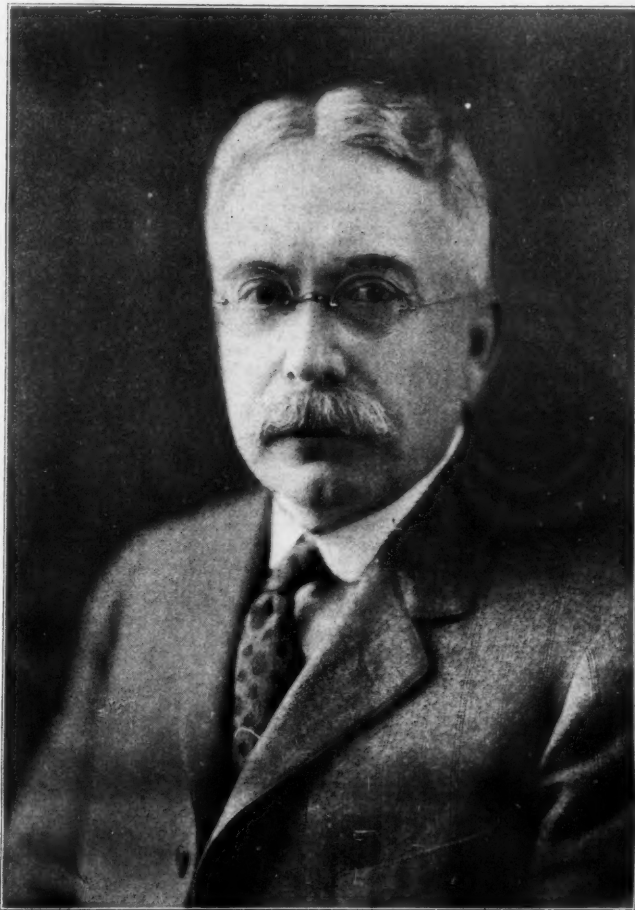
For the last four years Mr. Wirsching had been associated with the Wangerin Company.

In 1887 Mr. Wirsching became a naturalized American citizen and in the same year he was united in marriage with Anna A. White of Salem, Ohio, who survives him, together with the following children: Clarence Eddy Wirsching of New York City, Elizabeth H., Mary L. and Charles Philipp of Salem. Charles Philipp has received valuable training under his father in the line of work to which his father had devoted his life.

Dedicated by Walter Keller.

Dr. Walter Keller of Fifth Church of Christ, Scientist, Chicago, presided at the organ at all the services marking the dedication of the Hinners organ in Central Methodist Church at Blue Island, Ill., a suburb of Chicago. On the evening of Nov. 28 he gave a recital at which his program was as follows: Concert Overture, Faulkes; Autumn Song (dedicated to Walter Keller); Diggle; Triumphal March, Hollins; Funeral March and Seraphic Hymn, Guilman; "Evening," Walter Keller; Variations on "Greenville," Gleason; "On the Coast," Buck; Largo, Handel; Concert Caprice, Turner; Festival Toccata, Fletcher.

PHILIPP WIRSCHING.



DRAWNS UNIVERSITY CROWD. SKINNER OPENS BIG YEAR

Palmer Christian Heard by 2,000 at His Christmas Recital.

The last of the fall and early winter series of recitals given by Palmer Christian at the University of Michigan occurred Sunday afternoon, Dec. 12, drawing an audience of 2,000. The much-discussed apathy toward good music apparently does not apply to the weekly recitals of Mr. Christian, for the Wednesday afternoon series draws audiences ranging from 600 to 1,000, marking a steady growth during his tenure of the position.

The concert of Dec. 12 presented Mr. Christian in his usual capacity as organist, and also as choral conductor, the program closing with a group of traditional Christmas music sung by a mixed chorus. Carl E. Gehring of the Ann Arbor Times News wrote: "That Mr. Christian's role of director well becomes him was made evident by the ensemble of the mixed chorus and in the power and beauty of their interpretations. The Bach was performed with all the majesty and poise one could desire."

Another successful orchestral appearance was added to the list already claimed by Mr. Christian when he played with the Detroit Symphony Dec. 9 and 10. Mr. Christian's presentation of the excellent modern work of Eric DeLamarer convinced the audience that modern organ playing takes full account of a variety of tonal effects, nicety of shading and precision of accent and rhythm not traditionally associated with the organ. The Detroit News of Dec. 10 says that "Mr. Christian played like a master; his shading, particularly in the pianissimo passages, was exquisite, and while he was not afraid to let out the great instrument to full capacity in the last movement, there was no blurring—not a note was lost."

Six Large Organs and Many Smaller Ones Under Construction.

The Skinner Organ Company begins the new year with a large amount of important work under way. Six large organs are under construction, in addition to a number of smaller ones. Among the larger instruments are the one of sixty-one speaking stops for the Toledo Museum of Art; a concert organ of sixty-nine stops for the Stambaugh Auditorium at Youngstown, Ohio; the four-manual of fifty-eight stops for Christ Church Cathedral, St. Louis; the instrument for the Masonic Temple at Detroit, with sixty-nine stops; another for Wesley Methodist Church at Worcester, Mass., also of sixty-nine stops, and one for Bethesda-by-the-Sea Episcopal Church, Palm Beach, Fla., of sixty stops. Both the Boston and Westfield plants are running full time and Mr. Skinner is working overtime superintending the finishing of these instruments.

Florida Tour by Seibert.

Henry F. Seibert will give the dedicatory recital on a Möller organ at Jamestown, N. Y., Jan. 4 and then will leave for Florida for a tour covering the latter part of January. Jan. 2 Mr. Seibert will give a recital of Christmas music, followed by the singing of Hawley's "Christ Child," at Holy Trinity Lutheran Church, New York City, of which he is organist and choirmaster. Mr. Seibert has been busy with recitals in November and December, among his engagements being the following: Nov. 21, Huntington, L. I.; Nov. 23, Endicott, N. Y., return date; Nov. 26, Town Hall, New York; Nov. 28, St. Thomas' Lutheran Church, New York; Dec. 9, radio recital, WJZ, New York; Dec. 10, Town Hall, New York; Dec. 16, Reading, Pa.; Dec. 20, Troy, N. Y., opening new Austin.

HOOK AND HASTINGS WORK AT ROCHESTER

FOUR-MANUAL IS DEDICATED

Instrument of Fifty-Two Speaking Stops, with Both Echo and Antiphonal Divisions, in Asbury Methodist Church.

Asbury Methodist Church at Rochester, N. Y., has a new four-manual organ built by the Hook & Hastings Company at its Kendal Green, Mass., factory which is a distinct addition to the large and resourceful instruments of the kodak city. This organ was opened with a recital Nov. 17 by George Edward Fisher of Rochester, who drew up the specification. In demonstrating to a large audience the fine qualities of the new instrument Mr. Fisher played these selections: "Caprice de Concert," Archer; Duo for Two Flutes, Rousseau; Andante in E flat, Handel; Allegro Brillante from Sonata Cromatica, Yon; "Te Deum Hymnus," West; Bourree, Handel; "Supplication," Rousseau; "Ave Maria," Schubert; "The Evening Star," Wagner; "Pilgrims' Chorus," Wagner; Adagio, Op. 163, Schubert; Prelude to "Holberg Suite," "Borghild's Dream" and "Huldigungsmarsch," Grieg. The Asbury Quartet and George Babcock, organist of the church, assisted ably in the program.

The organ includes both antiphonal and echo divisions. The antiphonal organ is located above the center of the ceiling and speaks through the dome. The echo organ is situated in the northeast tower. There are fifty-two speaking stops and 2,938 pipes besides harp and chimes. There are seventy-four couplers and combination pistons.

Following is the specification of stops:

GREAT ORGAN (427 Pipes).

Open Diapason (FF), 8 ft.
Open Diapason (F), 8 ft.
Doppel Flöte, 8 ft.
Gamba, 8 ft.
Dulciana, 8 ft.
Octave, 4 ft.
Trumpet, 8 ft.
Harp (Deagan Special).
Cathedral Chimes (Deagan Class A).
SWELL ORGAN (901 Pipes).
Bourdon, 16 ft.
Open Diapason, 8 ft.
Sallcional, 8 ft.
Voix Celeste, 8 ft.
Viol d'Orchestre, 8 ft.
Gedeckt, 8 ft.
Orchestral Flute, 4 ft.
Cornet Mixture, 3 rks.
Nazard, 2-2/3 ft.
Flautino, 2 ft.
Tierce, 1-3/5 ft.
Tuba, 8 ft.
Oboe, 8 ft.
Vox Humana, 8 ft.
Tremolo.

CHOIR ORGAN (487 Pipes).

English Open Diapason, 8 ft.
Melodia, 8 ft.
Dulciana, 8 ft.
Unda Maris, 8 ft.
Flute Harmonique, 4 ft.
Piccolo, 2 ft.
Clarinet, 8 ft.
Harp.
Tremolo.

ANTIPHONAL ORGAN (511 Pipes).

Stentorphone, 8 ft.
Grosse Flöte, 8 ft.
Gamba, 8 ft.
Gamba Celeste, 8 ft.
Hohl Flöte, 4 ft.
Tuba, 8 ft.
Clarion, 4 ft.
Clarinet, 8 ft.
Chimes.

ECHO ORGAN (353 Pipes).

Clarabella, 8 ft.
Dolce, 8 ft.
Unda Maris, 8 ft.
Orchestral Flute, 4 ft.
Vox Humana, 8 ft.

PEDAL ORGAN (160 Pipes).

Resultant, 32 ft.
Open Diapason, 16 ft.
Sub Bass, 16 ft.
Bourdon, 16 ft.
Dulciana, 16 ft.
Violoncello, 8 ft.
Flute, 8 ft.

TULSA HIGH SCHOOL TO HAVE FOUR-MANUAL

SCHEME OF KILGEN ORGAN

Specification of Instrument to Be Installed in Oklahoma Shows It to Be Important Addition to School Organs.

George Kilgen & Son of St. Louis are building an organ for the Central High School of Tulsa, Okla., which will be an important addition to the school organs of the country. The specification, approved by Palmer Christian of the University of Michigan, provides for a four-manual, with both solo and echo divisions. The entire great with the exception of the first open diapason will be under expression. Among the mechanical accessories will be six pistons for each manual, with four additional for the echo and six generals. There will be also six combination pedals for the pedal stops. The manual pistons will control pedal stops if so desired, or the pedal can be cut out by means of a switch.

Following are the specifications:

GREAT ORGAN.

- Open Diapason, 16 ft., 97 pipes.
- First Open Diapason, 8 ft., 73 pipes.
- Second Open Diapason, 8 ft., 73 notes.
- Third Open Diapason, 8 ft., 73 notes.
- Tibia Plena, 8 ft., 73 notes.
- Gamba, 8 ft., 73 notes.
- Double Flute, 8 ft., 73 notes.
- Gemshorn, 8 ft., 73 notes.
- Gemshorn Celeste, 8 ft., 61 notes.
- Octave, 4 ft., 73 notes.
- Forest Flute, 4 ft., 73 pipes.
- Flute Octavante, 2 ft., 61 notes.
- Tromba, 8 ft., 85 pipes.
- Tromba Clarion, 4 ft., 73 notes.
- Harp (from Choir), 49 notes.
- Chimes (from Echo), 25 notes.

SWELL ORGAN.

- Bourdon, 16 ft., 97 pipes.
- Diapason Phonor, 8 ft., 73 pipes.
- Small Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Sallcional, 8 ft., 85 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Clarinet Flute, 8 ft., 73 notes.
- Flute Harmonic, 4 ft., 73 pipes.
- Violina, 4 ft., 73 notes.
- Flute d'Amour, 4 ft., 73 notes.
- Dolce Cornet, 3 rks., 2 3/4 ft., 183 pipes.
- Flautina, 2 ft., 61 notes.
- Contra Fagotto, 16 ft., 97 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 notes.
- Orchestral Oboe (Synthetic), 8 ft., 73 notes.
- Clarion Dolce, 4 ft., 72 notes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Contra Viole, 16 ft., 97 pipes.
- English Diapason, 8 ft., 73 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 85 pipes.
- Quintadena, 8 ft., 73 pipes.
- Viola, 8 ft., 73 notes.
- Viola Celeste, 8 ft., 61 pipes.
- Flauto Traverso, 4 ft., 73 notes.
- Chimney Flute, 4 ft., 73 pipes.
- Violetta, 4 ft., 73 notes.
- Piccolo, 2 ft., 61 notes.
- French Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 49 notes.
- Tremolo.

SOLO ORGAN.

- Contra Tibia, 16 ft., 97 pipes.
- Stentorphone, 8 ft., 73 pipes.
- Gross Gamba, 8 ft., 85 pipes.
- Gamba Celeste, 8 ft., 61 pipes.
- Tibia Clausa, 8 ft., 73 notes.
- Gambette, 4 ft., 73 notes.
- Tibia, 4 ft., 73 notes.
- Tuba Profunda, 16 ft., 97 pipes.
- Tuba Harmonic, 8 ft., 73 notes.
- Tuba Clarion, 4 ft., 73 notes.
- Cor Anglais, 8 ft., 73 pipes.

ECHO ORGAN.

- Lieblich Bourdon (Tenor C), 16 ft., 97 pipes.
- Echo Sallcional, 8 ft., 73 pipes.
- Still Gedeckt, 8 ft., 72 notes.
- Quintadena (Synthetic), 8 ft., 73 notes.
- Vox Angelica, 8 ft., 73 pipes.
- Vox Aetheria, 8 ft., 61 pipes.
- Fern Flöte, 4 ft., 73 notes.
- Flautina, 2 ft., 61 notes.
- Vox Humana, 8 ft., 73 pipes.
- Chimes, 25 notes.
- Tremolo.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- First Open Diapason, 16 ft., 32 pipes.
- Second Open Diapason, 16 ft., 32 notes.
- Tibia (from Solo), 16 ft., 32 notes.
- Bourdon, 16 ft., 44 pipes.
- Violone, 16 ft., 32 pipes.
- Viole, 16 ft., 32 notes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Base Flute, 8 ft., 32 notes.

- Violoncello, 8 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.
- Tuba Profunda (from Solo), 16 ft., 32 notes.
- Tromba, 16 ft., 12 pipes, 32 notes.
- Bassoon, 16 ft., 32 notes.
- Tuba (from Solo), 8 ft., 32 notes.
- ECHO PEDAL.
- Echo Bourdon, 16 ft., 32 notes.
- Echo Flute, 8 ft., 32 notes.

DEATH OF ANDREW WHEELER

Noted Philadelphia Iron Merchant, Organist and Music Lover.

Andrew Wheeler, prominent iron merchant, secretary of the Philadelphia Orchestra Association and for years an organist and organ enthusiast and patron of music, died at his home in Ardmore, Pa., Nov. 24. Mr. Wheeler, whose great-grandfather cast Revolutionary cannon and the huge chain which General Washington stretched across the Hudson river near West Point, was 60 years old. He was formerly president of the American Iron and Steel Association and the American Iron, Steel and Heavy Hardware Association. He was president and senior partner of Morris, Wheeler & Co., Philadelphia, which was a successor of the firm founded by Samuel Wheeler, ironsmith and friend of Washington.

Mr. Wheeler long sat at the console in St. Mark's Protestant Episcopal Church, of which he was accounting warden and a vestryman.

Mr. Wheeler was born in Philadelphia, the son of Andrew Wheeler and Sarah C. Carpenter. On his father's side he was of Swedish descent, his ancestor, Johann Wheeler, or Wihler, having come to this country with the first Swedish colonists in 1638. On his mother's side he was descended from Samuel Carpenter, friend and secretary of William Penn. He demonstrated musical ability at an early age, having played the organ publicly when he was 13. He organized a men's choir at St. Mark's Church, and while he was organist there arranged several works for male voices which have been produced frequently with orchestral accompaniment. He turned his attention to grand opera in 1895. The opera was infrequent in Philadelphia then and he was active on a committee which raised a guaranty fund to bring the city its first season of grand opera. He became a member of the Philadelphia Orchestra executive committee soon after its organization, and was made its secretary in 1903.

Mr. Wheeler left a widow and four children.

Austin Dedicated in Kansas City.

The four-manual Austin organ placed in the First Baptist Church at Kansas City, Mo., as a memorial to the Rev. James Sunderland, D.D., being the gift of his son, Lester Thomas Sunderland, was dedicated on the evening of Dec. 3. Miss Margaret Boulter, organist and director of music at this church, played these selections to show the beauties of the instrument: Sonata in C minor, Guilman; Persian Suite, Stoughton; Prelude in C sharp minor, Rachmaninoff; "Hosanna," Dubois. The organ, an instrument of fifty-seven stops, the specification of which appeared in The Diapason July 1, 1926, made a very favorable impression.

"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 42

S. T. O. DEMONSTRATES THEATER PLAYING ART

MARSH M'CURDY AT CONSOLE

Interesting Program Arranged by Society at the Lexington in New York—Miss Vera Kitchener and R. L. McAll Speak.

The second of the S. T. O.'s morning demonstrations of the current season was held at the Lexington Theater in New York Dec. 1. This was one of the most successful affairs of the kind ever conducted by this organization. A large number of organists attended, representing the membership of the N. A. O. as well as the S. T. O. and the staff of organists playing in the Loew theaters of the metropolitan district.

The demonstration was given by Marsh McCurdy, organist of the Lexington, on the three-manual Möller organ which is one of the features of that house, and the address was made by Reginald L. McAll, president of the N. A. O. Following a few words of welcome from Miss Vera Kitchener, acting president of the society since the resignation of Dr. Mauro-Cottone, Mr. McCurdy rendered a group of four serious numbers as follows: Prelude and Adagio from Sonata 3, Guilman; Minuet, Veracini; Prelude to "The Blessed Damselle," Debussy; Finale from Fifth Symphony, Widor.

Miss Kitchener then spoke briefly of the ideals of the S. T. O. and introduced Mr. McAll, who dwelt upon the progress of the organ in the theater and the fact that the theater organist's work has a great educational value in making good music familiar to a vast public. He also touched on the progress of women in the profession and expressed the hope for a closer bond of union and sympathy between his own organization and the S. T. O.

Following Mr. McAll's speech Mr. McCurdy played two short film subjects, the first a Krazy Kat comedy,

which he accompanied with appropriate popular numbers, both old and new. The second film was a Pathé review, which gave the organist an opportunity to display his versatility and artistry, qualities which he possesses in a marked degree. The morning program was concluded with the following popular selections, which formed a marked contrast to the opening group: Selection, "Countess Maritza," Kalman; "Flapperette" Novelty, Greer; "Trail of Dreams," Waltz; Foxtrot Medley from "Oh, Kay!" Mr. McCurdy's style in these popular numbers was a revelation of artistic jazz playing, characterized by fine rhythm, good registration and clean technique.

Other demonstrations under the auspices of the S. T. O. are planned to take place once a month for the remainder of the season. Some of these will be held at leading motion picture theaters, while others will be conducted in the more intimate and informal atmosphere of the studios of organ manufacturers, who from time to time extend the courtesy of the use of their quarters to the society for these affairs.

The entertainment committee is planning a social get-together for January that will eclipse all its previous efforts.

Dr. George Henry Day's new cantata, "Dies Irae," received its first performance Dec. 12 at Christ Church, Rochester, N. Y., with a choir of sixty men and boys, before a packed church, and made a fine impression. The Rochester Democrat and Chronicle the next day said: "A succession of lyric melodies of great beauty and inspiring choruses for full chorus make the cantata a fine piece of church music. Two trios and solos for soprano and tenor are included in the work. The singing, both of the soloists and chorus, was highly effective."

THE DIAPASON.

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HENRY F. SEIBERT

American Concert Organist

Annual tour to Florida late in January, filling new dates and return engagements in the South. Can accommodate additional bookings if transmitted by wire.

898 West End Avenue
New York City



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

**VERMONT UNIVERSITY
DEDICATION ON JAN. 14**

WELTE ORGAN IS INSTALLED

T. Tertius Noble Will Give Recital on Instrument in Afternoon—Program with Artist Rolls in the Evening.

Jan. 14 is the date set for the formal opening of the Welte organ built for the University of Vermont at Burlington. The instrument is being installed and the work is nearly completed under the supervision of Edward V. Clarke of the Welte staff. Dr. T. Tertius Noble of St. Thomas' Church, New York, is to give a recital on the afternoon of the dedication day, the service of dedication being set for the forenoon. In the evening there will be a recital played by a group of well-known organists through the medium of the Welte artist rolls, Dr. Noble having to leave for New York in the early evening.

All stops of the organ are of seventy-three pipes each, with the exception of the principal diapason, tibia clausa and tuba, which are extended downward to the pedal at 16 ft., having eighty-five pipes each; the vox humana, which has sixty-one pipes; the unit second diapason of ninety-seven pipes; concert flute of eighty-five pipes, stopped flute of 101 pipes, and oboe horn of ninety-seven pipes. The chimes are Deagan's class A, and the harp-celista is also a Deagan instrument.

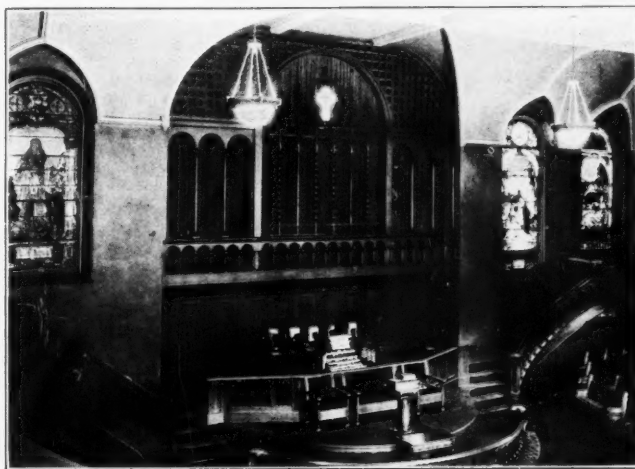
The great, choir and corresponding pedal are enclosed in one chamber and the swell and its corresponding pedal in another, both chambers having their principal opening into the choir and a secondary opening into the transept. The three-manual straight console is placed across the choir from the organ and in addition there is a separate Welte Philharmonic reproducing console, making the entire organ available by re-performance of the Welte rolls.

Following is the specification of stops:

- GREAT.**
 Double Open Diapason, 16 ft., 73 notes.
 Principal Diapason, 8 ft., 73 pipes.
 Second Diapason, 8 ft., 97 pipes.
 Tibia Clausa, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 73 notes.
 Viola da Gamba, 8 ft., 73 pipes.
 Gemshorn, 8 ft., 73 pipes.
 Octave, 4 ft., 73 notes.
 Flauto Traverso, 4 ft., 73 notes.
 Tuba, 8 ft., 73 pipes.
 Chimes.
 Celesta.
- SWELL.**
 Bourdon, 16 ft., 73 notes.
 Open Diapason, 8 ft., 73 pipes.
 Clarabella, 8 ft., 73 pipes.
 Stopped Flute, 8 ft., 101 pipes.
 Viole d'Orchestre, 8 ft., 73 pipes.
 Salicional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 73 pipes.
 Aeoline, 8 ft., 73 pipes.
 Quintadena, 8 ft., 73 pipes.
 Flute d'Amour, 4 ft., 73 notes.
 Nazard, 2 3/4 ft., 73 notes.
 Flautino, 2 ft., 73 notes.
 Tierce, 1 3/5 ft., 73 notes.
 Contra Fagotto, 16 ft., 73 notes.
 Cornopean, 8 ft., 73 pipes.
 Oboe Horn, 8 ft., 97 pipes.
 English Horn, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Oboe Clarion, 4 ft., 73 notes.
 Celesta, 4 ft.
- CHOIR.**
 Open Diapason, 8 ft., 73 notes.
 Viola Diapason, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 85 pipes.
 Muted Viole, 8 ft., 73 pipes.
 Unda Maris, 8 ft., 73 pipes.
 Flauto Traverso, 4 ft., 73 notes.
 Piccolo, 2 ft., 73 notes.
 Clarinet, 8 ft., 73 pipes.
 Harp and Celesta (Deagan), 49 metal bars.
- PEDAL.**
 Acoustic Bass, 32 ft., resultant.
 Principal Diapason, 16 ft., 12 pipes.
 Open Diapason (from Great), 16 ft., 32 notes.
 Bourdon, 16 ft., 12 pipes.
 Lieblich Gedeckt, 16 ft., 32 notes.
 Octave (from Great), 8 ft., 32 notes.
 Open Flute (from Great), 8 ft., 32 notes.
 Gedeckt, 8 ft., 32 notes.
 Tuba Profunda, 16 ft., 12 pipes.
 Contra Fagotto, 16 ft., 32 notes.
 Chimes, 20 Deagan class A bells.

An organ built by the Marr & Colton Company, Warsaw, N. Y., was opened on Thanksgiving Day at the Palace Theater in Berlin, N. J. Budd Shedaker, Jr., of the Strand Theater, New York City, was at the console.

NEW HOOK & HASTINGS ORGAN AT ROCHESTER, N. Y.



CLEVER SWINDLER AT WORK READY TO GREET M. VIERNE.

Man Who Served Sentence in Chicago Evidently Resumes Activity.

A swindler who makes a specialty of victimizing organists and organ builders has been active in Eastern cities for the last few months and The Diapason has been asked to issue a warning against the man, whose work is exceedingly clever. Indications are that he is the same one who came to grief in Chicago a year and a half ago after obtaining various sums from representatives of organ companies and organists in this city and other western towns.

The man, who was arrested in Chicago after a trap had been set for him, and who was convicted and sentenced to a year in the Bridewell by Judge Harry Miller, is reported to be busy again in Philadelphia, his home city, and also in Pittsburgh. In Chicago he was convicted under the name of Robert R. West. In Philadelphia he has given the name of C. J. Toole, City Center building, Chicago. There is no such building in this city. He has used also the name P. M. Mitchell. He claims a distant relationship to a prominent organ salesman and is familiar with the organ business, using the names of persons prominent in the trade with great glibness. He poses as the son-in-law of one of the publishers of a prominent weekly and his method of approach is to inform an organ salesman that he is about to present a church with a memorial instrument. To organists he represents himself as a wealthy man preparing to engage someone to play one of these memorials. The inevitable end to the story is the cashing of a worthless check.

The man is about 30 years old, weighs about 165 pounds and has black hair. His arrest in Chicago was recorded in the issue of July 1, 1925.

MUSIC OUTPUT IS \$15,089,636

Census Report for 1925 Shows Value of Works Published in U. S.

The department of commerce announces under date of Nov. 27 that, according to data collected in the biennial census of manufactures for 1925, the establishments engaged primarily in the printing and publishing, or publishing only, of music in the United States reported a total output valued at \$15,089,636, of which amount \$13,835,375 was contributed by sheet music and books of music and \$1,254,261 by receipts from miscellaneous sources, such as book and job printing, lithographing, printing of periodicals, etc. Of the total \$4,781,395 was reported by music publishers who did their own printing and \$10,308,241 by publishers whose printing was done by others. The value of sheet music and books of music shows an increase of 2.5 per cent compared with \$13,494,406 for 1923, the last preceding census year. Of the 109 establishments is reporting, forty-six were in New York, fifteen in Illinois, nine in Massachusetts, eight in Ohio, seven each in Missouri, and Pennsylvania and the remaining seventeen in eleven other states.

Reception by Dr. W. C. Carl Jan. 25 and Dinner by A. G. O. Jan. 27.

Word comes from Paris that Louis Vierne will arrive in America the third week of January for his first American tour. As recently announced, the Vierne tour is completely booked, although efforts are being made to induce M. Vierne to extend the time he will be in the country in order to accommodate the numerous requests for recitals which are still coming to the offices of his management. During the first week of his stay in America two important public affairs will be given in his honor. On Jan. 25 at 4 o'clock the Guilmeat Organ School under the direction of Dr. William C. Carl will have a reception and on the evening of Jan. 27 the American Guild of Organists is planning a large dinner and reception, open not only to organists, but to music lovers generally, at the Waldorf-Astoria Hotel, New York.

The dates of the Vierne series of recitals at the Wanamaker Auditorium, New York, marking his debut, have not been definitely announced, but will fall in the first two weeks of February, probably on Monday and Thursday afternoons. Vierne will then go to New England, where he has two weeks of concerts, including two appearances in Boston and recitals at Williams College, Wellesley, Holy Cross College, Smith College and Andover Academy. He will then proceed to Canada and the Middle West, appearing with the Chicago Symphony on March 4 and 5. Following the Chicago appearance, M. Vierne goes to the Pacific coast.

Bidwell Receives Purse.

How Cedar Rapids, Iowa, values organ recitals was clearly demonstrated to the world at large and to Marshall Bidwell specifically when he gave his Christmas recital in December at the First Presbyterian Church. In the midst of his program he was surprised by an interruption from the audience only to find himself confronting Mrs. Phoebe Haman, a prominent musician of the city, who in the name of the community presented to Mr. Bidwell a treasure-box containing \$200 in gold. Words of appreciation of his recitals accompanied presentation of the gift. Mr. Bidwell, who is head of the organ department at Coe College, as well as organist at the First Presbyterian Church, gives community recitals every Tuesday afternoon at the church on the Skinner four-manual installed two years ago. There are seats for 600 in the church and the rule is a filled house, including not only people socially prominent, but many business men who leave their work for an hour to hear a midweek organ recital.

MacMillan Succeeds Vogt.

Dr. Ernest MacMillan, B. A., Mus. D., F. R. C. O., has been appointed principal of the Toronto Conservatory of Music, succeeding the late Dr. A. S. Vogt. Dr. MacMillan is one of Canada's outstanding organists and his appointment was enthusiastically received.

EVANSTON DEDICATION HAS BRILLIANT CLIMAX

ST. MARK'S ORGAN IS OPENED

Austin Four-Manual Played in Recital by John Doane—A. G. O. Guests of Dean Martin, and Festival Program Presented.

Dedication services and recitals marking the completion of the four-manual Austin organ in St. Mark's Episcopal Church, Evanston, where Stanley Martin is organist and choir-master, came to a close with two events supplementing those mentioned in the December issue of The Diapason. John Doane of the Church of the Incarnation in New York gave a recital Dec. 8 before an audience which filled the edifice and included not only many Chicago organists, but old friends of Mr. Doane whom he left behind when he went to New York some years ago. A guest of special distinction was John T. Austin, head of the firm which built the organ, who was passing through Chicago.

The instrument made a specially favorable impression. It is distinctly churchly in tone and ensemble, has a thoroughly adequate equipment of solo effects and possesses unusual power and grandeur by reason of the solo west end organ over the gallery. Mr. Doane played a program of wide variety with capability and brilliancy, which was to be expected from an artist of his standing. His rendition of a part of the Reubke Sonata, which closed the program, was markedly brilliant and impressive and Noble's Solemn Prelude and the Angel Scene from "Hänsel and Gretel" were other outstanding numbers. The program was as follows: Solemn Prelude, Noble; "Papillons Noir," Jepson; Scherzino, Ferrata; Sonata in D minor, Mendelssohn; Prelude and Fugue in D major, Bach; Angel Scene ("Hänsel and Gretel"), Humperdinck; Scherzo, Dethier; "Drifting Clouds," d'Antalfy; "Le Petit Berger," Debussy; "Prelude de l'Enfant Prodigue," Debussy; Introduction and Fugue (from Sonata on the Ninety-fourth Psalm), Reubke.

The Illinois chapter, A. G. O., assembled in force at the parish-house of St. Mark's on the evening of Dec. 10 as guests of Dean Martin of the chapter and the rector, Dr. Arthur Rogers, and the ladies of St. Mark's Church. A delightful dinner was followed by an almost overwhelming feast of music. Four organists played groups of selections and Mr. Martin's choir sang. The choral feature of the service was Mr. Martin's new Te Deum in E flat, written for the dedication of the organ. The boy choir—now the only one in Evanston—showed splendid training and understanding and the anthem aroused warmly-expressed admiration. The organists taking part were Archer Lambuth of St. Paul's Church, Evanston; William H. Barnes of the Wilmette Baptist Church, Dr. J. Lewis Browne of St. Patrick's Catholic Church, Chicago, and Porter Heaps of the First Congregational of Wilmette.

The musical feast was varied with a very interesting talk by Dr. Peter C. Lutkin, dean of the Northwestern University School of Music. Dr. Lutkin briefly recalled some of the early days of church music in Chicago, before and after the great fire of 1871, when he was a member of the only vested boy choir west of New York, at the Cathedral of SS. Peter and Paul. He also told of the history of some of the choirs beginning with the days when "Nearer, My God, to Thee," to the tune of "Robin Adair," was a favorite anthem. He recalled the coming of Clarence Eddy, from which dated the history of organ music in the city. Dr. Lutkin paid a tribute to what the church has done for music throughout its history.

Death of Cyril G. Laub.

Cyril G. Laub, a well-known organist of Brooklyn, died on Nov. 10 at his home in Nutley, N. J. He was at one time organist and choir-master of St. Paul's Methodist Church, Middletown, N. Y., and later at St. Peter's Episcopal Church, Freehold, N. J.

**AUDSLEY AND MAYER
DESIGNERS OF ORGAN**

OPENING AT HAMILTON, OHIO

Instrument of Sixty-seven Stops, Built by Möller for First M. E. Church, Dedicated by West Point Organist.

The organ in the First Methodist Episcopal Church of Hamilton, Ohio, built by M. P. Möller, in accordance with specifications drawn up by Frederick C. Mayer, organist of the West Point Military Academy, was dedicated with two recitals by Mr. Mayer Oct. 28 and 29. This instrument was designed originally by the late Dr. George Ashdown Audsley (his last work) and upon his death the matter was turned over to Mr. Mayer. There is a total of sixty-seven stops, derived from forty-four ranks of pipes, the total number of pipes being 2,962. There are seventeen stops of the diapason family, fourteen flute-tone stops, twenty strings, eight orchestral reeds and eight stops of brass tone. The specification, which follows, has several unique features of general interest:

PEDAL ORGAN.

1. Principal, 16 ft., 44 pipes; wind pressure, 7 in.
2. Diapason, from No. 14 (unenclosed), 16 ft., 32 notes, 3 3/4 in.
3. Contra Basso, 16 ft., 41 pipes; wind pressure, 3 3/4 in.
4. Contra Viola from No. 56, 16 ft., 32 notes, 3 3/4 in.
5. Lieblich Gedeckt, from No. 29, 16 ft., 32 notes; wind pressure, 3 3/4 in.
6. Quint, from No. 3, 10 3/4 ft., 32 notes; wind pressure, 3 3/4 in.
7. Octave (from No. 1), 8 ft., 32 notes; wind pressure, 7 in.
8. Violoncello (from No. 3), 8 ft., 32 notes; wind pressure, 3 3/4 in.
9. Viola d'Amore (from No. 56), 8 ft., 32 notes; 3 3/4 in.
10. Lieblich Gedeckt (from No. 29), 8 ft., 32 notes; wind pressure, 3 3/4 in.
11. Contra Bombarde, 32 ft., 85 pipes; wind pressure, 10 in.
12. Bombarde (from No. 11), 16 ft., 32 notes; wind pressure, 10 in.
13. Contra Fagotto (from No. 52), 16 ft., 32 notes; wind pressure, 7 in.

GRAND ORGAN.

First Subdivision, unenclosed (wind pressure, 3 3/4 in.):

14. Double Diapason, 16 ft., 61 pipes.
 15. Diapason Major, 8 ft., 61 pipes.
 16. Octave Major, 4 ft., 61 pipes.
- Second Subdivision, enclosed in expression box 1 (wind pressures—labial stops, 3 3/4 in.; lingual stops, 10 in.):
17. Doppel Floete (ten. C), 16 ft., 49 notes.
 18. Diapason Minor, 8 ft., 61 pipes.
 19. Geigen Principal, 8 ft., 61 pipes.
 20. Doppel Floete, 8 ft., 61 pipes.
 21. Octave Minor, 4 ft., 73 pipes.
 22. Super Octave (from No. 21), 61 notes.
 23. Sub Mixture (ten. C), (from No. 24), 4 rks., 49 notes.
 24. Mixture (12-15-17-19), 4 rks., 244 pipes.
 25. Contra Tromba (lower octave from No. 11), 16 ft., 49 pipes.
 26. Harmonic Trumpet (from No. 11), 8 ft., 61 notes.
 27. Tromba, 8 ft., 61 notes.
 28. Clarion, 4 ft., 61 pipes.

ACCOMPANIMENTAL ORGAN.

First Subdivision, enclosed in expression box 3 (wind pressure, 3 3/4 in.):

29. Lieblich Gedeckt, 16 ft., 73 pipes.
30. Lieblich Gedeckt (from No. 29), 8 ft., 61 notes.
31. Flauto Traverso, 8 ft., 73 pipes.
32. Sallcional, 8 ft., 73 pipes.
33. Sallcional Celeste, 8 ft., 73 pipes.
34. Flauto Traverso (from No. 31), 4 ft., 61 notes.
35. Spitz Floete, 4 ft., 73 pipes.
36. Sallcional (from No. 32), 4 ft., 61 notes.
37. Spitz Floetchen (from No. 35), 2 ft., 61 notes.
38. Oboe, 8 ft., 73 pipes.

Tremulant.

Second Subdivision, enclosed in expression box 2 (wind pressure, 3 3/4 in.):

39. Diapason (English), 8 ft., 73 pipes.
40. Viola da Gamba, 8 ft., 73 pipes.
41. Gemshorn, 8 ft., 73 pipes.
42. Gemshorn Quint, No. 41, 5 1/2 ft., 66 notes.
43. Sub Dulciana Cornet (ten. C), No. 44, 5 rks., 49 notes.
44. Dulciana Cornet (19-22-24-26-29), 5 rks., 305 pipes.
45. Clarinet (ten. C), (from No. 46), 16 ft., 61 notes.
46. Clarinet, 8 ft., 73 pipes.

SOLO ORGAN.

First Subdivision, enclosed in expres-

sion box 3 (wind pressures—labial stops, 3 3/4 in.; lingual stops, 7 in.):

47. Echo Diapason, 8 ft., 73 pipes.
48. Harmonic Flute, 8 ft., 73 pipes.
49. Magic Flute, 8 ft., 73 pipes.
50. Echo Principal (from No. 47), 4 ft., 61 notes.
51. Magic Flute (No. 49), 4 ft., 61 notes.
52. Contra Fagotto, 16 ft., 85 pipes.
53. Cornopean, 8 ft., 73 pipes.
54. French Horn, 8 ft., 73 pipes.
55. Octave Fagotto (No. 52), 4 ft., 61 notes.

Tremulant.

Second Subdivision, enclosed in expression box 2 (wind pressure, 3 3/4 in.):

56. Contra Viola, 16 ft., 85 pipes.
57. Unda Maris (ten. C), (from No. 63), 16 ft., 61 notes.
58. Flauto Amabile, 8 ft., 73 pipes.
59. Viole d'Orchestre, 8 ft., 73 pipes.
60. Viole d'Orchestre Celeste, 8 ft., 61 pipes.
61. Viola d'Amore, No. 56, 8 ft., 73 notes.
62. Muted Gemshorn, 8 ft., 73 pipes.
63. Unda Maris, 8 ft., 73 pipes.
64. Viola d'Amore, No. 56, 4 ft., 61 notes.
65. Muted Gemshorn, No. 62, 4 ft., 61 notes.
66. Vox Humana (ten. C), No. 67, 16 ft., 49 notes.
67. Vox Humana, 8 ft., 73 pipes.

Tremulant.

The grand organ unenclosed diapasons were voiced especially for this organ by Noel A. Bonavia-Hunt of London, after the model of the diapasons in the organ at Armley, England, made by Edmund Schulze. The chorus reeds were voiced by Frederick I. White, Reading, Mass., and the French horns by Anton Gottfried, Eric, Pa. The organ case was designed by Frederick G. Mueller, with Walter R. Hair, associate, of Hamilton, and built by Irving & Casson, New York City.

Mr. Mayer's initial program on the instrument was as follows: Prelude in G major, Bach; First Sonata, in F minor, Mendelssohn; Prelude to "Lohengrin," Wagner; Three Melodies, transcribed from songs by F. C. Mayer II (Mr. Mayer's father); Song without Words, Tchaikowsky; Andante Cantabile from String Quartet, Tchaikowsky; "Ariel," Bonnet; "Cor-tege et Litany," Dupre; Adagio and Toccata from Fifth Symphony, Widor.

The recital was the occasion for a warm welcome to Mr. Mayer, a former Hamilton boy, known there as "our beloved Fritz," and there was a capacity audience in the church, including visitors from nearby cities of Ohio and also from Chicago.

Goldthwaite's Chicago Recital.

Chandler Goldthwaite, who played at Kimball Hall in Chicago Nov. 26 under the auspices of the Illinois Council, National Association of Organists, and the patronage of the W. W. Kimball Company, made a decidedly favorable impression at this performance and to those who had heard him in previous years in Chicago revealed the maturing artist. His technique is, as it has been, of the virtuoso class, while his powers of interpretation show great development. If any criticism may be made of the recital as a whole it concerns Mr. Goldthwaite's selection of the program, for he yielded apparently to the inclination of too many concert organists to play the things that appeal mostly to his own taste. In the opening number, the Widor Sixth Symphony, he showed virility and a clear, crisp touch in the allegro vivace, while the adagio was played with deep feeling and some deft touches of registration. In Boellmann's "Fantasie Dialogue" the color work was excellent. Marcel Dupre's "Adagio-simo" and Allegro con fuoco from the "Vepres de Commun" were made very interesting. Mulet's Toccata, "Thou Art the Rock," was rendered with great brilliancy and the Schumann Canon in B minor with rare style. The entire program was as follows: Symphony 6 (Allegro Vivace, Adagio and Intermezzo), Widor; Prelude, Samazeuilh; Prelude, Clerambault; "Fantasie Dialogue," Boellmann; "Harm-onies du Soir," Karg-Elert; Scher-zetto in F minor, Verne; Adagio-simo and Allegro con fuoco from "Vepres du Commun," Dupre; Scherzo Symphony 4, Widor; "Carillon," De-Lamarter; Canon in B minor, Schumann; Toccata in F minor, Mulet. At the close Mr. Goldthwaite responded to several recalls with a short list of supplementary numbers.

BOY OF 16 AS AID TO NOBLE

Andrew Tietjen Appointed Assistant Organist of St. Thomas'.

Andrew Tietjen, a boy of 16 years, has been appointed assistant organist of St. Thomas' Episcopal Church, one of the largest and most famous churches of America. Announcement of the appointment is made by Dr. T. Tertius Noble, organist and choir-master of St. Thomas' and the one who has trained the talented young man who is selected for this position.

Andrew Tietjen entered St. Thomas' Choir School in September, 1921, at the age of 11. During his first two years he made rapid progress as a chorister, showing a keen interest in everything connected with the

Tietjen took his first lesson on the organ, and from that time until now, rapid progress has been made.

A year and a half ago the boy's voice changed, so he left the school to continue his studies at Trinity School, where he remained until last June. For the last eighteen months he has been organist at Trinity Church, Grant-wood, N. J., and since last September organist and choir-master.

Mr. Tietjen will begin his work as assistant organist of St. Thomas' on Jan. 1 and will give his first recital in the church on Sunday evening, Feb. 6, at 8 o'clock.

The choir schools of England have for centuries proved to be of the utmost value in developing rare talent among the chorister boys of the old country. From the sixteenth century to the present time, just to give a few names, one may place on record the following great musicians: Merbecke, Tye, Tallis, Gibbons, Croft, Purcell, Greene, Boyce, Nares, Attwood, Wesley, Goss, Stainer, Bridge, Sullivan. American choir schools apparently will do likewise.

R. J. Bennett in Accident.

Robert J. Bennett, head of the Bennett Organ Company of Rock Island, Ill., was hurt in an automobile accident near Dixon, Ill., Dec. 8. The car in which he and a companion were driving skidded and was overturned. R. M. Stack, who was with Mr. Bennett, was not injured, but Mr. Bennett received severe injuries to his ear and was taken to a Dixon hospital. He was able to go home in a short time and is making a slow recovery.

Sheldon Plays Own New Work.

Charles A. Sheldon, city organist of Atlanta, Ga., played his own suite, "Retrospection," inspired by a trip through the north Georgia mountains, as a feature of the Sunday afternoon organ recital at the Auditorium Nov. 14. This suite is in five movements. Other numbers on his program were the first movement of Widor's Fifth Symphony; an Intermezzo by Hollins, and "Revery," by Richard Strauss.



ANDREW TIETJEN.

school. In the early part of 1923 Dr. Noble undertook to train him thoroughly in piano and elementary theory. Up to 1924 much was accomplished along these lines. In February, 1924,

**PIETRO
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Opens

FEBRUARY 5

in

Seattle, Wash.



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Events of 1926 in the Organ World

The year 1926 as an eventful period in organ history has had its story written in the columns of The Diapason from month to month. For the benefit of readers who are interested in a glance over the principal occurrences and achievements of the last twelve months a terse resume of the twelve issues of 1926 has been prepared. This abbreviated synopsis of the interesting items in each number is hereby presented:

January.

Account is published of jubilee dinner marking the fiftieth anniversary of M. P. Möller as an organ builder. Six hundred persons from all parts of the United States attended the event at Hagerstown, Md., Dec. 8.

Contract for four-manual organ of sixty-nine speaking stops for Calvary Presbyterian Church, Philadelphia, is awarded to Casavant Brothers.

J. Warren Andrews, former warden of the A. G. O., and prominent organist of New York City, recovers from severe illness after collapsing on the organ bench during offertory at Church of the Divine Paternity.

Firmin Swinnen plays his new "Longwood Sketches" for the first time at the home of Pierre S. du Pont, Wilmington, Del.

Twelve thousand people hear the new Estey organ at the Buffalo Consistory at formal opening recitals by Henry F. Seibert.

"The Temple of Tone," Dr. George Ashdown Audsley's posthumous work on the organ, is issued from the presses of J. Fischer & Bro. and reviewed by The Diapason.

Alfred Hollins plays Chicago recital and is greeted by organists of the city.

Palmer Christian draws an audience of 4,500 people to his Christmas program at the University of Michigan.

Opening program played on municipal organ built by M. P. Möller for Macon, Ga., Auditorium.

February.

Eugene Gigout, dean of French organists, and organist of the Church of St. Augustine in Paris since 1863, as well as composer of more than 300 organ compositions, dies at the age of 82 years.

Second Congregational Church, Holyoke, Mass., holds reception Jan. 4 in honor of completion of fifty years' service of Dr. William Churchill Hammond.

George Kilgen & Son of St. Louis are awarded contract for an organ in the Pontifical College of the Propaganda of the Faith in Rome, a new building in the Vatican group.

Robert-Morton Organ Company installs instrument of fifty-nine sets of pipes in the large Elks' Temple at Los Angeles.

Famous organ in the Salt Lake City Tabernacle to be enlarged to 131 stops under contract for additions awarded to the Austin Organ Company.

March.

Contract for four-manual of approximately 200 stops for the Sesquicentennial Exposition at Philadelphia is awarded to the Austin Organ Company. Specification drawn up by leading organists of the city.

San Antonio, Tex., awards contract for large four-manual municipal organ to M. P. Möller.

Leopold Stokowski, director of the Philadelphia Orchestra, and John Hays Hammond, Jr., noted engineer and inventor, join the staff of the organ department of the Aeolian Company.

Edmund Jaques completes twenty-fifth year as organist and choirmaster of St. Paul's Chapel, Trinity Parish, New York City.

Lily Wadhams Moline, Chicago organist, gives recital at Kimball Hall, program consisting entirely of her own compositions.

Interesting new diapason organ designed by Senator Emerson L. Richards and built by Midmer-Losh, Inc., for St. Mark's Episcopal Church, Philadelphia, is described.

King of Italy appoints Pietro A. Yon, famous New York concert organist, a cavalier of the crown of Italy.

Farewell dinner for Alfred Hollins, preceding his return to Scotland, is

given by the N. A. O. in New York Feb. 23.

Dr. Walter Heaton's thirtieth anniversary as organist of Memorial Church of the Holy Cross, Reading, Pa., is celebrated.

Skinner four-manual in First M. E. Church, Oak Park, Ill., is opened with recital by William E. Zeuch of Boston Feb. 16.

April.

Announcement made of award to the W. W. Kimball Company of contract for large organ for the great new Roxy Theater, New York. Interesting feature is the fact that the organ is to be the first with three separate consoles, making it possible for three organists to play instrument at one and the same time.

George Kilgen & Son, Inc., occupy new plant at St. Louis, which is one of the largest and most up-to-date in the world.

Coliseum at Miami, Fla., seating 8,000 people, is to have a large Austin organ.

Highland United Presbyterian Church, New Castle, Pa., installs four-manual built by Hall Organ Company.

Organ Builders' Association of America undergoes change in status. Arthur Hudson Marks is elected president pro forma.

First Lutheran Church at Dayton, Ohio, orders four-manual Estey.

William Lester of Chicago receives Bishop medal for his choral opera "Everyman."

Five-manual organ built by Balbiani Brothers of Milan is installed in Church of St. Vincent Ferrer, New York.

May.

First Baptist Church of Los Angeles awards to W. W. Kimball Company contract for instrument of seventy stops.

Youngstown, Ohio, orders four-manual municipal organ of the Skinner Company for memorial hall seating 2,700.

Pilcher four-manual installed in First Methodist Church of Dallas, Tex.

Organists of Kansas hold annual meeting and attend dedication of four-manual Austin organ at the University of Kansas in Lawrence April 5 and 6.

Sacramento, Cal., awards contract for four-manual municipal organ of eighty-four stops to the Estey Company.

Christ Church Cathedral, Hartford, Conn., gives order for four-manual to the Skinner Organ Company.

Al Malaikah Shrine Temple at Los Angeles installs four-manual built by M. P. Möller.

June.

Music week in May is celebrated in New York at the Wanamaker Auditorium with festival of organ music in which Farnam, Courboin, Noble and other prominent performers take part.

John Priest, organist of the Colony Theater, New York, and one of the outstanding theater organists of the United States, as well as staff writer on The Diapason, dies May 10.

Contract for large four-manual for Immanuel Presbyterian Church, Milwaukee, is awarded to the Wangerin Organ Company.

Second Presbyterian Church, Philadelphia, awards contract for sixty-nine-stop four-manual to Austin.

Skinner four-manual in new Jefferson Avenue Presbyterian Church, Detroit, is dedicated May 2.

Four-manual built by Wicks Company for St. Francis Solanus Church, Quincy, Ill., dedicated.

Samuel A. Baldwin plays a total of 1,590 compositions in nineteen seasons of recitals at the College of the City of New York.

Death takes S. Dwight Smith and J. Harold Weisel, well-known Pittsburgh organists.

July.

American Guild of Organists holds fifth general convention in Buffalo June 1 to 3 and is entertained royally.

Pacific coast organists' convention draws large attendance to Pasadena

late in June, with recitals by Lynnwood Farnam, Charles M. Courboin and other notables.

Gift of \$100,000 to Northwestern University from the Carnegie Foundation for the establishment of a church music school is announced. Dean Peter C. Lutkin in charge.

Adelaide M. Lee of Detroit wins Estey scholarship, awarded by A. G. O. for study at Fontainebleau.

Toledo Museum of Art orders four-manual organ to be built by Skinner. Four-manual Kimball ordered by Westminster Presbyterian Church, Minneapolis.

Great throng attends program of works of Dr. Humphrey J. Stewart at the San Diego outdoor organ pavilion in Balboa Park May 23 on the occasion of Dr. Stewart's seventy-second birthday anniversary. Event is made a community celebration.

Clarence Eddy is toasted at celebration of his seventy-fifth birthday and musical program is given at the home of Mr. and Mrs. Charles M. Hayes, Winnetka, Ill.

Hillgreen, Lane & Co. win contract for four-manual for Kawaiahao Church in the Philippine Islands.

Kimball four-manual, gift of Colonel L. A. Watres to the city of Scranton, Pa., is opened with recital by Charles M. Courboin May 24 at the Scranton Chamber of Commerce building.

American Organ Players' Club holds thirty-sixth annual meeting at the Church of St. Mark (Lutheran), Philadelphia, and hears the new Hall four-manual.

Great Catholic Eucharistic congress in Chicago and at Mundelein, Ill., is marked by elaborate musical programs.

Ernest A. Simon honored on twenty-fifth anniversary as choirmaster and organist of Christ Church Cathedral, Louisville.

First Methodist Church of West Palm Beach, Fla., orders large Pilcher organ of four manuals.

Guilmant Organ School holds twenty-fifth annual commencement in Old First Presbyterian Church, New York.

August.

Announcement is made by Dr. Alexander Russell of arrangements for a tour of the United States in the winter by Louis Vierne of Notre Dame, Paris.

Christ Church Cathedral, St. Louis, orders four-manual Skinner to take place of old Roosevelt.

Za Ga Zig Shrine Temple at Des Moines, Iowa, places order with the Reuter Organ Company for a four-manual of approximately seventy stops.

Dr. Arthur H. Harrington tells how installation of organ, carrying out his plan for the benefit of the mentally diseased, has been of help at the State Hospital for Mental Diseases, Howard R. I.

East End Christian Church, Pittsburgh, orders an Austin four-manual.

Wesley M. E. Church, Worcester, Mass., to have new four-manual built by Skinner.

Organ problems in Germany taken up at notable congress July 27 to 29 attended by builders and organists at Freiburg.

September.

T. Frederick H. Candlyn, organist and composer of Albany, N. Y., announced as winner of \$500 Austin prize and Audsley medal offered by the N. A. O. for the best organ composition. Dr. Caspar P. Koch of Pittsburgh wins prize offered by The Diapason for best paper on organ topic to be presented at Philadelphia convention.

Hugh McAmis appointed city organist of San Antonio, Tex., on his return from Paris.

Centenary of birth of William T. Best, noted English organist, observed.

Tablet in memory of Horatio Parker unveiled July 26, at Aburndale, Mass., his old home.

October.

All records for attendance at conventions of organists smashed at nineteenth annual meeting of National Association of Organists in Philadelphia, early in September. Reginald L. McAll elected president of association.

Organists of Canada meet Aug. 30 and 31 at London, Ont., for annual session of the Canadian College of Organists.

Orlando Fla., orders first municipal organ to be erected in that state—a large four-manual Estey to stand in

the Orlando Auditorium, seating 3,300 people.

Clarence A. Woodman, general manager of Oliver Ditson Company, dies suddenly in Boston.

Strike of Chicago theater organists is settled Sept. 10 by ratification of new agreement between theater managers and the union.

Frankford High School at Philadelphia has new Möller organ bought with small contributions of the pupils.

November.

Charles M. Courboin severely injured when his automobile is struck by a trolley car at Scranton, Pa., Oct. 10.

Arthur Hudson Marks, president of the Skinner Organ Company, wins important patents for new method of improving broadcasting of organ music.

Richard Keys Biggs of New York appointed organist and choirmaster of St. Patrick's Church, Montreal.

New First Congregational Church, Chicago, orders Kimball of 117 speaking stops, to be largest organ in Chicago, for its famous west side edifice.

Daily recitals on the large organ at the Sesquicentennial Exposition in Philadelphia are canceled because of lack of funds, etc.

Many organs damaged in terrific hurricane which sweeps Florida coast.

Commission on Church Music and Worship of the Presbyterian Church, of which Edward Shippen Barnes is chairman pro tem, makes appeal to organists for assistance in carrying out its aims.

Manchester is the host for 1926 meeting of National Union of Organists' Associations of Great Britain early in September.

December.

Special report of the department of commerce shows that in 1925 1,954 pipe organs, valued in the aggregate at nearly \$13,000,000, were built in the United States, a gain of 27.9 per cent over 1923, the year of the last previous census.

Philadelphia organists, through A. G. O. chapter, launch movement for improvement in organists' salaries.

Dinner in New York Nov. 8 marks first presentation of T. F. H. Candlyn's prize-winning composition, "Sonata Dramatica," and Mr. Candlyn receives the Austin Company \$500 award and the Audsley medal from the N. A. O.

Skinner organ in Trinity Church, Boston, dedicated Oct. 31, with Francis W. Snow at the console. New organ, gift of Mrs. T. Jefferson Coolidge, supplements chancel organ, entire instrument having a total of 112 stops and 6,361 pipes.

Ex-organ blowers form organization to perpetuate memories of the past.

Clarence Eddy gives his annual Chicago recital Oct. 28, in Kimball Hall.

New \$500 prize, offered by George Kilgen & Son, Inc., for best composition to be played for the first time at 1927 St. Louis convention, is announced by National Association of Organists.

Charles P. Scott, composer and organist of Boston, dies Nov. 15.

Diamond Jubilee of H. J. Edwards.

Dr. H. J. Edwards has celebrated his diamond jubilee as organist of Barnstable Parish Church, the Musical Times of London records. On Sept. 26 the entire music of the day's services, with the exception of one chant (composed by his father), was of his composition. The doctor's name is a household word in the west of England, and friends and admirers came from far and near to attend the service. Feeling references were made from the pulpit, and special peals were rung on the bells. Dr. Edwards was appointed to the position of organist of the parish church when he was only 12 years of age, and he has served under six vicars.

Heads Philadelphia Club.

At the last meeting of the Philadelphia Club of Women Organists Miss Jeanette Hollenbeck was elected president, succeeding Miss Viola Klais. Other officers chosen at the same time are: Miss Mabel Harlan, vice-president; Miss Mary E. Slack, secretary and treasurer, and Miss Julia Huhn, hostess. The meeting Sunday, Nov. 28, was held in the Karlton Theater and was attended by twenty-eight members.

This is a copy of our advertisement which appeared in The Diapason Jan. 1, 1924

Keeping the Faith

ART and Commerce may go hand in hand, but only in organizations where artistic ideals are dominant, not subject to commercial ambition. Of course, everything that is produced and sold, whether a work of art or not, must conform to some business method, else success and dignity will be lacking. Frequently artistic and commercial ideals clash, and one must act as arbiter between the two. The Skinner organization has just dealt with such a problem. Here it is:

There is a demand for more Skinner organs than we have been producing. We have had to decide whether to increase our rate of production or lose business that would naturally come to us. We have decided *not to be tempted to make a big business of the building of Skinner organs.*

We can build fifty organs of varied sizes annually and be sure of the results. Each one can have the attention from start to finish that Skinner quality requires. To build more in 1924 would mean less care, less personal interest, less pride in each instrument. The Skinner quality has been steadily progressing and improving. We shall find more satisfaction in raising the quality rather than the quantity. We can't do both at once. Therefore, we have decided definitely to complete *only fifty instruments* in 1924 and fifty-five in 1925. Of these we are already committed to thirty-six of the 1924 quota and several of the 1925. This means, of course, that some who would like to have Skinner organs won't be able to get them. But it also means quality, progress and preservation of first place in the minds of connoisseurs. It also means that more of the sales price can be put into quality instead of into selling expenses.

Today a new Skinner installation *fairly shouts Quality* at you in every detail. Lumber so carefully selected and workmanship of such infinite pains that the conviction of outstanding distinction reaches the mind as inevitably through the eye as through the ear.

This might raise the question—is it good to spend so much time and money on details? Why not use cheaper wood and save a little on the metal? Why smooth it up quite so much? Why not be up to date and introduce piece work and give the customer the benefit of the saving?

Our answer is that there are plenty of manu-

facturers doing that very thing in a very intelligent manner. It is legitimate. We have no quarrel with it but our ambition is not in that direction. We cannot expect a workman to do sloppy work on one part and careful work on another, however important. Nor can we give him materials which he recognizes as inferior and expect him to take a craftsman's pride in his work. Neither can we put our common sense to sleep and believe that a man, however conscientious, will work against his own pocket book on piece work.

Among men as among things we find the same classes—distinction, mediocrity, inferiority. Each seeks its own level and a man is measured by his aspirations. Fortunately there are enough of those who aspire to the best to support the Skinner policy and to keep the Skinner organization busy. Curiously enough it is not an extravagant policy at all. The same infinite pains with labor and material which makes a Skinner organ sound better and look better makes it longer lived, more reliable and less subject to repairs. It stays in tune better. It is really cheapest in the long run and that is true of most good things.

Aside from ultimate economy, however, there is a more tangible consideration. Music is no better than the tone with which it is expressed. The finest aria ever written is only fine when sung by a pleasing voice. The only purpose of an organ is to please the ear and its capacity to please is measured not by the number of pipes but by *beauty* and distinction of *tone*. What would our customers gain if our ambition were to produce the most pipes for the money instead of the most pleasure for the money.

And that goes to the root of our purpose and our policy. Our business will grow very, very slowly but we shall be proud of every organ we build and Skinner owners will have that pride of possession which comes only with that which is conceded to be the best.

So we start the New Year thankful to our friends and clients for the encouragement and support they are giving us and firm in our determination to Keep the Faith.

SKINNER ORGAN COMPANY

Arthur Hudson Marks, *President*
Ernest M. Skinner, *Vice-President*
William E. Zeuch, *Vice-President*

SKINNER ORGAN COMPANY

677 Fifth Avenue at 53rd Street
NEW YORK CITY

Organ Architects and Builders
Churches · Auditoriums · Theatres · Residences
Works at Dorchester and Westfield, Mass.

Still Keeping the Faith

EACH year there treads the path to our door a steadily increasing number of clients, guided by those whom we have served in previous years. We have no sales promotion system; we spend little in advertising and our sales expense is moderate. In the factory we have no piece work system and no volume production experts. This is not because we doubt the value of these things in manufacturing institutions but because we cling to the idea that the building of a fine pipe organ is an art and not a matter for piece work and volume production methods. Since we regard each Skinner organ as a work of art with its own personality and individuality we build no organ until a study has been made of the environment. After that the organ is planned to fit the space, the acoustics and the taste of the client. After the organ has been installed it is voiced and revoiced until perfectly adapted to its surroundings. Obviously, this is not a matter for efficiency experts

and piece work fixers. We are old-fashioned. Our work is more in the nature of the old Guilds. Most of our workmen have built Skinner organs all their lives. More than half of them play some musical instrument. The same names appear on our payroll year after year and there is little shifting about, few new men to be trained. Our business grows slowly but we are content to occupy top place in quality, devoting our energies to improving the organ tonally and mechanically, giving to each an individuality rather than to divert our attention to volume and lower costs.

The result speaks for itself. We find each year a sufficient number of clients who want the best to keep our organization busily occupied.

Arthur Hudson Marks, *President*
Ernest M. Skinner, *Vice-Pres.*
William Edward Zeuch, *Vice-Pres*
George L. Catlin, *Treasurer*
George O. Kingsbury, *Secretary*

**NEW WELTE BUILDING
TO HAVE FINE STUDIO
ORGAN WILL BE A FEATURE**

**Fifth Avenue Structure Will Contain
Beautiful Quarters—Hint of Good
Things for the Stomach as
Well as the Ear.**

Announcement is made from New York that the new Welte building at 695 Fifth avenue in the metropolis is to contain an organ studio which is to be one of the most beautiful and well-equipped centers of organ culture ever designed in this age of the advancement of the organ. It is to have a large organ, comfortable quarters where organists may meet and where such organizations as the A. G. O. and the N. A. O. may hold sessions, and even, so it is rumored, there is to be an electric refrigeration system and steam table service, so that those who love organ music, but stoop to such mundane things as a good appetite, may be filled with the good things of the dinner table.

The new building is near the famous St. Regis Hotel, in the new center of the uptown Fifth avenue district, and Robert P. Elliot, vice president of the company, states that by March 1 the studio will be ready for visitors. The organ is to be a three-manual concert instrument. In addition to the recording and reproducing console, the organ will have a complete straight console, without player mechanism. It is also to be operated by the patented multi-control which provides for the playing of rolls from a selected program merely by touching buttons in any order desired. A concert grand piano is provided, playable from the organ console without affecting the instrument as a concert piano. Organ and piano, or organ and orchestra numbers will be in order.

Soon after the organ installation is completed in the spring, the musical evenings, which were an interesting feature of New York life, will be resumed.

The general offices of the Welte companies will occupy the upper floors of this building. The general reception room comes first on the main floor, a wide doorway leading into the organ studio, and the piano display rooms being above. What promises to be an attractive as well as a novel feature is a beautiful Spanish organ screen facing the avenue—a hint of the beauty within.

Opens Wangerin at Springfield.

A three-manual and echo organ just completed for the First Methodist Episcopal Church of Springfield, Ill., by the Wangerin Organ Company was opened with a program by Edwin Stanley Seder, F. A. G. O., of Chicago on the evening of Nov. 28. Mrs. Bernice L. Booth, organist and director of the choir of the church, writes that the recital was both charming and scholarly and that the program demonstrated to the fullest the beautiful voicing of the instrument. Mr. Seder played these selections: Festival Prelude on "A Mighty Fortress," Faulkes; Largo from Concerto in D minor, Bach; Toccata and Fugue in D minor, Bach; Menuett, C. P. E. Bach; Funeral March and Song of the Seraphs, Guilman; "Liebestraum" No. 3, Liszt; Chorale in A minor, Franck; "Twilight at Sycamore Nook," Cadman; "Dance of the Reed Pipes," Tschaiowsky; "Ave Maria," Schubert; Toccata from Fifth Symphony, Widor. Mrs. Booth opened the program with Batiste's Second Offertory to St. Cecilia.

Frisco Theater Players Unite.

Theater organists of San Francisco have formed the Theater Organists' Club and recently held a meeting in Musicians' Hall, attended by more than 100. More than fifty signed the charter of the club at this gathering and the membership has since been increased to seventy-five. A series of educational meetings is planned, the first of which is to be held at the Granada Theater, with Miss Iris Vining as hostess.

F. F. PITTS DIES IN CHURCH

Omaha Organ Expert Stricken as He Was About to Sing Solo.

F. F. Pitts, an organ expert known throughout the West and for many years the representative of Hillgreen, Lane & Co. at Omaha, died suddenly on the evening of Dec. 12 during a service at the First Christian Church of Omaha, where he was a member of the choir. Mr. Pitts had been in his usual health and had a conversation with the pastor just before the service began. He was about to sing the bass solo in the anthem, "O Come to My Heart, Lord Jesus," when he was taken ill and was led from the choir loft by two young men. Mrs. Pitts, the director of the choir, hurried to his side, but found him lifeless, an attack of heart disease having brought the end. Physicians in the audience and others summoned from a hospital across the street pronounced him dead.

Mr. Pitts, in addition to his work as an organ expert and salesman, had been singing in the choir of the First Christian Church for three and a half years. He was a member of the Reformed Church. The funeral was held on Dec. 15 at the Christian Church. Ben Stanley, who played at the wedding of Mr. and Mrs. Pitts, presided at the organ.

Mr. Pitts went to Omaha in 1913 from Pekin, Ill., and established the Pitts Pipe Organ Company, of which he was the head. He was widely known throughout the West and beloved by all with whom he came in contact.

PILCHER OPENED IN CHICAGO

De Lamarer Plays Three-Manual with Echo at Luther Memorial.

An organ of three manuals and an effective echo, built for the new Luther Memorial Church, Wilson and Campbell avenues, Chicago, by Henry Pilcher's Sons of Louisville, Ky., was opened with a recital by Eric De Lamarer of the Fourth Presbyterian Church on the evening of Nov. 26. The entire instrument is under expression, including the pedal. The specification of stops is as follows:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 73 pipes.
 2. Gross Flöte, 8 ft., 73 pipes.
 3. Gamba, 8 ft., 73 pipes.
 4. Dulciana, 8 ft., 73 notes.
 5. Clarabella, 8 ft., 73 notes.
 6. Flute d'Amour, 4 ft., 73 notes.
 7. Octave, 4 ft., 61 notes.
 8. French Horn, 8 ft., 73 notes.
- SWELL ORGAN.**
9. Bourdon, 16 ft., 97 pipes.
 10. Diapason Phoron, 8 ft., 73 pipes.
 11. Stopped Diapason, 8 ft., 73 notes.
 12. Acoline, 8 ft., 73 pipes.
 13. Sallcional, 8 ft., 73 pipes.
 14. Voix Celeste, 8 ft., 61 pipes.
 15. Flute, 4 ft., 73 notes.
 16. Quint, 2 2/3 ft., 61 notes.
 17. Flautina, 2 ft., 61 notes.
 18. Oboe, 8 ft., 73 pipes.
 19. Cornopean, 8 ft., 73 pipes.
- CHOIR ORGAN.**
20. English Diapason, 8 ft., 73 pipes.
 21. Clarabella, 8 ft., 73 pipes.
 22. Dulciana, 8 ft., 73 pipes.
 23. Gamba, 8 ft., 73 notes.
 24. Flute d'Amour, 4 ft., 73 pipes.
 25. French Horn, 8 ft., 73 pipes.
- ECHO ORGAN.**
26. Cor de Nuit, 8 ft., 73 pipes.
 27. Viol d'Orchestre, 8 ft., 73 pipes.
 28. Viol Celeste, 8 ft., 61 pipes.
 29. Vox Humana, 8 ft., 73 pipes.
 30. Cathedral Chimes (Deagan Class A), 20 tones.
- PEDAL ORGAN.**
31. Open Diapason (Great Flute ext.), 16 ft., 12 pipes.
 32. Bourdon, 16 ft., 32 pipes.
 33. Lieblich Gedeckt, 16 ft., 32 notes.
 34. Contra Viol (Great Gamba ext.), 16 ft., 12 pipes.
 35. Dolce Flute, 8 ft., 12 pipes.
 36. Gedeckt, 8 ft., 32 notes.

The mechanical features include twenty-nine couplers, nineteen combination pistons and six pedal movements.

Norden's Chorus Will Sing.

The newly-organized Brahm's Chorus of Philadelphia, N. Lindsay Norden, conductor, announces the first program to be given in the ballroom of the Bellevue-Stratford Hotel, Jan. 19, with Mae Ebrey Hotz as assisting soloist. The program will include: "O Death, Thou Art the Tranquil Night" (double choruses); Cornelius; "On the Plains," Weelkes; "The Silver Swan,"

Gibbons; "Crossing the Bar," Tily; "The Frog," Newton; "I Met with Death" (first performance), Zeckwer; "My Peace I Leave with You," McCollin; "Swing Low, Sweet Chariot," Negro Spiritual; "Cherubim Song" (first time), Tschesnokoff; Coronation Scene from "Boris Godounoff," Mousorgsky.

Gaines Wins Swift & Co. Prize.

Samuel Richard Gaines of Boston this year won for the second time the prize song competition of the Swift & Co. male chorus. The contest, for a prize of \$100, is aimed to encourage composition for male voices in chorus. Mr. Gaines' selection was a musical setting to the poem "Constancy." The judges included Leo Sowerby, Arthur Olaf Anderson and D. A. Clipping, all of Chicago. Louis Victor Saar of Chicago was accorded honorable mention by the judges. His setting to the poem "The West" was in close competition with Mr. Gaines' work. The prize-winning number will have its initial presentation by the Swift & Co. chorus at its concert at Orchestra Hall March 17.

Arthur Gutow in Detroit.

Arthur Gutow, the Chicago theater organist who has made a fine reputation with his work at several large "movie" houses, especially at the Chicago, where he was for a long time, has been appointed solo organist at Balaban & Katz's Michigan Theater in Detroit. This house seats 5,000 people and is rated as the most beautiful theater in the Balaban & Katz circuit. He expects to remain in Detroit for a few months. Mr. Gutow went to Detroit from the new North Center Theater in Chicago.

Demorest at Evanston Church.

Charles H. Demorest, formerly organist and director at the First Methodist Church of Evanston and also former organist of the New First Congregational Church, Chicago, has been appointed organist of the First Presbyterian Church of Evanston. The position was made vacant by the continued illness of Mrs. Wilhelm Middelshulte, who held this post for a number of years and under whose leadership the music at this church was known for its high quality.

T. L. Lutkins, president of T. L. Lutkins, Inc., New York, specialists in pouch skins for the music trade, and his son, T. L. Lutkins, Jr., arrived in port Dec. 1 aboard the steamship Paris after a visit of six weeks to England, Belgium, France and Germany in the interest of their business. Most of the leather this company supplies to the organ trade is imported, and father and son make yearly trips to Europe to select their stock.

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All Angels' Church
West End Ave. and 81st Street
NEW YORK CITY

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Robert Morris Treadwell
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Organist-Choirmaster
Claremont Presbyterian Church
Jersey City
Treasurer National Association of Organists
Wanamaker Auditorium,
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A. A. G. O.
Organist and Choirmaster Calvary
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PAUL E. GROSH
Mus. B.
ORGAN—VOICE PRODUCTION
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IF IN DOUBT, WRITE THIS CHURCH

FIRST CONGREGATIONAL CHURCH
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

Beman Organs
BUILT BY ARTISTS AND ARTISANS SINCE 1884

BEMAN ORGAN COMPANY

BINGHAMTON, N. Y.

AEOLIAN ORGAN

(Three Manuals)

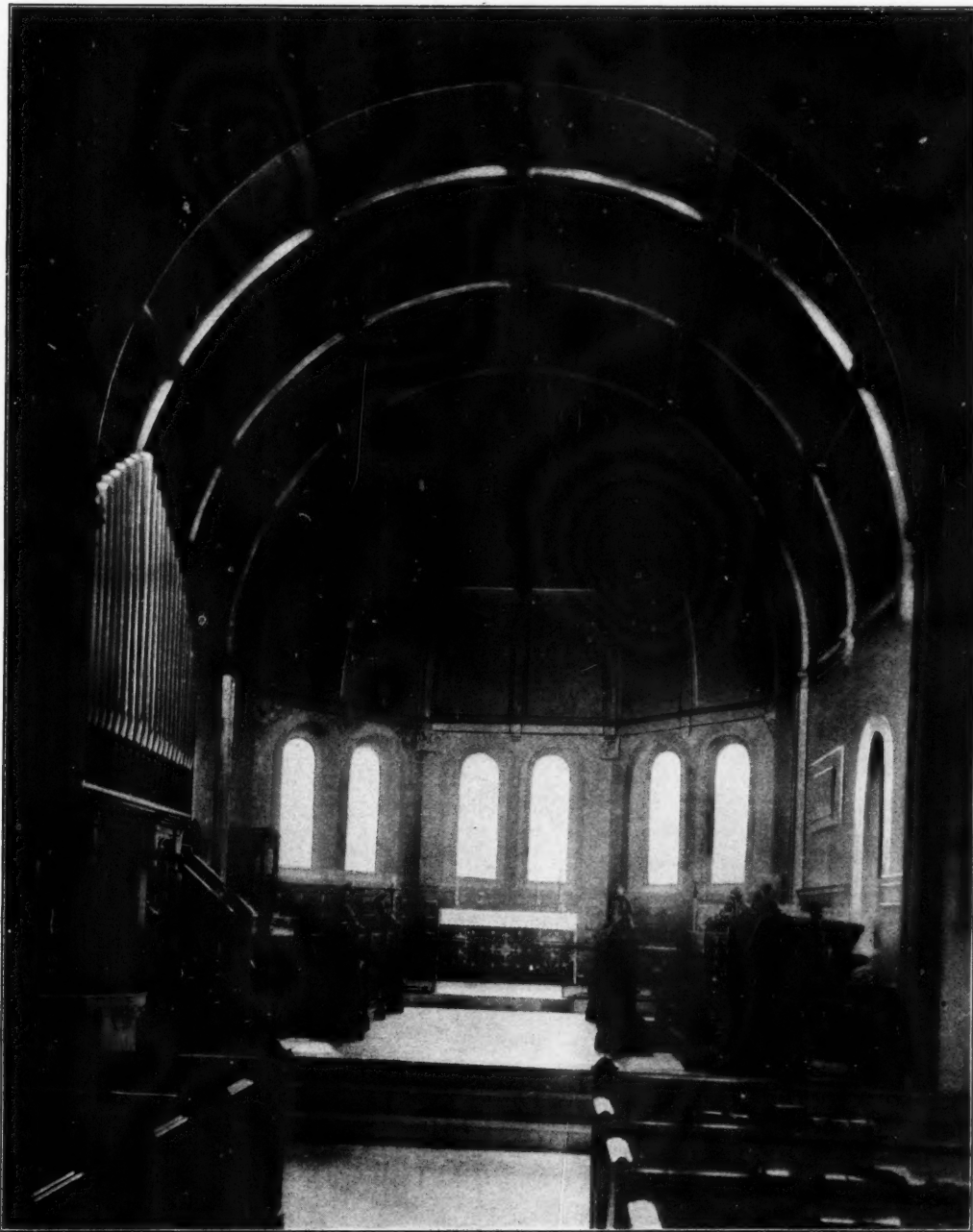
in

Trinity Church

Protestant Episcopal

LENOX, MASS.

Presented by Mrs. Henry White



Copy of letter from Thomas Moxon, Organist of Trinity Church

"I am writing you regarding the Aeolian Organ presented to Trinity Church, Lenox, by Mrs. Henry White. I was delighted with the Organ when it was installed, but after three months constant use I am enthusiastic about it. The beautiful flutes and strings and clear reeds are all that an organist can desire, but the glory of the Organ is in the diapasons on the Great and Pedal organs, which remind me, with their smooth and mellow tone of the diapasons in English churches where I have played.

Though it is not one of the largest organs in the country, I think it is one of the most flexible, as one seems to be able to score just the right combination for any composition. You are to be congratulated on your work in Lenox."

The AEOLIAN COMPANY

Pipe Organ Department

AEOLIAN HALL · NEW YORK

Chicago Studio: 812 Fine Arts Building

**CHURCH AT QUINCY, ILL.,
ORDERS FOUR-MANUAL**

MOLLER TO INSTALL ORGAN

Salem Evangelical, of Which C. Harold Einecke Is the Organist, to Have Instrument of Fifty-five Stops.

Salem Evangelical Church, Quincy, Ill., is to have a four-manual organ, under construction at the factory of M. P. Möller, and it is to be installed next month. The contract was closed by the Chicago office of M. P. Möller. The organist of this church is C. Harold Einecke.

Following is the specification of the instrument:

- GREAT ORGAN.**
1. Bourdon, 16 ft., 61 pipes.
 2. First Open Diapason, 8 ft., 61 pipes.
 3. Second Open Diapason, 8 ft., 61 pipes.
 4. Clarabella, 8 ft., 73 pipes.
 5. Doppel Flöte, 8 ft., 73 pipes.
 6. Viola d'Gamba, 8 ft., 73 pipes.
 7. Flauto Traverso, 4 ft., 61 notes.
 8. Trumpet, 8 ft., 73 pipes.
 9. Dulciana, 8 ft., 73 pipes.
 10. Chimes, 8 ft., 20 bells.
 11. Harp, 8 ft., 49 bars.
 12. Celestus, 4 ft., 37 notes.
- SWELL ORGAN.**
13. Lieblich Gedeckt, 16 ft., 97 pipes.
 14. Open Diapason, 8 ft., 73 pipes.
 15. Stopped Diapason, 8 ft., 73 notes.
 16. Salicional, 8 ft., 73 pipes.
 17. Viola Celeste, 8 ft., 61 pipes.
 18. Viol d'Orchestre, 8 ft., 73 pipes.
 19. Violina, 4 ft., 61 notes.
 20. Flute d'Amour, 4 ft., 61 notes.
 21. Nazard, 2 1/2 ft., 61 notes.
 22. Flautina, 2 ft., 61 notes.
 23. Tierce, 1-3/5 ft., 61 notes.
 24. Mixture, 3 rks., 133 notes.
 25. Oboe, 8 ft., 73 pipes.
 26. Cornopain, 8 ft., 73 pipes.
 27. Vox Humana, 8 ft., 61 pipes.
 28. Quintadena, 8 ft., 61 pipes.
- CHOIR ORGAN.**
29. English Open Diapason, 8 ft., 73 pipes.
 30. Concert Flute, 8 ft., 73 pipes.
 31. Dulciana, 8 ft., 73 pipes.
 32. Doppel Flöte, 8 ft., 73 notes.
 33. Gamba, 8 ft., 73 notes.
 34. Clarinet, 8 ft., 73 pipes.
 35. Solo Flute, 4 ft., 61 notes.
 36. Harp, 8 ft., 49 notes.
 37. Celestus, 4 ft., 37 notes.
 38. Unda Maris, 8 ft., 61 pipes.
- SOLO ORGAN.**
39. Stentorphone, 8 ft., 73 pipes.
 40. Gross Flöte, 8 ft., 73 pipes.
 41. Gross Gamba, 8 ft., 73 pipes.
 42. Gamba Celeste, 8 ft., 61 pipes.
 43. Tuba, 8 ft., 73 pipes.
 44. Clarion, 4 ft., 61 notes.
 45. French Horn, 8 ft., 73 pipes.
- PEDAL ORGAN.**
46. Diapason Resultant, 32 ft., 32 notes.
 47. First Open Diapason, 16 ft., 44 pipes.
 48. Bourdon, 16 ft., 44 pipes.
 49. Lieblich Gedeckt, 16 ft., 32 notes.
 50. Tuba Extended, 16 ft., 12 pipes.
 51. Tuba, 8 ft., 32 notes.
 52. Octave Bass, 8 ft., 32 notes.
 53. Bass Flute, 8 ft., 32 notes.
 54. 'Cello, 8 ft., 32 notes.
 55. Quint, 10 1/2 ft., 32 pipes.

KILGEN OPENS N. Y. OFFICE.

New Quarters in Steinway Hall for St. Louis Organ Builders.

With the coming of the new year George Kilgen & Son, Inc., of St. Louis opened an office in Steinway Hall, New York City. The large number of contracts received from Eastern points during the year induced this enterprising firm, one of the oldest in the country, to open an office easy of access to patrons and it has selected attractive quarters in suite 1017 of Steinway Hall, 109 West Fifty-seventh street.

Alfred G. Kilgen, the new president of the firm, with Mr. Munjar, district manager of the Chicago office, spent most of last month in selecting appropriate furniture, carpets and fixtures for these quarters, in which J. Lewis Doyle from the Chicago office will take care of the Kilgen interests.

In opening this branch office the firm is again occupying the original territory where the first American Kilgen organs were built in 1851.

An organ built by M. P. Möller for the Lincoln Methodist Church at Danville, Ill., was dedicated Nov. 28 with a recital by Ralph Gerber of Chicago.

VOTTELER FOR AMARILLO

Central Presbyterian Church in Texas City Buys Three-Manual.

The new Central Presbyterian Church of Amarillo, Tex., is to have a Votteler three-manual and echo organ. Negotiations were carried on through the Southwestern representative of the Cleveland firm, J. J. Blackman of Dallas.

Following is the specification of the instrument:

- GREAT ORGAN.**
1. Diapason, 8 ft., 73 pipes.
 2. 'Cello, 8 ft., 73 pipes.
 3. Gross Flöte, 8 ft., 73 pipes.
 4. Octave, 4 ft., 61 pipes.
 5. Tuba, 8 ft., 73 pipes.
- SWELL ORGAN.**
6. Lieblich Gedeckt, 16 ft., 73 pipes.
 7. Diapason, 8 ft., 73 pipes.
 8. Salicional, 8 ft., 73 pipes.
 9. Stopped Diapason, 8 ft., 73 pipes.
 10. Violunda, 8 ft., 73 pipes.
 11. Aeoline, 8 ft., 73 pipes.
 12. Orchestral Flute, 4 ft., 61 pipes.
 13. Harmonic Piccolo, 2 ft., 61 pipes.
 14. Oboe, 8 ft., 73 pipes.
- CHOIR ORGAN.**
15. Geigen Principal, 8 ft., 73 pipes.
 16. Dulciana, 8 ft., 73 pipes.
 17. Melodia, 8 ft., 73 pipes.
 18. Unda Maris, 8 ft., 61 pipes.
 19. Flute d'Amour, 4 ft., 61 pipes.
 20. Clarinet, 8 ft., 73 pipes.
 21. Harp Celesta, 8 ft., 49 bars.
- ECHO ORGAN.**
22. Echo Viol, 8 ft., 61 pipes.
 23. Fern Flöte, 8 ft., 61 pipes.
 24. Gemshorn, 8 ft., 61 pipes.
 25. Ludwigston, 8 ft., 61 pipes.
 26. Violina, 4 ft., 61 pipes.
 27. Vox Humana, 8 ft., 61 pipes.
 28. Chimes, 25 tubes.
- PEDAL ORGAN.**
29. Diapason, 16 ft., 44 pipes.
 30. Bourdon, 16 ft., 44 pipes.
 31. Lieblich Gedeckt, 16 ft. (from No. 6), 32 notes.
 32. Flauto Major, 8 ft. (from No. 29), 32 notes.
 33. Flauto Minor, 8 ft. (from No. 30), 32 notes.
 34. Ophicleide, 16 ft. (from No. 5), 12 pipes.

CHICAGO ORDERS TO AUSTIN.

Two Four-Manual Instruments on List of Contracts Awarded.

The Chicago office of the Austin Organ Company, with Calvin Brown in charge, has closed a number of important contracts since the last issue of The Diapason, including two for four-manual instruments. On the list are the following:

- Eighteenth Church of Christ, Scientist, Chicago, 4 manuals.
- First Church of Christ, Scientist, Louisville, 4 manuals.
- First Church of Christ, Scientist, Peoria, 3 manuals.
- Boulevard Congregational, Detroit, 2 manuals.
- First M. E., Dearborn, Mich., 2 manuals.
- First Presbyterian, Mason City, Ill., 2 manuals.
- Masonic Temple, Appleton, Wis., 2 manuals.
- St. Boniface Church, Cincinnati, Ohio, 3 manuals.
- St. Pius' Church, Cincinnati, Ohio, 3 manuals.
- St. Augustine's, Covington, Ky., 3 manuals.

Reports from San Francisco are to the effect that F. W. Smith & Son, Inc., organ builders of Alameda, an East Bay suburb, have arranged to erect a new factory, the present one having proved inadequate to care for the increased business. Theodore Strong, well-known organist, has joined the sales staff, as has W. N. Chapin of Berkeley. Milton Lawrence has also joined the sales force and is paying special attention to church organ work.

Under the direction of Lloyd Morey, organist and choir director, the annual Christmas festival of song at Trinity Methodist Church, the church of the Wesley Foundation at the University of Illinois, was held at Henderson Hall, Urbana, on the evening of Dec. 19. The choir of the church was supplemented by the Wesley Choristers and the Wesley Orchestra.

A two-manual built by Kilgen for Concordia Evangelical Lutheran Church at Granite City, Ill., was dedicated Dec. 19 in the new church edifice. H. L. Persson was at the console.

Service

By EDWARD BENEDICT

Did you ever see an automobile going down the street broadcasting a veritable symphony of rattles, squeaks, knocks and bangs? The owner is without doubt an economic genius who is saving money by not having his car repaired. He is one of a large group in our American commonwealth chiefly represented by theater owners who have bought pipe organs.

What a difference just a few months can make! Hear the band heading a parade of trucks loaded to capacity with boxes of organ pipes! Flamboyant streamers announce that the \$90,000 Herculean-voiced Hootmannie organ is on its triumphant way to the freight cars to its final resting-place in the chambers of the Stranded Theater! Then the intoxicating ballyhoo of the grand opening. The lobby packed with floral horse-shoes. Self-conscious ushers glorious in spic and span be-tbuttoned uniforms. Organ men inquiring with solicitous anxiety if the snare drums are better since they were changed to 4-foot pitch. Repairmen roosting in the chambers to strangle ciphers aborning. Thunderous applause; write-ups in the morning papers. Everything looks rosy, even without the aid of tinted spectacles.

Let us jump quickly over the next three days and gather around a group at the stage door. The men with tool-kits and suit-cases are the organ mechanics who have duly completed their final mopping-up and are saying good-by to the organist. "Farewell, old kid," says one; "best of luck!" Why the meaning twinkle in his eye? Why the emphasis on the word "luck"?

Saturday nights succeed Saturday nights and one crisp October afternoon our hero finds his pipes about a quarter of a tone on the higher side of his percussions. Heaters! Of course we must have heaters. Now comes a triumph in the art of salesmanship. Selling the idea of spending two or three hundred dollars for heaters to a firm that has just paid \$30,000 (pardon me, there is no discrepancy) for an organ is some assignment. Sales resistance reaches its highest peak in a case like this. With heaters installed the xylophone again gets on speaking terms with the tibia.

We are now at the end of our first year and, the free service contract having expired, the management must pay cash for its organ repairs. Sweet milk turns sour, hard cider turns to vinegar, and ye theater manager turns from a radical to an ultra-conservative.

Remember how you used to blow into the office and announce dramatically that the 4-foot couplers were out of tune? "Miss Take," roars the manager, "phone them organ men to come over and fix everything my organist wants." But now! The organ has suddenly become self-healing, like a puncture-proof tire. "You don't mean to tell me them bourbon pipes are out of tune again? Why I thought they sounded all right. You

got some imagination, my boy; run along and play."

Nobody but a theater organist knows what torture it is to pound away day after day with two or three dead notes which were his particular favorites while they lived and spoke. The sword of Damocles was an idle threat compared to a tuba A flat that has a habit of ciphering at inopportune moments.

Now follows a battle of wits, the organist trying by cajolery or threats to get service for the organ and the management trying to keep down expenses by maintaining an impregnable front as long as one set of pipes toots.

Necessity impels the organist along one of two well-beaten paths. He either resigns himself to the inevitable or he climbs into the organ and attempts to fix the trouble himself. It is surprising how much mechanical genius an organist will acquire when inspired by stern necessity. Fifteen years of theater organ playing perfected me in the art of repairing to such an extent that I could fix almost anything with a few rubber bands and a screwdriver. My mechanical ability was many times put to the test during one of my engagements. It seems that the firm for which I was working had been grossly betrayed by two mechanics who, it is alleged, sent in a work slip on which the company was charged for time consumed in sleeping. The theater company owned the hotel where the men were staying and checked up on them. This firm had a most ingenious way of dealing with me. My requests for service were always turned down because they knew that eventually whatever was wrong would get on my nerves to such an extent that I would, in desperation, fix it myself. After fixing (?) a large number of items the repair men were finally sent for and put the organ in good shape (the week I left).

One of the world's greatest paradoxes is the manager who will pay good money for an expensive instrument and then begrudge the paltry sums necessary to keep it in repair. A man who wouldn't ride two blocks with a loose wrist-pin in his motor will let his organist worry along for weeks with a silent manual.

The remedy? There is nothing much that can be done short of resigning, which makes the cure worse than the disease. It might be a good idea for the various theater organists' clubs throughout the country to take up this subject. Much could be done to impress upon the niggardly manager the folly of his penurious ways. I understand from various sources that there are some managers who actually have their instruments kept in repair at all times and verily, verily, thrice blessed is the organist who works for such a man!

To Make "Organ Pipe "Speaker."

A new Chicago concern, just incorporated, is the Organ Pipe Speaker Company, 160 North La Salle street. The object of the company is the manufacture of radio organ pipe speakers and other radio products. The incorporators are Leonard D. Morris, Anton B. Michels and Thomas M. Whitson.

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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.

Miss Edith Love, 200 Lincoln avenue, Lexington, Ky., is the newly-elected president of the Lexington chapter of that state.

For the newly formed chapter at Harrisburg, Pa., William E. Bretz, 2324 Green street, was chosen president.

With the formation of a chapter at Pottstown, Pa., that state closes the year with a record of three new chapters in two months. New Jersey must look to its laurels if its neighbor continues at this rate.

Our energetic president has had a part in the formation of all of these chapters and we deeply appreciate his untiring devotion to the cause.

The official paper of the Camden chapter, the CIPHER, appeared in Christmas dress for December and contained, besides much local news, a special article by Fred Faassen on "My Experience as a Radio Organist." The choral association of that chapter, which was organized last year, has been made a permanent organization and Henry S. Fry of Philadelphia has been appointed director.

Forrest R. Newmeyer of Camden was the successful contestant in the prize organ composition contest conducted by the Camden chapter. The chapter also reports four new active and thirteen associate memberships for the last month.

At the December meeting of the Worcester chapter of Massachusetts, Franklin Glynn gave a recital in which he registered three of the organ numbers in the manner which would be necessary if only a two-manual instrument were available. This must have been an interesting demonstration and a valuable one for organists who play two-manual organs. We might carry this idea to our national convention programs and similarly set aside one or two numbers to be treated in such a manner.

All reports point to great success for the Worcester chapter. It has another meeting planned for Jan. 10.

The Norristown chapter, in Pennsylvania, was organized with great enthusiasm. Fifty organists for the first meeting must be near a record attendance for any first night. At the election there was a tie vote for the presidency and so it was arranged to hold a second meeting two weeks later to decide upon the occupant of that office.

Rollo Maitland not only played a splendid recital at this first meeting, but added much to his fame as an improviser. His creation of a symphony won him an ovation.

It has been suggested that the program committee for the 1927 national convention would be aided greatly by suggestions from members as to what would be most helpful to them or of special interest to them. As planned, the convention will be held in St. Louis beginning Monday, Aug. 22. Dr. Eversden promises us a wonderful time. If you have ideas which you believe are of general interest please send them to headquarters so that they may be acted upon by the committee in good season.

Executive Committee.

The December meeting of the executive committee was held at headquarters on Monday morning, Dec. 13. Those present were: President McAll, Chairman Norton and Messrs. Sam-

mond, Schminke, Noble, Porter, Maitland, Russell and Nevins. After routine business President McAll gave a report of his recent visit to Norristown, where a new chapter was formed. He also reported that three other new chapters were holding meetings the same evening. It was voted that the president's address as given in Norristown should be printed.

Details for the \$500 organ prize composition for 1927 were decided upon. That prize is presented to the N. A. O. by George Kilgen & Son, Inc. After discussing plans for several public meetings for the future the meeting adjourned.

President's Greeting.

Dear Fellow Members: In wishing you all joy and satisfaction for this year, I bring the warm greetings of your officers. The secretary is made happy when you send him your state and chapter news, thus sharing the truly good times you enjoy with your fellows. The new treasurer is an incurable optimist, as the following will show. When we gently enlightened him about last year's record—that over 300 members had waited until after April to send in their dues, and that this delay had cost the association more than \$200, and much volunteer time—he answered: "I am optimistic enough to believe that they are so completely reformed they will celebrate the new year by being among the very first to greet me with a check." Are you going to prove him right?

Your president would congratulate you on the wave of activity which has come after the convention. You went home from Philadelphia with more than the thrill of a great experience. You have since then tried to advance our association, securing new members, organizing new chapters and planning good programs for the winter. You also face new openings for service, both in your own churches and in your communities through the chapters.

May we each resolve to make ourselves better musicians, so that these opportunities may find us ready as well as willing.

Yours in the good fellowship of the N. A. O.

REGINALD L. McALL, President.

Prize for Organ Composition.

Subject to the general conditions outlined below, the National Association of Organists offers the following prize for the best organ composition submitted in competition on or before May 15, 1897:

A cash prize of \$500 donated by George Kilgen & Son, Inc. The composition should be written in the form of an overture, tone-poem or fantasia and must be long enough to require at least six, but not more than twelve, minutes for its performance. The association reserves the right to withhold the award of the prize if in its judgment no work submitted meets a sufficiently high standard of musical excellence.

Additional copies of the general conditions may be obtained by writing the National Association of Organists, Wanamaker Auditorium, New York City.

GENERAL CONDITIONS.

1. The general conditions apply to a prize for an organ composition. Where the word "work" or "composition" is used, it shall refer to compositions submitted in the competition. The word "association" shall refer to the National Association of Organists and the word "composer" shall refer to the person submitting the composition in competition.

2. A composer may submit more than one work in competition for the prize, but not more than two such works.

3. The winning composition shall remain the property of the composer, subject to the right of the association to produce the composition publicly at

any regular meeting of the association or its chapters.

4. The association shall have the right to give the work its first public performance at the convention of the association at St. Louis in August, 1927, or as soon after the convention as possible.

5. Announcement of the winning composition will be made on or before July 1, 1927, but the cash prize will be publicly presented during the convention.

6. The association reserves the right to withhold the award of the prize if in its judgment no work submitted meets a sufficiently high standard of musical excellence.

7. The judgment of the association, acting through its executive committee and its judges, shall be final on all features of the composition, including an interpretation of these conditions. The submission of a composition shall not thereby entitle the composer to any right or claim against the association whatsoever.

8. All compositions must be written legibly in ink on music paper. They shall be submitted by registered mail addressed as follows: "Prize Competition, Reginald L. McAll, President, National Association of Organists, Wanamaker Auditorium, New York City, New York," in a large flat unfolded envelope. The signature of the composer shall not appear upon the manuscript, but it should be marked with a "nom de plume." The name and address of the composer, together with the nom de plume, should be placed in a separate sealed envelope and enclosed with the manuscript. The judges shall not be apprised of the authorship of the composition.

9. The composition must be of sufficient merit in the judgment of the association judges to justify an award.

10. Compositions not receiving the prize may be awarded honorable mention.

11. No work shall be eligible that has been previously published or played in public in the form submitted, but the composition need not have been composed since the offering of the prize.

12. The competition is open to all composers who have permanently resided in the United States or Canada at least five years prior to the offering of the prize.

13. The association will provide reasonable safeguards for the protection of manuscripts while in its possession, but cannot assume responsibility for loss or destruction of, or injury to, such manuscripts.

14. Full postage for return must accompany all manuscripts submitted.

Norristown Chapter.

The first meeting was held in Grace Lutheran Church, Norristown, Pa., Dec. 6. There were in attendance fifty or more organists from the town and its vicinity.

The national president, Reginald L. McAll, made an address on the objects of the N. A. O. This was followed by a short discourse by Dr. William A. Wolf, who told what the Lancaster chapter had accomplished. The results of the election were as follows: President—Joseph R. Bowman and John H. Duddy (both received the same number of votes).

Vice President—Lindsay Shaw. Secretary—Mrs. Marion Maxwell Walker.

Treasurer—Miss Eleanor Fields. The meeting adjourned with the understanding that another meeting would be held in about two weeks to decide on the president and to form future plans.

The recital Rollo Maitland gave in the auditorium of Grace Church on the new Hall organ was a great inspiration. We are trying to arrange a return engagement at the First Presbyterian Church for him. His playing was individual. The improvisation was in itself unique. We of the committee had the themes submitted and then had them mimeographed. When giv-

ing out the programs the sheets containing the themes were inserted in the programs. Thus the audience was able to follow the themes easily. Mr. Maitland and his improvisation so aroused us that we intend to start a class to study this neglected art. Mr. Maitland's program follows: Concert Overture in C major, Hollins; Adagio in A minor, Bach; Capriccio Fantastique (prize composition of the A. O. P. C.), Mehner; "Legend," Cadman; Festival Postlude, Miller; "Liebestraum," Liszt; "A Little Story," Tours; Scherzo, Second Sonata, Andrews; Improvisation.

Hudson Chapter.

The December meeting was held on the evening of the 6th at Zion Evangelical Lutheran Church, Jersey City, with Miss Amanda G. Van Tassel, organist of this church, as hostess. Some of our members must have been snowed under, as the attendance was far below the average. The usual business was transacted. The president suggested that prompt payment of national dues would lighten headquarters clerical duties. The latter part of the evening was spent at the organ. Miss Van Tassel played a MacDowell number, Howard S. Lasslett a Festival Prelude in F, by Lemaigre, and R. M. Treadwell the first two movements of Guilman's Third Sonata. The subject of French music will be continued at the next meeting. Mrs. Georgina Butler, contralto soloist of the Claremont Presbyterian Church, showed great good will in being present and singing in spite of a cold.

The program committee, whose chairman is Mrs. Bula Blauvelt of the Emory M. E. Church, plans to have a dinner early in the new year.

Union and Essex Chapter.

The December meeting of the Union and Essex chapter was held the second Monday of the month in the Second Presbyterian Church, Newark, of which James Phillipson is organist. It was through the courtesy of Mr. Phillipson that the chapter held the meeting there. Miss Martha Batson, secretary of the chapter, read a paper on Bach and his works. Alban W. Cooper, organist of Trinity Church, Elizabeth, and Miss Marta Klein of New York City, an alumnus of the Guilman Organ School, played some of Bach's compositions, illustrating the points brought out by Miss Batson.

Harrisburg Chapter.

The Harrisburg chapter was formed on the evening of Nov. 29 with about thirty organists coming in as active members. Dr. William A. Wolf, state president for Pennsylvania, was present.

The following program was given by our members at St. John's Lutheran Church, Steelton, Pa., Monday evening, Dec. 6: Rhapsody on a Catalonian Carol, Bonnet, and Berceuse, Dickinson (William E. Bretz, Zion Lutheran Church); "Au Couvent," Borodin, and Scherzo, Gigout (Miss Violette Cassel, Camp Curtain M. E. Church); "Grand Choeur" and "Cantilene Pastorale," Capocci (Mrs. John R. Henry, Fifth Street M. E. Church); Largo, "New World" Symphony, Dvorak, and Finale, "Concerto Gregoriano," Yon (Frank A. McCarrell, Pine Street Presbyterian Church). Mrs. Charles N. Shinder, soprano, sang two solos, with William R. Stone-sifer, organist of St. John's, at the organ.

Alexander McCurdy, Jr., of Morris-town, N. J., will play a recital for our chapter Jan. 18.

Central New Jersey.

Dr. Milton Littlefield of Corona, N. Y., closed the first semester of the course in "Music in the Worship of the Church School," which the chapter has been giving, on Dec. 6. The chapter undertook this course in connection with the Trenton School of Religious Education. The class has averaged an

attendance of forty, including clergymen, Sunday-school superintendents, teachers and pupils. Deep interest has been manifested throughout, and so far the undertaking has been a decided success. Already results are beginning to show, and we anticipate that by the time the second semester is finished, and the course closed, we not only shall have raised the musical standards of the Sunday-schools, but shall have deepened the spiritual tone as well.

Dr. Littlefield's lecture dealt largely with the proper building of a worship program. He urged the elimination of poor hymns, from the viewpoint of both words and music. Then the entire school was assembled, and he addressed them for about forty minutes, demonstrating what a good worship program should consist of, outlining one for them.

Wednesday evening, Dec. 8, the members of the chapter were entertained by Theodore Hazard Keller, organist of the Lawrenceville Preparatory School, first with a recital on the fine Steere organ in the Edith Memorial Chapel at the school, and later at a reception at his home.

The organists who will play at the candle-light carol service which the chapter will give on Jan. 4 in the First Presbyterian Church of Trenton are: Paul Ambrose, organist of this church, who will play and conduct the service; Miss Isabel Hill of Gethsemane Baptist Church; Theodore H. Keller of the Lawrenceville School, and Raymond Rudy of Trinity Episcopal Church, Princeton. The combined quartet choirs of Trenton will participate in the service. This is the second service of the kind to be given by the chapter. Last year we turned many hundreds away for lack of room.

Plans are being laid for a conference between the ministry of Trenton and vicinity and the organists, with the help of the secretary of the Trenton Council of Churches, the Rev. George H. Ingram.

GEORGE I. TILTON, President.

Worcester Chapter.

Reginald L. McAll gave a talk Nov. 15 before a group of Worcester organists who had gathered at the studio of F. W. Bailey to consider the question of forming a Worcester chapter of the National Association of Organists. Mr. McAll's talk was most inspiring. He spoke of the high aims of the N. A. O., its mission in helping organists in churches and theaters; the value of organization in reaching organists on a fraternal basis; the need of cultured organists in church work, and the helpful influence which organists may have with young people; also the influence for good in church schools. Mr. McAll's talk met with so much appreciation and enthusiasm that it was voted to form a chapter. The following officers were elected for one year:

- President—A. Leslie Jacobs.
- Vice President—Frederick W. Bailey.
- Secretary—Miss Ethel S. Phelps.
- Treasurer—Franklin Glynn.

The chapter is starting with fourteen enthusiastic members, with the prospect of more joining soon.

The second meeting was held Dec. 6 in the parish-house of all Saints' Church, and a delightful recital was given in the auditorium of the church by Mr. Glynn, who played: "Marche Heroique," Wailing; Arabesque, Vierne; Fugue on B-A-C-H, No. 6, Schumann; Two Chorale Preludes from "The Little Organ Book," Bach; Two movements from the Second French Suite, Bach; "Grand Choeur," No. 2, in C, Hollins; Folk Song, Cyril Scott; March-Scherzo, William C. Steere; Finale (Symphony 1), Vierne.

Delaware Chapter.

The Delaware chapter opened its activities for the season with a dinner in honor of Dr. George Henry Day, its first president, who was visiting Wilmington to give a recital Nov. 16 on the large Möller organ at St. Paul's M. E. Church. The dinner was held at McConnell's restaurant and was attended by nearly every member of the chapter. It was a very enjoyable occasion and a great deal of enthusiasm was created for a successful season. Addresses were made by Dr. Day and Dr. Woodward, pastor of St. Paul's

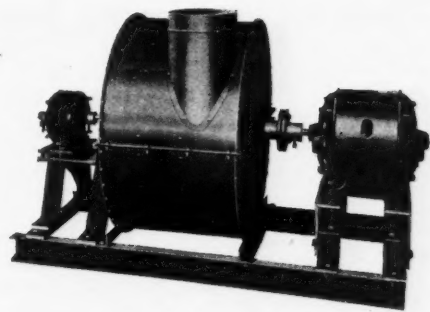
Church. A nominating committee was appointed with Firmin Swinnen as chairman to select new officers.

Camden Chapter.

Interest at our November meeting centered in the initial performance of the composition which won the chapter prize offered to our members for the best original organ composition. Our good friend, Henry S. Fry, speaking for the judges, told how Forrest R. Newmeyer won the award with his non-de-plume of "Oct-opus." Reaching out for the prize with eight arms, the judges could not resist. Mr. Newmeyer then played the composition, which, built on massive lines, proved worthy of the award and gratifying to the ear. The check for \$25 was given to the composer amid applause both for him and for the donor of the prize, our associate member, Mrs. Eleanor Valentine. Mr. Newmeyer in addition received a gift from his own choir in the form of a beautifully bound copy of Elbert Hubbard's "Scrap Book."

The evening's program featured a group of organ solos by Miss Madelon B. Todd, A. A. G. O., who played in a charming manner, after which our guest, Louis Shenk, baritone, of Philadelphia, entertained us with songs of his own composition and with a vigorous description of his conception of "The Mission of Music" and the part it plays in history and the daily affairs of life. A delightful social hour followed, with Miss Cora T. Schwenger and Dr. Edward Sullivan as hosts. The latter patron, by the way, is music chairman where Miss Schwenger plays and offers a beautiful example of that spirit of friendly cooperation which should be more general between occupants of such positions.

We happily welcome the interest of Mr. and Mrs. Charles K. Haddon of Haddonfield as active members. Both are prominent citizens and patrons of the arts, especially music, and have a beautiful Welte organ in their home. The following have shown their sympathy with our work by enrolling as associate members: Mrs. Mahlon F. Ivins, Mrs. Austin O. Frome, Mrs. Paul Schwenger, Miss Viola I. Denmert, Miss Jane E. Shaw, Mrs. James D. Ferris, Joseph D. Bowman and Donald W. Tuttle.



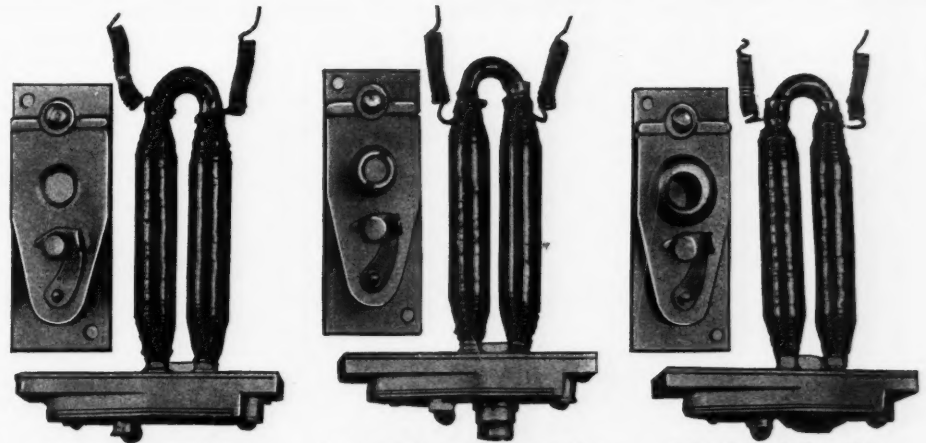
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Arthur Egerton Goes to Duluth.

Arthur Egerton has resigned from Grace Church, Winnipeg, and accepted the post of organist and musical director at St. Paul's Episcopal Church, Duluth, Minn. Mr. Egerton was born at Montreal in 1891. In 1910 he won the Strathcona scholarship, which took him to the Royal College of Music, London, for three years, where he studied under Parratt, Bridge, Alcock, Charles Wood and Walford Davies. He gave organ recitals in London and other parts of England and was organist at Emmanuel Parish Church, Hampstead, during his stay in London, succeeding Harold Darke. From 1913 to 1922 he was organist and choirmaster at Christ Church Cathedral, Montreal, following Lynnwood Farnam.

From 1917 to 1922 he taught organ and theoretical subjects at McGill University, Montreal. From 1919 to 1921 he was chairman of the Canadian College of Organists, Montreal Center. In 1922 Mr. Egerton accepted a call to All Saints' Church, Winnipeg. He was conductor of the Winnipeg Choral-Orchestral Society from 1923 to 1926. He was also chairman of the Canadian College of Organists, Winnipeg Center, from 1923 to 1926 and represented the Canadian College in recital at the convention of the N. A. O. in Cleveland. In Duluth and the surrounding district Mr. Egerton will have a wide field for organ recitals. St. Paul's Church has an effective Casavant instrument, ideally placed in one of the most beautiful Gothic churches in the middle West.



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DEDICATION IN MINNEAPOLIS.

Kimball Four-Manual in Westminster Presbyterian Opened.

The four-manual Kimball organ in Westminster Presbyterian Church, Minneapolis, was dedicated Saturday evening, Dec. 18. The recital which was part of the service was by Chandler Goldthwaite. Despite the large seating capacity of the church, many people were turned away. Mr. Goldthwaite also officiated as organist on Sunday, playing a short recital for the morning and evening services. His recital program included: Fantasia and Fugue in G minor, Bach; Prelude, Clerambault; Prelude, Samazeuilh; Scherzetto, Vierne; Symphony 6, Widor; "Carillon," DeLamarter; Scherzo, Widor; Adagioissimo and Allegro con Fuoco (from "Vepres du Commun"), Dupre; Staccato Etude, Goldthwaite; Spring Song, Goldthwaite; "Adeste Fideles," Karg-Elert; Fantasia Dialogue, Boellmann.

Tri-Cities Club Opens Season.

The initial recital of the Tri-Cities Organists' Club for the season was presented Nov. 21 at the First Baptist Church, Rock Island, Ill. The recital was in the form of a vesper service. Mrs. G. E. Sherman, organist at the First Baptist Church; Miss Gertrude Brannigan of Trinity Cathedral, Davenport; Mrs. Rudolph Lindstrom, Grace Lutheran Church, Rock Island, and Miss Ruth Carlmark, Trinity Lutheran Church, Moline, played. The Rev. G. A. Sheets, pastor of the First Baptist Church, delivered a sermon on "The Ministry of Music."

Organ for Chicago High School.

Another Chicago high school will install an organ. The Lindblom High on the south side is to have an instrument to be purchased with a gift of \$15,000 made by H. W. Elmore. Harry Keeler, principal of the school, who made the announcement of the gift and who has cherished the organ project for several years, says that this gift will be of cultural value to thousands of pupils.

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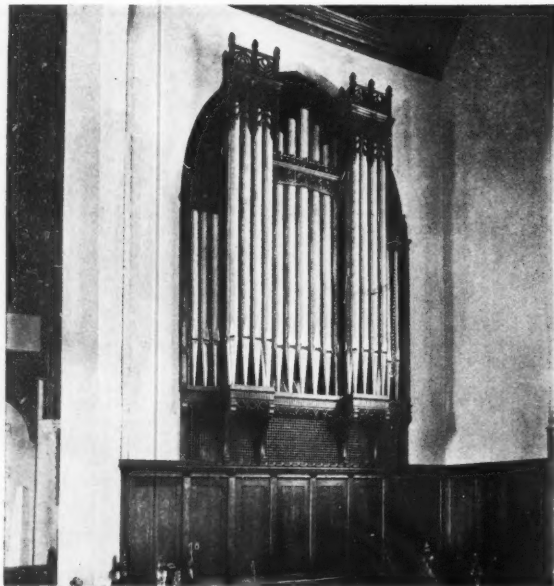


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—Program was a revelation in color painting—Marvelous resource of tone color, combined with a facility of faultless technique, with a clarity of rhythm ever present—His last number, the Dvorak Finale, brought him an ovation—it was great organ playing.—THE 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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Pittsburgh News Items

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., Dec. 20.—A rare treat has been offered this Advent season by Daniel R. Philippi, organist and choirmaster of the Church of the Ascension. Mr. Philippi has presented a series of recitals by guest organists, all of sterling musicianship—Julian R. Williams, Arthur B. Jennings, Jr., Alfred E. Hamer and Charles A. H. Pearson.

It is to be deplored that the public was too busy to patronize these recitals as they deserved. However, those who came were of the type who displayed interest and appreciation, and the performers enjoyed the opportunity to steep themselves in the tonal luxuries of the fine four-manual Skinner organ.

The Mendelssohn Choir, Ernest Lunt, conductor, gave the "Messiah" in Carnegie Music Hall Dec. 28. Earl Mitchell of the Shadyside Presbyterian Church presided at the organ. The choir has nearly 200 members. In April the Bach "St. Matthew Passion" will be sung.

This month the organists of the city have been buried in their preparations for Christmas, and many noteworthy programs of organ and choir music were given.

The firm of J. A. Dahlstedt & Sons has installed a Tellers-Kent organ in the Spencer M. E. Church, Carrick; Holy Innocents' Roman Catholic Church, Sheraden, and in a theater in Dormont.

The new three-manual Austin organ in the Sewickley United Presbyterian

Church was heard for the first time at the services Dec. 19, with Mrs. Walter Rye, organist and director, presiding.

Organ in South Africa Music Week.

That typically American institution, music week, is proving to be transplantable to other shores, as shown by reports made to the national music week committee. One of the interesting adaptations of the music week idea is at Johannesburg, South Africa. The enthusiastic music lovers of that city have expanded the observance into a music fortnight. A second celebration is planned for next spring under the auspices of the town organist, John Connell. The latter has also spread the movement to Pretoria, the administrative capital of the union of South Africa. Mr. Connell reports as follows: "Living, as we do, 6,000 miles from Europe, it is by constant effort, aided by our annual outburst, that we hope to build up a more general public appreciation and interest in what for want of a better term we may call 'good music.'" The program for the last music fortnight included community singing, daily organ recitals, orchestral concerts for children, two symphony concerts (including Beethoven's Ninth), a performance of Brahms' "Requiem," music in the stores and individual concerts.

Burroughs at the Madison, Rochester.

Wesley Ray Burroughs, writer of the department for "movie" organists in The Diapason, who was organist of the Regent Theater at Rochester, N. Y., has left that house to accept the post of organist at the new Madison Theater, situated in a residence section of the west side of the city. The Madison is a high-class neighborhood house seating 1,500 people. The organ is the largest Wurlitzer in Rochester. Mr. Burroughs is featured every evening in an organ solo.

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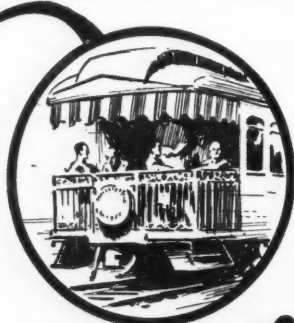
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Dec. 22, 1926.

The Austin Organ Company,
Hartford, Conn.

Dear Sirs: I am very much delighted with the splendid organ which you recently installed in St. Mark's Church, Evanston, Ill. Its tonal beauty is remarkable, the Antiphonal Organ is very effective, and the effect of the whole organ is very satisfying. Mechanically, there is none better.

Very sincerely,

STANLEY MARTIN

Choirmaster and Organist of
St. Mark's

Organist, Sunday Evening Club
Dean, American Guild of Organists,
Illinois Chapter

Professor of Organ,
Northwestern University School
of Music



Evanston, Ill. Dec. 21st, 1926.

Austin Organ Company,
Hartford, Conn.

Gentlemen: I desire to express my appreciation for the magnificent four-manual organ installed in the Second Presbyterian Church of this city.

The instrument has been in constant use for two and one-half months and has given the finest satisfaction.

The wonderful tonal effects are most pleasing to the congregation and we hear many favorable comments.

Yours very truly,

FREDERICK
WILLIAM
SHARP

Organist of
The Second Presbyterian
Church,
Evanston, Ill.



AUSTIN ORGAN COMPANY

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Who's Who Among American Organists

Charles E. Clemens.

Prominent on the list of Cleveland organists who are entitled to be called world-famous is the name of Charles Edwin Clemens, Mus. D., who has made an enviable record as a recital organist in many cities, as an educator and as a pianist, and who for several years was the organist for royalty in Berlin. A retiring disposition keeps him out of the limelight, but in his church, the Church of the Covenant, and at Western Reserve University his fine talents are appreciated and wherever he has been heard in recital his reputation has been firmly established.

Mr. Clemens was born March 12, 1858, in Devonport, England, and began his career as an organist at the age of 11 years, when he received his first appointment. He carried on his studies not only at home, but during



CHARLES E. CLEMENS.

the summers with various cathedral organists in England. He was first accompanist and then conductor of the Devonport Choral Society and was connected with other choral and orchestral organizations. In addition to the piano and the organ he played the viola. Then he studied piano with Ernest Pauer at the Royal College of Music. At the same time he continued his conducting and organ work and became associated with Dr. George C. Martin as pupil and assistant. On the advice of Sir George Grove and others he decided to make the organ his life-work.

On a visit to friends in Berlin Mr. Clemens was offered and accepted the post of teacher of organ and harmony at the Klindworth-Scharwenka Conservatorium and organist at the Royal Chapel, holding these positions for nearly seven years. The Royal Chapel was a gift from the people of England to the Empress Friedrich, Princess Royal of England, on the occasion of the twenty-fifth anniversary of her marriage. The empress was an accomplished musician and her interest in the young organist established his position in Germany. It was her majesty's hope that Mr. Clemens might found a school for organists in Berlin, but the progress of political events diminished her influence and this led Mr. Clemens to come to the United States.

After investigating several offers and discussing the plan with American pupils who studied with him, Mr. Clemens decided to locate in Cleveland and was appointed organist and choir-master of St. Paul's Episcopal Church, where he remained fourteen years. In 1899 he became connected with Western Reserve University as lecturer on musical history and when Florence Harkness Chapel was built he was made organist there, giving recitals for a number of years. When the Church of the Covenant (Presbyterian) was built adjacent to the university Mr. Clemens was appointed organist there and the recitals were transferred to the church. Later he was appointed to

the professorship of music at the university and the university conferred the degree of doctor of music on him.

While in Berlin Dr. Clemens wrote two volumes on "Modern Progressive Pedal Technique," published by Breitkopf & Härtel, and a work on harmony. He is also the author of a "Modern School of Organ Playing," published by Schirmer. Dr. Clemens has written several anthems and other compositions. He played recitals at both the Pan-American and St. Louis Expositions and appeared several years ago before the Illinois chapter, A. G. O., in Chicago.

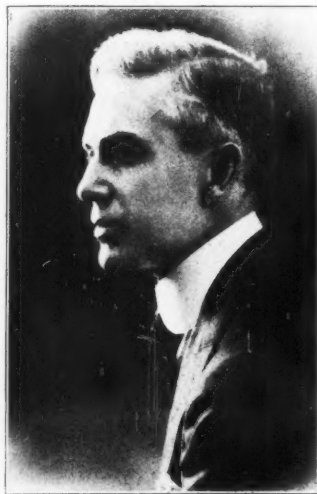
Dr. Clemens married Mrs. Alice Lepehne in 1895 and their home is in the eastern section of Cleveland.

William Robinson Boone.

William Robinson Boone, prominent organist of the north Pacific coast, who was transplanted from the East, was born at Newport, R. I., and began his career as a choir boy and soloist at St. George's Church there. His first organ lessons were received from the organist of the church, G. Everett Hill. At the age of 15 he was appointed assistant to the organist and acted as accompanist for the church choir guild, composed of members of the four Episcopal church choirs of the city. One year later he became organist of famous Trinity Church, built in 1728 and containing the old organ case of the instrument presented to the church in 1733 by Bishop Berkeley. Two years later he was appointed organist and choir-master of the Zabriskie Memorial Church, with a paid boy choir. The music of this choir under Mr. Boone's direction reached a high degree of excellence. For several years he acted as accompanist for singers and instrumentalists of renown who appeared before the summer colony. During this time he gave a regular series of organ recitals and acted as organist in some of the private homes of the city.

Mr. Boone received his piano training under Hans Schneider of Providence, R. I. His organ study was pursued under the late S. B. Whitney and Everett E. Truette of Boston, while his theoretical training was received from Homer Norris of New York City, Dr. G. Edward Stubbs being his mentor in choir boy training.

Fifteen years ago Mr. Boone moved to the Pacific coast and he has since that time made his home in Portland, Ore. He is organist of First Church of Christ, Scientist, a position he has



WILLIAM ROBINSON BOONE.

held for the last twelve years. He is also organist and director of Temple Beth Israel, and is looking forward to the installation of a splendid instrument in the new \$500,000 edifice which is in process of erection.

Mr. Boone has served as dean of the Oregon chapter of the A. G. O. and as president of the Musicians'

Club. He has taken a prominent place in the musical activities of the Northwest as a concert organist and lecturer on musical subjects. Mr. Boone has trained many pianists and organists who have achieved marked success in their respective vocations. He is ably assisted in his work by his wife, Mabelle Boone, who is a successful vocal teacher.

Besides his musical activities, Mr. Boone has taken an active part in Masonic affairs and is organist of the Scottish Rite Cathedral and of Oregon Commandery, Knights Templar.

BOOK ON ORGAN JAZZ

By WESLEY RAY BURROGHS.

This book, by Edward Eigenschenk, published by the Fulco Organ Studios of Chicago, makes very clear the basic principles which an organist who has never attempted to play a modern foxtrot on the organ will assuredly do well to study carefully. The author takes a typical foxtrot of medium difficulty in F major and shows in ten examples just how to go about the correct way of adapting a jazz number to the organ. He starts out by illustrating the simplest method, gives examples of good and bad pedaling and of how to vary the rhythm in the after-beats on the measure. He follows this up by printing examples of the same piece with triplet embellishments. Next he adapts the foxtrot in a still different way on alternate manuals, then by bringing out the melody in sustained notes in the left hand and the right, accompanying it with variations. Next the theme is brought out sostenuto with chord accompaniment, all of which is thoroughly explained in the first ten lessons, which constitute the first part of the book.

Taking a second piece, the author shows the right way of playing it with the melody in the left hand with after-beats, the right hand playing it and harmonizing the quarter notes with chords, with pedal illustrations on both schemes. The second lesson explains the method of left-hand melody and the right hand playing "stop time" in a staccato fashion. Example C in this lesson is one of the best in the entire book, and one that will well repay the most careful study on the part of those who wish to acquire the art of playing modern popular numbers on the organ in the best possible manner. The left hand plays the theme, the right playing semi-staccato chords with grace notes preceding the second and third beats. The third lesson combines clever ideas as to using both legato and staccato, the fourth has added embellishments, while the fifth lesson consists of ornamenting the melody by use of the melody chord on each beat. In the third section examples are given to show what to do where the melody is encountered under the right hand accompaniment, hands playing on separate manuals.

As the editor says in the preface, "jazz idioms are unlimited in variety and style." The basic principles given in this book, however, point out the right way of adapting a jazz piece to the organ. There are unlimited possibilities in playing jazz, and a great deal depends on the organ itself.

This book can be heartily recommended to organists and organ students whose greatest difficulty has been in playing a jazz number so that it sounds well. The explanations and expositions of ideas are given in a clear, concise manner, and there can be no reason why anyone who follows the instructions in a painstaking way cannot succeed in producing results both for himself and for the audiences to which he plays.

Prison and Hospital Organist Dies.

Augusta M. Stahl, an organist long known for her playing in New York hospitals and prisons and for thirty-five years a member of the New York Protestant Episcopal City Mission Society, died Nov. 26 in St. Luke's Hospital. In 1891 Miss Stahl began her work for the mission by playing the organ in the mission chapel at Bellevue Hospital, and also at Ludlow Street Jail. From that time until illness incapacitated her she continued with the mission, playing in the hospitals and prisons.

Do Not Repeat "Ad"! Have Obtained Results

This is the message of an advertiser who placed a small classified advertisement in The Diapason for November. Within a few days he received through this office several replies to his request for help, which was incorporated in eight lines of small type and cost him \$1.80. The "want ad" did the work, and did it quickly.

This happens every month. Our classified columns are the exchange of the organ world. If you have anything to sell or wish to buy anything; if you seek a position or have one to offer, try The Diapason.

Classified advertisements cost 4 cents a word per insertion, the minimum charge being 60 cents.

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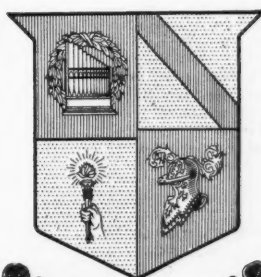


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Suite for Organ, freely arranged from "Water Music" by Handel; by Carl McKinley; published by J. Fischer & Bro., New York.

Some of the most engaging music this reviewer has seen for many a long day is set down within the covers of this twenty-page album. It is the Anglo-Saxon master in his most interesting mood—the well-known story about the genesis of the suite to some degree explains its intentionally ingratiating elements! And the arranger has with a deft touch reset the music for the organ with finesse and surety. Six movements are presented—Allegro Vivace, Air, Hornpipe, Minuet, Allegretto Giocoso and Allegro Maestoso. Mr. McKinley has wisely designed his transcriptions so that they will be effective even on a small two-manual, though many optional registration suggestions are given for use when a more ambitious instrument is available. This suite offers a welcome substitute as recital material for some of the overworked staple big-wigs and should be welcomed as such by both the player and the listeners. Excellent music furnished up to the king's taste!

"At the Foot of Fujiyama," "Cortege Japonais" for organ, by Harvey B. Gaul; published by G. Schirmer, Inc., New York.

An atmospheric sketch, impregnated with consecutive fourths, triads with added sixth and intentional harmonic monotony. Useful for "movie" or recital purposes. If you are afflicted with a lubberly organ avoid this piece, for its staccato and repeated notes demand quick response and clean releases. Technically it is easy.

"Menuett in Olden Style," Intermezzo and "Chanson Triste"; three pieces for organ by Helen Searles-Westbrook; published by Clayton F. Summy Company, Chicago.

These three likeable short numbers will appeal for their attractive melodies, technical ease and clarity of statement. The composer is not troubled by contrapuntal conscientiousness, though there is ample evidence of fine training along that line. But this technical foundation is never obtrusive; the musical thought is always direct, not forced, and is stated as simply as possible. The three pieces will serve splendidly as a three-section suite for recital purposes.

Prayer and Cradle Song, for organ, by Lily Wadhams Moline; published by the Gamble Hinged Music Company.

This organ solo is a simple piece with an engaging lilt and several attractive touches of coloring, offering little in the way of technical difficulties, but sure to be enjoyed by both the player and the hearers. It will serve equally well as a quiet service prelude or as a relief number in a recital program.

Scherzo, a concert piece for organ by Eugene Bonn; published by J. Fischer & Bro.

A brilliant bravura number this, suitable for concert use or as a festival postlude. The rapid passage work, set for full organ, with which the piece opens, builds into a toccata-like subject which receives varied treatment on both manuals and pedals in succession. This is succeeded by a quieter second theme proper, with solo on choir clarinet. The remainder of the well-worked-out composition consists of varied developments of the three named subjects. After a sonorous climax, a coda of descending volume serves as a close. The work will please for its brilliance and variety and is not at all difficult. All in all it is an interesting sample of well-sounding music of no great harmonic subtlety, quite easy to do and attractive in thematic content. Mr. Bonn i

the organist of St. Patrick's Cathedral, Rochester.

"The Birth of Jesus," anthem for Christmas use by G. H. Federlein; published by the Boston Music Company.

This poetic choral number was a late issue of last season, which came from the press too late to receive the attention its musical value warrants. The musical vocabulary is simple, the part writing is excellent—consequently easy—and an individual vein of melody runs through it. No solo voices are called for; the organ part is largely a duplication of the voice parts. Hence the anthem can be used advantageously in unaccompanied form. A version for solo voice, available in two keys, is also published; in this form it is likewise to be recommended. A more elaborate accompaniment is provided in this case.

"The Law of Love," sacred song by Rilla Fuller Hesse; "Prayer," sacred song by Mary Root Kern; published by Clayton F. Summy Company.

Two simple songs for the church, issued for medium voice. Each carefully avoids that strain of originality which seems to be tabooed in solos for the church. Both are inoffensive tunes, conventionally harmonized, with accompaniments of simple design, with the virtue of being singable and placing the ease of text-projection above any musical considerations. All of which makes for potential popularity in this field.

Te Deum in F, by Francis W. Snow; Communion in E flat, by Churchill Sibley; "Benedictus Es, Domine," by George A. Burdett; published by Oliver Ditson Company, Boston.

Diatonic service-music for liturgical use is the listing of the above set of anthems. Choral writing predominates, in solid, square-cut form. In the Te Deum fine opportunity has been made for effective antiphonal division of voices. A short solo for bass voice is included. The service can be used as a unison number if preferred; the music is very simple and direct in statement. The Burdett anthem is more complicated contrapuntally, though not to any great extent. It is strictly choral in style; the organ background is largely a doubling of the voice parts.

"Draw Us to Thee," anthem for two-part chorus of women's voices, by E. S. Barnes; published by G. Schirmer, Inc.

This is a simple part song, beautifully written, richly melodious, with an organ accompaniment that has independent individuality of its own. Church music of fine value and of choice quality. It has the simplicity that is a result of a well-digested technique on the part of the composer, as differentiated from the bareness that comes from bareness of inspiration and drabness of equipment. This is music which deserves wide hearing for its intrinsic value.

"Christ Our Advocate," "Light at Evening Time," anthems by Stanley T. Reiff; "I Will Extol Thee," "Blessed Is the Man," anthems by Alfred Wooler; published by Oliver Ditson Company, Boston.

None of these anthems exhibits any unusual points—all are average in all things. No particular criticism can be aimed at the grade of writing or the technical aspects; they offer no particular difficulties, and they will hardly register any particular thrills. Probably they are not schemed to stand out of the general rut of service music—most certainly they do not. Not that they are bad—just commonplace, steady-going fodder for choirs, where rehearsal time is at a premium and material with obvious effects and little difficulties to be mastered is desired. Solo voices required, in order of titles above, are tenor, soprano, alto and tenor, one solo to each anthem.

"The Heavenly Light," cantata for soli and chorus of mixed voices, by Carrie B. Adams; published by the Lorenz Publishing Company, Dayton, Ohio.

This is an easy cantata of some twelve numbers, running from solos for various voices through duets and

trios to a more ambitious double chorus. It is music of no great inspiration or intricate design, built designedly for the forms of choir service where simplicity and not musical value is the chief end to be served. These modest works must sell, else this firm would not put out so many of the type. And I suppose they are a necessity at this stage of our musical progress. But some of the shorter choral works of such men as Mendelssohn (the setting of the Thirteenth Psalm, for example), the Maunder numbers, to mention but a few, would serve the same purpose of simplicity—and what a difference in musical values!

Death of C. Louis Miller.

C. Louis Miller, a well-known organ expert of Baltimore whose acquaintance with builders and organists was extensive in the East, died at his home Oct. 20, 1868. He was with the Hillborne Roosevelt organ firm in Baltimore, beginning work in June, 1886. When the Baltimore branch closed a few years later Mr. Miller continued work at the main plant in New York, which was taken over by Frank Roosevelt after the death of his brother. After that he moved to Cleveland to work independently. Later he became associated with Henry Niemann and subsequently joined Mr. Beaulieu, both firms being located in Baltimore. After Mr. Beaulieu's death Mr. Miller established a business for himself which he continued until his death.

Special Music at Brick Church.

At the Brick Presbyterian Church in New York in December the choir under the direction of Dr. Clarence Dickinson presented the following special music at the afternoon services: Dec. 5, "The Vision," an Advent cantata by Clokey; Dec. 12, "Twilight Music," a cantata by Buxtehude; Dec. 19, Christmas music, with violin, cello and harp; Dec. 26, the Christmas section of "The Messiah."

NEW AUSTIN IN MILWAUKEE

Three-Manual Is Installed in St. Mark's Episcopal Church.

A three-manual organ built by the Austin Company was installed in December at St. Mark's Episcopal Church, Milwaukee, Wis. Preparation has been made in the console for the addition of an echo division of seven stops. The specification of the instrument is as follows:

GREAT ORGAN.

- Doppel Flöte, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Harmonic Tuba, 8 ft., 73 pipes.
- Chimes (Deagan Class A), 25 tubes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 notes.
- Oboe, 8 ft., 35 pipes.
- Bassoon, 16 ft., 73 notes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Flautina, 2 ft., 61 pipes.
- Cornopean, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Vox Humana (separate chest, box and tremolo), 8 ft.

CHOIR ORGAN.

- Contra Gamba, 16 ft.
- Gamba, 8 ft., 85 pipes.
- Doppel Flöte (from Great), 8 ft., 73 notes.
- Tuba (from Great), 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute (from Great), 4 ft., 61 notes.
- Celestial Harp, Austin type, 61 bars.

PEDAL ORGAN.

- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Gamba (from Choir), 16 ft., 32 notes.
- Flute (from Choir), 8 ft., 32 notes.
- Bassoon (from Swell), 16 ft., 32 notes.
- Trombone (Tuba extended), 16 ft., 12 pipes, 20 notes.
- Open Diapason (Open Ext.), 8 ft., 12 pipes, 20 notes.
- Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
- Resultant (from Open and Bourdon), 32 ft., 32 notes.

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 - Mountain Idyll..... Oscar E. Schminke
 - "Peace"..... R. Deane Shure
 - "Serenade Romantique"..... Roland Diggle
 - "Shepherd's Carol, The, Frederick Chubb
 - "Stillness of Night..... Frederick Chubb
 - Tear, A (Une Larme).....
 - "Tears and Smiles," Edwin H. Lemare
 - Three Negro Spirituals..... James R. Gillette
 - "Deep River".....
 - "The Angels done changed my name"
 - "Nobody knows the trouble I see"

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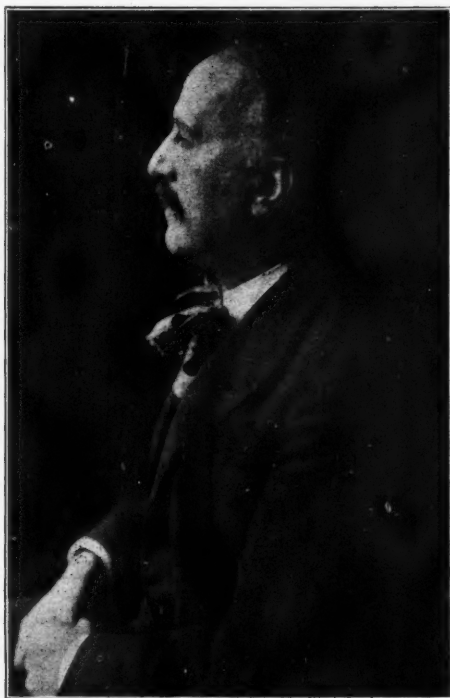


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Shall We Memorize?

By ROWLAND W. DUNHAM, F. A. G. O.

The question of playing from memory keeps coming before the organ world. At each convention we find that a few play without notes, while the rest have the score before them. It is an old problem and even the pianists are still occasionally breaking into print on the subject. With them, however, it is a rather established custom, the player who would dare appear in a formal recital with his music being almost unheard of today. The last pianist we remember who did so was Pugno, whose interpretations of Mozart particularly bore comparison with his colleagues.

The human mind is a mystery, particularly in regard to the memory function. There are some of us who are blessed with a memory retentive and unflinching. Others find the learning of any considerable amount not only difficult, but extremely hazardous. One of our best-known concert organists has long since passed his 900 mark. He claims to have a memory not at all above the average, though reliable. Another has told us his memory is not keen or entirely reliable. Yet he manages to give a good account of himself without dependence upon the printed page.

Some years ago there was a spirited discussion upon this subject in the columns of *The Diapason*. The argument against memorizing was, we believe, the limitation of repertoire. This is the same, of course, that is used in the discussion by the pianists. Since the time of the comments of some years ago much water has flown under the bridge.

Today we have coming into leadership a group of younger organists of talent who have been trained entirely along lines of modern playing style. The tendency is to elevate the organ as a recital instrument to the level of the other dignified solo instruments. Inevitably the first patent need has been to "look the part." The organist who appears with his music before him can hardly meet this requirement. The custom is, then, becoming almost universal with the younger organists, despite the arguments of the opponents of the idea.

If looks were all we might dismiss the notion of such a necessity. It has been found by recitalists on all instruments that the command of a composition which has been memorized is increased noticeably. Not only in the convenience of having no pages to turn is this true, but the technical difficulties and interpretative possibilities are simplified and enhanced beyond belief.

The size of the memorized repertoire may depend upon the capacity of the individual. If one wishes to enter the field as a recitalist there are certain demands that must be met. The inability to cope with these demands does not argue against the demands themselves, but rather militates against the chances of the aspirant for real success. For a church organist the memorizing of all pieces is unnecessary. Here the size of the repertoire is of importance. But with the formal recital the conditions are quite different. Here the player must compete with the artist on other instruments and demonstrate his ability to bear comparison in all respects.

Not only does the playing of organ recitals with music appear unprofessional; it encourages the temptation to play recitals with scanty preparation, the musical result being usually of proportionate mediocrity. This is one of the reasons for the lack of prestige of our concert players as musical artists. Although they may often play as well as the pianists the frequent recitals (mostly free) by church organists everywhere have brought about the present standing of the organ recital. The ordinary person who may attend musical performances has been practically lost to us.

Argue as we may against the drudgery of memorizing, there is no doubt that the day is fast approaching when an organist who seriously offers a recital on an artistic basis must play as do all other musical concertizers. The

organist who says he cannot memorize must then be a church or theater player and not announce himself to the world as a recitalist. The organist who will not take the trouble to learn his music thoroughly will find himself sadly outdistanced and overshadowed by those who will. After all, it is possible that the power of the will and a little hard work can conquer most of the supposed inability to memorize. When this day arrives we shall find the standing of both the instrument and its player upon a plane far above where it is today. We shall not have to look apologetic when we speak of our profession. The appearance of a qualified organ recitalist will be welcomed, patronized and reviewed as benefits such a performance on what we have so fondly termed the "king of instruments."

DEDICATION IN DAYTON, OHIO

Ditzel Opens Estey Three-Manual at Faith Lutheran Church.

Faith Evangelical Lutheran Church at Dayton, Ohio, has a new three-manual organ built by the Estey Organ Company and installed by Lyon & Healy, western representatives of the Estey factory. It is an instrument of forty-three stops and a total of 1,731 pipes. Great, swell, choir and pedal organs are in the organ chambers in the front of the church. The great and choir divisions are to the right of the chancel and contain most of the pedal. To the left of the chancel is the swell organ and some soft pedal. The echo is in the rear of the main auditorium, to the right of the balcony. The dedicatory recital was played Nov. 22 by Henry A. Ditzel of the First Lutheran Church of Dayton. His selections were: Chorale and Finale from Reformation Symphony, Mendelssohn; Prelude in G minor, Perner; Aria from Concerto, Handel; "Song of Joy," Hailing; "March Miniature," Nicodre; Scherzo, Cyril Scott; "Monastic Melody," Karg-Elert; "Benedictus," Goss-Custard; Concert Toccata, Mansfield; Elegy, Renner; "O Sanctissima," Bach; "Noel," Mulet; "Christmas Evening," Mauro-Cottone; Three Christmas Carols; Introduction to Third Act and Wedding Scene from "Lohengrin," Wagner.

Following are the specifications of the organ:

GREAT ORGAN.

- Open Diapason, 16 ft.
- Open Diapason, 8 ft.
- Gross Flöte, 8 ft.
- Melodia, 8 ft.
- Gemshorn, 8 ft.
- Principal, 4 ft.
- Twelfth, 2 1/2 ft.
- Fifteenth, 2 ft.
- Tuba, 8 ft.

CHOIR ORGAN.

- Contra Viol, 16 ft.
- Violin Diapason, 8 ft.
- Dulciana, 8 ft.
- Clarinella, 8 ft.
- Unda Maris, 8 ft.
- Flute Harmonic, 4 ft.
- Violina, 4 ft.
- Twelfth, 2 1/2 ft.
- Fifteenth, 2 ft.
- Clarinet, 8 ft.

SWELL ORGAN.

- Bourdon, 16 ft.
- Open Diapason, 8 ft.
- Stopped Diapason, 8 ft.
- Sallcional, 8 ft.
- Voix Celeste, 8 ft.
- Aeoline, 8 ft.
- Flute d'Amour, 4 ft.
- Flautino, 2 ft.
- Oboe, 8 ft.
- Cornopean, 8 ft.

ECHO ORGAN.

- (Played from Swell.)
- Vox Humana, 8 ft.
- Echo Flute, 8 ft.
- Muted Viol, 8 ft.
- Muted Celeste, 8 ft.
- Waldflöte, 4 ft.
- Chimes, 20 notes.

PEDAL ORGAN.

- Open Diapason, 16 ft.
- Bourdon, 16 ft.
- Contra Viol, 16 ft.
- Lieblich Gedeckt, 16 ft.
- Bass Flute, 8 ft.
- Dolce Flute, 8 ft.
- Cello, 8 ft.

A novel service was held at Trinity Church, New York City, at noon on Christmas Eve, when there was a program of Christmas carols for business people by the choir. It was attended by a large audience drawn from Wall street and other parts of the financial district.

TAKES OVER GREBE STATION

Atlantic to Broadcast Organ Recitals —Fauröte in Charge.

Of interest to those who listen in on organ recitals broadcast from New York is the announcement that the Atlantic Broadcasting Corporation of New York has purchased the Grebe group of stations, including the new super-power 5KW transmitter WAHG and the 500-watt station WBOQ. The new organization will have its New York studio on the seventeenth floor of 113 West Fifty-seventh street, occupying an entire floor of Steinway Hall. All the transmitters will be in Richmond Hill, L. I. The initial program was radiated Friday night, Dec. 17. Among the features was a half-hour recital by Dr. Clarence Dickinson.

The officers of the Atlantic Broadcasting Corporation are: Alfred H. Grebe, president; Douglas Rigney, treasurer, and Fay Leon Fauröte, vice-president and general manager. The first two are widely known in the radio world. Mr. Fauröte is an alumnus of the University of Michigan, where he graduated as an engineer. He has had twenty years' experience in the middle West and New York in the advertising business. During the world war he was director of education and sales promotion for the nine plants of the Curtiss Aeroplane Motor Corporation. Mr. Fauröte has had three and a half years' experience in presenting Skinner

organ recitals through WEAH and its chain and last year over WAHG.

Jesse Crawford in New York.

Jesse Crawford, who had become a musical fixture in Chicago and whose fame has spread throughout the nation, has left this city and his post at the Chicago Theater at least temporarily for New York. Henry Murtagh is now organ soloist at the Chicago. Murtagh, though he has never appeared in Chicago, is a well-known artist. Mr. and Mrs. Crawford are to appear at the new Paramount Theater on Broadway for the next six months.

Opening at Chicago Church.

The new three-manual Wangerin organ at Holy Cross Lutheran Church, Racine avenue and West Thirty-first street, Chicago, was opened Dec. 19. A recital was played in connection with the evening service by Professor J. F. Reuter, organist of the church.

An Aeolian organ in the Cargill residence at La Crosse, Wis., has been bought by Senator Howard Teasdale as a gift for the Methodist Church of Sparta, Wis. It is to be rebuilt and enlarged before being installed.

The Tellers-Kent Organ Company of Erie, Pa., has received an order for an organ for the new edifice of St. James' Catholic Church, Gouverneur, N. Y.

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THE VOICE OF INSPIRATION

Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., Dec. 20.—A concert of unusual interest was given on Dec. 1 in the grand court of Wanamaker's, presenting Marcel Lanquetuit, the French organist, and the choir of St. Thomas', New York, under the direction of Dr. T. Tertius Noble. Previous to the concert a dinner was given to the officers of the army, the navy and the marine corps who have been stationed at the Sesquicentennial exhibition. The concert began with the Great G minor. Other organ numbers were the breezy scherzo from Guilmant's Fifth Sonata and the Finale in B flat, by Franck. The choir of St. Thomas' Church, numbering about sixty, sang beautifully and won the applause of a gigantic audience. Dr. Noble's "Go to Dark Gethsemane" was the gem of the evening and won enthusiastic favor.

Handel's "Messiah," in abbreviated form, has received performances in the First Baptist Church, under Frederick Maxson; at St. Mark's Lutheran Church, under Dr. Ward, and at the Strawbridge & Clothier auditorium, under Dr. Tily.

Frances McCollin's "Musical Talks on the Great Composers," fully illustrated, are becoming popular events in the musical educational life of the city. Their value, especially to young students, cannot be overestimated.

The Men's Singing Club of Portland, Me., accompanied by Ralph Kinder, gave a concert Nov. 29 in the music-room of Cyrus H. K. Curtis' home at Wyncote. About 150 guests heard an artistic program beautifully rendered. Alfred Brinkler, organist of St. Stephen's Church, Portland, conducted and also played two organ numbers, "Hymn of Glory," Yon, and "Will of the Wisp," Nevin.

Miss Isabel D. Ferris has assumed the duties as organist and director at Gethsemane Baptist Church, where the Hook & Hastings organ, formerly in the old Stanley Theater, has been installed. This organ was reconstructed, with a new echo, by Bartholomay & Sons and contains about thirty-five stops.

Henry S. Fry is adding new laurels to his list by branching out as a choral conductor. The Camden chapter, N. A. O., has engaged him to pilot the newly-organized choral society to artistic heights.

At St. Mark's Lutheran Church, John McE. Ward played a recital on Nov. 30 for the Women's Missionary Society of Philadelphia and adjacent cities. The program included: "Reve Angeliue," Rubinstein; Largo, Handel; Concert Piece, Mansfield; "Liebestraum," Liszt.

Rollo Maitland played the first recital of the present season for the A. O. P. C. at New Jerusalem Church on Nov. 28. The church was crowded by an appreciative musical audience. Many of the organists of the city were present. The most notable feature of the program was a symphony in four movements, improvised on themes submitted at the moment by Frank L. Sealy, warden of the Guild; Reginald McAll, president of the N. A. O.; Dr. Mauro-Cottone, president of the theater organists, and John McE. Ward, president of the A. O. P. C. The themes received varied and original treatment at Mr. Maitland's hands, revealing a power and resource in improvisation second to none.

The Choral Art Society again revealed its artistry, in a concert in the New Jerusalem Church on the evening of Dec. 21. Dr. Harry A. Matthews conducted the organization.

The Mount Holyoke vested choir gave a concert of Christmas music at the Pennsylvania Athletic Club, Dec. 20. Dr. William C. Hammond, a vet-

eran in this work, conducted sixty-eight singers, in a varied program, which included some compositions discovered by Dr. Hammond in his investigations and research. Carols from nearly every country of Europe were sung.

Mauder's "Bethlehem" was sung by the choir of Trinity Presbyterian Church, Chestnut Hill, Dec. 19. Margaret W. Valentine is the organist and director.

RICHES OF MUSIC IN CHURCH

Equipment of Dayton Westminster Presbyterian Complete.

The four-manual Skinner organ installed in the auditorium of Westminster Presbyterian Church, Dayton, Ohio, where John Finley Williamson is director of music and David Hugh Jones, F. A. G. O., is organist, was dedicated Oct. 29. The specification was published in The Diapason Oct. 1. Palmer Christian played the dedicatory recital with his usual skill and the Westminster choir sang a capella numbers. Since the dedication of the church and organ the musical activities of the church have been intensified. Besides the regular services, all of which are broadcast, the choir and organist have entertained eighteen noontide clubs on seven days with musical programs of the highest interest. There are four choirs in the church besides the famous Westminster choir aggregating 250 singers. During the absence of the Westminster choir the junior, intermediate, high school and adult choirs sing at the regular services under the direction of Mr. Jones. With five choirs, three directors, two organs (a four-manual Skinner in the auditorium and a two-manual Wicks organ in the chapel) and five organists, all of whom sing in the Westminster choir, the musical outlook of this church is exceedingly bright. Through the courtesy of station WSMK, Mr. Jones is broadcasting every Friday evening from 5 to 6 o'clock, central standard time, a program of organ music on the Skinner organ.

SAN ANTONIO HAS CROWDS

Municipal Organ Heard by 5,000 at McAmis' Sunday Recitals.

All expectations have been exceeded by the attendance and enthusiasm at the recitals given by Hugh McAmis on the new municipal organ at San Antonio, Tex., built by M. P. Möller, and recently installed, as recorded in the columns of The Diapason. Mr. McAmis' Sunday audiences average 5,000 thus far and Wednesday noon the crowd averages 2,000. One of the city organist's surprises has been the high type of selections for which requests are received, indicating very clearly the musical taste that has developed in the Southwest.

As an example of Mr. McAmis' programs the following for a typical Sunday and Wednesday may be reproduced:

Nov. 14—Second Sonata, Mendelssohn; Gavotte, Martini; Finale, Act 2, "Madame Butterfly," Puccini; Chorale Preludes, "We Join in Thankful Chorus" and "In Thee Is Gladness," Bach; Preludes in E minor, A major and C minor, Chopin; Serenade, Schubert; "God Save the King," "Marseillaise" and "Star-Spangled Banner."

Nov. 17—Chorale, A minor, Franck; "In a Boat," Debussy; Fanfare, Dubois; "Song in the Night," McAmis; Municipal March, McAmis.

Filkins Plays for Radio.

Guy C. Filkins, A. A. G. O., gave a radio recital from his church, the Central Methodist in Detroit, Dec. 15, broadcast from the Free Press station, and received many comments by mail on his interesting array of compositions. Mr. Filkins also gave a recital at Central Methodist Church, Flint, Mich., Dec. 14, playing as follows: Grand Chorus in D, Guilmant; "Mammy," Dett-Nevin; "Romance sans Paroles," Bonnet; Song Without Words, Nevin; "The Infant Jesus," Yon; "Christmas in Sicily," Yon; "March of the Magi," Harker; Triumphant March ("Aida"), Verdi; Fountain Reverie, Fletcher; "The Concertina," Yon; "Pilgrims' Chorus" ("Tannhäuser"), Wagner.

PRAISES ORGANS IN THE U. S.

Lanquetuit Also Defends Jazz before Returning to France.

Great enthusiasm over American organs and a defense of jazz were features of an interview Marcel Lanquetuit gave a reporter for the Philadelphia Ledger a few days before he departed for his home in France in December after his recitals in New York and Philadelphia, under the auspices of the Wanamaker concert direction. M. Lanquetuit is quoted as saying among other things:

"You have a great opportunity for developing organ music in this country. Everywhere I find good organs—in churches, in public buildings, of course, and in the 'movie' houses. It is inspiring to play upon such fine instruments as you have here.

"I do not know much about the older musicians of your country, but I have heard some promising organists during my visits here and in New York.

"Modern organ music is showing a tendency toward a wider development than in past years. In the best of our modern music there is always to be found a classical basis upon which is superimposed a modern interpretation of the theme in question. To live, music must have rhythm and it must have melody. That is what the moderns are striving for. There are certain fundamentals which are necessary. Once they are assured, you may elaborate in the most modern style you choose.

"Jazz, that much-abused invention of America, will not die an early death because it has both rhythm and melody. It was born on this soil and no other nation can play it as you do. We all love it in France.

"Perhaps jazz does not go so well on the organ, but I believe that anything suitable for the piano may be played on the organ. It is the manner that is different and the technique, not the composition."

Organ Commended to Masons.

Ralph Brigham, the well-known theater and church organist, now at Rockford, Ill., writes in a Masonic publication as follows after playing at a consistory in Freeport, Ill.: "The organ plays its part in the resurrection of thousands of souls which seemingly have lain dormant for centuries. Only those who have remained three days in the consistory can appreciate the solemnity which the organ lends to the atmosphere. I had the pleasure of giving two organ recitals in the Masonic Cathedral, Rockford, and the interest shown by brother Masons proved to me the organ is still and will always be the king of instruments. As Masonry is symbolic of truth, the organ brings forth harmony, and what greater combination would one wish for in this great universe?"

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Vol. 7 JULY, 1926. No. 18

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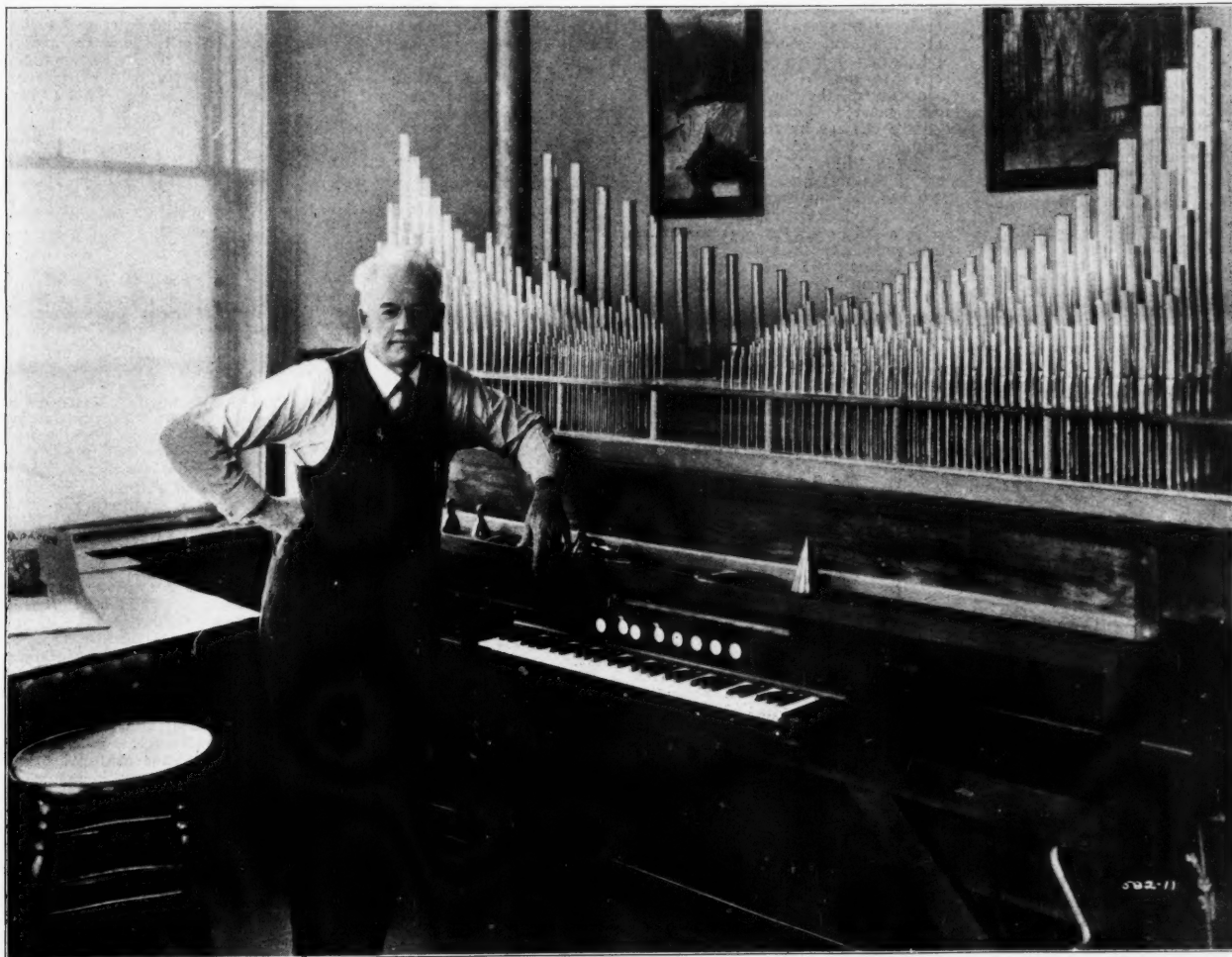


Photo by GEORGE H. DAVIS, Jr., Boston

Quartet and Chorus

By HAROLD WILLIAM THOMPSON, Ph.D.

Ecclesiastical Composition in 1925 and 1926.

[Key: B—Boston Music Company; D—Ditson; E—E. C. Schirmer; F—J. Fischer; G—H. W. Gray and Novello; S—G. Schirmer; St—A. P. Schmidt; W—White-Smith. In the case of anthems, solo parts are indicated by SATB and M (medium); in the case of solos, numerals indicate number of keys, if the song is published in more than one. Unless otherwise designated, anthems and carols are in four parts.]

"For the love of St. Michael and what is that mountain of papers you are hiding behind, sir?"

"These are the Protestant church compositions of the past two years," I replied rather wearily.

"Humph," said Norah, "I would not have believed there was that many Protestants left in America. The missis says that if that desk is not cleaned today her and me is to have a bonfire."

And so you must have this article before the conflagration, though I have not full returns from the Hon. the Viscount Gray and some of the other publishers. And first the anthems for mixed voices:

Barnes—"Father, whate'er of Earthly Bliss," S or T. (D) Presence of God, Fatherhood of God.

Barnes—"Mary Kept All These Things," SATB. (D) Christmas.

Baumgartner—"In Him We Live," AT dialogue, A. G. O. prize anthem for 1925. (D) Soul's Search for God.

Candlyn—"Dear Lord and Father," ST. (St). Service, The Peace of God.

Gardner—"Evening Hymn," organ part in three staves. (E) Vesper.

Lemare—"Lord, Thy Word Endureth," A-T duet. (St) The Bible.

Matthews, H. A.—"Beyond Life's Evening Star," a cappella. (D) All Saints, the Kingdom in Heaven, Vesper.

Matthews, H. A.—"Sing, Christmas Bells," S obligato, chimes ad lib. (D) Christmas.

Milligan—"The Night Is Far Spent," T. (St) Advent.

Nevin, George—"God, Will Make All Things Right," AB. (D) Comfort, Confidence, Heart Song.

Nevin, George—"Into the Woods," a cappella. (D) Nature, the Passion, Communion, Holy Week.

Noble—"The First Easter Dawn," T. (St) Easter.

Noble—"O Master, Let Me Walk with Thee," a cappella. (St) Service, Labor, Fellowship with Christ.

Noble—"Rise up, O Men of God," eight parts, at least six needed; a cappella. (St) Brotherhood, Service.

Ryder—"The Eternal Shepherd," BA. (D) Thanksgiving, Church Dedication or Anniversary.

Voris—"My Jesus, as Thou Wilt," a cappella (D) Surrender, Confidence.

Both the Barnes anthems have the serenity and grace that I always expect from their composer; both are within the capacity of a good quartet; both, as usual, take careful, delicate interpretation. Barnes, Dickinson and J. S. Matthews are simply butchered by a choirmaster who does not know the meaning of grace; this is particularly true of Barnes; who has carried delicacy almost to the point of mannerism. I regret that he chose for his Christmas text a poem with a sad stanza; it seems to me that for one season of the church year we might be allowed to regard life as a child does or a flower, *sub specie aeternitatis*.

Mr. Baumgartner's prize anthem is original and shows dramatic feeling in the opening dialogue. He should become one of our important church composers. Perhaps here, as in his organ writing, he is still a little too much concerned with manner. Another original work is the Ryder anthem, with its fine use of the tonus peregrinus; this surpasses anything of its composer that I have seen.

Candlyn's setting of Whittier's beautiful hymn is a good quartet number, easy and tuneful, far below the standard of originality which you expect. The Milligan number is also conceived in quartet idiom, and while it is not so polished as Candlyn's, it seems fresher and has dramatic effectiveness; I think it is an excellent idea to end with a repetition of part of the tenor's solo.

If I had a quartet, I would buy these two anthems.

The Gardner anthem is a rhapsodical work with a very fine organ part; in fact, this is the best English anthem I have seen for some time. I fear that some auditors might be offended by the line "Defend us from unchastity"—not a very close translation, anyway.

There are few anthems suitable to a sermon on the Bible, the Word of God, etc. The Lemare number is, therefore, doubly welcome. The organ part is interesting; the vocal thematic material is not distinguished.

The two anthems by Dr. Matthews represent both his recent manners—the unaccompanied and accompanied—with the same cunning knowledge of choral effects in both works, the same suave sense of melody, the same sensible part-leading. The coloring seems to require a mixed chorus rather than a boy choir. Both anthems are excellent.

Nobody manages the "heart song" better than Nevin; the present is an excellent sample, within the capacity of a quartet. There have been many settings of the Lanier poem, "Into the Woods My Master Went," including those by Noble, James and H. A. Matthews. On the whole I still like best the one by Dr. Matthews, particularly for the climax in the last stanza. The new Nevin setting is easy and effective and has been popular.

The best of the Noble anthems is "Rise Up, O Men of God." In the first place, we need more treatments of similar modern aspects of Christianity, set by a musician of masculine and sure gifts. Dr. Noble always is virile and usually is inspired; at his best he seems to me, as he now seems to many others, the church composer of today most certain of being remembered a century hence. "Rise Up" is certainly reminiscent of "Fierce Was the Wild Billow," but that is to say that it reminds one of a great work and that its composer has a personal style. The Easter anthem is little inferior, a sane, vigorous, cheery number that reminds one of what Carlyle said about Scott: "Thank God, a right healthy man!"

The Voris number is easy and well-written; a quartet can manage it.

Next come some carols in stanzaic or strophic form, sometimes with varied treatment, but with a persistent melody:

Barnes—"A Little Christmas Carol," an Irish legend. (D).

Beach—"Around the Manger," a cap. (D).

Clokey—"The Storke," A obligato and a part for humming chorus. (F) Christmas.

Forsyth—"Every Bygone Prayer," S or T. (G) Christmas.

Gaul, Harvey—"Once upon a Black Friday," S or T obligato ad lib. Melody of an old Provencal carol. (D) Easter.

Gaul, Harvey—"Three Men Trudging," Another Provencal carol. (D) Easter.

There are not many carols for Easter, compared with the many for Christmas; therefore Harvey Gaul's finds are particularly valuable. I should like to know where he got the texts, with their sonorous Latin refrains; and, for the matter of that, where he got the lovely modal tunes. Perhaps he thinks it no use to record what will be sung without acknowledgment, anyway. I remember one year reading in a newspaper about how a certain Dr. Blank had traveled all over the world collecting carols for his historic church and how he was even going to present one from Russia; there followed, in spite of all morality and the copyright laws, the text of Harvey Gaul's "Carol of the Russian Children." Shortly afterward I heard a program of carols by a famous college choir, and again we had the same carol without the slightest acknowledgment to Sir Harvey de Pittsburgh. Personally I regard it as ungenerous not to mention the editor of a carol, particularly when, as in the case of Gaul or Dickinson, the editor really has created the carol anew.

The Clokey carol has an ancient and charming text; the music is a fine imitation of the old modal style. When I remember how this same Clokey set a modal tune in an early cantata not many years ago, I feel like agreeing with Candlyn, who said to me recently that the advance made by Clokey within the past two or three years is truly remarkable.

I have never admired the church music of Mrs. Beach much, but the present number has flavor and is gen-

erally admirable. Mr. Forsyth has set well a poem previously known in one of Dickinson's early compositions; it is very good, but the tessitura is rather trying for a tenor. (I suppose I am one of the few organists who have ever been low enough to try to be a tenor; I cannot help feeling for the brutes. No creature works harder for his money than a church tenor, except the queer animals that sing alto in some boy choirs.) The Barnes carol is easy; the text is quaint, the music pretty—not one of the composer's best.

There are some new editions of older compositions for mixed choirs or boy choirs:

Anerio—"Jesus Once for Our Salvation," a cappella. (E) Salvation, the Passion, Communion.

Bach—"How Shall I Filly Meet Thee," Christmas Oratorio. (E)

Bach—"Now Let Every Tongue Adore Thee," (E) Adoration.

Bach—"Jesu, Joy of Man's Desiring," accompanied. (E) Aspiration.

Franck—"Psalm 150," Three editions, for mixed, men, women. (F) Praise, Organ Dedication.

Gibbons, Orlando—"O Thou, the Central Orb," SSAATB and five-part chorus; difficult. (E) Advent.

Handel—"Then Round about the Starry Throne," (E) Ascension.

Wesley, S. S.—"Wash Me Thoroughly," (E) Lent.

The Anerio number is in the style of Palestrina; it is the most interesting find of that sort I have come upon this year. It is good to have the Franck anthem in an American edition easily accessible.

Settings of parts of the Episcopal service:

Burdett—"Benedictus es, Domine," (D) Michell—"Benedictus es, Domine," (St) Palestrina—Office of the Holy Communion, arranged by Webbe from the Missa Brevis. (G)

Snow, F. W.—"Te Deum in F, B. (D)

The two settings of the new canticle have commendable features. Mr. Burdett has achieved a fine Gloria, and Mr. Michell uses a plainsong melody with good effect. Mr. Snow's Te Deum has organic unity and he uses his harmonic material after the Russian fashion at times; I should like to see more of his compositions. It is remarkable what little original composition Boston produces considering the great ability of her organists.

For men's voices:

Davidson-Bach—"Good News from Heaven," Christmas Oratorio. (E)

Davidson-Handel—"Then Round about the Starry Throne," Samson. (E) Ascension.

Davidson—Old French, "Bring a Torch," (E) Christmas.

Franck—"Psalm 150," (F)

Manney (ed)—Ten Traditional Carols for Christmas. (D)

Noble—"The Souls of the Righteous," arr. by Page. (D) All Saints.

Willan—Two Carols arr. with refrain in Faux-bourdon. "The First, Nowell" and "The Great God of Heaven." (Oxford University Press) Christmas.

Willan—Two Christmas Carols, a cappella. "The Mummings' Carol" and "God Rest You Merry." (Oxford)

Dr. Davidson continues adding to his notable Harvard series as indicated. Dr. Willan inaugurates auspiciously, as the papers say, a new series to be published by the Oxford Press. The other issues need no comment.

For women's voices there is a new series under the very able editorship of Professor Geer. It is known as the Vassar Choral Music and contains already the following excellent numbers:

Bach—"His Servant Israel," terzetto from the Magnificat in D. Advent, Christmas, Evening.

Franck—"Psalm 150," Praise, Dedication of an Organ.

Czech Christmas Carols, a cap., three and four parts.

English Christmas Carols, a cap., three and four parts.

Polish Christmas Carols, a cap., three and four parts.

In addition to the numbers in this series there are a few easy and pretty Christmas carols for women's voices:

Cadman—"A Babe Is Here," three parts. (F)

Calver—"On Christmas Day," 3. (St)

Kitson, Northcote and Colborn—Three Christmas Carols, 3. (St)

Nevin, George—"The Blessed Lullaby," S, 3. (D)

The most notable cantata of the past two years is Candlyn's "Song of Praise" (G), a big work for double

chorus and SATB soloists, originally written for the choir of St. Bartholomew's Church in New York. Parts of this will be beyond most choirs, but there are solos that should be reprinted separately, for they are the best solos I have to list: "There is an Eye that Never Sleeps" (tenor), "I Sing the Almighty Power of God" (baritone) and "Rise, My Soul, and Stretch Thy Wings" (soprano). The tenor solo will be particularly useful; it is not at all difficult. The brilliant soprano number was written with Miss Grace Kerns in mind and calls for a dramatic voice; it starts on a high A and is just the sort of thing for which dramatic sopranos long. Of the choral numbers special mention should be made of the final chorus, "The God of Abraham Praise," which, in its shorter form, will make a splendid anthem. Candlyn has fully arrived; nobody who knows much about church music needs to be told that. There are times, however, when I regret the fresh grace of his first cantata, "The Prince of Peace"; I cannot see why every choirmaster does not use it—except that I dished out the libretto.

There is one other work in long form which I wish to mention, and that is Dr. George H. Day's setting of the "Dies Irae" (W), with solos for ST, an easy and dramatic work of twenty-one pages. The dramatic vigor and evident knowledge of vocal effectiveness are qualities that make up for lack of contrapuntal interest. I like particularly well the little tenor solo, "What Shall I, Frail Man, Be Pleading?" The text, of lurid power in the original Latin, is given a pretty good English version; sing it in Latin, if possible.

There is one new Nativity Play for children, with traditional carols arranged by Miss Annette Ham, called "There Was One Who Gave a Lamb" (F), the best of its sort since Mrs. Dickinson's "The Coming of the Prince of Peace" (G).

A few solos may be listed:

Abbott—"Our Christ," S or T. (Summy) Divinity of Christ, Immortality, Faith.

Clokey—"The Storke," medium. (F) Christmas.

Macrum—"Spirit of Love," 2. (S) Lent, Pardon.

McKinney-Handel—"Thanks Be to Thee," low; from a cantata for stringed instruments. (F) Thanks, Guidance.

Warner—"God So Loved the World," 2. (S) Salvation, Love of God.

Miss Abbott is the composer of a very popular setting of "Just for Today"; here is another in the same style. The Handel number has a melodic line like that of the Largo in "Xerxes."

Organ Music.

I always end with a few suggestions regarding organ music. An important publication for the church organist has been the fine set of Chorale Preludes by Dr. Noble, every one of them excellent, on the tunes "Melcombe," "St. Ann," "Rockingham," "Dundee," "Picardy" (St). These make perfect preludes to a service; enough reference is made to the melody to keep the central inspiration in mind, and yet there is imaginative and deeply spiritual creation of mood beyond that of the old tunes. Compared with these chorale preludes all other modern ones on hymn-tunes seem to me inferior, except one by Vaughn Williams and two by Parry.

We always look for something seasonable for Christmas and for Easter. This year Harvey Gaul has a jolly and not very ecclesiastical "Christmas Pipes of County Clare" (F). If there is more mirth than holiness in this, you will at least like the same composer's "Easter Morning on Mount Rubidoux" (F), which makes noble use of the German chorale, "Lasst uns erfreuen," appropriated by the Episcopalian Hymnal as "Ye Watchers and Ye Holy Ones." It seems to me that "Easter Morning" would be title enough. Beside these two church pieces Mr. Gaul has an atmospheric novelty for organ called "At the Foot of Fujiyama" (S). I wonder what the talented composer will do with Popocatepetl or Achertermuchty.

Speaking of atmosphere, there is Mr. Lemare's "Twilight Sketches" (St), a set of very effective pieces that reminds one of the "Summer Sketches" of quite a while ago. The advance of the American organ has given Mr. Lemare

many new colors tonally; harmonically he has not changed very much, and the haunting tenderness of his melodies seems to me as effective as it did in the days before I had even heard the name Vierné. He has done a number of other little pieces, too: "Aubade" (St), and "Spring Time" (D) and "A Song of Summer" (D); and he has published a new set of transcriptions and arrangements for Ditson, including one of the Londonderry Air with bits for your harp stop.

A new rhapsodical piece by Cole called "Heroic Piece" (St) deserves mention; it is the sort of thing that the composer does best. It will take some practice for most of us. Another piece with original color is Held's "Cradle Song" (G). Lester's "An Indian Summer" (G) has lots of atmosphere and shows the resource of a modern organ, particularly in orchestral stops. "Beyond the Aurora" (G) is one of a number of dainty little pieces that H. C. Banks, Jr., has published. (But Mr. Banks should be giving us something more important, if my many prophecies about him are to be fulfilled.)

Among transcriptions there is an interesting piece called "Vermeland" (W) by Mr. Hanson of Rochester, transcribed by Warren Allen. This was heralded by all the trumpets the publishers could procure, which was a mistake, I think, for it made us expect a new revelation, whereas what we discovered was only a good organ piece on a charming Swedish folk-tune. Mr. Farnam has taken to editing (I suppose I had better not use the word "transcribe"); namely, "The Earl of Salisbury" and "A Gigg" by Byrd (G), both excellent. Dr. Fricker has put together some little pieces by Purcell and called them a "Suite" (G). Other useful transcriptions are:

Rachmaninoff—Prelude in G minor. This is easier than a previous Schirmer edition. (D)

Wagner—Grail Scene from "Parsifal." Long. (S)

Buback—Fantasia, ed. by Dickinson. Fine, big prelude. (G)

Moussorgsky—"An Old Castle." (G)

Bach—Loure, Third Suite for 'Cello. (G)

Grieg—"Sunrise." (G)

I am always asked to mention a few short and easy pieces of a melodious nature that can be played on an old-fashioned organ. Here are some:

Hatch—"A Sunset Song." (St)

Hatch—"Spring Madrigal." (St)

Galbraith—Minuetto in G. (Presser)

Searles—Westbrook—Menuett in Olden Style. (Summy)

Nevin, Gordon—"By the Lake." (D)

The Nevin number is very attractive and, of course, will sound better on a modern organ with lots of color.

Mr. Norden has published an Arietta Grazioso (G) for violin, harp and organ; easy and pretty, suitable for an offertory. Dr. Dickinson's immensely popular Berceuse for organ has been arranged by Ludlow for violin (Summy); try it in that form as an evening offertory next time you have a fiddler.

There has been one notable book, "The Concord Anthem Book" (E), forty anthems for mixed chorus, edited by Davison and Foote, on the whole the best book of anthems thus far published in this country, I think. Most of the numbers are standard and well known. For example, Palestrina is

represented by his "O bone Jesu," the "Sicut cervus," and two settings of the "Adoramus Te"—one of them well known. There are five from Purcell, which is just, but only one by S. S. Wesley. The modern English and American schools are represented by Sullivan's "Turn Thy Face from My Sins," a little anthem which I sang as a boy in a country choir and enjoyed then. But what of Martin or Noble? And if Dr. Davison does not know our modern American church composers, as I fear that he does not, why not Horatio Parker? I recall that during my three years at Harvard I attended chapel pretty regularly daily and heard much fine music by Bach, Palestrina and others. I recall one American anthem only; I think it was Shelley's "Hark, Hark, My Soul." You see, I have taken the Harvard way of criticizing even what I like best.

Conclusion.

There have been, as you see, some excellent numbers, compositions that will be valuable ten years from now: Dr. Noble's Chorale Preludes and "Arise, Ye Men," Dr. Davison's book of anthems, Candlyn's cantata, Harvey Gaul's two Easter carols, and probably Clokey's wild-fowl. But these men had an established place two years ago. What I have sought is new composers, and I have not found any this time except Mr. Baumgartner, who was already known for some organ pieces. Perhaps my absence from the country during most of this time has kept me from appreciating works of new composers; perhaps we are now settling down to a development of composers already known. I cannot account for the silence of Philip James, a most unfortunate thing for our progress. My list does not contain Dickinson's name often, because some material from his publisher has failed to reach me, but I have no doubt that with that one exception I have seen most of what has been published. Dr. Noble, Dr. H. A. Matthews, Mr. Barnes, Mr. Nevin, Harvey Gaul, Mr. Candlyn have done their duty. Next year we should have more from Messrs. James, Clokey, Banks, Mackinnon and the Snows; and 1927 should present some new composers. I, for one, will meet them more than half way.

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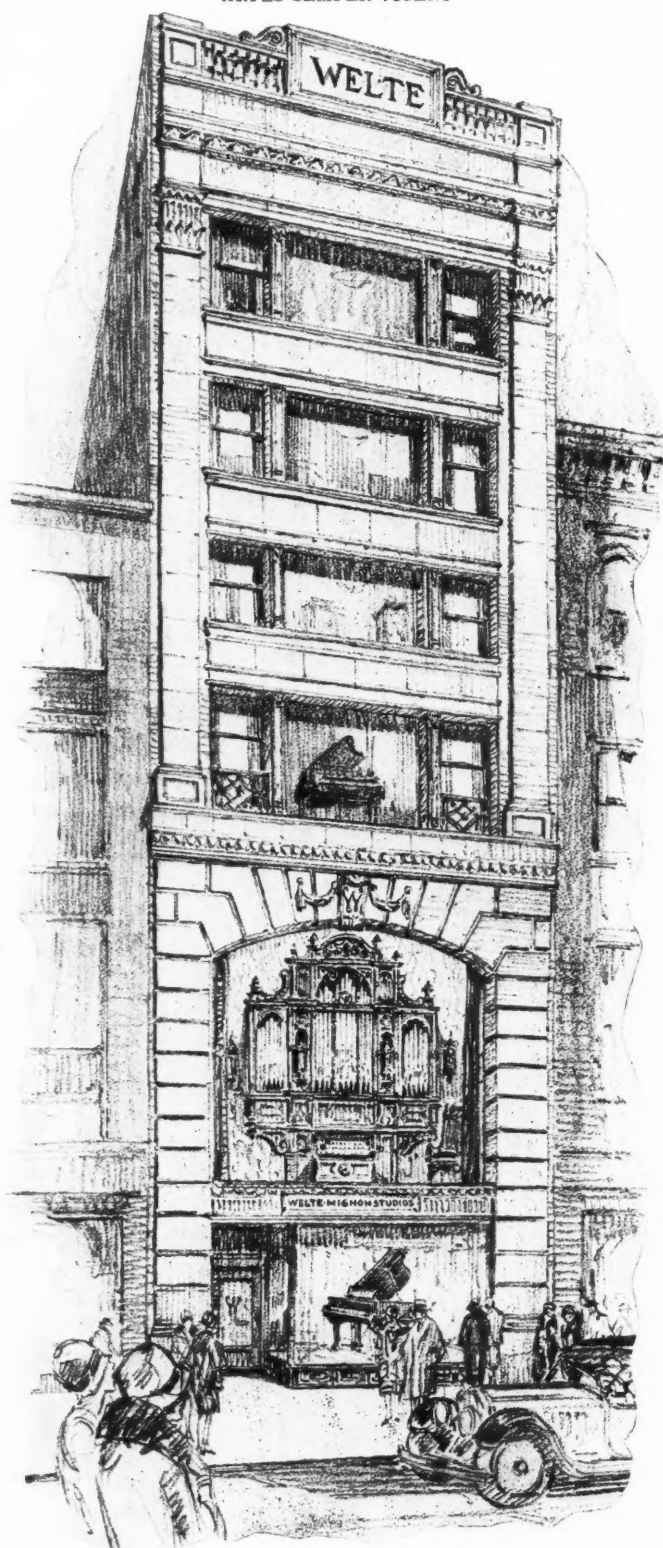
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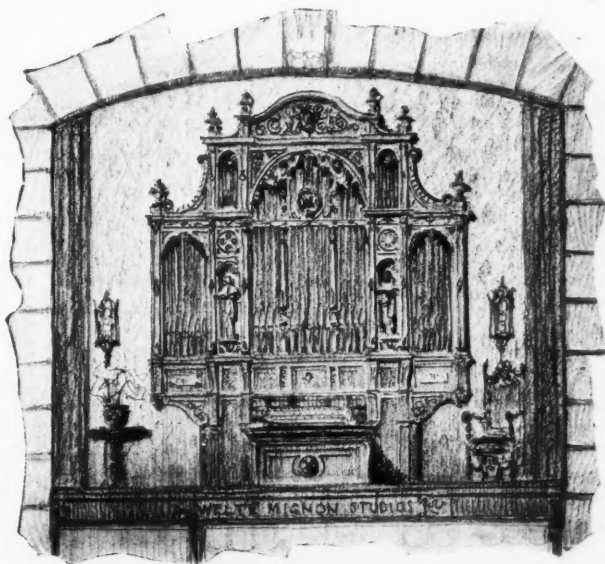
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CHICAGO, JANUARY 1, 1927.

AS WE ENTER 1927

When this issue reaches the majority of its readers the year 1927 shall have arrived. We wish you a very happy new year and all the good things, both artistic and material, that can come to those in the limited but nevertheless wonderful field offered to those who play upon organs or provide the organs for others to play.

What 1926 has brought forth has been recorded by The Diapason from month to month to the best of its ability. We have dwelt on many things that are lovely and of good report, for there have been few of the other kind. One thing that 1927 almost certainly will bring forth is about \$15,000,000 worth of new organs. This is a very conservative prediction and we may be able to record a much larger production when the returns for this year are counted by the census officials. In 1925 the government has found that nearly 2,000 organs were built and that their aggregate value was close to \$13,000,000, as recorded in our December issue. This was an increase of 28 per cent over 1923. Our estimate therefore is by no means a wild one.

If nothing else convinces the world of the importance and place of the organ in the industry and musical activity of the nation this census report should do so, for it tells an interesting story in cold figures.

Anyone reading the columns of this paper realizes how many large organs are being installed compared with a decade ago. Before the war a four-manual was a rarity and a large three-manual was even declared by some authorities entirely sufficient for any church. Now a three-manual is a very ordinary thing, and four-manual instruments are demanded by the large churches generally. When people are willing to spend for new organs—municipal, school and residence just as much as for church organs—as they are doing today there is certainly a good outlook for all of us. There is still much to be desired in the way of remuneration of organists, especially by churches, but the demand for large instruments will be followed by a growing demand for players of the most capable kind, and it will be realized in time that such men and women must be paid adequately if they are to continue to be trained. A little more well-planned propaganda by the organized bodies of organists will work wonders in this direction.

The Diapason reflects the status of the organ profession, we hope, and if that is the case our readers may take note of the fact that we issue this month a paper of fifty-six pages, which is our largest issue to date and the largest ever issued by any magazine devoted to the organ, containing, we may safely state, at least double the amount of reading matter and advertising ever presented in one issue of

any publication devoted to the organ. We do not call attention to this in a spirit of bragging, for the growth of The Diapason is largely the consequence of the growth of the importance of the organ profession, being merely a reflex of the progress of the organ. We hope we may be able to witness and record in the next seventeen years as great and as healthy an advancement in our field as we have in the last seventeen years.

We open 1927 with optimism and wish all of our readers a fulfillment of our most optimistic hopes and prophecies.

BIG TASK FOR COMMITTEE

Where the artistic side of organ playing is so thoroughly cultivated it is quite natural that the practical side also should receive attention. Therefore it is fitting that in Philadelphia should originate a movement for improvement in organists' salaries, as recorded in the November and December issues of The Diapason. Many such movements have been launched, but the unfortunate thing is that few of them are carried to a point where they bring results. Under the leadership of such men as Ralph Kinder, Harry C. Banks, Jr., Newell Robinson, William T. Timmings and Edward R. Tourison, Jr., who constitute the Pennsylvania Guild chapter committee, this latest move should lead to definite and permanent fruits.

The history of such campaigns to make conditions better, no matter where they originate, is that they are begun with great enthusiasm, like a newly-opened bottle of ginger ale, but lose their "fizz" soon after the thing has been published in the newspapers and perhaps brought to the attention of a few sympathetic ministers. The reason lies largely, as we see it, in the peculiar and differing circumstances of organists. One man devotes a large part of his time to his church and choir, has few outside interests—nor the time for them—and deserves a decent living such as is due any trained professional man. The next man has a large teaching clientele and perhaps is an orchestral conductor or a critic. He does not make his entire living out of his church work and therefore the church does not owe him a living. The third man is in business or plays in a theater during the week. He also cannot expect his church to pay him as much as is received by the one who devotes his best hours to the church.

In suggesting a definite ratio between the minister's salary and that of the organist the committee is dealing with a subject affected by so many conditions that it is difficult to adopt arbitrary figures. The Philadelphia document says the ratio should be 5 to 2. If our recollection is not faulty, Professor Macdougall in his column in The Diapason some time ago suggested a ratio of 5 to 1. If the minister received \$10,000 he held that the organist should be paid \$2,000. But a church may impose many burdens on a minister and the organist's job may be very light, or vice versa. Some churches, too, have better ministers than organists—and again vice versa. In some places all the emphasis is laid on the pulpit and in others the greatest importance is placed on the music. It seems as if every case would have to be considered individually.

"Grievance committees" to handle rows in which organists become involved have been proposed in Chicago and in many other places. If a clergyman faces an issue vitally affecting his position with his church he can appeal to his bishop, his presbytery or his conference. The organist has no such refuge. But here again are difficulties which it will not be easy to surmount. In the first place it will take time to convince church authorities that such intervention is legitimate and that they must conform to certain rules of treatment of organists if they desire to have good men. And many of us would not care to appeal to their fellow organists to settle their troubles, while some others would keep an adjusting board such as that proposed very busy. It might be interesting to ascertain in how many cases the courts of appeal provided for the clergy are of any benefit to them.

The theater organists have their unions and seem to be getting along

well under that system. But to what extent does the church organist today consider himself an independent artist whose remuneration cannot be based on a scale of wages formulated by his colleagues or based on the prevailing ministerial pay? There is no doubt that there must be a general advance in the appreciation and rating of capable organists, both in the large cities and the small towns, so that there will be encouragement to young men and women to prepare themselves for church organ playing, or the profession will fall to a low level. Just what methods to this end are wisest and most efficacious is a big question.

"A GENTLEMAN," ETC.

"A gentleman is here for the purpose of putting up the pipe organ in the Methodist Church."

So reads a typical "local" in the town weekly of a small Illinois community. The brief paragraph nevertheless set us to thinking. How much of benefit to the organ purchaser and to the employing organ builder—likewise how much harm—can be done by the erector who goes about the country! How many times we have heard stories of how an organ was left in unfinished condition; how courtesy and tact were entirely lacking in some individual who took full advantage of the fact that he was out of sight of the eyes of the factory foreman and out of earshot of the factory owner, and who left a bad impression on the community to which he was sent and thus gave the new organ an unfortunate introduction to the church and town! Just as many are the stories of men who by their willingness to make everyone happy and to do their utmost to accommodate those who purchased the organ—frequently at the expense of much sweat of the brow—left behind not only a perfectly installed and perfectly adjusted instrument, but a feeling of satisfaction which will come back to the organ builder in the form of new contracts. The efficient and tactful erector is just as essential in the success of an organ as the builder himself and as the organist who gives the dedicatory recital.

When a "gentleman" comes to town to put up the organ he is an asset to the town and to the organ manufacturer. The other kind is an abomination which should be eliminated.

An organist is bad enough and a newspaper man is worse; but when you get the combination of the two it is almost like Sherman's characterization of war. The only fortunate thing is that the combination is rare—and consequently worthy of notice as real news. It is therefore a duty and a pleasure to make note of the fact that Frederick W. Riesberg, organist and newspaperman—and heaven knows what all else, including pianist and wit—has just celebrated the conclusion of his first thirty years as a member of the editorial staff of the Musical Courier. There are many bright minds engaged in creating that excellent paper, and that of Mr. Riesberg stands out among them. He has not only a good manual and pedal technique, but he knows all the niceties of registration and nuance and phrasing on the four-manual typewriter. Mr. Riesberg writes a symphony of various movements and moods for his paper on the occasion of his thirtieth birthday with that publication, and among other things he mentions that he has been organist of four New York churches in this period and played at the St. Louis Exposition and this year at the Philadelphia Sesquicentennial. "Thirty years more and I'll be ready to quit," he says in conclusion. We wish him at least sixty.

It may all be true about the organ being an instrument which makes little appeal to the public, and about organ recitals being more or less of a bore, etc., etc., but when one sees thousands of people stopping to look at the three consoles of an organ displayed in a Chicago show window, so that the police have to keep the crowd moving, we seem to discover evidence that some people are in some way quite interested in the organ. The W. W. Kimball Company placed the consoles for the Roxy Theater organ to

be erected in New York in its Wabash avenue windows early in December and it was generally admitted to have been the most attractive window display for many moons in the Chicago musical district. The majority of those who stopped and looked no doubt are ready to listen also when an organ is played. The mystery of the stopkeys and pistons certainly makes an appeal.

Dr. Stubbs tells in the New Music Review of a wedding described in the London Daily Telegraph at which the organ music was played in London and by broadcasting was utilized for the ceremony in West Cumberland. Dr. Stubbs says he predicted three or four years ago that such a thing would happen, but unless our recollection is in error wedding music at a distance was provided by radio at least two years ago in Atlanta by our old friend, Dr. Charles A. Sheldon, and the fact was duly recorded in The Diapason at the time. There may be a profitable suggestion in this for some enterprising organist with a good repertoire for weddings. He might connect with a prominent broadcasting station and provide music for brides in various places by radio at a suitable fee. For church weddings this never would be popular, but it might prove of service for ceremonies in homes where the inadequate reed organ still has to do duty frequently.

Sometimes we hear directly how bread cast upon the waters in the form of an article in The Diapason comes back after a long time. A recent instance is that of an organist in a large city of Arkansas—Miss Hattie M. Butterfield of Fort Smith—who writes concerning a recital for children of the schools played by her at her church: "I first decided to give a recital of this character after reading an article in an old issue of The Diapason. The article, entitled 'Organ Music for Children,' was an appeal by Dr. P. P. Claxton, United States Commissioner of Education."

"On the Organ" Inaccurate.

Patterson, N. Y., Dec. 9, 1926.—Editor of The Diapason: With all due respect to the recitalist, I just observed, with some amusement, a poster announcing a local organ recital. It reads:

H. BELL
on the
ORGAN
Presbyterian Church
December 8th
7 P. M.

There have, no doubt, in the past been many instances employing the word "on." If some of my brother organists may not have seen a similar example, it may seem amusing to them also. It is gratifying to note the prominence of the name of the instrument. On account of illness I was unable to attend and see on what part of the instrument the recitalist was located—the console being a detached one, he must have had to spread himself. Presumably, however, he was simply "on the bench."

SUBSCRIBER.

England Points the Way.

(From the London Musical Times.)
There have been so many complaints as to the non-use of the Albert Hall organ as a solo instrument, that, in fairness to the management, we think the following, from a daily paper, should be quoted:

"The organ at the Albert Hall, London, which has before proved useful during boxing contests, was once more played with considerable force last night to drown the sustained boogie that greeted the referee's verdict after the fifteen-rounds fight between Phil Lolosky of Aldgate and Petit Biquet, the fly-weight champion of Belgium."

Unfortunately the report does not tell us who the organist was, or what he played.

Pilcher at College Opened.

The new organ of the East Texas State Teachers' College at Commerce, Tex., was dedicated with a program by Carl Wiesemann of Dallas. The organ installed in the auditorium of the college was built by Henry Pilcher's Sons of Louisville, Ky., and was erected under the direction of Edwin C. Haury of Dallas.

The Free Lance

By HAMILTON C. MACDOUGALL

Sunday evening I listened to a song program broadcast from New York—or Philadelphia—and given by one of the leading woman singers of the Metropolitan Opera House. It was most unsatisfactory from my point of view. Why? Because the voice part was magnified out of all proportion to the accompaniment. Much of the time I heard a series of sounds flung into the air, apparently without relation to anything else—practically an unaccompanied song or aria. Surely no musician needs to point out that voice and accompaniment artistically bear a certain relation to each other, and that this relation may not be disturbed without peril to the music. I am sick and tired of hearing these broadcast and deformed versions of vocal masterpieces.

I imagine that the ordinary person who goes to few first-class concerts or recitals is very much pleased at the chance of sitting by his fireside, smoking his pipe and hearing the Boston Symphony Orchestra, or some of the artists who broadcast, for nothing. He does not know that he is listening to certain noises, more or less agreeable, that are malformations of the music listed. Perhaps it doesn't matter. I am, however, of the opinion that it will finally matter a good deal; for the great American Public is by no means made up of fools. Some excellent artists broadcast badly, and some indifferent artists broadcast excellently. Everyone knows this to be true, and I am not laboring the point. What I wish to say with emphasis is that when a song recital is put "on the air" the accompaniment ought to be heard at its proper relation of loudness and distinctness with the voice and that when the Boston Symphony is broadcast a multitude of delicate nuancing as between melody and accompaniment in all departments of the orchestra should be meticulously arranged.

Are the microphonic placements and adjustments in the hands of the electric engineers or are the responsibilities divided between them—fairly and equally divided—and the musicians? I believe that Ernest Newman said something of great importance when he wrote in the Sunday Times of Nov. 28 that "wireless should now be put to a series of carefully organized tests, not by the engineers, who necessarily can know nothing of a highly specialized subject such as music, but by musicians whose competence is above question, and of whose perfect detachment in the matter the public could be sure." Newman wrote of the British Broadcasting Company—nationally controlled—but his sentences may be applied, as they fit, to American matters.

Are you using Geoffrey Shaw's "Descant Hymn tune Book"? I have found several things in it most effective for festal processions and recessions.

Now that Christmas music is a thing of the past our thoughts naturally, and perhaps reluctantly, turn to Lenten and Easter music. I write "reluctantly" because we musical directors realize how increasingly great is the strain of providing new, interesting and worthwhile music for the great church festivals. I do not want, even by implication, to add a burden to the men who have heavy duties in Lent, but I do want to call the attention of organists in general to the Beethoven anniversary that occurs in 1927, and to the advisability of doing something in the way of celebrating it. Beethoven died on March 26, 1826, and all over the world musicians and art-lovers are making preparations for suitably commemorating the life and works of the Great Man. I imagine that, on the whole, Beethoven's memory is venerated, and his music loved more than the life and music of any other man of the recent centuries. Of course, musicians probably respect J. S. Bach quite as much as they do Beethoven, but I am speaking not only of musicians, but also

of art lovers in general when I claim for the Bonn master universal respect and affection. Easter occurs on April 17, 1927, and it would be not a matter of very great difficulty to plan a musical service suitable for commemorative purposes. The parson might be induced to give an address on the composer.

The question that at once presents itself to every organist and choirmaster is, "What is a suitable program for such an occasion? What Beethoven numbers coming under the heading of church music are available? Since all-one-composer programs are inadvisable, what things are there that would fit in with a Beethoven list?"

Our thoughts turn at once to the church musician whose knowledge and musical culture fit him as the proper person to suggest Beethoven programs for occasions like the one I describe. I refer to Dr. Harold Thompson, to whom Diapason readers are indebted for his masterly articles on church music.

Courboin To Resume Tours.

Charles M. Courboin has been recuperating at Atlantic City for the last month and will resume his concert tour in January. Completely rested and recovered in health, he will make his first appearance with the Springfield Orchestra under Arthur Turner Jan. 18, playing the Widor Sixth Symphony and a group of solos. In the early part of February Mr. Courboin will play a number of recitals postponed from his fall tour in New York and Pennsylvania and then undertake a tour through Canada, including Montreal, Toronto, Ottawa, etc., appearing on Feb. 18 and 19 with the Minneapolis Orchestra for the second time in two successive seasons. Courboin appeared in the Wanamaker Grand Court, Philadelphia, Dec. 29 with the String Cappella, recently formed by Rodman Wanamaker in honor of the master violin makers of the world, in which the famous Rodman Wanamaker collection of stringed instruments were played by five eminent string quartets in the form of an orchestra under the direction of Dr. Thaddeus Rich. On this occasion the first performance of a new work for strings and organ by G. Francesco Malipiero was given with Courboin at the organ.

Biggs Greeted by 2,700 in Canada.

Richard Keys Biggs gave his first public recital at St. Patrick's Church, Montreal, on the evening of Dec. 1. Just a month ago he took up his residence in Montreal and assumed his duties as organist and choirmaster of the historic St. Patrick's Church. His recital drew an audience which filled the church and there were many standing in the aisles. As the church seats 2,700 persons, Mr. Biggs had an audience considerably larger than this number. The recital program was as follows: Chorale in B minor, Franck; Scherzo, Rogers; Andante (Sonata in A minor), Borowski; "Minuetto Antico e Musetta," Yon; Irish Air from County Derry, arranged by Lemare; Prelude and Fugue on B-a-c-h, Liszt; "Liebestraum," Liszt; "Moonlight," Steele; Two Short Preludes, Bach; "Marche Champetre," Boex; Four French Carols, Traditional; Toccata, Symphony 5, Widor.

In Memory of John M. Obergfell.

A special service for John M. Obergfell was held in connection with the tenth anniversary of the dedication of the church building by the First Evangelical Church, Oak Park, Ill., Nov. 14. Mr. Obergfell, who passed away suddenly Aug. 16, for twenty-five years had been the organist of this congregation. Soon after his death the church board passed suitable resolutions, and took action toward the establishment of a memorial in his name. A bronze tablet was unveiled by Paul E. Zimmermann, president of the church board. Miss Elsie Schroeder, present church organist, played a special selection, one of Mr. Obergfell's favorites, which has been designated "In Memoriam" for Mr. Obergfell. A poem, entitled "An Appreciation of My Friend at the Organ," written by a friend, was read. The pastor brought an appropriate message, entitled "Life's Fullest Expression."

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RECITAL PROGRAMS

Adolf Torovsky, Washington, D. C.—Mr. Torovsky, organist and choirmaster of Epiphany Episcopal Church, gave the following program in a recital at Trinity Church, Takoma Park, Nov. 15: Sarabande, Handel; "Chant Pastorale," Dubois; Largo, Dvorak; Vorspiel to "Lohengrin," Wagner; "Romance sans Paroles," Bonnet; "Dedication" and "Elfes," Bonnet; "Berceuse et Priere," Guilman; Toccata in D minor, Nevin.

In a recital at the Church of St. Michael and All Angels in Baltimore Dec. 14 his program was: "In dulci jubbilo," Bach; Sarabande, Handel; Toccata from "Oedipe a Thebes," Mereaux; "Chant Pastorale," Dubois; Vorspiel to "Lohengrin," Wagner; "Romance sans Paroles," Bonnet; "Dedication" and "Elfes," Bonnet; "Dawn" and "Night," Cyril Jenkins; "Marche Triomphale," "Nun danket alle Gott," Karg-Elert.

Wallace A. Shipton, Watertown, Mass.—Mr. Shipton gave a recital Dec. 10 on the new four-manual Skinner organ at St. John's M. E. Church, playing the following program: Festival Prelude in C major; Liebig; Andante Cantabile, Tschaiakowsky; "From the Land of the Sky-Blue Water," Cadman; "Christmas Bells," Elvey; "March of the Magi Kings," Dubois; Preludes in C minor and B minor, Chopin; "Sabbath Twilight" (a tone-picture), Wallace A. Shipton; Processional in E flat, Johnston.

The recital was preceded by a talk on the origin and development of the organ.

J. W. Bearder, Mus. Bac., F. R. C. O., Ottawa, Ont.—Advent recitals played by Mr. Bearder at All Saints' Church were as follows:

Nov. 28—Sonata in C major, Borowski; "Lamentation," Guilman; Menuet and Trio, Albert Ham; Moto Perpetuo and Intermezzo, Edgar Ford; "Finlandia," Sibelius.

Dec. 5—Organ Concerto No. 2, Handel; Allegretto Grazioso, Hollins; Chorale Prelude ("St. Ann's"), Parry; "The Curfew," Horsmann; Allegretto Scherzando (Fourth Suite), Massenot; Elegie-Marche, Le-maigre.

Dec. 12—Concerto in F, Corelli; "Elfen-tanz," Johnson; Prelude and Fugue in G major, Bach; Oriental Intermezzo, Wheel-ton; March Triumphant, Hollins.

Dec. 19—Sonata No. 6, Mendelssohn; Andante con moto, Hopkins; "Sous le Bois," Durand; Aubade, Strelezki; Fantasia Concertante, Petrari.

The recital Dec. 19 was the 105th of the series by Mr. Bearder.

Harold Mueller, Stockton, Cal.—In a recital at Trinity Lutheran Church Sunday evening, Nov. 21, Mr. Mueller offered this program: Sonata No. 6, Mendelssohn; Canzonetta, Rheinberger; Toccata in F, Bach; "Romance sans Paroles," Bonnet; Prelude, Fugue and Variation, Franck; "The Answer," Wolstenholme; Adagio, Yon; "Carillon," Vierne.

Edwin Arthur Kraft, Cleveland, Ohio—Mr. Kraft gave the dedicatory recital on an organ built by W. A. Sommerhof & Co. of Erie, Pa., for St. Luke's Church at Niles, Ohio, presenting the following program on the evening of Dec. 9: "Marche Triomphale," Hollins; Minuet, Haydn; Nocturne, Dethier; "Caprice de Concert," Archer; "Dreams," Stoughton; Meditation, Sturges; Toccata, Matthews; "To the Evening Star," Wagner; Largo, Handel; Adagio from Third Sonata, Guilman; Intermezzo, Rogers; Rhapsody, Cole.

Miss Edith B. Athey, Washington, D. C.—Miss Athey gave a Scandinavian program Nov. 22 in the first of a series of "international" recitals at the Hamline Methodist Church. Her offerings were: Minuet, Grieg; "Peer Gynt" Suite, Grieg; "Chalet Girls' Sunday," Ole Bull; "Rustle of Spring," Slinding; Romance, Svendsen; Fantasia, Sjögren; "Vermeland," Hanson; Swedish Wedding March, Södermann; Chorale and Fugue in C major, Ruxte-hude; "Shepherds in the Field," Malling; "Valste Triste" and "Finlandia," Sibelius.

Lilian Carpenter, F. A. G. O., New York City—In her most recent recitals at the Academy of Music in Brooklyn Miss Carpenter has played these programs:

Nov. 21—Toccata and Fugue in D minor, Bach; Largo from "New World" Symphony, Dvorak; Canon in C minor, Salome; Postlude in B flat, West.

Nov. 28—March in E flat, Haydn; Siciliano, Bach; Scherzo (from Fifth Sonata), Guilman; Intermezzo (from A minor Sonata), Rheinberger; "Marche Religieuse," Guilman.

Dec. 5—"Variations de Concert," Bonnet; "An Indian Legend," Candlyn; March from Occasional Oratorio, Handel.

Dec. 12—Bach program: Prelude and Fugue in A minor; Chorale Prelude, "Herzlich dich Mich Verlangen"; Prelude in G; Adagio (from Toccata in C); Chorale Prelude, "In Dir Ist Freude."

Archibald T. Davison, Cambridge, Mass.—Professor Davison played this Bach program at Appleton Chapel, Harvard

University, Dec. 14: Toccata and Fugue in D minor; Prelude in D major; Prelude and Fugue in G major; Fugue in D major; Fugue in G minor.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—Recitals at the University of Minnesota by Mr. Fairclough, organist and professor of music at the university, are given every Tuesday at 4 p. m. These recitals will be broadcast after the New Year from the university station. Recent programs follow:

Nov. 30—"Piece Heroique," Franck; "La Brume," Gaul; Minuet in G, Beethoven; Sonata in A minor, Borowski; "On Wings of Song," Mendelssohn-Fairclough; "A Song of Happiness" (MS.), Fairclough; "Finlandia," Sibelius.

Dec. 7—Toccata and Fugue in D minor, Bach; "A Sunset Meditation," Biggs; "Dance of the Candy Fairy" (Nutcracker Suite), Tschaiakowsky; Cantilene Pastorale, Guilman; "In the Garden" (Romance), Goodwin; "Liebestraum," Liszt-Fairclough; Symphony 6 (Cantabile and Finale), Widor.

Dec. 14—"Suite Gothique," Boellmann; "Noel" (Byzantine Sketches), Mulet; "Christmas in Sicily," Yon; Paraphrase on a Christmas Hymn, Faulkes; "In dulci jubbilo," Bach; "March of the Magi Kings," Dubois; "A Christmas Idyl," Dunn; "Will o' the Wisp," Nevin; "The Holy Night," Buck.

Wilhelm Middelschulte, Chicago—In a recital at Rosary College, River Forest, Nov. 22 Mr. Middelschulte played a program which contained the following works: Concerto No. 1, Handel; Adagio (from Piano Concerto, Op. 73), Beethoven; Canon (B minor), Schumann; Chorale Preludes, "Sleepers Awake" and "I Cry to Thee, Lord Jesus Christ," and Toccata and Fugue, D minor, Bach; "Ave Maria" and "Benedictus," Reger; "Agnus Dei," Stelzer; Sonata, C major (with cadenza by Middelschulte), Mozart; Capriccioso, Schellingner; Bohemian Rhapsody, Smrz; "Dreams" and Prelude to "Parsifal," Wagner; Chromatic Fantasia, Middelschulte.

Lynnwood Farnam, New York City—Mr. Farnam's December programs for his Monday recitals at the Church of the Holy Communion were as follows:

Dec. 6—"The World Awaiting the Saviour," from "Symphonie Passion," Dupre; Three Psalm-tune Preludes, Charles Wood; Canzona, Gabrieli; Toccata per l'Elevazione," Frescobaldi; Prelude in D, Clerambault; Third Greater Kyrie, Bach; "The Mirrored Moon," Karg-Elert; Scherzo from Eighth Symphony, Widor; "Resurrection," Dupre.

Dec. 13—Works of Cesar Franck: Chorale No. 1 in E major; Pastorale in E major; Chorale No. 2 in B minor; Chorale No. 3 in A minor; Allegro-Andante from "Grande Piece Symphonique"; Finale in B flat.

Dec. 20—Passionate ("Sonata Drammatica"), Candlyn; "Ave Maria d' Arkadelt," Liszt; Prelude on Plainsong "Iam Sol recedit," Simonds; First movement of Fourth Concerto, Handel; Reverie on Hymn-tune "University," Grace; Fugue in C sharp minor and Chorale in D minor, Honegger; Sketch in D flat, Schumann; "Vermeland," Hanson; Toccata, Karg-Elert.

Dec. 27—"La Reine des Fetes" (MSS.), Webbe; "Nativity," from "Symphonie Passion," Dupre; Scherzo from Fourth Symphony, Widor; Chorale Prelude on a Calvinist Hymn, Sowerby; Andante in G minor, Boely; "Nunc Dimittis," Wood; Prelude and Scherzo from Fifth Symphony, Vierne; "Nombres," from "Symphonie de l'Agneau Mystique," de Maleingreau.

Alonzo Meek, Selma, Ala.—In a recital at St. Paul's Episcopal Church Dec. 1 for the Selma Music Study Club Mr. Meek played: Sonata in E minor, Rogers; "Little Bells of Our Lady of Lourdes," Gaul; Prelude and Fugue in G minor, Bach; "In the Hall of the Mountain King" ("Peer Gynt" Suite), Grieg; Scotch Fantasia, Macfarlane; "Souvenir," Kinder; Berceuse, Dickinson; Finale (Second Symphony), Widor.

Paul Allen Beymer, Cleveland, Ohio—Mr. Beymer, organist and choirmaster at The Temple, gave the following program at Trinity Methodist Church, Algonac, Mich., Nov. 16: Concert Prelude and Fugue, Faulkes; Meditation, Sturges; Bonnet; March in D, Guilman; Scherzo-Pastorale, Federlein; Serenade, Schubert; "L'Organo Primitivo," Yon; Evensong; Johnston; Grand March from "Aida," Verdi.

A. D. Zuidema, Mus. D., Detroit, Mich.—Dr. Zuidema gave the following programs at the Jefferson Avenue Presbyterian Church:

Dec. 5—"Fantasia in Freiem Style," Merkel; "A Day in Venice," Nevin; Toccata and Fugue (D minor), Bach.

Dec. 12—Chorale Prelude, "In Dir ist Freude," Bach; Andante Espressivo

(from Symphony), Sullivan; Serenade, Schubert; Gavotte ("Mignon"), Thomas; Cantilene, Rogers; Allegro con brio (Suite in F), Corelli; "War March of the Priests" ("Athalia"), Mendelssohn.

Dec. 26—Special Christmas program: Christmas Pastoral, Merkel; "Christmas in Sicily," Yon; "Christmas Evening," Mauro-Cottone; Fanfare, Lemmens; "Christmas Bells," Lemare; "The Infant Jesus," Yon; "Hosannah," Dubois.

Raymond C. Robinson, Boston, Mass.—The following have been among Mr. Robinson's recent programs at the Monday noon recitals in King's Chapel:

Nov. 22—Allegro (Symphony 8), Widor; Nocturne in D flat, Baintow; Fantasia in A, Franck; "Carillon," Wolstenholme; "By Reed-Grown Waters," Karg-Elert; Passacaglia and Fugue, Bach.

Nov. 29—Prelude in C minor, Sonata and Dorian Fugue, Bach; Nocturne, Tschaiakowsky; Concert Piece, Parker; "Carillon," Boellmann; "Silhouette," Dvorak; Finale (Symphony 4), Vierne.

Dec. 6—Allegro (Symphony 5), Andante (Gothic Symphony), Scherzo (Symphony 4), and Finale (Symphony 8), Widor; Chorale Prelude, "A Rose Breaks into Bloom," Brahm; Sketch in F minor, Schumann; Londonderry Air, North Irish Folk Song; Triumphal March, Karg-Elert.

Edward Rechin, New York City—Mr. Rechin, on his annual recital tour, gave the following program of works of Bach and his contemporaries Dec. 5 at Holy Cross Lutheran Church, St. Louis: "Praeludium," Nikolaus Bruhns; Adagio, Georg Boehm; Allegro, Georg Dietrich Leyden; Improvisation; Chorale Harmonizations ("Now Rest Beneath Night's Shadows," "O Darkest, Woe" and "Holy, Holy, Holy"), Bach; Prelude, "Hark! a Voice Saith All Are Mortal," Partita, "O God Thou Faithful God," and Fugue in G major, Bach.

F. Flaxington Harker, Richmond, Va.—Mr. Harker, organist of St. Paul's Church, Richmond, gave a recital at St. Paul's Church, Petersburg, Va., Dec. 13. His numbers included: Overture to "Athalia," Handel; Chorale Prelude, "O Sacred Head, Now Wounded," Bach; Gigue (from an unfinished suite), Bach; Chorale Improvisations, Op. 65, Karg-Elert; Adagio, Fugue, Intermezzo and Scherzoso (from Sonata No. 8 in E minor), Rheinberger; Elevation, Rousseau; "Sous les Bois," Durand; "In the Twilight," Harker; Concerto in G minor, No. 2, Camidge.

Rollo Maitland, F. A. G. O., Philadelphia, Pa.—Mr. Maitland gave a series of "Twilight Hours of Organ Music" at the Church of the New Jerusalem on the four Sunday afternoons in November, playing the following programs:

Nov. 7—Concert Overture in C major, Hollins; Adagio in A minor, Bach; Chorale in E major, Franck; Cantilene Pastorale, Guilman; "Finlandia," Sibelius; Andante from "Surprise" Symphony, Haydn; Scherzo from Second Sonata, Mark Andrews; Meditation-Improptu on the tune "Bethany."

Nov. 14—Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; Allegretto in B flat, Lemmens; Concert Overture in A, Maitland; "The Bells of St. Anne de Beaupre," Russell; Minuet in D major, Mozart; "Indian Summer," Herbert; "Marche Slav," Tschaiakowsky; Meditation-Improptu on the tune "Hursley."

Nov. 21—Toccata in F major, Bach; "Dreams," Stoughton; "Piece Heroique," Franck; "Sweet Ringing Chimes," S. Marguerite Maitland; "A Little Story," Tours; Nocturne from "Midsummer Night's Dream," Mendelssohn; "Paeon Symphonique," Rollo Maitland; Meditation-Improptu on the hymn-tune "He Leadeth Me."

Nov. 28—(First recital under the auspices of the American Organ Players' Club)—Passacaglia, Bach; Chorale Prelude on "Rhosymedre," Vaughan Williams; Capriccio Fantastico, Mehner; "Gesu Bambino," Yon; "Cherubs at Play," Frances McCollin; "Elfes," Bonnet; "Liebestraum," Liszt; Improvisation in the form of a symphony in four movements.

Mr. Maitland appeared as guest recitalist at the municipal organ in Springfield, Mass., Nov. 23, playing the following program: Concert Overture in C major, Hollins; "Dreams," Stoughton; Toccata in F major, Bach; Canzonetta, S. Marguerite Maitland; Scherzo-Caprice, Rollo Maitland; Minuet in D major, Mozart; "Invitation to the Dance," Weber (a free transcription by Mr. Maitland of the Weingaertner orchestral arrangement); "Moment Musical" in F minor, Schubert; "Liebestraum" No. 3, Liszt; "Marche Slav," Tschaiakowsky; Improvisation on a Thanksgiving hymn-tune (by request).

On Nov. 29 Mr. Maitland played the following over station WGO, the Wanamaker store, in Philadelphia: "Liebestraum," Kreisler; "Legend," Cadman; Concert Overture in E flat, Faulkes;

Scherzo, Second Sonata, Andrews; "The March of Time," D. D. Wood.

A recital in connection with the formation of the Norristown chapter, N. A. O., on Dec. 6 brought the following: Concert Overture in C major, Hollins; Adagio in A minor, Bach; Capriccio Fantastico, Mehner; "Legend," Cadman; Festival Postlude, R. K. Miller; "Liebestraum," No. 3, Liszt; "A Little Story," Tours; Scherzo, Second Sonata, Andrews; Improvisation in the form of a symphony in four movements. Themes were submitted by Joseph R. Bowman, Walter de Prefontaine, John Thompson and John Duddy.

At the Central High School, Philadelphia, Mr. Maitland played the following numbers on Dec. 8: Concert Overture in E flat, Faulkes; "Legend," Cadman; "Liebestraum," Kreisler; "A Little Story," Tours; "The March of Time," D. D. Wood.

George W. Grant, Roanoke, Va.—Mr. Grant, professor of organ and piano at Virginia College and organist and choir-master at St. John's Episcopal Church, has given two recitals on the new Moller organ at the Elks' Home in Roanoke. Dec. 4 he played there for the young women of the college, his program being: Vorspiel to "Lohengrin," Wagner; Suite, "In Fairland," Stoughton; Prelude and Fugue in C minor, Bach; "Song of India" (by request), Rimsky-Korsakoff; Waltz of the Flowers (from "Nutcracker" Suite), Tschaiakowsky; Evensong (by request), Johnston; Grand March (from "Aida"), Verdi; "Song of the Russian Boatmen," arranged by Eddy; "America, the Beautiful," Macfarlane.

In a recital Nov. 16 his offerings included: "Finlandia," Sibelius; Evensong, Johnston; "Funeral March of a Marionette," Gounod; Magic Fire Spell from "Die Walkure," Wagner; "Clair de Lune," Karg-Elert; "Dance of the Sugar-Plum Fairy" and Arab Dance (from "Nutcracker" Suite), Tschaiakowsky; "To a Wild Rose," MacDowell; Toccata in C minor, Boellmann.

George William Volkel, New York City—Mr. Volkel gave the following program preceding a lecture by Henry Morgenthau in the Town Hall Dec. 17: Five Selections from "Hours in Burgundy," Jacob; "Romance sans Paroles," Bonnet; Aria in F, from the Tenth Organ Concerto, Handel; Scherzo in E major, Gigout.

Lucien E. Becker, F. A. G. O., Portland, Ore.—Mr. Becker's lecture-recital at Reed College Dec. 14 was marked by this list of compositions: "The Holy Night," Buck; "March of the Magi Kings," Dubois; "Christmas Evening," Mauro-Cottone; "Christmas in Sicily," Yon; "Christmas," Dethier; Third Sonata, Guilman.

William H. Oetting, Pittsburgh, Pa.—The second of a series of four lecture-recitals of the Pittsburgh Musical Institute was in the form of a Bach-Handel program by Mr. Oetting on the new institute organ the evening of Dec. 14. The Bach numbers included: Toccata and Fugue in D minor; Chorale Preludes: "By the Waters of Babylon," "Saviour of the Heathen," "O Sacred Head Now Wounded" and "A Mighty Fortress"; Prelude and Fugue in C major; Fantasia and Fugue in G minor. The Handel composition was the Concerto No. 1 in G minor.

Louise C. Titcomb, Macon, Ga.—Miss Titcomb, head of the organ department at Wesleyan College, gave a recital under the auspices of the Georgia chapter of the American Guild of Organists at Trinity Methodist Church in Atlanta Dec. 6 and her performance received warm praise. Her program was as follows: Allegro (Symphony 6), Widor; Pastorale (Symphony 1), Vierne; "Hours in Burgundy," Jacob; Concert Variations, Bonnet; Pastorale (Symphony 2), Widor; Cantilene, Pierne; Carillon-Sortie, Mulet.

In a faculty recital at Wesleyan Conservatory Nov. 30 Miss Titcomb played a program of works by contemporary French composers which received most complimentary reviews from various critics. Her offerings included: Allegro (Symphony 6), Widor; Pastorale (Symphony 1), Vierne; "Hours in Burgundy," Jacob; Concert Variations, Bonnet; Pastorale (Symphony 2), Widor; Cantilene, Pierne; Carillon-Sortie, Mulet.

Mrs. F. W. Nichols, Houghton, Mich.—Mrs. Nichols gave a public recital on the organ in her beautiful home on the evening of Nov. 30 for the St. Cecilia Club and was assisted by Miss Aleda Cameron in piano solos and organ duets. The program was as follows: First Sonata, Borowski; Fugue in E flat major ("St. Ann's"), Bach; Evening Song, Baintow; Spring Song, Macfarlane; Nocturne, Op. 36, Guilman; Indian Summer Sketch, Brewster; Intermezzo, Callaerts; Grand Chorus, Dubois; Concert Etude, MacDowell; Duo—Rhapsody in A minor, Demarest.

Recital Programs

Warren D. Allen, Stanford University, Cal.—In his December recitals Mr. Allen, the university organist, played these programs at the Stanford Memorial Church: Dec. 2—Kyrie Eleison, Op. 126, No. 1. Karg-Elert; Great Fugue in G minor, Bach; "Sister Monica," Couperin; Sonata in D minor, Guilman.

Dec. 7—Overture and Pastoral Symphony, from "The Messiah," Handel; "Resonet in laudibus," Op. 26, No. 3 (from "Cathedral Windows"), Karg-Elert; "Shepherds in the Fields," Mallin; "Christmas," Dethier.

Dec. 9—Two Chorale Preludes on the carol "In dulci júbilo," Bach; "L'Adoration Mystique," from the "Symphonie de Noel," de Maleingreau; Pastorale from Suite, Op. 14, de Maleingreau; Fantasy on Old English Carols, Best.

Albert Riemenschneider, Cleveland, Ohio.—In a recital before the Missouri chapter of the American Guild of Organists at the Third Baptist Church of St. Louis Nov. 30 Mr. Riemenschneider played the following program: Chorale in A minor, Cantabile and Pastorale, Franck; Chorale Preludes, "In Thee Is Gladness" and "O Man, Bemoan Thy Grievous Sin," Bach; "Echo," Yon; Toccata, Yon; Fourth Symphony, Widor.

Charles Galloway, St. Louis, Mo.—In his recital at Washington University the afternoon of Nov. 21 Mr. Galloway played: Sonata No. 6, Mendelssohn; "Marche Nuptiale," Faulkes; "At Twilight," E. S. Barnes; Allegro from Sixth Symphony, Widor; "Romance," Lemare; "In Venice," Sellars; "Scherzo Symphonique," Debat-Ponsan.

In a recital at the University Methodist Church, University City, Dec. 5, Mr. Galloway played this program: Prelude and Fugue in D major, Bach; Andante Cantabile, Widor; "Variations de Concert," Bonnet; "Wedding Chimes," Faulkes; "A Summer Morning," Kinder; "Marche Solennelle," Mailly.

Harold D. Smith, Ithaca, N. Y.—Among Professor Smith's December programs at Cornell University were the following:

Dec. 10—Processional to the Cathedral, from "Lohengrin," Wagner; Chorale Prelude on "Rockingham," T. Tertius Noble; Scherzino, Ferrara; "Ronde des Princesses," from "l'Oiseau de Feu," Stravinsky; "The Musical Snuff Box," Liadoff; "Valse Triste," Sibellus; Toccata, from "Esquisses Byzantines," Mulet.

Dec. 17—Christmas Music: Chorale, "Vom Himmel hoch," Pachelbel; "Noel," d'Aulin; "Le Sommeil de l'Enfant Jesus" (violin, piano and organ), Henri Busser; Chorale, "Es ist ein Ros' entsprungen" and "Wiegenlied," Brahms; "Christmas in Sicily," Yon; "Noel Languedocien," Guilman; "Fantasie sur deux Noels," Bonnet.

John H. Duddy, Jr., Norristown, Pa.—In special programs at the First Presbyterian Church in December Mr. Duddy played: S a r a b a n d e, Karg-Elert; "Prayer," Urteaga; Allegro (Fifth Symphony), Guilman; "The Question" and "The Answer," Wolstenholme; Concert Toccata in D, d'Evry; Chorales, Bach; "Christmas," Dethier; Concert Study, No. 1, Yon.

Sherman Schoonmaker, Mus. B., Urbana, Ill.—Mr. Schoonmaker, who gave the University of Illinois recital Sunday afternoon, Nov. 28, played as follows: "Grand Choeur Dialogue," Gigout; "Ave Maria," Guilman; Bridal Song ("Rustic Wedding" Symphony), Goldmark; Sonata in C minor, R. L. Baldwin.

Kate Elizabeth Fox, Watertown, N. Y.—In her recitals at the close of the evening service in November at the First Presbyterian Church Mrs. Fox played these selections: Fantasia and Fugue in G minor, Bach; Air for G String, Bach; Toccata in C major, Bach; Adagio, Bach; Andante Cantabile, Tchaikowsky; "Marche Funebre et Chant Seraphique," Guilman; Prelude and Fugue in E flat major, Bach; Andante Cantabile (from Fourth Symphony), Widor; "Vision," Rheinberger; Symphony in D minor, Guilman.

Claude L. Murphree, Gainesville, Fla.—Mr. Murphree, organist of the University of Florida, played the following Christmas program Sunday afternoon, Dec. 12, at the university auditorium: Three Chorale Preludes, Bach; "Gesu Bambino," Yon; "Noel," Bach; "Where Wild Judea Stretches Far," Stoughton; Christmas Pastorale (from Concerto for stringed instruments), Corelli; "Christmas," Dethier; "Noel," Mulet; "Tu es Petra," Mulet.

In a recital on the four-manual Midmer-Losh instrument at the First Baptist Church of Tampa, Fla., Nov. 21 Mr. Murphree played: Toccata from Fifth Symphony, Widor; "The Harmonious Blacksmith," Handel-Lemare; "The Primitive Organ," Yon; "Sea Gardens," James Francis Cooke; Prelude and Fugue in D major, Bach; "Swing Low, Sweet

Chariot," arranged by Lemare; "Dance of the Candy Fairy," Tchaikowsky; "The Rippling Brook," Gillette; "Within a Chinese Garden," Stoughton; "Thistle-down," Loud; "Love's Old Sweet Song," Molloy-Lemare; "The Ride of the Valkyries" (from "Die Walküre"), Wagner.

Paul E. Grosh, Tarkio, Mo.—Mr. Grosh, with the assistance of Doris E. Cunningham, violinist, gave a recital at the United Presbyterian Church of Tarkio Oct. 28 at which he played: Fantasia and Fugue in G minor, Bach; Improvisation, No. 3, Saint-Saens; Prelude, Clerambault; Chorale Preludes "O Man, Bewail Thy Sin," "In Thee Is Joy" and "O Sacred Head," Bach; "Dreams," R. S. Stoughton; Prelude to Act 3 ("Lohengrin"), Wagner.

Frederick C. Mayer, West Point, N. Y.—In his recital at the West Point Military Academy Sunday afternoon, Nov. 21, Mr. Mayer played this program: Prelude in G major, Bach; Funeral March, from "Die Götterdämmerung," Wagner; "Ariele," Bonnet; Andante Cantabile from String Quartet, Tchaikowsky; Triumphant March from "Naaman," Costa.

Wallace A. Van Lier, Mus. B., Lake Placid Club, N. Y.—Mr. Van Lier has played the following programs among others in his December recitals at the Lake Placid Club, Agora:

Dec. 5—"Marche Romaine," Gounod; Cantilena, Golterman; "La Cinquantaine," Gabriel-Marie; "Toccata per l'Elevazione," Frescobaldi; Intermezzo, Callaerts; Prelude to "Lohengrin," Wagner; "Liebestod" from "Tristan and Isolde," Wagner; Nocturne in E flat, Chopin; Sortie, Colburn.

Dec. 12—Fantasia, Bubeck-Dickinson; Berceuse from "Jocelyn," Godard; Serenade—Badine, Gabriel-Marie; "The Swan," Saint-Saens; "Marche Militaire," Schubert; Serenade, Schubert; "Air du Roi Louis XIII," Ghys; "Sunset's Ebbing Glow," Dunn; Introduction to Act 3 of "Lohengrin," Wagner.

Dec. 19—"The Shepherds in the Field," Mallin; "March of the Magi," Dubois; "Adoremus," Ravina; "Evening Bells and Cradle Song," Macfarlane; "Holy Night," Buck; Solemn Prelude from "Gloria Domini," Noble; Largo, Handel-Kraft; Pastoral Symphony from the "Messiah," Handel; Fantasia on Old Christmas Carols, Faulkes.

Walter Heaton, F. A. G. O., Reading, Pa.—Dr. Heaton gave a recital at St. John's Lutheran Church, Sinking Spring, Pa., Nov. 27, playing this program: Overture, Auber; "The Two Angels," Blumenthal; "Home, Sweet Home," Buck; Toccata, Mailly; Gavotte, Gossec; "Song of the Brook," Hewitt; "Canto" (Sonata in A), Grey; "The Music Box," Liadoff; Southern Fantasy, Hawke; "Grandmother" ("Fireside Fancies"), Clokey; "The Trumpet Call," Evans.

Jean E. Pasquet, New Orleans, La.—In a special program at the Prytania Street Presbyterian Church the evening of Dec. 19 Mr. Pasquet's organ selections were: Andante, Sixth Sonata, Mendelssohn; Prelude and Fugue in A minor, Bach; "Angelus," Massenet; "In Paradisum," Dubois; "Suite Gothique," Boellmann; organ and duo-art piano, Concerto in E flat (First movement), Liszt; Fanfare, Lemmens.

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Slide Playing.

A division of solo playing which has developed extensively during the last few years is the playing of song slides. These are flashed on the screen by the operator in succession at a warning light or bell given him by the organist, who plays either from a prepared music cue sheet in which all the music is printed, or from a typewritten cue sheet on which the titles of the compositions to be used are listed. In the latter event the organist must depend on his memory for some of the older songs or secure copies of the different numbers called for.

In this connection there are collections published in book form that are invaluable. Lake's "Mammoth Collection" (Carl Fischer) contains familiar songs of twenty to fifty years ago, as well as the national anthems of all countries. As this book is rather bulky, we tear out the pages that have the desired songs, use them, and replace them in order when sorting out the music for the feature just finished. In this way the "song solo" may be "set up" exactly like the feature music.

A complete understanding should exist between the organist and the operator, either by rehearsal or by means of an electric button at a convenient place on the console, preferably accessible to the left hand, connected with a buzzer or light in the operating booth. In the progress of the music touching the signal to effect a change of slides must be done at exactly the right second. As the limit of space on them is from two to six lines of printing, it can readily be seen that the changes should come at a point where the audience has come to the word before the last one on the slide.

Then, again, a variety of registration is required. For example, "Which?" (Feist), a set of forty-three slides, occupies about twelve minutes. The order runs something like this: Title slide, last half of chorus of "When Good Fellows Get Together," followed by "Tramp, Tramp." This set contrasts the songs of twenty years ago with those now popular with young people. The old songs are: "On a Bicycle Built for Two," "Annie Rooney," "Sidewalks of New York" and "Put on Your Old Gray Bonnet," while those of today are: "Where Did You Get Those Eyes?" "Calling Me Home," "Katinka" and "That's Why I Love You."

Special effects—ad libitum—may be played where the slides that contain prose reading matter are on the screen, as well as smoothly modulating into the key of the next song.

Another clever set is "The Story of a Little Cloud Breezin' along with the Breeze" (arranged by C. Hess). As it floats over England the chimes of Big Ben are heard, over France the war song "Madelon," over Spain a Spanish tango (the castanets and tambourine should be utilized in the accompaniment), over Italy "Sweet Marie," over Japan "In a Japanese Garden," over Hawaii a characteristic Hula song (imitate the ukulele on the strings) and finally over San Francisco "Hello Frisco," ending with the "Breeze" song. Sets like this one offer a splendid opportunity for a variety of effects and rhythms and make excel-

lent vehicles for the display of the tonal contrasts of the organ.

These sets may be procured from various American publishers of popular music, or the organist himself can originate a set from ideas of his own, using the old-time favorite and new songs and having the slides made to order.

In addition to those mentioned a few of the best recent issues are: "A Trip to Hitland," "Blame it on the Waltz," "Ting-a-Ling, the Waltz of the Bells," "Carolina," "Don't Sing Aloha," "Let's Play Golf," "Graduation Examinations," "Mary Lou" and a new Christmas set labeled "Christmas Suggestions." A few publishers issue regularly printed music cue sheets, to follow which is easy.

(Concluded next month.)

New Photoplay Music.

A variety of new picture music from the Carl Fischer firm includes four new numbers of the Playhouse series. No. 14, "Prelude," opens dramatically and in an imposing manner with bare octaves followed by full chords. Another part has tremolo chords with a baritone theme and the composer makes use of the diminished seventh and augmented sixth chords for dramatic effect. In No. 15, "Berceuse Comique," the themes used are "Please Go 'Way and Let Me Sleep," "O How I Hate to Get Up in the Morning" and "Good-night, Ladies," all woven in bass and treble in the form of a cradle song. No. 16, "Incognito," opens in a mysterious style with a bass theme and triplet chord accompaniment, the idea of which is later reversed. No. 17, "Drollery," is a rapid two-four work, joyous in style. All four are by Edward Kilyeni.

"Entrance of the Heroes," by Victor Herbert, is an additional posthumous work. This is ideal for the imposing entrance upon the scene of royalty and other important personages. After a short fanfare, a string and clarinet unison solo precedes a second maestoso.

Woodland: "On a Woodland Glade," by Huston Ray. A triple movement in C opening with strings and woodwind in thirds and fourths, followed by a scherzo in F. "Sleeping Beauty," by J. Beghon, is a horn solo in A flat, with flowing sixteenth in the accompaniment. In "Prelude," by the same composer, a twelve-eight, A major part is offset by a declamatory minor episode.

Descriptive: "A Musical Snuff Box," by A. Liadoff. This is a new arrangement of this clever imitation of an old-fashioned music-box. In "Two Guitars," by H. Horlick, use strings 8 and 4-foot with a slight staccato to get effect of plucking guitar. In "Spinning Wheel," by F. Spindler, the organist must play the rapid thirty-second notes with his right hand and the theme (filling in the harmony) with his left, with a light pedal.

Scandinavian: Suite, "Northern Impressions," by Grieg. (1) "Shepherd's Frolic." A typical pastorale movement—three-four—somewhat in the style of a mazurka. (2) "Rustic Festival." A lively, brilliant minuet in A minor. (3) "The Woodland Fairy." A graceful allegretto in D, suggestive of the nymphs and sprites of fairyland. (4) "Carnival." A minor, three-four. An excellent example of a burlesque dance.

Spanish: "Serenade Espagnole," by A. Glazounow. An especially fine Spanish number for picture work. In six-eight and A major.

Rural: "The Skipper of Tooner-ville," by W. L. Slater. This is a rollicking "rube" number, in which the clever organist can obtain many humorous effects by correct use of stops.

From the White-Smith Company we have received "Sunset's Ebbing Glow," by M. A. Dunn, a legitimate organ number. In D flat, six-eight measure, the melody is harmonized in sixths, with a contrasting second section in full chords. An evening scene, woodland and mountain scenes, would all be served well by this piece.

On taking a new position recently, where the organ is considerably larger, we were impressed especially with the variety of effective combinations for picture work that we could obtain from the following stops: Twelfth,

thirce, piccolo, 2-ft., and strings. For instance, in a fire scene, at the beginning of the conflagration, where the flames leap higher and higher and dense clouds of smoke roll upwards, this can be accompanied by combining the previously-named stops and playing high in the treble, the background of which should always be a light hurry or agitato, subduing the volume of tone by keeping the swells partly or entirely closed and gradually becoming louder, so that when the climax is reached on the screen there will be sufficient tone left to bring out. Some organists open swell pedals wide, throw on full organ and deafen the audience with a tremendous surge of tone from the beginning. This is wrong. One thing picture players should learn is to hold back the tone until the climax is reached; then a short period of full organ is effective.

Program and Tea at Fargo.

Small Christmas trees and red and white candles decorated the First Congregational Church at Fargo, N. D., Dec. 6 for the "candlelight" tea and musical which the members of the pipe organ group of the Fargo Music Club gave in compliment to the active and sustaining members of the club. The program was composed of numbers suited to the Christmas season and consisted of organ, piano and vocal selections. Miss Gertie Lobben opened with "Grand Choeur," Mozart. A trio composed of Mmes. Clara Wright, J. A. Jardine and J. G. Dillon sang "Sleep, Holy Babe," Matthews, and "There Were Shepherds," Lynes, with Mrs. Elef Anderson at the piano and Miss Clara Pollock at the organ. Mrs. F. M. Cleveland and Miss Ivy Conant played "Christmas Offertory," Grison, and "Christmas Chimes," d'Antalfy, respectively. They also played "Rhapsody" by Demarest, with Mrs. Cleveland at the organ and Miss Conant at the piano. A short social hour was enjoyed after the program and tea was served. Miss Gertrude Lobben had charge of the program and Mmes. J. J. Mulready, J. W. Campbell and Miss Clara Pollock were hostesses.

Lovewell at New Organ.

The Arlington, Mass., Advocate of Dec. 10 reports that a cordial invitation was extended to the public at large to attend the organ recital held at the First Congregational Parish on Tuesday evening, Dec. 7, to which about 150 guests responded. Edward S. Fessenden, sponsor for the concert, as well as instigator of the new organ fund, welcomed the music lovers. He made a few explanatory remarks about the organ before introducing the artist of the evening, S. Harrison Lovewell, secretary of the New England chapter, A. G. O. The program was so arranged that the quiet church music was heard first, which made Whiting's Sonata end in a blaze of brilliancy. The most familiar number was the first, based on the old hymn "Ein' feste Burg"; the most pleasing, perhaps, Nocturne in E minor, Halsey. The program follows: Overture, "Ein' feste Burg," Nicolai-Liszt; Ciaconna, E minor, Buxtehude; Chorale Prelude, "By the Waters of Babylon," Bach; Prelude and Fugue,

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In Memory of Charles P. Scott.

All the music at the Church of the Divine Paternity in New York under the direction of J. Warren Andrews Nov. 28 consisted of compositions of the late Charles P. Scott, a prolific writer of church music and an organist of reputation, whose death was recorded in the Boston column of The Diapason Dec. 1. Mr. Scott was a former pupil of Mr. Andrews. He received practically all his organ training from the New York organist and later studied composition with George Chadwick. Among the anthems used by Mr. Andrews in the service were "Art Thou Weary," "O Love of God, Most Full" and "How Lovely Are Thy Dwellings."

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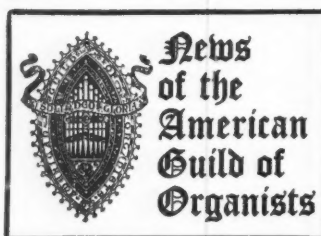
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News of the American Guild of Organists

Headquarters.

The annual New Year's luncheon of the Guild, one of the important events of the year in New York, and always well attended, will be held at the Waldorf-Astoria Hotel at 12:30 Jan. 1.

The Estey Organ Company is again offering to the American Guild of Organists a free scholarship at the school of music at Fontainebleau, France. This scholarship will be awarded to the one who attains the highest percentage in paper work in either the associate-ship or fellowship test of the Guild examinations. This is the fourth year the scholarship has been offered. It entitles the holder to free tuition, transportation from home to Fontainebleau and back, and living expenses.

The Guild examinations will be held on May 26 and 27, and candidates for examinations must be elected to membership as colleagues not later than April 30. They will then be admitted to the examination for associate-ship upon payment of fee in advance. Further information in regard to the examinations may be had by applying to the Guild office, 29 Vesey street, or to Frank Wright, 46 Grace court, Brooklyn, N. Y.

Pennsylvania Chapter.

The executive committee of the Pennsylvania chapter held its monthly meeting at the studio of James C. Warhurst on Monday morning Dec. 6. The warden, Frank L. Sealy, was a welcome visitor and discussed with the committee matters of importance to the Guild, particularly relative to the examinations. The members of the committee are strongly in favor of substituting for the playing from figured bass the adaptation of a piece from piano score to the organ. This is a necessary part of the organist's training, as most of the anthems and solos have piano accompaniments without any suggestions of markings to help the young organist in his work in the church service.

A committee was appointed to confer with the mayor of Philadelphia in an attempt to save the fine Sesquicentennial organ of 200 stops and have it placed in an auditorium for recital purposes.

The following letter was sent to each of the colleagues of the chapter:

No doubt you are acquainted with the objects of the Guild and the reason for its existence, which can be briefly stated as designed for the improvement of the standards of church music by means of special musical services devoted to worthy church music, and also by examinations in organ playing, the theory of music and general musical knowledge. It is hoped by these methods gradually to improve public taste and as a consequence to raise the organist's standing in the community. We hope to have your earnest support and co-operation in these purposes, which are not at all self-seeking, but which if realized cannot help but result in an enhancement of the organist's ability and of the public taste.

To those of our colleagues who may be thinking of preparing themselves for future examinations, the members of the executive committee hold themselves in readiness to supply such information and assistance as may be in their power. It is recommended that you communicate at once with either Henry S. Fry or the secretary, James C. Warhurst, who will furnish all information and requirements pertaining to the examination for the degree of A. A. G. O., which will be held in this city, May 26 and 27, 1927.

Western Pennsylvania.

The November business meeting preceded Daniel R. Philippi's splendid recital in the Church of the Ascension, Pittsburgh.

The death of Joseph Otten, for more than twenty-six years organist of St. Paul's Roman Catholic Cathedral, was spoken of and most fittingly commented upon by Dr. Caspar P. Koch, who presided. A committee consisting

of Messrs. Philippi, Pearson and Johnston was appointed to draw up the sentiments of the chapter on the loss sustained in the passing of Mr. Otten.

Plans relative to the recital by Lynnwood Farnam on Jan. 25 were reported progressing. Four colleagues were nominated and the transfer of Mrs. Edna White Kirch from the District of Columbia chapter was announced.

It is felt that Mr. Philippi has never played better, and this, with a well-chosen program, the magnificent four-manual Skinner organ and the beautiful edifice all combined to create a lasting impression.

JAMES PHILIP JOHNSTON,
Secretary.

New England Chapter.

The interesting subject offered for the symposium undoubtedly was in part the attraction that brought out a large attendance at the first social of the season, held Wednesday evening, Nov. 17, at the rooms of the Harvard Musical Association, Boston. Albert W. Snow was called upon to begin the discussion of "Choir Training." License had been granted for the making of offensive remarks, but evidently no speaker, and least of all Mr. Snow, had recourse to the special privilege. He stated that he was not particularly interested in methods, and that he has never believed that a boy choir is the ideal, but rather that a choir of boys should be regarded as a substitute for one of mixed voices. There are all kinds of handicaps in conjunction with the training of boys. Three years is about the limit of their usefulness, for in the midst of the training the voice changes. The alto part, however, is always bad, whether done by boys or by falsetto tones of men. He recommended better organ playing as an adjunct to choir training. Complimenting Mr. Snow on his remarks, Dean Marshall said that he once trained a boy choir, and on one occasion the boy soloist sang far from pitch. Afterward the lad explained the situation by saying, "Gee, but that organ was flat!"

Raymond C. Robinson was called on to tell how he trains the choir of thirty men at King's Chapel. In spite of the limited repertory, he said that he loved this type of musical activity. By vote of the society in 1917 the present choir was instituted and patterned after the Harvard Glee Club. Dr. Richard C. Cabot and Dr. Archibald T. Davison did some of the earlier training of the choir. Of a total of possibly eighty selections about twenty-five have Latin texts. These Latin selections are now used on an average of once a month. He himself had done much of the arranging, especially from an anthology of sacred music brought from Italy. Each choir member receives the same stipend, but particular attention is given to the matter of new applicants for admission. There is always a considerable waiting list. The hymns are practiced as carefully as the anthems and chants. The choir also accepts outside engagements.

The next part of the discussion was assumed by Thompson Stone and had to do with volunteer choirs. Mr. Stone told about the building up of the volunteer choir in the Wellesley Congregational Church. The choir-master is an autocrat. The choir members are obtained by a music committee to be either accepted or rejected by the choir-master. Many will disagree with Mr. Stone in the statement that the hymns should be sung by the congregation in unison only and that the highest soprano note should not exceed E flat. The repertory is unlimited and should be comprehensive, as each school from Palestrina to the present has value in the training of the choir. A capella rehearsing must be the rule. Mr. Stone outlined part of the system employed at Wellesley as concerns the care of the music and recording dates of performance. Nearly all of Mr. Stone's remarks were exceedingly practical.

Before adjournment to the table of refreshments the gathering listened attentively to a discussion of the application of the "arched back" in relation to singing on pitch by Mrs. Hall-Whytock of Providence, who told her experiences as an instructor of swimming.

The one hundred and fifth public service of the chapter was held at the

Church of the Redemption Nov. 22. The organ prelude, "Priere," by Jongen, was effectively played by William E. Zeuch, organist and choir-master at First Church. Of particular fitness was the postlude, two movements from Handel's Tenth Concerto, played by E. Rupert Sircom of First Parish, West Newton. In both selections the organ sounded beautiful, well balanced and often extremely brilliant. The service accompaniments were ably played by Thomas W. Lander. The chorus choir of seventeen voices was conducted by David Blair McClosky. The larger choral numbers were "Glorious Forever," Rachmaninoff; "Bless the Lord, O My Soul," Ippolito-Ivanoff; "How Lovely Is Thy Dwelling-Place," from the "German Requiem," Brahms, and "Amen" Chorus from "Stabat Mater," Rossini. The Rossini selection under the direction of Mr. McClosky became the climax of the service. The choir has been most effectively trained and is highly efficient in volume, diction and shading.

It is usually not deemed wise to put on an organ recital the week before Christmas, but this year the chapter made the venture and won the largest audience in a long time. The auditorium of the Boston City Club is sufficiently spacious and comfortable, and the Skinner four-manual organ has sufficient size and volume to make an organ program enjoyable, and the program, players and singers on the evening of Dec. 20 surely gave of their best and presented music that was generally appreciated. Miss Louise Carol Titcomb, F. A. G. O., now of Wesleyan College, Macon, Ga., but formerly of the New England chapter, played Bach's Fantasia in G minor and his Aria in D major from the Orchestral Suite. The air proved the most charming composition of the evening. The Concert Variations by Bonnet demonstrated brilliancy of technique. "Chant de Mai" by Jongen was very pleasing. The Finale from Symphony 1 by Vienne closed Miss Titcomb's group of selections. The men's choir of King's Chapel, in reduced numbers, unfortunately, sang very smoothly, with good shading, the following selections: "Break Forth, O Beauteous, Heavenly Light," Bach; "O Bone Jesu," Palestrina; "Lo, How a Rose E'er Blooming," Praetorius; "Agnus Dei," from "Messe des Orpheonistes," Gounod, and "Lo, a Voice to Heaven Sounding," Bortniansky. Of these the Gounod is the most effective, seeing that it was written originally for men's voices. The choir was directed by Raymond C. Robinson, F. A. G. O., Mus. Bac. Mr. Robinson for his group of instrumental solos played Allegro, Concerto in G minor, Handel; Andante in B, Franck; "Carillon," Vienne; "Noel," Mulet; Finale, Symphony 2, Vienne. Of these selections the Handel Concerto was the one best adapted to the time and place, although it is likely that the audience would have chosen the quiet Franck composition.

The next chapter event will be an organ recital by Frederick Johnson, F. A. G. O., at St. Stephen's Church, Providence, R. I., the evening of Jan. 6.

Western New York.

The annual dinner and election of officers was held at the East Side Presbyterian Church, Rochester, Nov. 8, with Dean Harold Gleason presiding. The secretary reported seventeen new members during the year and the treasurer reported plenty of funds in the treasury.

Our guests of honor were Dr. Ernest MacMillan, new director of the Toronto Conservatory, and Richard Tattersall of Toronto. Dr. MacMillan responded briefly to our dean's words of welcome and later Dr. MacMillan, with Melville Smith and Mr. McArthur of the Eastman School faculty, played several selections on the new Skinner organ.

The election of officers resulted as follows:

Dean—Dr. George Henry Day.
Sub Dean—Alice C. Wysard.
Treasurer—Gertrude Miller.
Secretary—Mrs. Wallace I. Miller.
Registrar—George S. Babcock.

We regret that Mr. Gleason's duties at the Eastman School of Music made

it impossible for him to continue as dean, but welcome Dr. Day, the new organist at Christ Episcopal Church, as our dean and give him our hearty support.

Michigan Chapter.

The Michigan chapter presented Chandler Goldthwaite of New York in a recital free to the public Sunday afternoon, Nov. 21, in the First Congregational Church, Detroit. The numbers played were: Symphony No. 6, Widor; Prelude, Samazeuilh; Prelude and Fugue in G minor, Bach; "Carillon," De Lamarter; four pieces from "Les Heures Bourguignonnes," Jacob; "Legende," Vienne; Scherzetto, Vienne; two versets on "The Magnificat," Dupre; "Adeste Fideles," Karg-Elert; "Fantasia Dialogue," Boellmann.

Western Washington.

The first festival service of the Western Washington chapter was held at St. Clement's Church, Seattle, on the evening of Nov. 12. The service was sung by Trinity choir from Everett, Wash., under the direction of Joseph H. Greener, A. A. G. O., assisted by Arthur E. James. The anthems included Sullivan's "I Will Sing of Thy Power," Gounod's "From Thy Love as a Father" and Tchaikowsky's "Hymn to the Trinity." At the beginning of the service Mr. James played an organ program which included: "Toccatina alla Marcia," Harris; "Dawn's Enchantment," Dunn; "Eventide," Harker; "Festivity," Cyril Jenkins; "With the Shepherds" (Pastorale), Arthur E. James; Festival March, James. Mr. Greener closed the program with these organ solos: Pastoral Sonata (first and second movements), Reinberger; "An Indian Legend," Candlyn; Alla Breve in E major, Bach; Fugue in C minor, Bach.

Central Ohio.

The Central Ohio chapter gave a public service at the First Congregational Church of Columbus Nov. 22 in which both organ and choir selections received high praise. The service was played by Edward G. Mead, F. A. G. O., of Denison University. Glenn Grant Grabill, A. A. G. O., of the First Congregational Church, played "Te Deum Laudamus," by Claussmann, and "Gratitude," a manuscript composition of his own. Harrison D. LeBaron, A. A. G. O., of Ohio Wesleyan University, played Dubois' "Marche Triomphale." The anthems were Barnby's "O Lord, How Manifold" and Rogers' "Unto Thee, O God, Do We Give Thanks." The chorus consisted of the combined choirs of various churches of Columbus under the direction of Mr. Mead, dean of the chapter.

RECITAL FOR THE CHILDREN.

Hattie May Butterfield Gives Program at Fort Smith, Ark.

Realizing the value of making an appeal to children with organ music, Miss Hattie May Butterfield, organist of St. John's Episcopal Church at Fort Smith, Ark., gave an interesting children's concert Sunday afternoon, Nov. 28, and drew an audience of youngsters which filled the edifice.

Miss Butterfield prefaced her playing with a short talk interpretative of what the children were expected to hear in the compositions she offered. She brought out the wide variety of musical tones, illustrating the number of instruments which are imitated by the organ, and demonstrated its power to convey human thought. The students of the music memory classes of the Fort Smith public schools were pleased to recognize several of their favorite compositions.

The closing group consisted of Christmas compositions which suggested the approaching Yuletide, opening with the "March of the Magi," and concluding with the song "Silent Night, Holy Night," which was sung by the audience standing. So successful was the concert that Miss Butterfield may make it an annual affair to open the Advent season, following her custom of giving Saturday recitals during the Lenten season, which yearly prove a delight to many music lovers.

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Wishing you continued success,

Sincerely yours,

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New York Activities

News of the Organists and Their Work
in the Metropolis

By RALPH A. HARRIS

New York, Dec. 20.—Dr. Melchiorre Mauro-Cottone and the Pius X. Choir, conducted by Mrs. Justine Ward, gave a recital of ancient chants, polyphonic and organ music at the Pius X. Hall of the Convent of the Sacred Heart Thursday afternoon, Dec. 16. The organ in this hall is a Casavant three-manual. Dr. Mauro-Cottone played the Bach Toccata, Adagio and Fugue in C major as his opening number. Other organ solos were two of his own compositions—the Fugue on the Gregorian "Ave Maria," a very interesting and delightful fugue in a somewhat free style, and his "Cantilene Pastorale," an excellent bit of descriptive music; the Handel Aria and Variations, and the Lemmens "Lauda Sion."

The Pius X. Choir, a group of fifty girls, students of the College of the Sacred Heart, was founded by Mrs. Ward, who is known throughout the nation for her method of instructing young children in the art of music. The choir demonstrated beautifully the various types of church music, from the earliest centuries of the Christian era to the present day, giving some Ambrosian and Gregorian chants, and examples of polyphonic music from the classic age. Dr. Mauro-Cottone played beautiful improvisations between the various types of chant.

The Dayton Westminster Choir, directed by John Finley Williamson, gave its only New York public recital at Carnegie Hall on the evening of Nov. 23. The program, entirely a cappella, was arranged in a somewhat chronological order, beginning with a group of classics from the sixteenth and seventeenth centuries, followed by selections representative of various schools, down to the present. Several request and encore numbers showed the chorus at its very best. One cannot hear this organization without being conscious of a spirituality and reverence not usually noticeable in choral bodies. "Religion first, artistry second" has been said of the Dayton Westminster Choir, and such a slogan is surely justifiable, in the light of what we have heard.

Mr. Williamson gave his lecture on choral conducting at the Guilman Organ School Wednesday afternoon, Nov. 24. Like all lecturers we have ever heard on voice training, and like those who write books on such matters, Mr. Williamson does not propose to give a new "method," but rather to tell what he has found best in his perusal of many methods, and through his own research and experience. He outlined plainly and carefully the physical basis of good tone and artistic work, with emphasis on diaphragmatic breathing. He explained his use of the baton, which does not beat time, but does build phrases, which is the basis of all good rhythm. He deplores the attempt on the part of many of our modern choruses to be over-dramatic, wherein interpretation often becomes cheap sentimentality. As is evident in the Dayton Westminster Choir, Mr. Williamson advocates the symphony orchestra as the ideal of the chorus, particularly for its reserve and calmness; the conductor must absolutely control himself if he is to have the proper discipline of his chorus.

As the last and most important phase of choral training, Mr. Williamson emphasized the sincere spiritual attitude of both master and choristers.

Marcel Lanquetuit was the guest of honor at a farewell luncheon, given by Dr. Alexander Russell at the Beethoven Club Dec. 3. M. Lanquetuit has completed his American tour and has sailed for his native country, France. His recitals have been most successful. Present at the luncheon were Frank Sealy, warden of the American Guild of Organists; Reginald L. McAll, president of the National Association of Organists; F. W. Riesberg of the Musical Courier, Mr. Horton of Musical America, Archer Gibson and Ralph

A. Harris, representing The Diapason. In a few well-chosen words, translated by Dr. Russell, M. Lanquetuit expressed his appreciation of his reception in America, and his joy at having been here, with hopes of returning.

Lynnwood Farnam has resumed his annual series of Monday evening recitals in the Church of the Holy Communion. His December programs are on the recital page.

Mr. Farnam will not give recitals here during January, but on the four Monday evenings of February he will give recitals of Bach compositions.

Pietro Yon, organist and choir-master of St. Francis Xavier Church, New York, and honorary organist of the Vatican, Rome, played a program of organ music at St. Vincent Ferrer's Church Sunday afternoon, Dec. 5. The organ at this church is one built by the Balbiani Company of Milan, and installed a year ago. It is unique as a church organ, in that it contains no diapasons, the foundation tone being entirely "ripieni"—mixtures of many ranks. On Mr. Yon's recital program were: Sonata I in D minor, Guilman; "Frere Jacques," Ungerer; Prelude and Fugue in D major, Bach; "Fantasie sur des Noels," de la Tombe; Scherzino, Weaver; "Bouree et Musette, Karg-Elert; Toccata, Renzi.

Anna Carbone was the assisting artist at the recital of Iseo Ilari, tenor, in the Town Hall, New York, Dec. 11. An enthusiastic audience expressed appreciation of both artists by its hearty applause after all the numbers. They appeared together in the first group in a setting of Handel's Largo. The organ solos were: Sketch in F minor, Schumann; Scherzo, Fontana; Introduction to Act 3 ("Lohengrin"), Wagner; "Within a Chinese Garden," Stoughton; "Variations de Concert," Bonnet, and two light encore numbers, which she played in response to "curtain calls."

The Morning Choral of Brooklyn, a chorus of women's voices under the direction of Herbert Stavelly Sammond, gave its first concert of the season at the Academy of Music on the evening of Dec. 2. Mr. Sammond has been the director of this chorus since its founding eight years ago and has brought it to a prominent standing among the choruses of its kind in Greater New York.

Special Christmas music of carols and anthems was sung by the choir of the Brick Church, under the direction of Clarence Dickinson, Dec. 19, at 11 a. m. and 4 p. m., with the accompaniment of violin, cello, harp and organ. Carols included ancient Spanish, French, German and Russian, with anthems by Noble, Clough-Leighter, and a first presentation of Dr. Dickinson's setting of Margaret Widdemer's poem, "The Quest Eternal."

The Estey Organ Company has completed and installed a two-manual organ in the Ocean Parkway Methodist Church, Brooklyn. The organ has eighteen stops and contains 859 pipes, being practically straight, with the usual duplexing in the pedal and some in the swell. The organ was used for the first time at the services Nov. 7, and was formally opened and dedicated Nov. 9. Frank Miller of the Chester Hill Methodist Episcopal Church, Mount Vernon, played the recital. Mrs. Louise Wood has been the organist of this church for many years.

Marta Elizabeth Klein played a recital at Aeolian Hall on the afternoon of Dec. 19, as follows: "Noel Ecosais," Guilman; "Christmas Evening" (from Sicilian Suite), Mauro-Cottone; Transcription, "O, Little Town of Bethlehem," Reynolds; Toccata and Fugue in D minor, Bach.

The Morning Choral of Brooklyn, a large chorus of women's voices, directed by Herbert Stavelly Sammond, gave its first concert for this season at the Brooklyn Academy of Music on the evening of Dec. 2. The choral was assisted by Giuseppe Martino-Rossi, baritone, and Katherine Dewitt Crocco, soprano. This organization is well

known as one of the outstanding women's choruses of Greater New York.

The carol choir of Mount Holyoke College appeared at the Town Hall Saturday evening, Dec. 18. Under the baton of the director, William C. Hammond, an excellent program of the ancient and modern carols was given. All the fundamentals of good choral work were evident. A packed hall greeted the choir, and every member was enthusiastically received.

The new Austin organ of three manuals and thirty-eight stops in the Church of the New Jerusalem, Brooklyn, was dedicated at the morning service Nov. 28. The instrument is the gift of many persons and is intended as a memorial to those members of the church who gave their lives in the world war. Charles A. May, organist and choir-master of the church, played at the service of dedication. On Sunday afternoon, Dec. 12, a recital was given by R. Huntington

Woodman of the First Presbyterian Church, under whose supervision the organ was built. Mr. Woodman's program included compositions from various schools, classic and modern; among other pieces, he played a Prelude by Becker, a Handel Concerto and selections from "The Life of Christ," by Otto Malling.

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Organ for Residence Progressively Built

By FRANK BLASHFIELD

The installation of an organ in a private residence is read about quite frequently nowadays, much more so than twenty years ago. Now we know of dozens in a city of half a million, whereas then only the builders and organists knew of a few in a state. This is as it should be, of course. It indicates a higher culture and an advance in the art of organ building to the point of service in that field. Production will always keep pace with the demand, but the quality of that production plus service will inevitably stimulate that demand. The belief in the minds of home owners that an organ can be obtained that will be just as available without expert service as the piano or phonograph as a means of entertainment will also stimulate the demand. And, that they are entitled to, and should have, a clearer understanding of just what the installation involves in expense as well as sacrifice of space is a matter that is clearly up to the builders or competent men who have specialized on house organ architecture.

That which follows is the description of the progressive building of an organ by Buhl & Blashfield in the residence of D. S. Barrows of Rochester, N. Y., written by one of the builders, and details the experience of a home owner buying an organ. The time elapsing between anticipation and realization was approximately five years' hence the term "progressive building." During that time, however, he had an organ. Read about it.

The nucleus of the prospective organ was, in 1917, a second-hand, six-stop, two-manual and pedal Kimball portable. This was then installed in the basement under the reception hall and made expressive by means of swell shades which were placed in the floor of what was a cloak room, the ceiling of which was the main stairway landing. A three-manual console that anticipated the subsequent installation was located permanently in the paneled wall on the south side of this cloak room in a niche formed by the open stairway. The panels on the east side of the cloak room were opened and silk screens were inserted for egress of sound. Thus was that installation made audible in the reception room, now transformed into an auxiliary music room.

During a period of four years following this first installation there ensued a series of conferences from two to six months apart in which the pipe specifications, location of main organ, blower, reservoirs, expression shades, cable conduit and what not were carefully planned. A floor plan sketch disposing of all items resulted. The pedal, swell, great and solo pipes were placed in one expression chamber, egress of sound being controlled by the usual swell shutters opening into that part of the attic directly over the main stairway well. The ceiling of this well was opened to about its full area, 9 by 12 feet, the opening being covered with a grill of harmonious design. The choir organ was left in the basement, but later, because of difference in temperature during the seasons, it was moved into a room adjoining the main organ chamber, with its swell shades opening into the well at right angles to the main shades. The chimes were also placed in the choir chamber at that time. Both divisions occupy about one-half of the attic space of the house and concentration of the usual attic storage into the remaining half seems to cause no confusion. The blower was placed in a convenient closet, the walls of which were double-ceiled with a combination of celotex and sheathing. A false floor resting on padding of hair felt accomplished a complete insulation of sound from the building. A 2-inch flexible conduit was fished through between partitions from the basement to the main chamber. This carries all cables up from the coupler and combination machines to the relays. There being insufficient room in the clothes closet console compartment, all combinations

are effected by a machine placed in the basement. The blower originally used for the portable organ now supplies wind for this apparatus. A cycle of seasons brings no trouble from humidity.

The story of the working out of the stop and pipe specifications would be interesting to any organist, owner or builder, but space will not permit detailing it in this number. Boiled down into a paragraph, the resulting list has twenty-two ranks of pipes, a set of twenty-five chimes and fifteen borrowed stops. Needless to say, there was plenty of discussion over borrowed stops. Mr. Barrows had such a reverence for his organ that he did not take kindly to anything that savored of synthetic tone production. A careful analysis will reveal such skillful cross borrowing that theoretical objections are overcome and a compromise, where no artistic law was violated, was obtained. The necessity for some borrowing was apparent for economy of space as well as cost, and these factors, rather than the builder, urged their adoption. The completed organ now proves conclusively that, with skillful voicing, some 4-foot and all mutation stops completely fill their requirements, both in combination and in ensemble.

A feature of the pedal department is the use of the polyphone method of producing the lieblich gedeckt 16-foot tone. This method was discovered and patented by a brother of Mr. Barrows, the late Robert Y. Barrows of Rutherford, N. J. Results obtained by this method are not thoroughly understood by all of the trade. The tone produced, when properly applied to a 16-foot bourdon pipe, is a sound quite as pervading, but not nearly as insistent, as the bourdon—a tone that can be felt as much as heard, yet audible enough to give a sense of perfect pitch. Similar soft bass tones have been produced by pipes of sufficiently large scale voiced very softly, but the average lieblich gedeckt tone is produced on small-scale pipes that have an objectionable overtone and an audible "bark." To have a pedal that is agreeable in combination with unda maris, aeoline, flute celeste or harp celeste is desirable. Therefore Robert Y. Barrows made a distinct contribution to the art of organ building.

In the console equipment of this organ are combinations that are just a little different from the common run. The reason the advocates of dual and absolute combinations cannot agree is that both are right. Both were therefore incorporated in this scheme. Eighteen pistons control stops, couplers and pedal stops of three manuals, and are adjustable by a setter button. These are absolute. Four full organ and a release piston are dual, and are adjustable on a recorder located behind the music rack. Any full organ piston will automatically release the effect of any stop register, the crescendo or sforzando. Pressing the full organ release piston automatically returns all registration in effect. This seems to be an ideal arrangement. Organ architects, please copy.

The treatment of the high pressure tuba is as follows: Separate contacts for it are placed in the swell and great keys in such a manner that (a) it is not affected by the swell couplers at octaves and (b) it can be drawn independently as solo to great. There is also a great to solo coupler, so that one can play full organ plus tuba as a solo on the swell keys and accompany it with full organ on the great keys.

The accompanying specifications supply all of the usual details not specifically referred to:

GREAT (5 in. wind, 61 notes).
Open Diapason, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Gemshorn, 8 ft., 85 pipes.
Clarabella, 8 ft., 85 pipes.
Flute, 4 ft., 61 notes.
Principal, 4 ft., 61 notes.
Twelfth, 2 3/4 ft., 61 notes.
Fifteenth, 2 ft., 61 notes.
Chimes, 25 tubes.

SWELL (5 in. wind, 73 notes).
Bourdon, 16 ft., 73 notes.
Violin Diapason, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Salicional, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 85 pipes.
Fugara, 4 ft., 73 pipes.
Flute, 4 ft., 73 notes.
Nazard, 2 3/4 ft., 73 notes.

Flautino, 2 ft., 73 notes.
Tierce, 1 3/5 ft., 73 notes.
Oboe, 8 ft., 73 pipes.
Vox Humana (separate chest), 8 ft., 73 pipes.

SOLO (10 in. wind, 73 notes).

Tuba, 8 ft., 73 pipes.
Clarion, 4 ft., 61 notes.

CHOIR A (3 1/2 in. wind).
Open Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Clarinet (new), 8 ft., 61 pipes.

CHOIR B (3 1/2 in. wind).
Gamba, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.

PEDAL

Open Diapason, 16 ft., 24 pipes, 8 bor-

rows.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Quint, 10 3/4 ft., 7 pipes.
Flute, 8 ft., 32 notes.
Flute Dolce, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.

COUPLERS AND ACCESSORIES.

TABLET LAYOUT—To the Pedal: Swell, Solo, Great, Choir (A), Choir (B). To the Great: Swell, 8 ft.; Swell, 4 ft.; Swell, 16 ft.; Solo, 8 ft.; Choir (A), 8 ft.; Choir (B), 8 ft.; Tremolo. To the Swell: Swell, 4 ft.; Swell, 16 ft.; Choir (A), 8 ft.; Choir (B), 8 ft.; Swell Unison Off; Tremolo. To the Choir: Choir (A), 4 ft.; Choir (A), 16 ft.; Choir (B), 4 ft.; Choir (B), 16 ft.; Swell, 8 ft.; Swell, 4 ft.; Swell, 16 ft.; Choir (A) Unison off; Choir (B), Unison off; Tremolo.

EXPRESSION PEDALS—Choir, Swell and Great, Grand Crescendo (first contact cuts out all tremolos and the Vox Humana).

TOE BUTTONS—Sforzando Rev., Swell to Pedal Rev., Great to Pedal Rev. Four full organ and release, duplicating manual full pistons.

COMBINATION PISTONS—Swell, five under manual; Great, five under manual; Choir, five under manual; Pedal, three under Great manual; Full Organ, four and release under Great manual; Swell to Pedal Rev., under Swell manual; Great to Pedal Rev., under Great Manual; Swell to Great Rev., under Great manual.

INDICATORS—Grand Crescendo; Full Organ Combinations; Sforzando; Blower Pilots.

Temple Baptist Church, Los Angeles, on Dec. 5 featured a new anthem by Dr. Ray Hastings, its organist for the past fifteen years.

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Lester Opens Estey in Home.

William Lester presided at the new Estey organ in the home of Axel Lonquist at Wilmette, Ill., on the evening of Dec. 5, when the instrument and the music room in which it stands were dedicated. Mr. Lester's selections included: Heroic Overture, Ware; Arcadian Sketch, Stoughton; "The Swan," Saint-Saens; "In Indian Summer," Lester; "To a Water Lily," MacDowell; Largo from "New World" Symphony, Dvorak.

Robert K. Hale is the organist of the large new Varsity Theater at Lawrence, Kan., having left the Strand Theater at Salina to preside over the new organ of three manuals installed by the Reuter Organ Company.

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WANTED—BENCH HANDS. Steady work. High wages. Mudler-Hunter Company, Inc., 2630-38 West Gordon street, Philadelphia, Pa. [tf]

WANTED — FIRST - CLASS men to erect Barton Theater organs. Steady work. Bartola Musical Instrument Company, 314 Mallers building, Chicago, Ill. [tf]

WANTED — CONSOLE, chest and action hands; also erectors. The Marr & Colton Company, Inc., Warsaw, N. Y.

WANTED—BECAUSE OF ENLARGING our factory and rapid growth of our business, we have openings on our sales force for two high-class salesmen to work out of the Chicago office. Salesmen are furnished direct leads from our national advertising and given every cooperation. We will only consider men of proven ability and experienced in dealing with churches. Very satisfactory remuneration to experienced men. Write a letter outlining your experience for an appointment. George Kilgen & Son, Inc., 252 Wrigley building, Chicago, Ill.

WANTED—AN ASSISTANT SUPERINTENDENT by an old established company with large modern plant in middle west. Must be a thorough organ builder, capable of handling men and getting production and quality; prefer man under forty. Address O-3, The Diapason.

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WANTED — EXPERIENCED ORGAN builder, one capable of taking charge of erection department large factory middle west. Address O-2, The Diapason.

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

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FOR SALE—TWO - MANUAL AND Pedal Mason & Hamlin organ in first-class condition. Made especially for my residence in Buena Vista wood (mahogany finish). A wonderful toned instrument. Orgoblo equipment included. Swell has wald flöte, 4 ft.; viol d'amour, 8 ft.; stopped diapason, 8 ft.; flute dolce, 4 ft.; Eolian harp, 8 ft.; dolce, 8 ft.; tremulant. Great has clarinet, 16 ft.; flute, 4 ft.; voix celeste, 8 ft.; corno, 16 ft.; diapason, 8 ft.; salicional, 8 ft. Pedal has open diapason, 16 ft.; bourdon, 16 ft.; violoncello, 8 ft. Has four couplers with full organ pedal. The organ has had very little use and as a practice organ has no equal. Suitable for small church, lodge hall, residence or small "movie." Immediate delivery. Address H. L. BROWN, P. O. box 127, La Grange, Ill.

FOR SALE—IN TAKING STOCK we find we have a number of sets of pipes and offer them at a bargain. Violoncello, 8 ft.; gamba, 8 ft.; flute harmonic, 4 ft.; dulciana, 8 ft.; violin diapason, 8 ft.; melodia, 8 ft.; doppel flöte, 8 ft.; piccolo, 2 ft. All new pipes. Also a list of used pipes, wood and metal; can be revoiced on any wind pressure. Jerome B. Meyer & Sons, Inc., 125 Austin street, Milwaukee, Wis.

FOR SALE—KIMBALL TWO-MANUAL and pedal tracker action pipe organ, seven stops and couplers. Recently reconditioned for temporary use. A bargain. H. T. FitzSimons, 509 South Wabash avenue, Chicago. Phone: Harrison 7967. [tf]

FOR SALE—ONE-MANUAL ORGAN built by Roosevelt. Very compact. Attractive case. Both ends panelled. Price very reasonable. Address Charles W. Cornwall, Alexandria Bay, N. Y.

FOR SALE—MODERN PIPE ORGAN, imported, ten stops. Two-manual, electric action. Suitable for home or theater. Address M 6, The Diapason.

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FOR SALE—PIPE ORGAN, TRACKER action Odell, twelve stops, two manuals, A. C. motor, \$1,000. At Church of St. James the Less, Philadelphia, Pa. Address G. F. Döhring, 225 Fifth avenue, New York.

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NEW ORGAN FOR CENTENARY

St. Peter's Cathedral, London, Ont., Opens Its Large Casavant.

An elaborate and effectively arranged service marked the dedication of the large three-manual Casavant organ of sixty-two stops which has been installed at St. Peter's Cathedral, London, Ont. The dedication took place during centennial week, celebrating the hundredth anniversary of the parish and of the establishment of the town. L. L. Balogh, Ph. D., organist of the large church, was at the console. On the evening of Oct. 27 he gave a program in which the organ selections included: Prelude and Fugue in C minor, Bach; Aria in E minor (Transcribed by Widor), Bach; "At the Convent," Borodin; "Souvenir Poetique," Fibich; Pastorale, Scherzo and Finale, Bossi. A special feature was the singing of the benediction music composed for the occasion by Mr. Balogh. A cordial invitation extended to all citizens by the Rt. Rev. M. F. Fallon, D. D., bishop of London, reminding them that they were welcome, brought nearly 2,000 to the doors at 7:30 o'clock, when the processional took place. Church dignitaries, seminarians, the acolytes and choir boys walked from the rectory to the cathedral.

The specifications of the London Cathedral organ were published in The Diapason June 1, 1926.

Hugo Goodwin on the Air.

The weekly organ recitals by Hugo Goodwin from the St. Paul Auditorium were resumed the evening of Oct. 31. Mr. Goodwin will broadcast these programs each Sunday night at 10:30.

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A REBUILDING PROBLEM.

Holyoke, Mass., Dec. 14.—Editor of The Diapason: The following is a "reaction" to Mr. Nevin's article in the December Diapason, and also a search for useful information re mixtures:

The opportunity having arisen, I found myself, unskilled as to organ construction, in possession of a Johnson pneumatic two-manual, high pitch three-inch wind, in good order, and an Odell tracker, three-manual, international, three-inch wind, in wrecked condition.

My problem was a rebuild three-manual electric, international, five-inch wind, using all old stuff and possessing orchestral effects, yet on cathedral conservative, straight lines. This is what I have got—controlled from a fine three-manual Skinner console. I suggest it as a model "tonal design in a small organ" of forty sounding stops, none borrowed:

SWELL.

- Fagotto, 16 ft., 12 new bass pipes.
- Cornocean, 8 ft.
- Clarion, 4 ft.
- Oboe, 8 ft.
- Gedeckt, 16 ft.
- Gedeckt, 8 ft.
- Flute, 4 ft.
- Fifteenth, 2 ft.
- Open Diapason, 8 ft.
- Viol d'Orchestre (tenor C, new), 8 ft.
- Celeste, 8 ft.
- Dulcet, 8 ft.
- Mixture, 17th, 19th, 22d.
- Swell to Swell, 4 ft.
- Tremolo.
- Chimes (new).

GREAT.

- Open Diapason, 16 ft.
- Open Diapason, 8 ft.
- Principal, 4 ft.
- Fifteenth, 2 ft.
- Mixture, 17th, 19th, 22d, 26th.
- Gross Flöte, 8 ft.
- Hohl Flöte, 4 ft.
- Gamba, 8 ft.
- Dulciana, 8 ft.
- Trumpet, 8 ft.
- Glockenspiel.
- Great to Great, 4 ft.

CHOIR (in Box).

- Dulciana, 8 ft.
- Flute, 8 ft.
- Flute, 4 ft.
- Piccolo, 2 ft.
- Clarinet, 8 ft.
- Musette (tenor C, new), 8 ft.
- Quintadena (tenor C, new), 8 ft.
- Vox Humana, 8 ft.
- Dulcitone (imported).
- Choir to Choir, 4 ft.
- Tremolo.

PEDAL.

- Open Diapason, 16 ft.
- Open Diapason, 8 ft.
- Open Diapason (18 notes only), 4 ft.
- Gamba (12 new bass), 16 ft.
- Gamba, 8 ft.
- Gamba (18 notes only), 4 ft.
- Gedeckt, 16 ft.
- Gedeckt, 8 ft.

The original slider chests are retained—for economy. The manual 4-ft. couplers are placed with their own group. It is noticeable that "diapason to 4 ft." gives an entirely different result from "diapason with principal," as also "cornocean to 4 ft." and "cornocean with clarion." This is my case against a unit organ, though I would have preferred new seventy-three-note chests, used wisely. Pedal chests are the originals, extended one octave. I would have preferred two octaves. If any of your readers can give me correct information on what is best done with a four-rank great mixture, where the twelfth slide has been used for another stop, I shall be very grateful. I am to change my mixture pipes so that I can play a pedal solo coupled to great with no chords held.

It is so long since I heard an old Walker mixture that I am wondering if I would now think them as beautiful as I did in 1870. We used in those days to say Walker's mixtures were like a "stream of silver" and "full to mixture" meant a lovely thing possessed only by an organ or a big bell—and everything depended on the degree of power. To me it is comparable to the trick chime effect on a piano—play the written notes on violins and they resemble bagpipes; play them "a-duo-pedale," with the right touch and they become so like bells one can hardly tell the difference. Will some one who knows advise me how to make my mixture "bell-like"?

GEORGE BUDD, A. R. C. O.

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Press Comment on Recent Dedication: "A concert organist of great talent. Every number was played from memory with an ease, smoothness and expression delightful to witness."—Elgin, Ill., Daily Courier.

Recital, Amateur Musical Club, Bloomington, Ill., Feb. 28.

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Boston News Notes

By S HARRISON LOVEWELL

Beginning Friday, Dec. 10, there was introduced an "hour of music" at the Cathedral Church of St. Paul, Boston, under the direction of the organist-choirmaster, Mr. Phelps. This order of affairs will continue for three months. For his first program Mr. Phelps had the assistance of Miss Serra, violinist. The music was as follows: Prelude in C minor, Rheinberger; Andante Cantabile (Symphony 4), Widor; "Grave," W. F. Bach; Prelude and Fugue, D minor, Bach; "Cancion Catalan," Albeniz; Nocturne, Aubert; Berceuse, Vierne.

The Rev. Mr. Sturges, dean of the cathedral, has instituted in conjunction with the Sunday evening services a song service that is really a worthwhile song service. He himself is no mean musician and knows well how to conduct the large congregation through the masterpieces of hymnology. Much of the music is rehearsed without choir and organ, and is sung with telling effect.

After spending eleven years in Toledo, Ohio, Charles S. Johnson has returned to New England and is now in Montpelier, Vt., unless he should conclude to return permanently to Boston. For about fifteen years Mr. Johnson was organist and choirmaster of the First Parish in Newton, being a predecessor of Rupert Sircom, who has resigned to go to New York. At other times Mr. Johnson had charge of the music at King's Chapel, Boston, and at Union Church, Boston, positions now occupied by Raymond C. Robinson, F. A. G. O., and John F. Hartwell, respectively.

Organ recitals are being held during the winter months at Trinity Church and Emmanuel Church, Boston, on Sunday afternoons. William E. Zeuch continues his recitals at First Church.

Harry U. Camp of the Frazee Organ Company gave a recital on the new Frazee organ in the Congregational Church, South Hadley, Mass., Sunday afternoon, Nov. 28. His program included music by Handel, Dubois, Harker and Faulkes.

In the November, 1926, issue there was an interesting account of the old Goodrich organ in the Unitarian Church, Gardner, Mass., written by R. L. Douglas, Newton, Mass. It now seems that Henry H. Marston, South Braintree, Mass., was so greatly interested that he made a trip to Gardner especially to see and play the instrument. He states that the organ case was built of solid mahogany with nineteen display pipes. The swell organ has a G scale of thirty-five notes, commencing with G below middle C. There are four registers—Stopt diapason, 8 ft.; viol d'amour, 8 ft.; hautboy, 8 ft., and principal, 4 ft. The great organ also has a G scale, but with fifty-eight notes. The registers are open diapason, 8 ft.; principal, 4 ft.; flute, 4 ft.; fifteenth, 2 ft.; aeolina, 8 ft.; dulciana, 8 ft.; stopt diapason bass, 8 ft. The pedal organ has a compass of twelve notes in a C scale, with the following registers: Sub bass, 16 ft.; stopt diapason, 8 ft. There are two combination pedals to the left of the pedal board. The case work is of plain panels. The organ was built in 1831.

This organ was presented to the Gardner church by the Templeton parish in 1903. The Templeton parish was at that time ready to install a new instrument as a memorial to the Higley sisters.

The earlier history of the old Goodrich organ has been given by Miss Elizabeth Lord. Abel Sawyer of Warwick, Mass., a native of Templeton, and an eminent musician, left \$700 by will for the purchase of the organ. Sept. 8, 1831, a parish meeting voted that the organ be purchased and a committee of three—Colonel Benjamin Hawkes, Captain Moses Leland and Deacon Ezekiel Partridge—was ap-

pointed to conduct the negotiations. William M. Goodrich (or Goodridge), the pioneer organ builder, presented the instrument to the parish for the amount stated, although the organ was valued at \$1,000. Mr. Goodrich lived near Ware railroad station. The organ was opened in the fall of 1832 and Leander Leland was selected as the organist. The other organists who served the parish were Almira Wellington, Lydia R. Stone and Margaret Leland (for thirty years). When moved to the Gardner church (offspring of the Templeton parish) the cost of installation was \$372.37, collected by volunteer subscriptions. A descendant of the original builder contributed to this fund.

We surely are grateful to Mr. Marston for these additional items relating to this old, but still beautiful, instrument.

Edgar Jacobs Smith, treasurer of the New England chapter, A. G. O., has accepted the position of organist and choirmaster at the Congregational Church, Newton Highlands.

Ditzel Gives Carol Program.

At the plant of the National Cash Register Company in Dayton, Ohio, where a large Estey organ is a special feature for the entertainment of the employees, Christmas was celebrated Dec. 19 when Henry A. Ditzel gave a program of Christmas carols in that same delightful manner that has characterized similar presentations for the last several years. More than 3,000 persons, packing the great hall to capacity, heard a program of about twenty carols, embracing selections from many lands. Mr. Ditzel has selected those which he has found to be most worthy of repetition and meeting with the greatest favor of his auditors.

Skinner Organs for the South.

C. Asbury Gridley, who represents the Skinner Organ Company in the South, closed the year by obtaining contracts for a large organ for Temple Sinai at New Orleans and another for a still larger instrument for the Idlewild Presbyterian Church at Memphis, Tenn., presented to that church by E. E. Buxton. The organ built by the Skinner Company for Centenary Methodist Church at McComb, Miss., is being installed and the one for the University of Mississippi was shipped the last week of the year.

Farewell to E. Rupert Sircom.

E. Rupert Sircom, organist of the First Parish Church in West Newton, Mass., appointed associate organist and choirmaster at St. Thomas' Episcopal Church, New York City, was given a testimonial dinner by fifty friends Dec. 9 at the Hotel Bellevue, Boston. Reginald Brown was the toastmaster. Among the clergy present was Bishop Slaterry. On the committee in charge were Roland Fletcher, William Baker, Leland Arnold and Reginald J. Brown, the latter making presentation of an inscribed silver-handled cane.

Contest Won by Van Dusen Pupil.

In a contest sponsored by the American Society of Musicians and held at Kimball Hall, Chicago, Paul Esterly, Philip McDermott and Harold Cobb were chosen to play in the finals and first place was awarded to Mr. Cobb, which will mean the appearance of Mr. Cobb with the Chicago Symphony Orchestra as organ soloist in one of the popular concerts subject to the approval of Director Frederick Stock. All three of the winners were pupils of Frank Van Dusen of the American Conservatory of Music. The judges were Dr. Walter Keller, Chandler Goldthwaite and William H. Barnes. This is the third consecutive year in which pupils of Mr. Van Dusen have been awarded first place in these final contests.

The Rev. Father J. E. Bourget, for several years director of music of the archdiocese of Chicago of the Catholic Church and organist of Holy Name Cathedral, has gone to Houston, Tex., where he has been made organist of Annunciation Church. Father Bourget is a native of Point Lewis, Que., and has been an organist since he was 12 years old.

Books for the Organist

By WILLIAM LESTER

Contrapuntal Technique, by R. O. Morris; published by the Oxford University Press.

An exposition of the theory and practice of the art of counterpoint, with special attention to the works of sixteenth century composers, sounds like a formidable treatise, and in the hands of most writers could be made into a dull-as-ditchwater prose epic, deadly for the music-loving amateur, and a worthy brain test for the serious musician. But this learned volume is nothing of the kind. The literary style is easy and polished, and the thought is lucid and clear. It is as far from the usual type of Prout-Bridge-Rockstro encyclopedic compilation as any book could be—it is really interesting, and is certainly vital to any forward-looking composer and theorist who desires clear light on what the old technical giants really did and practiced along this line. The twelve sections as listed give a very definite idea of the ground covered: The point of view, The Modal system, Rhythm, Melody, Harmony, Canon, Fugue and Double counterpoint, Design, and, lastly, Some technical features of the English School. Much of the discrepancy between the rules as adduced by later theorists is pointed out and demonstrated. Nothing more stimulating or valuable for the young composer than this book could be suggested. Much of the reasoning will come as a surprise to the conventional theorist, but the author's data and the resultant conclusions are not to be easily controverted. This scholarly book should be in the hands of all interested in the progress of a great art. We will all have much greater respect for some of the great names of the past and a much better grasp of this difficult subject for our development in the future. The appendix of thematic illustrations from many sources difficult for most of us to get at is especially valuable.

"Father Smith," by Andrew Freeman; published at the office of Musical Opinion, London.

A fascinating survey of the many organs built by the great seventeenth century builder, born Bernard Schmidt, later better known by the Anglicized form of the name, due to his long and honorable labors in that country. The contents of the volume are in three main sections: A most interesting biographical sketch of the life of the subject; a complete list of the organs, with concise description of each; and a detailed study of the organ cases. A round half-dozen appendices add much

of interest also. Many beautiful plates illustrate the work pictorially. The specifications of most of the instruments are given, which adds materially to the interest and value of the book. All in all, a literary treat of great value to all interested in evolution of the organ, and to be highly recommended for studious perusal.

"The Music of Spanish History to 1600," by J. B. Trend; published by the Oxford University Press for the Hispanic Society of America.

Of late years more and more attention has been paid to a section of our common European musical heritage which has been long and unjustly neglected—the art as developed and practiced in Spain. This book is an authoritative and scholarly study of the composers and works produced in that country up to the beginning of the seventeenth century. The author is evidently able to speak with erudite decision and is gifted with a most interesting style. Given these attributes and an interesting subject, he has produced a monograph of interest and musical value. This book also is fortified with a voluminous appendix, listing many musical illustrations.

Striking Program by Zuidema.

The special musical service on the evening of Sunday, Dec. 19, at the Jefferson Avenue Presbyterian Church, Detroit, was made up along novel and original lines by the organist and director, Dr. Alle D. Zuidema. Following the Pastorale by Harker, a quartet placed in the solo organ chamber sang, with striking effect, the carol "Holy Night," to which the quartet responded: "Hark, What Mean those Holy Voices," Bortniansky. The remainder of the program was designed with a continuity similar to that of most cantatas of the Christmas season: "On a Winter's Night," Mackinnon; baritone solo, "Arise Shine," and chorus, "Hark the Glad Sound" (from "The Light of the World"), Candlyn; soprano solo, "The Angel Gabriel," and chorus, "Rorate Coeli Desuper" (from "The Light of the World"), Candlyn; chorus, "Sleeps Judea Fair," Mackinnon; chorus, "How Far is It to Bethlehem?," Shaw; tenor and male quartet, "The Journey of the Shepherds," and "O Lovely Voices of the Sky" (from "The Story of Christmas"), Matthews; contralto and quartet, "Sleep, Holy Babe" (from "The Story of Christmas"), Matthews; "Shepherds' Christmas Song" (Austrian folk song), Reimann-Dickinson; Hallelujah Chorus ("The Messiah"), Handel. Preceding the program, Dr. Zuidema played a thirty-minute program of carols and Christmas numbers on the twenty-three-bell carillon in the tower of the church.

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Completion of Great Cathedral Instrument Built by Willis Marked by Impressive Service—Recital in Evening.

Details of the recent dedication of the great Liverpool Cathedral organ, built by Henry Willis & Sons, are contained in an account of the event by W. A. Roberts in the Musical Times of London. The specification of this five-manual instrument has appeared in The Diapason and reference has been made to the opening recital. The organ has 168 speaking stops and 10,934 pipes. The dedication occurred Oct. 18.

The writer of the account points out that twenty-two years have elapsed since King Edward VII. laid the foundation-stone of the cathedral in July, 1904, and in 1906 the Duke of Connaught laid the foundation-stone of the chapter house, erected at the expense of the Freemasons of West Lancashire. The consecration of the beautiful lady chapel followed in 1910. Building operations on the main site continued until the outbreak of war in 1914, and then for five years progress was almost entirely arrested. It was resumed in 1919, and the consecration of the cathedral took place in July, 1924, in the presence of King George V. and Queen Mary. On this memorable occasion only the departments of the instrument placed on the north side of the great choir were available for use. These comprised the swell organ of thirty-one stops, the choir organ of twenty-three stops, and sixteen of the thirty-five stops of the pedal—seventy stops in all.

The most powerful departments of the organ—the great, solo and bombard organs, including the family of thirty-inch tubas and fifty-inch tuba magna—are housed in the case on the south side, being placed there so that the organist should not be overwhelmed by the power of sound his fingers are evolving from the console high up above the choir stalls on the north side.

The dedication ceremony was admirably carried out. It was attended in state by the lord mayor and city fathers, with the civic regalia, and by other mayors and notables. Clergy were present in great numbers, and the procession was long and imposing.

Commencing with the national anthem, the "Litany of Joy and Humility" was sung in procession, and after the lord bishop had made the dedication, the organist, H. Goss-Custard, played Bach's "St. Ann's" Fugue, in which the power of the pedal organ was first launched in the final pedal entry of the subject. It provided the first thrill of the day. Holst's anthem, "Praise of All Created Things," followed, and another organ solo, Harwood's "Pæan," gave an opportunity for the great organ diapasons and magnificent chorus reeds to be heard. To many present a vivid memory will also remain of the beautiful singing by the cathedral solo boy, Lawrence Davies, of "The Alleluia," as it was written by Purcell, and of Handel's Organ Song from the "Ode to St. Cecilia." Two hymns, "Praise the Lord" and "City of God," with Martin Shaw's effective descant, completed the memorable ceremony.

In the evening Mr. Goss-Custard played the following program: "Etude Symphonique," Bossi; "Siegfried" Idyll, Wagner; Prelude and Fugue, A minor, Bach; Pastorale, Franck; Sonata in D minor, Beethoven; "The

Curfew," Horsman; Finale (First Symphony), Vierne.

"It was a program and performance well-designed to exploit the resources of the mighty instrument, and to display every variety of tone, from the delicate shades of the softer stops—the flutes, strings and wood-wind—to the rolling richness of the diapasons and stupendous climaxes of tuba tone," writes Mr. Roberts. "As a combination of cathedral organ and concert organ the instrument is a masterpiece in conception and achievement worthy of the noble building."

Herman F. Siewert, organist and director at the First Methodist Church of Orlando, Fla., presented Stainer's "The Daughter of Jairus" on the evening of Oct. 31, as the first of a series of cantatas. The church was packed by an audience of 1,000 people. Nov. 28 he gave Peace's "Song of Thanksgiving" and Dec. 26 Philip James' "The Nightingale of Bethlehem."

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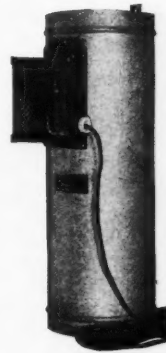
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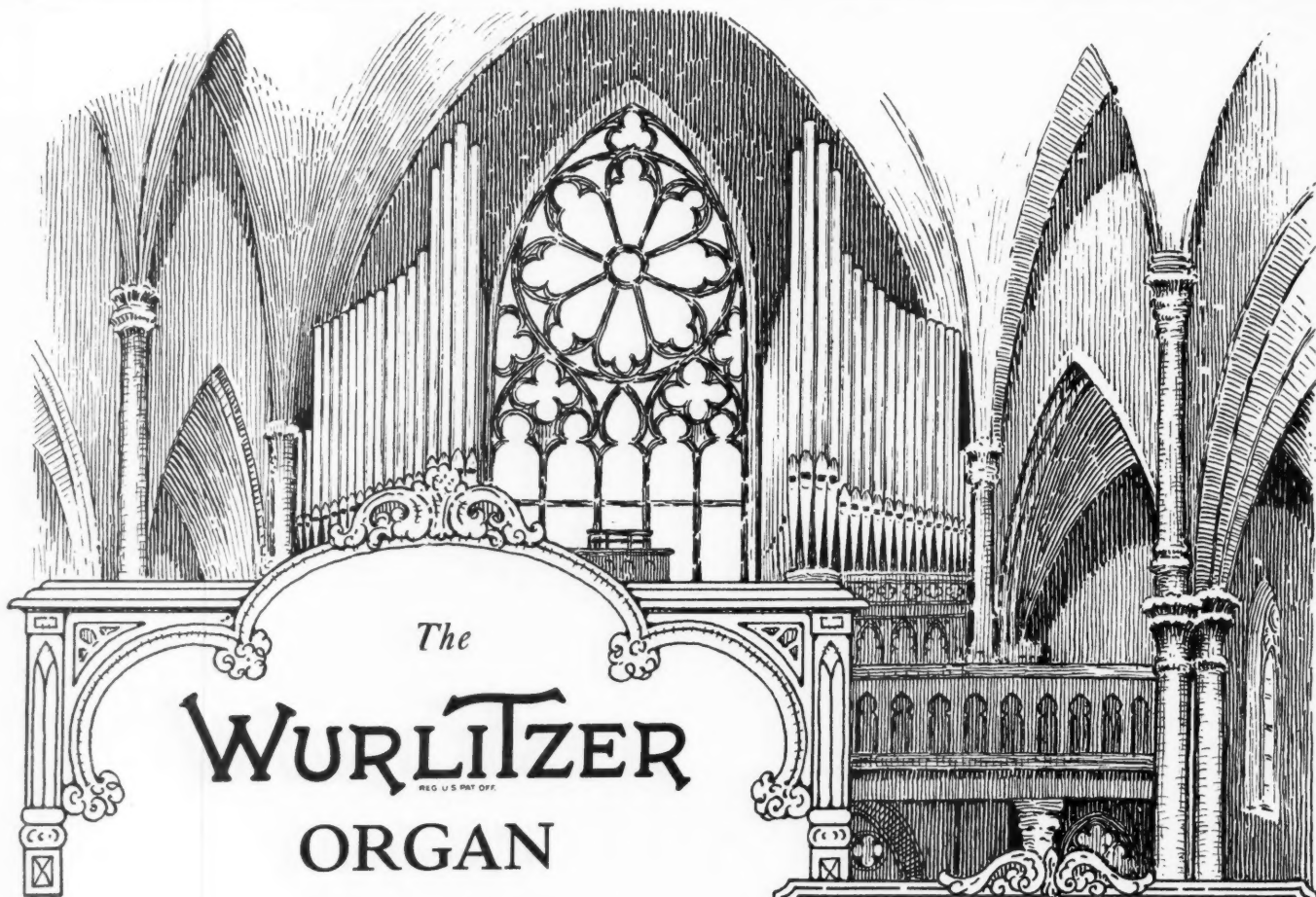
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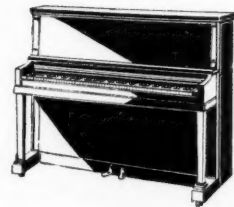
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**Answers to
Correspondence**

By DR. DINTY MOORE

E. D.—We have done our best to trace the piece you mention as having been sung at your church a few Sundays ago. Perhaps some reader can help us. The title is "Sounddanna-laam."

Mrs. F. C.—You have been correctly informed. A Mrs. Smythie was tried for the murder of her husband and acquitted when she testified that her husband had for many years insisted on taking her to hear organ recitals. If we remember rightly the jury gave her a vote of commendation.

R. D.—We are interested in your 19736 recital program and are glad you include a work by an American composer. Have you published it yet?

D. W. F.—We are sending you by mail the name of the publisher of the book of improvisations that we use. Kindly keep it quiet.

W. P.—We have read your little book, "Hints to Organists," but have some doubts that boiling the reeds of a French horn in olive oil will make it smooth. At the same time we admit that filing the reeds of the trumpet is likely to put an edge on it.

M. J.—We thank you for your kind words. Yes, Dinty Moore will give his annual performance of the Beethoven Ninth Symphony soon after Christmas. The work will be given by the Sunday-school orchestra of twenty-two pieces and his fine choir, which he plans to augment to eleven voices. In addition to this he will have the assistance of the Undertakers' Jazz Band, for which he has written special parts, and Miss Nealy Kilsn, the well-known female tenor, who will sing all the solos. With this array of talent the performance is bound to be a moving one. Dr. Moore will wear his doctor's gown and hood during the finale.

Bogen Opens Kimball in Peoria.

Allen W. Bogen of Chicago gave the opening recital on the new Kimball three-manual organ at the Second Presbyterian Church of Peoria, Ill., Nov. 24. His program included: Sonata, A major, Mendelssohn; "Invocation," Maily; Pastoral, from Second Symphony, Widor; Largo, Handel; "The Primitive Organ," Yon; Sketch, Schumann; "Reve Angelique," Rubinstein-Lemare; "Wedding Chimes," Chaffin; Adagio Cantabile, Nardi; Finale from First Symphony, Vierne. Preceding the dedicatory service a banquet was given in the church at which all the living organists of the famous old church were guests of honor. Among those who have played the organ are Mrs. E. D. McCullough, Mrs. Charles W. Burdick, Mrs. Earl Tanner and Mrs. John T. Bone, the present organist.

Hook & Hastings Veteran Dead.

Albert L. Brown, employed by the Hook & Hastings Organ Company for more than forty years, died recently at his home, Kendal Green, Mass. He was born in Scituate, Mass. In his long career with the Hook & Hastings Company Mr. Brown went to all parts of the country installing their instruments. He is survived by his widow, a son, Luther E. Brown of Melrose, and two daughters, Mrs. Marshall Cutting of Worcester and Miss Ethel J. Brown of Kendal Green.

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A Letter from Warren D. Allen, Organist of
Leland Stanford University

Southampton, England, Sept. 5.—(En route to Worcester for the Three Choirs' Festival.)—Dear Mr. Gruenstein: Having promised you a few lines regarding organs and organists met this summer, I take advantage of a few rare hours of leisure to make good. Am fresh from interesting experiences in France, some of which have little novelty for readers of The Diapason, and some of which are slightly out of the ordinary.

All organists who cross the Atlantic have helped to wear out the stone steps leading to Widor's sanctum at St. Sulpice, and it is as thrilling an experience as ever, for the old master is as youthful and genial as in former years, and his improvisations just as impressive. His enthusiasm for his beautiful instrument and the society of his friends seem to keep him young, even at 81. May he round out the century at his console! He says he is composing some new works for organ.

Another scholar of the older generation, not as famous as his son in America, but as youthful in spirit, is M. Albert Dupré, at the Church of St. Ouen, in Rouen. I have M. Marcel to thank for the suggestion, and the Sunday spent there was memorable. The organ is one of the most thrilling in France, and the student of mixtures would have a marvelous time. The solo cornet, used alone on the swell, with tremolo, is one of the most effective solo stops one can wish to hear, and a solo mixture on the bombarde, with 16-ft. foundation, is glorious. I commend Rouen to the traveler for a thrill out of the ordinary. Then after the service, order a pressed duck a la rouennaise from M. Georges at the Brasserie de l'Opera together with a bols cidre normande, and your cup of happiness will be full to overflowing. (Gourmands say that the Hotel de la Couronne does it better, but that's impossible!)

But this isn't supposed to be a gastronomic rhapsody, so to return to the subject, Dupré. If father and son are representative of the distinguished line of organists that bear that name, then it is no wonder that M. Marcel is the musical giant we know him to be.

The son is one of the few organists in Paris at the present, and he comes to Meudon only two days weekly for his American pupils. When his new salon de musique is complete, with Alexander Guilman's old organ there, what musical feasts there will be at the villa Dupré!

At the Madeleine, Edouard Mignon did some remarkable improvising, which might have passed for some new work by Ravel. And this in spite of an organ of ancient vintage, in lamentably bad condition.

I am told that the new organ at the Fontainebleau Conservatory marks an epoch in organ mechanics in France—the first attempt to introduce adjustable combinations.

The English builders are catching on to the trick, and even in one old organ, recently very artistically revoiced and rebuilt, at the Church of St. Magnus the Martyr, the combinations are as easy to adjust as with our best consoles.

I saw in Germany a new console that would make some of our American novelty seekers green with envy, however. There are no adjustable combinations, but it is a sort of French ventil system carried to the nth power. Each stop-knob appears four times! And although the knobs 2, 3 and 4 are smaller than No. 1, which is itself a large tablet, one can conceive of the size of the console, port, starboard and forward. By this system one can set up four combinations on any manual or pedal at once, and by pressing pistons 1, 2, 3 or 4 on divisions separately or universal, these various combinations can be used or released at will, without moving registers.

Then there is a "free pedal" arrange-

ment, by which the pedal combination gets softer when one travels to a softer manual, and vice versa. I should fear that the pedal would get delirium tremens if the player were to play on two manuals at once, with this device on.

I didn't have paper enough to record all the tricks of which this organ is capable, and it is as well, for I greatly fear some organ builder or specification perpetrator may want to duplicate it at home, and heaven knows we have enough of these "stunt consoles."

This leads me to say what has been on my chest for some time—that we need a L. F. R. S. in America—a League for a Return to Simplicity. A craze for making every piston practically a universal piston puts an unnecessary burden on the visiting organist, as Lynnwood Farnam says, and the craze for helping the organist has ended up by hindering him.

The organ at St. Margaret's, Westminster, in London, is the most magnificent three-manual it has ever been my privilege to play. It is a tribute to Lemare, the designer, and Walker, the builder, and although only one piston on each manual is adjustable, still one gets along pretty well, and such a scheme is far preferable to pistons that make things jump from all points of the compass when one merely wants to shade the coloring in one department. And although one misses the full organ pedal, one need not lament the famous omission of the crescendo, if one is prepared and possesses a bit of ingenuity, the prime requisite for registration.

European organ actions seem yet to be far from the American standard. Such repetition as I get on my little organ at home, and such silence, is unknown here yet, apparently, but how we do need yet to study English tone and French ensemble!

Of course, as in Salisbury Cathedral, what we hear in the magnificent ensemble is due largely to architectural assistance, but the fact remains that in too many cases we are running too much to hooty flutes that will not blend, and fancy stops that don't count in the ensemble, whereas in the English and French organs the fundamentals must come first, and if we are to get the same results, we must study the basic principles that make for blend.

I have just met a young fellow over here whose business is organ repairing in New York. He has been digging hard on Willis' and Cavaille-Coll principles in their practical application, and if everyone of our firms sent some live young chap over for the same purpose, good would result. Some exchange scholarships in the art of organ building might improve matters where they need improving on both sides of the ocean.

One interesting novelty is found in the beautiful organ in the Temple Church, played by Thalben-Ball. Little stop-keys appear between the manuals. It was new to me, and although I don't recommend it, it certainly is better than some extreme cases where I have seen, or tried to see, the registers somewhere up under the music rack.

The cathedral organists have been very gracious at Exeter, Salisbury, Ely and Canterbury, although at Ely great disappointment was experienced because of curtailment of use of the gas-blown organ during the miners' strike.

Great things are expected of Liverpool, Birmingham, York and other shrines to be visited before sailing.

Am getting homesick, but it has been a great summer. Perhaps I may send you something more from the steamer, for I have talked more about organs than about organists, and there is yet much to cover.

Cordially yours,

WARREN D. ALLEN.

Program by Miss Bertha E. Scott.

Miss Bertha E. Scott, organist of the First Baptist Church of Anderson, Ind., arranged a program of unusual merit for the Christmas services at that church Dec. 19. Among her organ selections she included: "Shepherd's Carol," Chubb; "Chant Seraphique," Frysinger; "March of the Magi," DuBois, and "Gesu Bambino," Yon.

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Church Music and Its Shortcomings

By DR. PETER C. LUTKIN,
Dean of the School of Music, Northwestern University

From The Diocese, Chicago organ of the Protestant Episcopal Church

Music is supposed to be the handmaid of religion and a special means of intensifying faith and devotion. History certainly supports this contention. Its use is primarily communal. It has the unique quality of focusing mass emotion into a definite and highly effective, unified channel of human expression.

In times of great stress we instinctively turn to our national songs and best-known hymns as a vent to our feelings. Nothing stirs us more deeply than great masses of people joining with heartfelt fervor in songs of praise or supplication. We all know the vital worth of music to Hussite, Lutheran, Calvinist and Wesleyan. Each leader of these outstanding religious movements, and more particularly Luther and Wesley, understood the value of good words and good music.

The writer is disposed to think that the greater and more enduring success of the early reformers was due in a measure to a superior quality of verse and music. The Lutheran chorale tunes with their massive breadth and dignity remain to this day the finest type of congregational hymn-tune and it is encouraging to note their increasing insertion in the newer and better hymn books.

Granted that the primary function of church music is to lift the people in the pews to a higher and better realization of the truths and graces of the Christian religion, it would seem excellent strategy to develop this well-tried power and ascertain if it is possible to combat the listlessness and indifference of the average pew occupant. It can be done, but it requires skilled and enthusiastic leadership to obtain results.

Shortly after the publication of the New Hymnal, the writer was a self-appointed missionary in an attempt to revive the fine art of good congregational singing. He visited, on invitation, prominent churches in a dozen of the largest cities of the country, reaching from Boston to San Francisco. For the most part real enthusiasm was evoked. In the space of three-quarters of an hour four or five new tunes were learned and sung with evident appreciation and interest. The dry bones certainly were rattled. But one dose did not fix the habit. Such an initiative must be followed up intelligently and persistently.

This brings us to the nub of the whole situation: the deplorable lack of properly trained people interested in the cause. The average professional church musician looks upon hymn singing as a bore. He considers hymn-tunes as but a scrap of music paper. The religious or emotional values are nothing to him. He is not interested in the spread of the faith or the convicting of sin. He would scorn being classified as belonging to a lesser order of ministry.

This attitude is all wrong, of course. But it will persist until there are training schools for church musicians which stress religion above artistry. And the church itself should supply such training.

It not infrequently happens that young men feel drawn both toward religion and music. Here is the raw material for the church musician and he should have ample opportunity systematically to develop both inclinations. He would be far more than an organist and choirmaster. He would be a real assistant in developing the spiritual objectives of his church.

The surest way of interesting people is to give them something stimulating to do. Singing is attractive to most people. We should have more vital singing in our services. A large congregation singing lustily will put to shame the finest choirs as far as soul-reaching and soul-stirring results are

concerned. And why? Because it is direct self-expression. It is not retroaction, but direct action. You must stir people by their own music-making and the deed is done.

The writer once put a Te Deum together in which the congregation joins in the climactic portions set to music, taken from well-known hymn-tunes. These portions are printed on separate cards to be distributed among the pews. A short rehearsal soon instructs any congregation in its part. The idea back of the plan is to have the people take active part in this glorious hymn of praise instead of vicariously praising Almighty God through the medium of the choir. But it must be confessed no one seems to take the slightest interest in this attempt to make the Te Deum more vital to the worshippers. Choirmasters are the last to be interested; their business is to train the choir and not the congregation.

Let it be said here that the writer has not the slightest intention to depreciate the use or purpose of choirs. When properly functioning, a fine choir is a marvelous adjunct to the praise and worship of our Creator, but it should stimulate and not discourage congregational singing. The trouble with our church music is that it is turned wrong end to. Trained choirs have practically monopolized the situation and have more and more taken the life out of congregational singing. The only hope is to train choirmasters to a fuller appreciation of their duties and privileges.

WHITE HOUR.

BY LOUISE MOREY BOWMAN.

[A poem written on the carol recital given in Christ Church Cathedral, Montreal, Saturday, Dec. 19, 1925.]

Tumultuous lights of trade and commerce flare
And surging human atoms speed in quest
Of gifts. Gifts? A long road from
Bethlehem
This modern city where the dazzling lights

Of colored signs sparkle and scintillate
Above our swarming shoppers—yet their
greed

Seems, for this time, a little sanctified.
The tawdry tinsel, the machine-made
gauds,
Richly-savored foods, bright fabrics that
entice,

Blend unimportant, insignificant,
Amidst symbolic details that stand forth
In windows set a-buzzing for Christ-time.
Green cedar and spruce transplanted;
myriad stars,

From tiny gilt ones in a scarlet box
To those that flash with electricity.
Holly wreaths—mistletoe—the city plays
With the white birth of Christ, absorbed
with quests

In its own playful, garish, toy-shop way.
Even wild "Babylons" grow wise and
kind

For one small starry night, and men
stretch hands
Out to each other—faiths and mysteries
To glorious honest doubts Carols
begin

In the Cathedral rising gray and calm
Out of the turmoil in the city streets,
We enter—candles and carols in "Baby-
lon"!

Here, crowded as it is to chancel rail,
Silence broods lightly like a dove with
wings
Of silvery whiteness, and the great black
wings

Of Reason heavily droop before the door,
Folded—so guarding this white mystic
hour.
Who enters now must bend those wings
aside
And let them fall behind him, dark and
still.

Through the long aisles the slow proces-
sion streams
Like white tide flowing to the chancel
rail—
White surplises, blue-gray caught in their
folds

As if reflected from the gray stone walls.
The stealthy shadows melt in candle-light
Carried with steady rhythm through the
aisles.

The golden throbbing of the organ grows
Like the unfolding of a great white rose—
Pulsating, beating rhythm everywhere.
Now words like birds sweep softly
through the air

And over richly-blended chorus steals
A snow-cool melody that soothes and
heals—
So honey-sweet—an elfin bell-note peals.

La Marche Brothers, whose new Chicago factory on the northwest side is one of the busiest places in the city, placed an organ in Christ Episcopal Church at Gary, Ind., in December.

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Southern California News

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Dec. 15.—The monthly meeting of the A. G. O. was held Dec. 6, dinner being served at the Cedar Inn. Later in the evening a public recital was given at the First Presbyterian Church, the four-manual Austin being heard to advantage. Miss Luella Chase played the Prelude (First Symphony), Vierte; Fantasy (Twelfth Sonata), Rheinberger, and numbers by Callaerts and Gigout. William Killgrove played numbers by Stebbins, Stoughton and Wachs and Miss Anna Blanche Foster of Redlands gave a fine performance of the first movement of the Guilman No. 1 Sonata and numbers by Barratt and Saint-Saens. The whole program was above the ordinary and it was discouraging that the attendance was so small. It looks more and more as though the Los Angeles public did not want organ recitals.

An interesting visitor during the month was Harry Barlow of Vancouver. Mr. Barlow has lived there about twenty-five years, during which time he has served only two churches. He is at present at the Presbyterian Church, where he has a large Casavant organ. During the last six months he has been taking an extended holiday in San Francisco, but came down to Los Angeles for a few days to see a real city. I found him a charming companion. He complimented me on a piece I had written "jolly good," he said. He did not mention the title of the piece and somehow I gathered that at the most he had looked only at the first page. Still I was grateful. One is.

Arthur Bienbar has been appointed organist and choirmaster at the Church of the Precious Blood. This new church is one of the most attractive in the city and the Kimball organ, while small, is very effective. Mr. Bienbar plans to have a large chorus and with his experience we shall expect to hear great things.

William J. Kraft is playing the large Möller organ in the Thirteenth Church of Christ, Scientist, at Hollywood. Mr. Kraft is also kept busy at the University of California, Southern Branch, where he is one of the professors.

Arnold Dann, the brilliant Pasadena organist, has been giving a number of recitals during the month and is planning one at his own church, the First Methodist, in the near future. Since his arrival here about two years ago Mr. Dann has made a big name for

himself and his recitals are awaited by the discriminating organist with keen interest.

Dudley Warner Fitch of St. Paul's Cathedral gave a fine program with his cathedral quartet a few weeks ago. Mr. Fitch played piano solos and the quartet sang a number written by him for the occasion that made a big hit.

Gives "Musical Nature" Program.

An interesting "musical nature program" was presented Sunday afternoon, Nov. 21, at the Warburton Avenue Baptist Church, Yonkers, N. Y., where Harrison E. Wood is organist and director. The program, entitled "A Sermon, in Music, from Nature," was carried out by Mr. Wood and his quartet with great success. The list of music follows: Organ, "A Sea Song," MacDowell; Dawn—"At Dawn," from Rural Sketches, Gordon B. Nevin; quartet, "Lord of the Harvest," Miller; The Earth—tenor solo, "The Earth Is the Lord's," Lynes; The Heavens—quartet, "The Sky so Blue," Nagler; The Trees—contralto solo, "Trees," Rasbach; A Garden—"My Master Hath a Garden," Crimp; The Woods—baritone solo, "Ballad of the Trees and the Master," Chadwick; The Springs—quartet, "He Sendeth the Springs into the Valleys," Wareing; The Flowers—soprano solo, "O Lovely Flowers," Maunder; offertory, "Thanksgiving," from Pastoral Suite, Demarest; The Wind—quartet, "Fierce Raged the Tempest," Candlyn; The Night—"In Moonlight," Kinder; A Hymn of Praise—quartet, "While the Earth Remaineth," Maunder; A Meditation—quartet, "Jesus, Do Roses Grow So Red?" Webbe.

School Survey on Music.

The National Bureau for the Advancement of Music has published the results of a survey of music study among the school children of Springfield, Mo., which shows that the piano is by far the most popular instrument among children who are taking music lessons, and that the average grade in school studies is 3 per cent higher among music students than among non-students. The Springfield survey revealed among other significant facts that 90 per cent of the honor students in the high school had studied piano, voice or some instrument of the orchestra or band at least six months. In contrast to this condition it was found that of the 3,500 inmates of the state penitentiary fewer than 1 per cent had had the advantage of musical training. The bureau in its comment on the tabulation brings out the fact that Springfield is a typical city of its size and that there is no reason to believe that a similar survey would yield materially different results in any other city.

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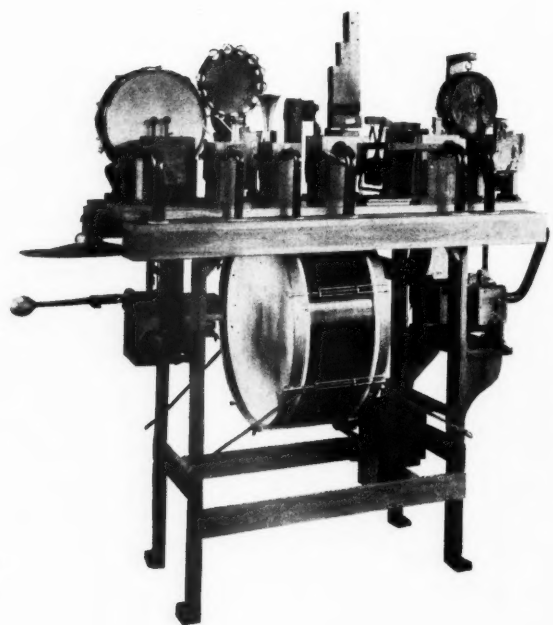
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News From St. Louis

By DR. PERCY B. EVERSDEN

St. Louis, Mo., Dec. 21.—It is gratifying to be able to report that the organists of St. Louis are apparently awakening to a realization of the fact that, if a greater public interest in the organ is to be aroused, they must do something themselves to create and foster that interest. When your correspondent wrote his first copy for The Diapason it was with difficulty that he obtained more than two or three monthly programs from the same number of organists. Visiting artists were seldom heard here and the majority of our local organists were content, apparently, in the rendition of their weekly church programs. Possibly this gave cause for the question asked in Philadelphia last summer: "Have you any organs in St. Louis?" Whether due to the coming to St. Louis of the 1927 convention of the N. A. O.; whether it be traced to the activity of the local chapter of the A. G. O. in urging its members to give public recitals, or to the St. Louis chapter N. A. O. in providing an attractive program of recitals for the season 1926-1927, or possibly to all of these contributory causes and others, it is a fact which we chronicle with great satisfaction that more public recitals are being given at the present writing than the writer has opportunity to attend. On the Sunday preceding Christmas not fewer than five organ recitals were scheduled in churches and one in a theater. Verily "tempora mutantur."

Walter Wismar, dean of the Missouri chapter, A. G. O., is setting a splendid example to his colleagues. On the morning of Dec. 15 he gave an interesting lecture on the organ to the members of the Morning Etude, which was well attended, and on the afternoon of Dec. 19 he played a varied program of compositions by Bach, Malling, Pfitzner and Guilman in a Christmas concert at Holy Cross Lutheran Church, where he was ably assisted by his choir, which sang most acceptably several Bach chorales. At this same church on Dec. 2 Edward Rechlin was heard in a program of organ music by Bach, Bruhns, Boehm and Leyden.

Edgar L. McFadden, a former dean of the A. G. O., is giving a course of lecture organ recitals on Sunday evenings at Centenary Methodist Church, and on Dec. 19 with his choir of seventy voices he presented "The Story of Christmas," by H. Alexander Matthews.

Charles Galloway on Dec. 19 gave the third of his monthly recitals, a part of the extension course of Washington University, in the Graham Memorial Chapel, showing in a splendid selection of numbers by Bach, Saint-Saens, Dupre, Faulkes and Mauro-Cottone the possibilities of a well-proportioned two-manual organ. He was assisted by the members of St. Peter's Epis-

copal Church choir in three numbers by Gevaert, Forsyth and Dickinson.

With Arthur Davis, organist of Christ Church Cathedral, directing the music, a medieval pageant reviving a European cathedral custom centuries old attracted a large congregation at the cathedral on the afternoon of the Sunday before Christmas. The only regret expressed was that the new Skinner organ being built for this historic church was not available.

O. Wade Fallert is playing his second series of Sunday afternoon popular programs at the Scottish Rite Cathedral. These recitals are open to the public without admission charge.

William John Hall, organist at Temple Israel, is offering a variety of new compositions at his weekly Friday evening recitals, and has given some very interesting programs during the past month.

Ernest Kroeger, one of the most erudite musician organists of our city, assumed the conductor's stand at a symphony "pop" last month, directing the orchestra in his "Lalla Rookh" Suite. It is pleasing to report that this talented composer has promised in the near future to write additional compositions for the organ.

Other recitals of which programs reached us were given by Florence Levering Wegener at Cote Brillante Presbyterian Church, Walter Eichinger at the Jackson Street M. E., Theodore Diebels at the cathedral, Ernest Prang Stamm at Second Presbyterian, Mrs. Frank Neal, Central Presbyterian; Erwin Brandon, Salem M. E.; Dr. F. P. Leigh, Third Baptist, and Vernor Henshie at Pilgrim Congregational.

Stuart Barrie, organist at the Ambassador Theater, has fallen into line and is demonstrating the possibilities of his instrument in the rendition of popular arrangements.

Last month Raymond Rapp, A. G. O., organist at First Church of Divine Science, gave his 130th weekly recital with numbers by H. Brooks Day, Stainer, Faulkes, Bartlett and others.

Louis Vienne has been engaged by the St. Louis chapter, N. A. O., for a recital in April and other dates are being arranged with Firmin Swinnen, Lucile Carpenter, Arthur Davis and William A. Goldsworthy.

Now that we have chronicled a gratifying increase in the number of recitals being given in this neck of the woods, may we express the hope that it may be our pleasure next month to report a larger number of organists attending these concerts. The player appreciates a full house; he is better pleased when his colleagues are present in force. Their presence will stimulate effort and bring about better programs and better playing; and as a teacher has expressed it, "one of two things you may always learn from any recital—how to do it, or how not to do it."

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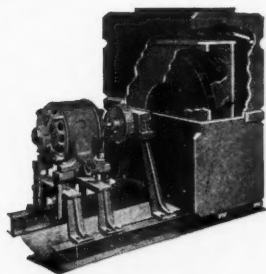
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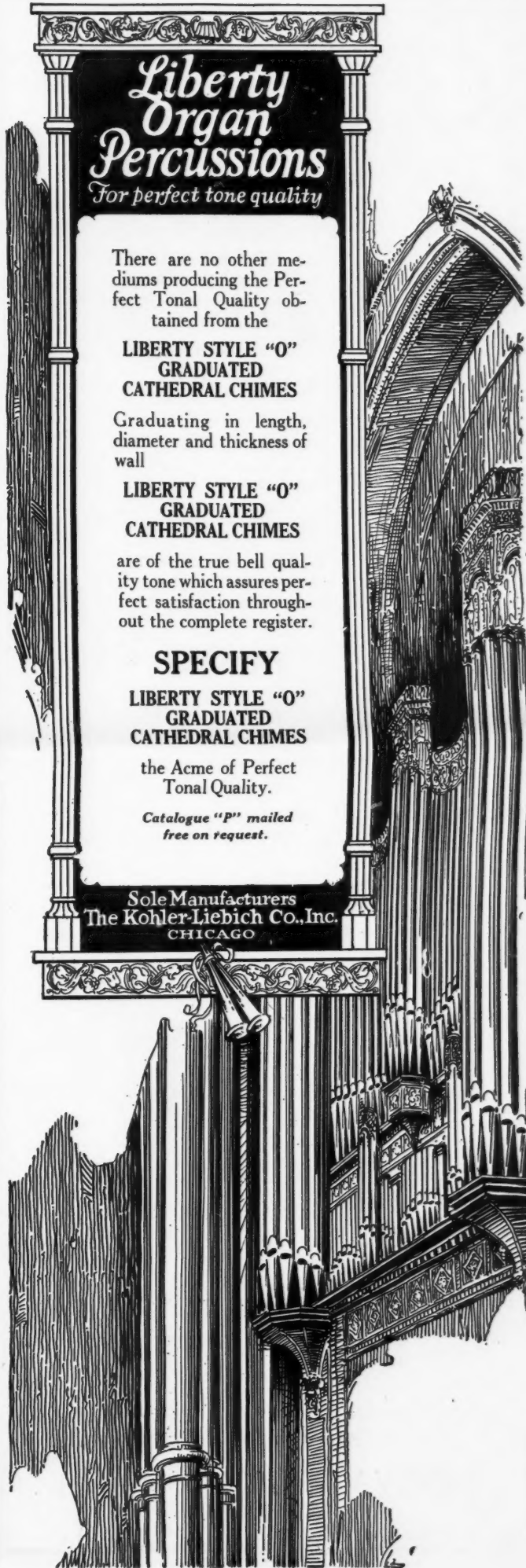
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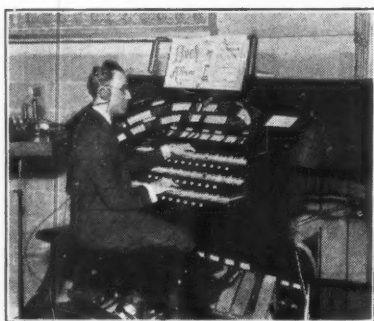
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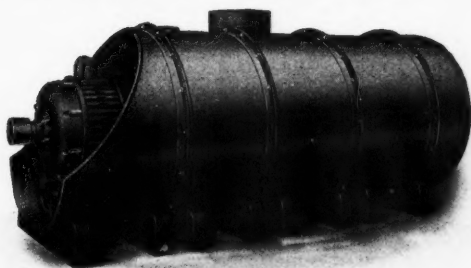
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