

THE DIAPASON

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MICHIGAN UNIVERSITY TO HAVE LARGE ORGAN

ORDER IS GIVEN TO SKINNER

Four-Manual of More than 100 Stops to Replace World's Fair Instrument—Palmer Christian to Have Adequate Medium.

Indications are that 1927 will go down as a historic year in the construction of large organs for universities. The latest announcement tells of the awarding to the Skinner Organ Company of the contract for a new instrument for the University of Michigan. This will form a fitting improvement in the musical equipment of the great institution at Ann Arbor. The present organ has seen long and distinguished service, but has outlived its day, largely as the consequence of the rapid advance of organ construction. With Palmer Christian at the head of its organ department and giving recitals of the highest merit for the benefit of the faculty and students, the need for an adequate and modern instrument in Hill auditorium had been realized for some years, and at last fruition of Mr. Christian's hopes is near through the action of the university board of regents.

The specifications of the new organ were drawn up jointly by Mr. Christian and Ernest M. Skinner, which would make it evident that the design of the organ should leave nothing to be desired. The scheme shows 113 stops, and the instrument is practically a "straight" one, there being no derivations except in the pedal and in three stops interchangeable between the choir and the solo. A string organ consisting of six ranks and a four-rank mixture is one modern feature. The string organ will be playable from all manuals. The mechanical equipment will be complete and will include a melody coupler. A Steinway grand piano will be playable from the organ console.

The specification of stops is as follows:

GREAT ORGAN.
 *Diapason, 16 ft., 61 pipes.
 Bourdon (Pedal extension), 16 ft., 17 pipes.
 *Diapason, 8 ft., 61 pipes.
 *Diapason, 8 ft., 61 pipes.
 *Clabella, 8 ft., 61 pipes.
 *Waldflöte, 8 ft., 61 pipes.
 *Erzähler, 8 ft., 61 pipes.
 *Flute, 4 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Principal, 4 ft., 61 pipes.
 Twelfth, 2 1/2 ft., 61 pipes.
 Fifteenth, 2 ft., 61 pipes.
 Mixture, 5 rks., 305 pipes.
 *Mixture, 3 rks., 183 pipes.
 *Ophicleide, 16 ft., 61 pipes.
 *Trumpet, 8 ft., 61 pipes.
 Tromba (out of box), 8 ft., 61 pipes.
 *Claron, 4 ft., 61 pipes.
 Piano (action to be supplied for Steinway already on stage), 4 ft.
 Piano, 8 ft.
 Cathedral Chimes, 25 bells.
 Celesta.
 Harp.
 Tremolo.

*Enclosed (independent chamber).

SWELL ORGAN.
 Dulciana, 16 ft., 73 pipes.
 Bourdon, 16 ft., 73 pipes.
 Diapason, 8 ft., 73 pipes.
 Clabella, 8 ft., 73 pipes.
 Rohrlöte, 8 ft., 73 pipes.
 Viole d'Orchestre, 8 ft., 73 pipes.
 Voix Celeste, 2 rks., 8 ft., 146 pipes.
 Echo Dulcet, 8 ft., 73 pipes.
 Flauto Dolce, 8 ft., 73 pipes.
 Flute Celeste, 8 ft., 61 pipes.
 Quintadena, 8 ft., 73 pipes.
 Octave, 4 ft., 73 pipes.
 Unda Maris, 2 rks., 4 ft., 134 pipes.
 Flute Triangulaire, 4 ft., 73 pipes.
 Piccolo, 2 ft., 61 pipes.
 Chorus Mixture, 5 rks., 305 pipes.
 Cornet, 5 rks., 305 pipes.
 Posaune, 16 ft., 73 pipes.
 Cornopean, 8 ft., 73 pipes.
 French Trumpet, 8 ft., 73 pipes.
 Corno d'Amour or Oboe, 8 ft., 73 pipes.
 Vox Humana (old type), 8 ft., 61 pipes.

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NEW CONSOLE OF ENLARGED PORTLAND, ME., CITY ORGAN.



This picture shows the new console just built by the Austin Organ Company for the municipal organ at Portland, Maine, over which Charles R. Cronham presides as city organist. The console is the third installed since the organ was originally built in 1912; in this way the large instrument has been kept up to the minute as a modern concert organ. Early in 1927 Cyrus H. K. Curtis, the Philadelphia publisher, who presented the instrument to Portland, decided on a number of additions to the organ, which were set forth in detail in the February issue of The Diapason. These additions increased the resources from ninety-one to 177 stops and include an antiphonal organ, located above the ceiling, and a percussion organ, in the main instrument. Over 1,000 additional pipes were installed and various stops. The new console of the latest Austin type was substituted for the old console and many minor improvements in mechanism were made.

FARNAM HEARD IN ENGLAND

Recitals at Liverpool and Other Cathedrals and in Edinburgh.

Lynnwood Farnam, organist of the Church of the Holy Communion in New York, has been heard in several places in Great Britain in the course of his summer and fall trip and has been received with the enthusiasm and appreciation which this virtuoso has won wherever he has appeared. July 20 Mr. Farnam gave a recital on the great new organ at the Liverpool Cathedral. His offerings on this occasion were as follows: Toccata, from Suite, Op. 14, Paul de Maleingreau; Fugue in C sharp minor, Honegger; "The Woods so Wild" (Variations on an old song), William Byrd; Concerto No. 5, in F major, Handel; Elegiac Prelude, George J. Bennett; "To Shepherds as They Watched by Night" (Chorale Prelude in G minor) and Vivace from Sixth Trio-Sonata, Bach; "Jesu, My Chief Pleasure," Bach; Dorian Prelude on "Dies Irae" (MS.), Bruce Simonds; "Nunc Dimittis" (Chorale Prelude in D flat), Charles Wood; "The Mirrored Moon," Karg-Elert; Carillon-Sortie in D, Henri Mulet.

On July 18 he gave the following program at St. George's United Free Church, Edinburgh: Toccata on a Gregorian Theme (from First Symphony), Edward Shippen Barnes; Andante in D, Hollins; "A Gigg," Wil-

liam Byrd; "The Woods So Wild" (Variations on an old song), Byrd; Concerto No. 5 in F, Handel; Reverie on the hymn-tune "University," Harvey Grace; "Meditation a Ste. Clotilde," Philip James; Intermezzo from Sixth Symphony, Widor; Allegro from First Trio-Sonata, Bach; "The Legend of the Mountain" (from "Seven Pastels from Lake Constance"), Karg-Elert; Carillon-Sortie, Mulet.

July 27 Mr. Farnam gave the same program at Exeter Cathedral, except that he substituted the variations from Widor's Gothic Symphony for his first number and omitted the Karg-Elert selection.

Sept. 3 he will play at York Minster. Here, too, he made a few changes in program, largely in view of the presence of the old-fashioned ratchet swell pedal on the organ. Sept. 15 Mr. Farnam will be heard in Lincoln Cathedral.

Schlieder Finishes Summer Work.

Frederick Schlieder has just completed his summer intensive harmony course in New York. He returned from France on July 4, having finished his work on the "Fundamentals of Music," which will be off the press by spring. Mr. Schlieder is completing his "Counterpoint through Improvisation." The school that was organized last year to teach his methods is flourishing, and the new movement in musical training is taking a fine hold.

ST. LOUIS CONVENTION IS CLIMAX TO 20 YEARS

NEW FEATURES MARK WEEK

Goss Custard Recital Heard by 3,000—Ernest Douglas Wins Kilgen Prize—McAll Re-elected N. A. O. President.

Twenty years of service to the organists of America through annual conventions were brought to a climax by the National Association of Organists late in August at St. Louis with a meeting marked by a large attendance, high enthusiasm and several special features new to these yearly gatherings. The meeting came to a close on the evening of Friday, Aug. 26, with a dinner, greetings from all parts of the United States and England, and an illuminating address by Harry Goss Custard, organist of the Liverpool Cathedral, guest of the association this year, who had come from England expressly to play a recital and to deliver a lecture on the new Liverpool instrument.

One announcement to which all looked forward was that of the award of the \$500 prize offered, under the auspices of the N. A. O., by George Kilgen & Son, Inc., the St. Louis organ builders, for the best composition for organ, in a form designated, to be selected by the judges. Ernest Douglas, prominent Los Angeles organist, won this prize. His work, a Suite in three movements, was played at the convention by Ernest F. White of New York. The new work made a distinctly favorable impression and is soon to be published by the Shattburn music house of St. Louis.

The prize of \$100 for the best paper on the subject of the use of two-manual organs, given by The Diapason under the auspices of the association, was awarded to Edwin Hall Pierce, F.A.G.O., of Auburn, N. Y., who was present to read his essay.

The recital played by Charles Galloway and Marshall S. Bidwell on a two-manual, with the paper of Mr. Pierce as an interlude, was a special feature of an enlightening week.

The "spirit of St. Louis" was amply proved to be one of generous hospitality throughout the four days of the convention proceedings. Entertainment filled every moment between recitals and business sessions, some of the most interesting items being the visit to the large new Kilgen factory, a valuable educational feature for many; the outdoor municipal opera performance in Forest Park and the tour of the city to hear various organs.

Attendance at the convention, while not attaining the Philadelphia record of last year, exceeded expectations. The total registration was 178.

Election of officers resulted in the unanimous choice of Reginald L. McAll to serve a second term as president. The entire slate of officers is as follows:

President—Reginald L. McAll, New York City.

Vice Presidents—Dr. Percy B. Eversden, St. Louis; Dr. T. Tertius Noble, New York; Dr. Roland Diggle, Los Angeles.

Secretary and Director of Publicity—Willard Irving Nevins, Brooklyn, N. Y.

Treasurer—Ernest F. White, New York.

Members of Executive Committee—John W. Norton, chairman; Paul Ambrose, Lilian Carpenter, Mary Arabella Coale, Lynnwood Farnam, Henry S. Fry, Mrs. Bruce S. Keator, Vera Kitchener, Charlotte M. Lockwood, Rollo F. Maitland, Senator Emerson L. Richards, Frederick W. Riesberg, Dr. Alexander Russell, Herbert S. Sammond, Walter Peck Stanley and A. Campbell Weston.

Preceding the opening day, Monday

MEMBERS OF THE NATIONAL ASSOCIATION OF ORGANISTS IN ATTENDANCE AT ST. LOUIS CONVENTION.



evening was devoted to a pleasant informal gathering at which those who arrived early for the convention met and registered. Refreshments were served in the crystal room at the Hotel Chase and over the punch glasses many friendships formed at previous conventions were renewed. A feature of the evening was an informal talk on public school singing by William John Hall of St. Louis, who has achieved notable success in this field in addition to his work as an organist.

The opening session was called to order Tuesday forenoon by President Reginald L. McAll in the hotel ball room. The first speaker to welcome the N. A. O. forces was Walter Wismar, dean of the Missouri chapter of the American Guild of Organists. He made use of the story of the creation of man and his helpmeet to illustrate the friendship between the two organizations in St. Louis. He told of the co-operation of the organists and declared that no divorce was yet in sight, as all were working together harmoniously. The N. A. O., he pointed out, is "flesh of our flesh and bone of our bone." Edward M. Read, veteran organist and composer of organ music, whose long career in St. Louis has been an ornament to his profession, and who is hale and hearty in his eighty-second year, responded to Mr. McAll's invitation and seconded the welcome of Mr. Wismar. State President Eversden then gave cordial greetings to the visitors.

Judge Walter Neun of the Circuit Court, acting mayor of St. Louis during the absence of Mayor Miller, represented the latter official and made a very happy address of welcome. He called attention to the great progress the city is making and mentioned among other things the \$87,000,000 bond issue voted by the citizens to promote the advancement of the municipality. One of the great plans to which he referred is that for a municipal auditorium as a place in which concerts may be given.

To these addresses President McAll responded graciously. He then called attention to the fact that the association is entering its twenty-first year and that this was a good time to take stock. He pointed out that the growth of the N. A. O. had been gradual. The history of the organization indicates that in 1921 the convention program revealed the existence of only eight state presidents, whereas in 1927 there are fourteen state councils and local chapters. He stated that the N. A. O. exists among other purposes

to encourage the academic advancement of members and to lead all to be capable organists, although there are no restrictions as to admission to membership. He also reported that eighteen states were represented at the opening session of the convention.

Reports from state chapters were next in order. A report for Illinois, prepared by President Frank W. Van Dusen, who had not yet arrived at St. Louis, was read, telling of activities in Chicago during the year, including a series of recitals by prominent visiting organists; the awarding of various prizes in contests, etc. The council now has a membership of 130, an increase of forty in the last twelve months. Archibald D. Jonas reported briefly on the work of the Kentucky chapter, which has forty members and which during the year brought Louis Vierne to Louisville. A. H. Booth, the veteran Worcester organist, told of the good work in Massachusetts, and Dr. Perry B. Eversden reported progress in Missouri.

For New Jersey the state president, Miss Jane Whittemore, reported that her state had been a sort of experiment station for the N. A. O., where, as she pointed out, "we start and others follow." She gave as instances that New Jersey had the first state chapter. Among the activities of the year were a course in church school music, prizes for original organ compositions, special recitals for children, etc. Several members of sub-chapters also made reports from New Jersey.

The following nominating committee of ten members was named from the floor: Rollo F. Maitland, Jane Whittemore, Claude L. Murphree, William John Hall, Mrs. F. A. Neal, Charles E. Wisner, Adolph Steuterman, Senator Emerson L. Richards, Lilian Carpenter and Dr. Roland Diggle. A committee on resolutions was selected in like manner, consisting of S. E. Gruenstein, Charles A. H. Pearson and Mrs. Helen W. Ross. A committee to select themes for the improvisation of a symphony by Rollo Maitland on Friday was also named, consisting of Harry Goss Custard, Roland Diggle and Arthur Davis. A committee to pass on the invitations for the convention of 1928 was nominated as follows: Marshall S. Bidwell, Mrs. Harold B. Maryott and Walter Wismar. This concluded the business of the day and luncheon was served in the hotel.

Tuesday afternoon was devoted to the first recitals of the convention and to the presentation of the paper win-

ning the prize of \$100 offered by The Diapason. It was a novel program for these conventions, for it was given to a fruitful consideration of the two-manual organ—a thing which in many places where the more noted organists hold forth has become a thing overshadowed by the great four-manual instruments which are having their day. The Kilgen two-manual organ of approximately twenty stops in the beautiful chapel of Washington University was used. The first recitalist was Charles Galloway, a man known throughout the nation. He is organist of St. Peter's Episcopal Church of St. Louis and for a number of years has also given Sunday afternoon recitals at Washington University. The organ is a divided instrument and is one of dignity and remarkable power. It was rebuilt and modernized a score of years ago. In his first number, Handel's Concerto in D minor, Mr. Galloway brought out the majesty of this organ at once and gave this classic work a very scholarly rendition. He followed this with the first two movements of Borowski's Sonata in A minor, which he played so colorfully that no one would have guessed that his work was limited by number of manuals or variety of registers. He closed with Liszt's Prelude and Fugue on B-A-C-H, in which virility marked the bravura passages and delicacy the soft ones. Mr. Galloway's performance was a fine exposition of well-balanced organ playing of the best kind.

During an intermission between organ programs the paper prize was presented to Edwin Hall Pierce, F. A. G. O., Auburn, N. Y., after Mr. Pierce had read his well-prepared essay, filled with excellent suggestions for getting the best out of a two-manual. This paper is published in full on another page.

Marshall S. Bidwell, professor of organ at Coe College and organist of the First Presbyterian Church of Cedar Rapids, Iowa, was the second recitalist of the afternoon. Mr. Bidwell played entirely from memory. He opened with what seemed a faultless reading of the Bach Prelude and Fugue in A minor, followed by the remarkably beautiful chorale prelude, "Herzlich that mich verlangen." The Schumann Canon in B minor was easily the "piece de resistance" of the program, and in response to hearty applause it was repeated. The exquisite effects achieved by Mr. Bidwell could hardly have been excelled in any organ, no matter how vast its resources. The realistic tone-picture "Clair de Lune" by Karg-Elert was

done beautifully. James H. Rogers' Sonata in E minor, indeed an American composition of the highest merit, closed the program. Its grace and charm of style were interpreted in all the movements, the Scherzo being a delicious piece of work. Mr. Bidwell was by general acclaim placed in the growing company of young American organists who are developing into virtuosos whose reputation is bound soon to be nationwide.

The evening recital presented an interesting contrast with that of the afternoon. Arnold Dann of the First Methodist Church of Pasadena, Cal., a skilled and capable performer whose fame is by no means confined to his own state, gave the program on the large new instrument built by Skinner for Christ Church Cathedral, a downtown edifice which under Arthur Davis, now retiring from his post there, has been noted for its music. Mr. Dann took great pains to lend variety to his offerings and his program was an exposition of the latest tendencies in organ composition, both in Europe and America. It is to be noted that three living American composers were represented.

Mr. Dann opened with Vierne's "Carillon," rather an oddity which has made no appeal to this writer when played by Mr. Vierne or Mr. Dann—for which no doubt the critic and not the composer is to blame. Another Vierne number, the Communion from the "Messe Basse," of a devotional character, is very different in style and made a distinct appeal. The Intermezzo from Edward Shippen Barnes' Second Symphony is after the modern French style and effective. Bach was represented by two chorale preludes which were well played and offered a good contrast. The one on "Hark! A Voice Saith All Are Mortal" was interpreted with most tasteful registration and "In Thee Is Joy" with proper spirit. The weird effects in Karg-Elert's "Legend of the Mountain" revealed it as the splendid tone poem that it is and showed off some of the distinctive voicing of the instrument very effectively. Boellmann's festive "Fantasie Dialogue" is thoroughly orchestral and pleasing. Daintiness marked the Scherzo from Widor's Fourth Symphony.

Special interest was manifested in the next number, a new Concert Overture by Roland Diggle, the versatile and prolific Los Angeles composer. This is Dr. Diggle's latest work and is still in manuscript. It opens with pomp and an interesting theme is well

PLAYERS, BUILDERS AND ADMIRERS OF THE ORGAN GATHERED FOR TWENTIETH ANNUAL MEETING.



developed, leading to a brilliant climax. This composition undoubtedly will soon be published and will be well worth while for the recital organist. Eric De Lamar's "Carillon," one of the most popular of modern pieces of recent years, followed Dr. Diggle's overture and the program closed with Dallier's Prelude in G major, in which the full resources of the organ came into play, making a fine climax for the recital.

Mr. Dann's playing throughout was marked not only by tasteful and sensible registration, but by masterly technique and by "pep"; he did not let the interest of his audience lag at any point.

Wednesday forenoon provided educational opportunities which were not secondary to those offered by the recitals. Buses and private cars filled with the visitors left the hotel early in the forenoon for the new organ factory of George Kilgen & Son, Inc., one of the largest establishments of its kind in the world and the latest to be erected in this country. More than two hours were passed going from one department to the other and watching all the intricate processes and operations that enter the manufacture of an organ from the rough lumber and metal to the finished work undergoing adjustment in the erecting room. To many these processes had never been demonstrated in this manner. Charles C. Kilgen, president of the company, assisted by his four active sons, acted as guides to the visitors. A special feature of interest was a residence organ in one of the office rooms. It is a unified instrument of only four sets of pipes, in addition to a violin, but the effects it was able to produce under the skilled manipulation of Rollo Maitland were a revelation to the visitors. Various consoles in different stages of manufacture were attractive to many and their mechanism was studied.

After the taking of photographs of the N. A. O. guests, all were transported to the Garavelli restaurant, where a delicious Italian luncheon was served to the N. A. O. by the Kilgen officials.

From the restaurant the caravan moved on to the United Hebrew Temple, situated at a beautiful high point in one of the most desirable residence districts of St. Louis, where the recital of the afternoon was played by Arthur Davis of Christ Church Cathedral. It was distinctly a St. Louis exhibit, for the organ is a large and resourceful four-manual built at the Kil-

gen factory a few years ago, with a satisfying ensemble and some choice voicing of solo stops, while the performer was one of the leading organists of St. Louis, Mr. Davis' program consisted entirely of works of American composers for the organ, all of them living. And the array contained satisfying variety.

First there was James H. Rogers' Second Sonata, with its four movements—a distinctly musicianly piece of work, as are all of Mr. Rogers' compositions. Then came Stoughton's "Dreams," dedicated to Mr. Davis, reminiscent of Oriental idiom. Seth Bingham's "Roulade" was full of grace. Sowerby's "Comes Autumn Time" was of that degree of modernity which was to be expected of this talented writer and a sufficient concession to the greediest seeker after the new in style. In "La Zingara," from Jepson's "Pageant Sonata," the solo effects brought out by Mr. Davis were especially good. Quite in contrast to selections which preceded it was the Offertoire in B flat by Edward M. Read, dean of St. Louis organists and beloved of all his fellows. It had refreshing sincerity and melodic simplicity. Mr. Read received a hearty ovation after the playing of this piece. The program closed with Edward Shippen Barnes' Toccata on a Gregorian Theme, a scholarly movement from one of his symphonies.

The Kilgen prize of \$500 for the best organ composition submitted under the terms of the contest previously noted in The Diapason was the next item on the day's program and was awaited with special anticipations. President McAll announced that the judges—Palmer Christian, Dr. Peter C. Lutkin and Charles M. Courbois—had awarded the prize, the gift of George Kilgen & Son, to Ernest Douglas, prominent Los Angeles organist. The work is in the form of a suite of three movements—Prelude, "Legend" (Andante) and Finale. Its presentation fell to the lot of Ernest F. White of New York, but until recently a Toronto organist, who was asked to give the initial performance as Mr. Douglas was unable to come to the convention. Mr. White not only gave a most sympathetic interpretation to the new work, but in first presenting it to the organ world proved himself to those who had not previously heard him an organist of unusual capability.

The first movement opens sonorously and is marked by force and majesty of style throughout. The "Legend" has a melody of haunting beauty in which fine use is made of several of

the softer solo stops. The Finale opens with a toccata after the modern French style and works up to a decidedly brilliant finish. The reaction of the audience to the performance was one of unadulterated enthusiasm.

A good suggestion was followed when Mr. White repeated the performance so that the audience might become more familiar with the work than was possible from one hearing.

Following the performance Charles C. Kilgen presented the prize in a few well-chosen words and it was accepted on behalf of Mr. Douglas by Roland Diggle, his friend and fellow townsman. Senator Richards paid a tribute to Mr. Kilgen, his sons and Mrs. Kilgen, voicing the feelings of the N. A. O.

Wednesday evening was devoted to the municipal opera, the visitors hearing the performance of "The Tales of Hoffman" in the rarely beautiful outdoor amphitheater, with the sky for a roof, in Forest Park.

The scene presented by the sylvan stage, beautifully lighted, with an audience of 10,000 people filling the seats on the slope which forms the natural amphitheater, is one long to be remembered.

Thursday opened with two interesting discussions which occupied the forenoon. First there was a joint meeting with organ builders, a number of whom were represented at the convention. Senator Emerson L. Richards of Atlantic City, N. J., was in the chair. Among those who spoke, bearing greetings to the organists, were Charles C. Kilgen, Walter D. Hardy, Daniel S. Wentz, Edward C. Haury, Robert P. Elliot, Ernest M. Skinner and Donald Harrison. A proposal that the members who are organ builders form their own chapter of the association was made. Mr. Skinner uttered some interesting remarks about the impropriety of making a clown of the organ in some "movie" theaters. Mr. Harrison, formerly of Henry Willis & Sons of England, who recently joined the Skinner staff as an aid to Mr. Skinner, spoke of developments in his native country in organ building and of the situation there today.

This meeting was followed by two round-table discussions. The first dealt with "Singing by the Choir and the Congregation," and William John Hall, organist of the Church of the Messiah and of Temple Israel, St. Louis, was in the chair. Walter E. Wismar, organist of Holy Cross Luth-

eran Church and dean of the Missouri chapter, A. G. O., led the discussion, which turned into a beneficial experience meeting in which many spoke and all had pertinent things to say. The place of the prelude in the service was one of the topics with which Mr. Wismar dealt and another was the question of volunteer or paid choirs. The second round-table was led by President McAll, who made a thought-provoking talk on the question "Are Hymns Worth Preserving as Poems?" He deprecated the frequent instances of alterations of both words and music in modern hymnals and dealt with the crime against church music committed in the manner in which singing is conducted in many Sunday-schools.

The afternoon was given up to a novel feature never before adopted at one of the conventions. The visitors were taken on a tour of the city in the course of which they saw four prominent churches and spent about fifteen minutes in each, listening to the organs. The first stop was at the stately St. Francis Xavier's Church, one of the large Catholic edifices of St. Louis. Here Miss Lilian Carpenter, F.A.G.O., of New York was scheduled to play and gave an interpretation of Franck's Chorale in A minor that was marked by nobility. She supplemented this with the Scherzo from Widor's Second Symphony. Here and at the next stopping-place, the magnificent St. Louis Catholic Cathedral, improvisations were heard. Both of the instruments are large Kilgen four-manuals, the one at St. Francis Xavier's one of the latest works of this company and the other built about fifteen years ago. The visitors not only admired the churchly qualities of these organs, but were deeply impressed by the rare magnificence of the mosaic work and other art in the cathedral.

From the cathedral the path led to the Second Presbyterian Church, one of the most prominent churches of the city, where Ernest Prang Stamm, the organist, showed off the fine Hillgreen, Lane & Co. four-manual, which is equipped with two consoles, one of them in the gallery and a duplicate in the chancel. The last stopping-place was at St. Peter's Episcopal Church, one of the wealthiest churches of the Central West, where Charles Galloway, the organist, played a Toccata by d'Ervey and Faulkes' "Wedding Chimes" on the Kilgen four-manual. This ended the church

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NEW FEATURES MARK WEEK

Goss Custard Recital Heard by 3,000
—Ernest Douglas Wins Kilgen
Prize—McAll Re-elected
N. A. O. President.

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tour and dinner was served at the Elks' Club.

The event to which all had looked forward was the recital by Harry Goss Custard Thursday evening. Besides the organists this event drew 3,000 others to the beautiful Scottish Rite Cathedral, an edifice of splendid architecture which has as its crowning glory the great Kimball organ installed only a few years ago. Mr. Goss Custard faced a great audience and an expectant one when President McAll introduced the English visitor and voiced the pleasure it was to see and hear the distinguished organist of Liverpool Cathedral. Mr. Goss Custard's program, published in *The Diapason* Aug. 1, was supplemented by one encore. Mr. McAll read a cable from President Alcock of the Royal College of Organists, conveying his greetings on this occasion.

Opening with a "March Solennelle" by Lemare, built on two simple themes, Mr. Goss Custard immediately demonstrated that he was not afraid of a melody. In his next number, the "Prelude to 'Parsifal,'" he proved that he is not unwilling to play transcriptions. This was not all he demonstrated: He made it evident to his American brethren that he knew how to use color, but with the best taste, for he never overdid it. Finesse and restraint were apparent throughout in his registration. His phrasing seemed like perfection. The restraint was noticeable in the Bach "Prelude and Fugue in D major." The Cesar Frank Chorale in B minor was one of the finest things of the evening. Into Vierne's "Carillon" he read something, with the aid of the instrument, that made one hear the carillons and gave the composition a reason for being. The taste shown in the luscious registration of Wesley's "Larghetto in F sharp minor" constituted real art.

Reports of committees and election of officers took place at the business session Friday forenoon. The nominating committee, of which Miss Jane Whittemore was permanent chairman, made its report, presenting the slate of officers as published earlier in this account. The report was unanimously accepted, with Senator Richards in the chair, and a motion was passed instructing the secretary to cast the ballot of the association for the list as nominated.

The resolutions committee reported, expressing the gratitude of the N. A. O. to those who had made the stay of the convention in St. Louis so pleasant. Resolutions were presented also commending the administration of President McAll, voicing appreciation for the Kilgen composition prize and for the \$1,000 Estey prize under which a competition is to be conducted for the best work for organ and orchestra, and to the Rev. Henry Mottet, D.D., rector of the Church of the Holy Communion, through whose courtesy the association is provided with ample and comfortable headquarters in New York. Additional state reports were presented and Marshall S. Bidwell was appointed state president for Iowa.

By unanimous rising vote Harry Goss Custard was elected an honorary member of the N. A. O.

The business meeting was followed by a conference on the future of the N. A. O., under the leadership of Miss Whittemore, in which a number of suggestions for promoting the cause and for carrying out the purposes of the organization were offered and discussed. Miss Whittemore told of the many original ways in which in her state of New Jersey the work had

PALMER CHRISTIAN, WHO WILL PLAY ANN ARBOR ORGAN.



been extended and made more valuable.

Rollo Maitland of Philadelphia, representing the American Organ Players' Club of that city, was the attraction Friday afternoon. He gave a "duplex" performance, first lecturing for an hour in a most informative way on proper and ingenious ways of adapting piano scores and accompaniments to the organ. He followed this with one of his famous improvisations. The themes were submitted by a committee previously mentioned in this account and had been carefully selected. Mr. Maitland launched with vigor into the performance on the large Kilgen instrument at the Third Baptist Church and kept the awed attention of his audience for twenty minutes while he evolved from the slender material a symphony in four movements. The scherzo was a masterpiece which, were there musical shorthand writers, certainly should have been preserved for future use.

A farewell supper was served on the roof of the Hotel Chase, as the sun was setting, offering a gorgeous view over the city. Greetings were read from friends at a distance and short talks were made by Henry S. Fry, Senator Richards, Charles C. Kilgen and others.

From the roof the company descended to the crystal room, where the final event proved to be one of the most interesting of the week. Mr. Goss Custard not only lectured on his new Willis organ at the Liverpool Cathedral and showed on the screen views of the console, the case and various interiors of sets of pipes, but preceding this gave a talk in which he compared American and English aims and methods in organ construction. He admitted at the outset that he had learned many things since he had landed in the United States. What impressed him most deeply was the wonderful development of the mechanical side of the organ, but "the old country still holds its own in tone," he declared. In referring to the modern system of pistons he said that he understood that many organists now set up all their combinations in advance, but that he could not do this,

as "when I get to going I may want something different."

He diagnosed the two principal faults of English organ development to be the decline of mixtures and insufficient contrast between the manuals. Going back to the time when the German organ builders had made great advances over their English brethren and when they went to England to exert their influence, he said that their principle relied on a buildup of the diapason chorus. England, he said, is coming back to the traditional view of the organ, and there is an effort to give each manual its own distinctive character. The great consists of a diapason chorus properly built up. The swell is a reed and mixture chorus, with adequate provision for soft stops, while the choir consists of registers of a delicate character and soft orchestral stops.

The speaker declared it as his firm opinion that "I cannot find the same satisfaction in an organ in which the great is enclosed as in one in which at least the greater part of the great is unenclosed." His conviction is that enclosure of the great is unnecessary to a proper crescendo if there is an

adequate swell, etc., and that it destroys the character of the stops. He pleaded for greater contrast between the qualities of the various manual divisions, which, while not possible in the day when changes had to be made by changing manuals, is now feasible with the quick changes on any manual made possible by modern mechanical conveniences. He pointed out that America is in a position to lead the entire world in organ construction.

In his interesting description of the Liverpool instrument he expressed regrets that the pistons are not adjustable by the player at the keydesk, as the console was built ten years ago, and that he has no crescendo pedal, which he would find useful for obtaining full organ without disturbing the pistons. He described his own invention by which one stop at a time is added or taken off by means of a pedal.

Following Mr. Goss Custard's lecture there were a few short talks and the convention closed with an appeal from President McAll for stronger efforts on the part of all organists to labor for the cause of better organs, better playing and better church music.

The majority of the out-of-town members departed on late trains Friday night, praising those who took part in the program, their hosts and the cool weather which had added greatly to the comfort of all.

Fred H. Griswold, active in the organizations of Illinois organists and associate editor of *Chicago Commerce*, the important weekly paper of the Chicago Association of Commerce, is recovering from a serious operation performed at the West Side Hospital in Chicago early in the summer. He is at Hinsdale with his daughter, a student at Vassar College, and is recuperating very satisfactorily.

THE DIAPASON.

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

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APPRECIATION

KILGEN Craftsmen were proud to act as hosts to delegates and visitors attending the National Association of Organists Convention here in St. Louis last month. We thank them for their keen professional interest as well as their approval of the Kilgen instruments they heard.

This enthusiasm will indeed serve as an incentive to still further progress in the world's largest plant devoted exclusively to the building of pipe organs. Our one regret is that all the organists of the country could not at once have seen these great facilities, and have met the skilled artisans who are constantly striving to carry out the master's ideals, established by Sebastian Kilgen nearly three centuries ago.

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NEW EDIFICE NEAR CAPITOL

Westminster Presbyterian Church, Opposite Statehouse, Places Contract with the Lawrence, Kan., Builders.

To the Reuter Organ Company of Lawrence, Kan., has been awarded a contract for another large organ for the Pacific coast region. It will be a four-manual to be installed in the new Westminster Presbyterian Church at Sacramento, Cal.

Westminster Church, being erected at Thirteenth and A streets, will be one of the most beautiful churches in California. Facing the state capitol and grounds, it will no doubt be a place of considerable interest to many visitors to California's capital, and the organ will be heard by people from all parts of the country.

The echo division is to be placed in the tower of the church and each division of the organ will be under independent expression. The installation is planned for December.

Following is the specification of stops:

GREAT ORGAN.

1. Diapason, 8 ft., 73 pipes.
2. Doppel Flöte, 8 ft., 73 pipes.
3. Clarabella, 8 ft., 73 pipes.
4. Viol d'Gamba, 8 ft., 73 pipes.
5. Erzähler, 8 ft., 73 pipes.
6. Harmonic Flute, 4 ft., 73 pipes.
7. Trumpet, 8 ft., 73 pipes.
8. Chimes, 20 tubes (placed in Echo).

SWELL ORGAN.

9. Bourdon, 16 ft., 97 pipes.
10. Diapason, 8 ft., 73 pipes.
11. Gedeckt, 8 ft., 73 notes.
12. Viole d'Orchestre, 8 ft., 73 pipes.
13. Salicional, 8 ft., 73 pipes.
14. Voix Celeste, 8 ft., 61 pipes.
15. Aeoline, 8 ft., 73 pipes.
16. Flauto Dolce, 4 ft., 73 notes.
17. Violina, 4 ft., 73 pipes.
18. Cornopean, 8 ft., 73 pipes.
19. Oboe, 8 ft., 73 pipes.
20. English Horn, 8 ft., 73 pipes.
21. Nasard, 2 2/3 ft., 61 notes.

22. Piccolo, 2 ft., 61 notes. Tremolo.
- CHOIR ORGAN.**
23. Violin Diapason, 8 ft., 73 pipes.
24. Concert Flute, 8 ft., 73 pipes.
25. Dulciana, 8 ft., 73 pipes.
26. Unda Maris, 8 ft., 61 pipes.
27. Flute d'Amour, 4 ft., 73 pipes.
28. Clarinet, 8 ft., 73 pipes. Tremolo.

ECHO ORGAN.

29. Viole Aetheria, 8 ft., 73 pipes.
30. Wald Flöte, 8 ft., 73 pipes.
31. Quintadena, 8 ft., 73 pipes.
32. Vox Humana, 8 ft., 61 pipes. Tremolo.

PEDAL ORGAN.

33. Resultant, 32 ft., 32 notes.
34. Diapason, 16 ft., 32 pipes.
35. Bourdon, 16 ft., 32 pipes.
36. Violone, 16 ft., 12 pipes, 32 notes.
37. Lieblich Gedeckt, 16 ft., 32 notes.
38. Flute Dolce, 8 ft., 32 notes.
39. 'Cello, 8 ft., 32 notes.

GUILMANT SCHOOL TO OPEN.

New Year Will Begin Oct. 3—Dr. Carl Returns in September.

Dr. William C. Carl, who has been spending his summer holidays in Paris and in Switzerland, has been formulating plans for the twenty-ninth year of the Guilmant Organ School, scheduled to open Oct. 4. The school is happily located in the Washington Square district of New York City, where other institutions of learning, including New York University, have their homes. This district has been made famous by many musicians, writers and scholars who have made their residence there; notably Mark Twain, Washington Irving, Matthew Arnold, Georges Clemenceau, Charles Dickens, Adelina Patti, Lillian Nordica, Emma Eames and Annie Louise Carey.

The schedule of work for the coming season has been planned so that it is equally valuable to persons who have studied the organ and those who are beginning to study that instrument for the first time. Special courses are scheduled for church organists, concert organists and theater organists. In each instance a thorough knowledge of the foundation principles of organ playing is demanded. A feature is the master class which

holds weekly sessions throughout the school year.

Examinations for the four free scholarships offered by Mr. and Mrs. Philip Berolzheimer will be held Monday, Sept. 26, at 9:30 in the morning. The list of candidates who will enter the contest is already large. The list closes Sept. 20.

Dr. Carl will return from Paris the latter part of September, and the other members of the faculty will arrive in New York previous to the opening session of the school.

Death of Paul J. Dotterer.

Paul J. Dotterer, a well-known young musician of Allentown, Pa., for three years organist at St. Andrew's Reformed Church, died of a cerebral hemorrhage at his home Aug. 7. He was 24 years old. Mr. Dotterer was born in Allentown, and attended the public schools there, graduating from the high school in 1921. From here he went to the Guilmant Organ School in New York City, where he completed a three-year course in 1924. Upon his graduation from the Guilmant School Mr. Dotterer returned to Allentown and became organist at the First Presbyterian Church, South Bethlehem. Mr. Dotterer was a member of the American Guild of Organists, Lehigh Valley chapter. He is survived by his parents, his widow, Elizabeth, nee Jacks, and a sister, Caroline Dotterer. The funeral was held on Aug. 10 at his late home with services in charge of the Rev. R. M. Kern, pastor of St. Andrew's Reformed Church, and the Rev. George A. Greiss, D. D., pastor of St. Paul's Lutheran Church, of which Mr. Dotterer was a member.

Glynn Goes to Memphis.

Franklin Glynn has resigned his position at All Saints' Church, Worcester, Mass., to accept one at the Idlewild Presbyterian Church of Memphis, Tenn. He enters upon his new duties Sept. 1. Mr. Glynn will be missed from Worcester, where his recitals have been a feature and where he has been active in the local chapter of the N. A. O.

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Excerpts from press notices:

THE DAILY TIMES, SEATTLE, WASH.
—Mr. Yon revealed a talent that may be spoken of superlatively. A composer, as well as a marvelous technician, his understanding encompasses all the delicacy and all the strength of the work he is interpreting and he brings forth its various passages with a complete mastery of shading. * * * So deeply was the audience impressed with his playing that when the concert ended they remained seated and in appreciation of the compliment Mr. Yon continued to play. The evening was well advanced before those present were willing to let him stop.

THE DAILY TIMES, OKMULGEE, OKLA.
—The difficult Prelude and Fugue (A Minor), by Bach, with its swift descending and ascending arpeggios, was played smoothly and perfectly. The encore was perhaps the most unusual feature of the program. It contained 1,400 notes played on the pedals, and the whole composition was rendered in three minutes. With hands suspended in air during most of the piece, Mr. Yon had his audience standing before he was through, watching the swift movement of his feet as he played.

POTTSTOWN (PA.) NEWS—Pietro A. Yon came here two years ago upon the dedication of the handsome four-manual Skinner organ in the Lutheran Church of the Transfiguration for the first time and made a very favorable impression. As a result over 400 music lovers crowded the Lutheran Church of the Transfiguration to again hear this remarkable Italian composer and organist. He proved that he not only possesses remarkable genius as organist, but has a delicious sense of humor.

Yon is one of the visiting organists who gives unalloyed pleasure no matter what kind of program he plays. His technic and the dexterity with which he pedals are but two of the features that stand out in his performance at the instrument. Tone combinations, registrations and volume in the manner in which he produces them are unique and he shows a complete mastery of organ music from Bach to the modern masters. He has an exhaustive command over the mechanics of his instrument. To all his interpretations he gave a certain poetic touch of his own personality which to those who heard him was something refreshing and new. The intentness and quietness of his audience was a great tribute to the skill of the artist.

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TWENTY-EIGHT years ago, in the summer of 1899, Dr. William C. Carl conceived the idea of founding a school devoted exclusively to the training of organists. The autumn of that same year witnessed the opening of such a school under the presidency of Alexandre Guilmant, and no happier location than the very historic Washington Square District of New York City could have been chosen for such an Institution. It is in this section that many famous private and public schools, including the New York University with its 30,000 students, have or have had their homes.

PLAN OF STUDY

The schedule of the complete course is planned so that it is equally valuable to persons who have studied the organ, or are beginning the study of that instrument for the first time. Its purpose is to give a thorough education to those who wish to study the organ as Church Organists, Concert Organists or Theatre Organists. Each student is given personal and individual attention according to his or her needs. The Theory Course covers the subjects of Harmony, Counterpoint, Composition, Orchestration, Transposition, Harmonization of Melodies and Basses at the Keyboard, Reading of Ancient and Modern Scores and Ear-Training.

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The Hon. Philip Berolzheimer and Mrs. Berolzheimer offer four free Scholarships for the season 1927-1928 to young men and women between the ages of eighteen and twenty-six, who possess the necessary talent but are without funds to pay the tuition. This exceptional offer gives the successful candidate the regular course of organ lessons, and playing-membership in the Master Class for one year.

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"Once again was the public reminded of the unquestioned importance of the individual work of this institution." —*The N. Y. Financial Review*.

"The work of the graduates was of unusual merit. The program was played with the certainty and brilliance of artists." —*New York Press*.

"Dr. Carl has done a work that forms an important chapter in the history of the organ in America." —*The Diapason*.

"In the playing of the program the students showed the results of the sound training they had received at the hands of Dr. Carl and the members of the faculty. Many of the graduates already hold large and important positions." —*N. Y. Herald-Tribune*.

"A brilliant programme was played by the members of the graduating class, reflecting the highest credit on Dr. Carl and the members of the faculty." —*N. Y. Evening Post*.

"It strikes the critic of long experience, who has attended the concerts of most of the world's great masters both in America, and in Europe for a great many years, that the level of attainment of these young people who are just completing their school work is extraordinarily high." —*Musical Courier*.

"In the final analysis, however, the success of the Guilmant Organ School and its graduates is due primarily to one man and to his unflagging zeal and energy, his high ideals and his patience and optimism. The never-failing example of Dr. Carl has left its impress upon the characters of the hundreds of students who have been privileged to work with him in years past and it will continue to do so, we hope, for many years to come." —*The American Organist*.

**JOHN B. KOHLER DIES
AT HOME IN CHICAGO**

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John B. Kohler, head of the Kohler-Liebich Company, Inc., of Chicago, and one of the founders of that house, died at his home in Chicago Aug. 14, after an illness of several weeks. Death was caused by heart disease complicated with dropsy. Mr. Kohler remained active in his business until June, although he had not been in robust health for the last six years. A vacation trip early in the summer failed to improve his health and he was compelled to abandon his activities.

Mr. Kohler had been for years one of the most prominent men in the field of manufacturing organ percussion instruments and it may be said that he had devoted his entire life to the making of chimes and other organ accessories and to improving them in various ways. He was known to all the organ builders of the United States and to a large number of organists, and his geniality and very evident genuineness had made friends for him everywhere.

Mr. Kohler was born July 16, 1874, in Berlin, Germany, and therefore had just passed his fifty-third birthday. He left his native land when a boy of 16 years to make name and fortune in the United States. After traveling all over the country he entered the employ of J. C. Deagan and was connected with the factory of that noted tone expert for fifteen years. Then he decided to enter business for himself and he and Otto H. Liebich established the firm of Kohler & Liebich in 1912, opening a small factory on the north side. In 1915 the Kohler-Liebich Company, Inc., was chartered

with the same men at its head. Their patronage grew from year to year and a few years ago a new factory was built to take care of the business. The trade name of "Liberty Chimes" was adopted by the company and their output has been shipped to all parts of the world.

Mr. Kohler married Jane Perren in 1914. He is survived by the widow and by two sons—William and John.

Funeral services were held at the family home Aug. 16 and the body was cremated at Graceland Cemetery. The services were conducted by Constellation Lodge of the Masonic order, of which Mr. Kohler had been a devoted member.

Otto H. Liebich, Mr. Kohler's close associate, left Chicago the night of Aug. 18 for northern Wisconsin and on the following day scattered the ashes of Mr. Kohler on the waters of Lac Vieux Desert.

Mr. Kohler's friends pay him the tribute of testifying that with all his genius and interest in his chosen work he was unassuming and essentially a man devoted to his family and his home. His greatest happiness was when taking trips with his wife and children into the wilds of northern Wisconsin, where he could commune with nature.

CURTIS INSTITUTE ORGANS

Four-Manual and Three-Manual Instruments Will Be Ready Oct. 3.

Two large organs which are being installed at the Curtis Institute of Music in Philadelphia by the Aeolian Company are to be ready for use when the new season opens Oct. 3. One of these, which is a four-manual concert organ in the new auditorium, will cost \$50,000, and is the gift of Cyrus H. K. Curtis, father of Mrs. Edward Bok, whose endowment of \$12,500,000 to the institute was made public recently. The other organ has three manuals and is to be used for practice purposes.

The organ department at Curtis Institute has been placed in charge of Lynnwood Farnam.

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DISCOVERIES



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PILCHER *Organs*

THE VOICE OF INSPIRATION

Interpreting Organ Music and Anthems on Two-Manual Organs

By EDWIN HALL PIERCE

Text of Paper Which Won the Prize of \$100 Offered by The Diapason for the Best Essay on the Subject Submitted for Presentation at Annual Convention of the National Association of Organists

Assuming that the subject of this article has reference to dealing cleverly and artistically with the powers and limitations of two-manual organs as compared with the larger three and four-manual instruments, we would first of all remark that the most obvious and logical procedure, at first sight, is to choose such music as makes no imperative demand for more than two manuals and pedal. Were one a conductor of, say, a male choral society, he would not think of filling his library with compositions for mixed voices, nor would a string quartet invest largely in compositions for grand orchestra. This comparison, however, is a little extreme. I admit, for in a great majority of cases it is actually possible to perform on a two-manual organ music composed and registered for three or four manuals, though not always so conveniently, and sometimes at the expense of a slight loss of some intended effect.

Supposing, however, that one should frankly renounce the possibility of adapting three or four-manual organ music to two manuals, there still remains a very large and worthy repertoire. In the whole of Bach's works there is not a single piece which absolutely demands more than two manuals for proper performance. Mendelssohn's organ sonatas, though they appear in a certain American edition registered for three manuals, were originally noted by the composer for two manuals, and so appear in Peters' edition. Rinck's Postludes (in the third book of his "Organ School")—not exactly works of Olympic grandeur, but well written for the organ and very useful for church purposes—call for only two manuals, and there are numerous collections of organ music, both original and arrangements, which have been made expressly for the purpose of these smaller instruments.

In general it may be truly said that any organ composition which depends for its effect on its purely musical content rather than on peculiar effects of tone color may be worthily interpreted on two manuals as well as on three or four. This is not to admit, however, that no striking or varied effects of tone color may be produced from two manuals, if only they are not too intricate in their nature, nor changed in too sudden and repeated variety. Later in this article I shall enumerate a short but suggestive list of modern organ pieces which happen to fall within the scope of two manuals, and which introduce various characteristic tone color effects.

Limitations of the Two-Manual, and the Means for Overcoming Them.

As every organist knows, the object of having a plurality of manuals on an organ is (a) to obtain a sudden change of power, of tone-color, or both, without the interruption of changing stops; (b) to be able to employ two, or in some cases even three, varieties of tone color simultaneously, in order to bring out the individuality of certain themes or motifs. The case of a "melody and accompaniment" is one of the most common. Now in its simpler form this need is already provided for in a two-manual organ. Such stops as the melodia, the dulciana, or both, may furnish an accompaniment on the great for a reed melody on the swell, or a light string tone on the swell may furnish an accompaniment for melodia or other flute-toned stop on the great. In some cases a reed accompaniment on the swell may sup-

port a melody on the open diapason, great, or even on a flute, if the reed is a very light one. In cases where the great is not in a swell-box, and it is considered more important to have "expression" than to preserve the full characteristic tone color of a solo on the great, the swell to great coupler may be used.

The chief embarrassment arises when, in the course of a solo (with accompaniment on the other manual) or suddenly at its close, full organ is called for. On a three-manual instrument the melody and accompaniment probably would have been on the swell and choir, leaving the great free for this emergency, whereas on the two-manual the great must suddenly assume a new function calling for a considerable addition of stops, to be followed soon, in many cases, by an equally sudden and inconvenient return to the original registration. The manner in which this emergency may be met differs with individual instruments. If there are combination pistons, one of them may be previously set for a full great, while another is set for the particular solo stop or accompaniment stops in use, and these pistons may be employed at the needed time; if there are *ff* and *p* combination pedals, as in most of the tracker action organs, these may be used; if there is a sforzando pedal or piston (usually reversible), this may answer the purpose, though this may give a more violent contrast of power than is desired; if the organ is a very small one (say four or five stops on each manual), it will be possible even to effect a sufficiently prompt change by manipulating the stops directly by hand.

There still remains one possibility which the present writer has found of great service, and which he has been surprised to find is unknown to many organists—a certain particular use of the crescendo pedal. The ordinary use of this pedal, it is true, to produce a crescendo (as its name would imply), is highly inartistic, as its actual effect is to add stops one at a time in a previously-designed succession, but with no relation to the rhythm of the composition or to the spots at which such addition might be properly made; hence fastidious organists are very commonly inclined to let it severely alone. I think, however, that the manner of use which I am about to describe is not open to this criticism. I use it in place of the sforzando pedal, in cases where the latter would produce too violent a contrast in power, applying it suddenly, but stopping short of its full *ff*. With a little practice one may learn to press it just far enough to produce the desired amount of power; to close it again completely when the proper moment arrives, thus leaving the original combination set by the stops, is a simpler matter still. Of course, one should apply it at some slight break in the phrase—never while a note or chord is being sustained—and remember that if the pedals are being employed, the pedal registration as influenced by the crescendo balances properly with the great, but with no other manual.

Another embarrassment to be met and overcome (as far as may be) on a two-manual organ is the sudden alternation of short phrases of varied tone-color and of a solo character, while the accompaniment remains unvaried. This happens, for instance, in Beethoven's "Egmont" Overture, the flute, oboe and clarinet answering each other repeatedly in short phrases too closely consecutive to allow of any change of stops. This effect, could it be conscientiously reproduced on the organ, would be as beautiful there as in the orchestra, but owing to mechanical difficulties it is almost as impossible on a three-manual as on a two-manual organ, and not on every four-manual organ, even, is it at all convenient or easy. On a two-manual organ the best way is to forego altogether the varied play of tone color and render these short phrases on the same solo stop, trusting to the intrinsic beauty of the melody and rhythm to preserve the interest. It will not lose greatly. In any case, it is far more important to preserve the rhythm and phrasing intact than to break the rhythm by the delay of even

the most clever and agile change of stops. However, there is a way in which a partial variety of tone color may be obtained without breaking the rhythm: Alternate short phrases of the solo melody may be played on the accompanying manual, with very pleasing effect. (To play any extended melody with the exact tone color of the accompaniment would, of course, be a weak and tame proceeding, but for a short phrase contrasting with another short phrase on an actual solo stop, the variety thus obtained more than makes up for the intrinsic weakness of the effect temporarily obtained.)

In general, however, it may be taken as a conceded truth that a two-manual organ affords less opportunity for varied and rapid changes of tone-color in the course of a piece than does the three or four-manual instrument, but this need not be altogether a disadvantage unless you are willing to make it so. Too continual and restless variety in the use of stops is in itself a kind of monotony, and that of a most disagreeable sort. I have heard many players of large organs who offended greatly on this score. If you have played, say, one movement of a sonata, with only a moderate degree of variety—for instance, with changes of manuals, but few or no changes of stops—and then effect an entire change of registration for the next movement, your total effect of variety will be more pleasing to the listener than if your first movement had been full of a restless change of tone color and your second movement likewise full of a restless change of tone color. This does not mean, however, that one should allow himself to fall into a rut, limiting himself to a few familiar and tried combinations of stops.

Falling Into a Rut, and How to Avoid It.

I venture to narrate here an amusing little personal reminiscence which illustrates only too well the degree to which many organists allow themselves to fall into a rut in the matter of registration, without realizing the fact. Spending one Sunday of my vacation a few years ago in a small town with some friends, who, as it happened, had never heard me play the organ, they expressed a wish that I attend evening service with them, meet their organist and play a few pieces for them after church was out. This proved to be very opportune and agreeable to the lady organist, as she had been wishing to get away early; so she not only consented to my use of the organ, but asked me if I would take her place at the last hymn and the postlude. Just before she took her leave, what was my surprise to see her step to the console and draw certain stops, and as she passed by me on her way out she explained with a kindly smile—"I have left the stops properly set for hymn playing." (!) If we deduced from this that she played all hymns alike, no matter what the sentiment, Sunday after Sunday and year after year, probably we would not be far from the truth. To be sure, the organ was a small two-manual, yet large enough to admit of all sorts of variety needed in church use.

Combination pistons, while an adjunct of immense value in modern organs, present an added danger to the organist in the risk of falling into a rut. Properly they should be used for emergency changes where there is no time to manipulate the stops by hand, and never be allowed to take the place of good brain work. The smaller an organ is, the more need to investigate personally all stop combinations which have any possibility of being useful. Only the smallest fraction of these could be placed on pistons, at least at the same time. But, you may ask, what have these last few paragraphs to do specially with two-manual organs? Are they not well-known platitudes relating to organ playing in general? Just this, I would reply, that the organist limited to a small instrument is apt to develop a sort of "inferiority complex" and imagine that no great variety of power or color is available on his instrument anyway; consequently there is no use to try. This is far from the truth; there are

untold riches if you will but search for them.

The Names of Stops and the Sound of Stops.

Suppose I were seated at a moderate-sized two-manual, and had before me a piece written for a three or four-manual, in which numerous stops were called for which my organ did not have—say, even, as an extreme case, which no organ I had ever played on had—and yet I was determined to play this piece; what would I do? The problem is not so tremendous as it may seem. Disregarding the literal directions for registration (except so far as they might serve as a clew to the kinds of effects intended), I would study the piece from a purely musical point of view; notice where the loud and soft places were, and where there were great climaxes; where solid masses of tone were demanded, and where solo tone with subdued accompaniment. In the latter case, I would consider what kind of tone best fitted the musical matter, and try not to make the mistake I have heard some organists make of giving a light and agile high-lying passage to the oboe when the flute tone would be more appropriate, nor, on the other hand, an expressive and sentimental melody to the flute. I would, so to speak, shove myself into the composer's place and ask the question: "Here is a piece of mine which I would like to make sound well on this two-manual organ. How shall I best manage it? The answer has absolutely nothing to do with the way it is played on a four-manual." If my ideas still remained a little nebulous, then I would commence practicing it with some rather commonplace and conventional registration, until ideas of improvement (which I would be eagerly alert to discover) should suggest themselves.

Pieces having an important obligato part for chimes or celesta I fear I should rather pass up, but, barring these, I am sure that there is no good organ piece of real intrinsic musical content which a capable organist may not make at least acceptable on a two-manual instrument. The question is not how far you may have been able to follow literally the composer's or editor's directions, but whether what you play sounds well. Incidentally, I would say, as an organ teacher, I have found this simple and obvious fact one of the most difficult to impress properly on most pupils. When one can get them to listen to their own playing rather than to read the names of the stops, the battle is more than half won. This is all the more necessary because even in the rare cases where the organ in use is provided with exactly the stops named, there is no certainty of their being voiced the same, and the whole scheme may need revision accordingly.

Accompaniment of Anthems.

With regard to the general technical management of the two-manual organ, the accompaniment of anthems is, of course, no different from its use in any other kind of playing. Nevertheless a few hints as to taste in registration may not be out of place. One should take into account the size and character of the choir, using such registration as will blend well with the voices and give them proper support without overpowering them. The open diapason—rightly considered the noblest tone of the organ—does not, in many cases, blend so effectively with the voices as a composite tone of strings, flutes and, sometimes, a light reed. I find one very useful combination in swell stopped diapason, salicional and a light 4-foot (either flute or string); great doppel flöte, gamba and a 4-foot flute; pedal, a light 16-foot; couplers, swell to great, swell to pedal, great to pedal. For an increase of power and brightness I would add swell to great 4-foot coupler, or a light reed to swell, or both. Of course, when playing on pedal and using pedals, the great to pedal coupler would be thrown off. I avoid 16-foot tone on the manuals, especially 16-foot couplers, as the effect is depressing to the voices, and is apt to be muddy. The 16-foot pedal tone, even, should not be unduly prominent. That is a matter about which it is very easy for an organist to be deceived, as this tone sounds

BUYS LARGE THREE-MANUAL

Austin for Church at Hamtramck, Mich., Has Comprehensive Scheme.

To the Austin Organ Company has been given the contract for a three-manual with a very comprehensive specification for St. Florian's Catholic Church at Hamtramck, Mich. It is to be a "straight" scheme, with three entirely independent pedal stops. The list of stops is as follows:

GREAT ORGAN.

- Double Open Diapason, 16 ft., 73 pipes.
- First Open Diapason, 8 ft., 73 pipes.
- Second Open Diapason, 8 ft., 73 pipes.
- Tibia, 8 ft., 73 pipes.
- Gross Flöte, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Tuba, 8 ft., 73 pipes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason Phonor, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Echo Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Dolce Cornet, 3 rks., 183 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Double Oboe Horn, 16 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Violin Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Unda Maris (Flute Celeste), 8 ft., 61 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Harmonic Piccolo, 2 ft., 61 pipes.
- French Horn, 8 ft., 73 pipes.
- Cor Anglais, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

- Resultant Bass, 32 ft., 32 notes.
- Bourdon, 32 ft., 32 pipes.
- Open Diapason, 16 ft., 32 pipes.
- Violone (Great), 16 ft., 32 notes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt (Swell), 16 ft., 32 notes.
- Gross Flöte, 8 ft., 32 notes, 12 pipes.
- Dolce Flute, 8 ft., 32 notes, 12 pipes.
- Trombone, 16 ft., 32 pipes.

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Kansas City Times, Kansas City, Missouri:—Henry S. Fry, organist from Philadelphia, caused an audience last night in the richly simple auditorium or the Linwood Presbyterian Church, to forget the heat. That is enough for any musician to accomplish in any one evening.
Mr. Fry's playing likewise sustained the musical reputation of his home city, so well cared for in other fields by the incomparable Philadelphia Orchestra and Curtis Institute of Music. For he possesses the rarest of all virtues in an organist and that is the restraint of a man of true good taste. The fine instrument he played is capable of

reaching almost any extreme he might have driven it toward, and he chose none of them.

Singularly, he was most interesting in the more quiet things, for the enrichment of which he chose pastel tints of the greatest appropriateness and considerable variety. The andante of Widor's Fourth Organ Symphony was thus lent the effect of being heard at a distance and made markedly impersonal, chaste and calm. There were none too many vigorous moments for contrasts; what climaxes there were arrived after musicianly preparation and not by the sudden punching of the sforzando button.

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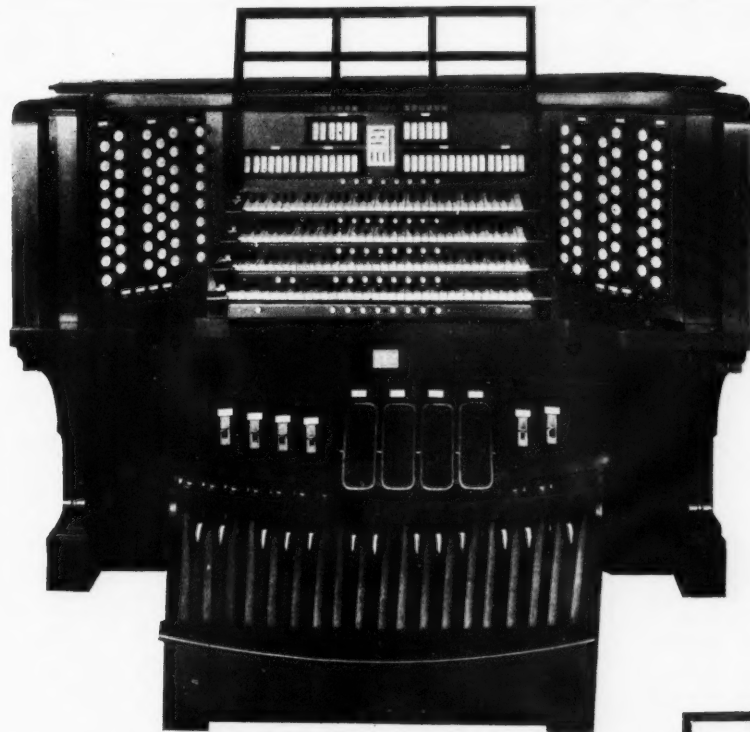
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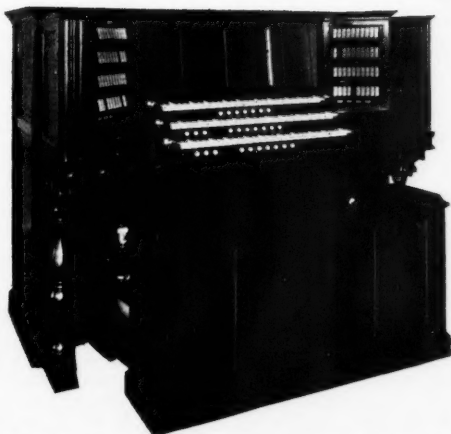
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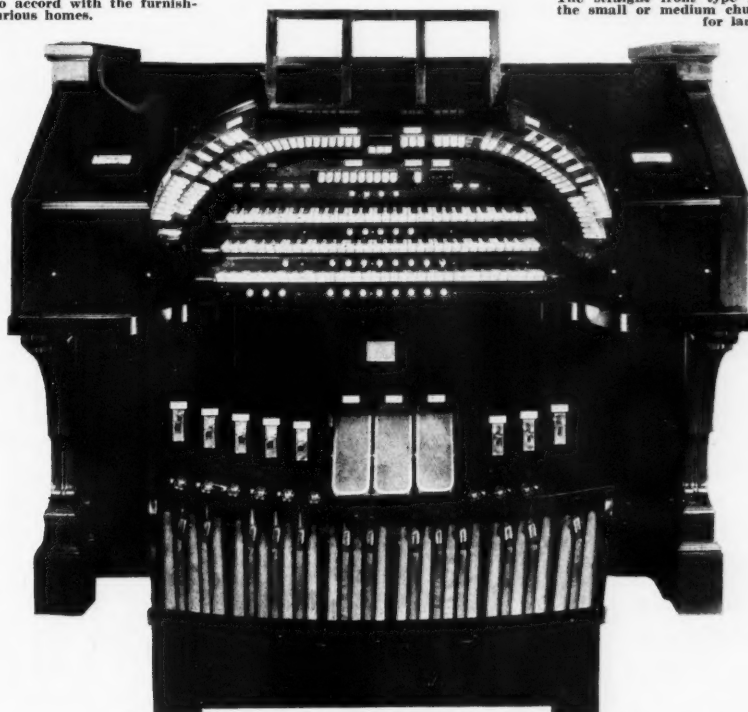
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OLD WIDOR PUPILS NOTE!

Letter Addressed to Americans Who Studied with Paris Master.

It has been my great pleasure again this summer to be in almost daily association, for a period of seven weeks, with that great master of organ playing and organ composition, Charles M. Widor. In one of our discussions he spoke so touchingly of all his former American students, saying it was so difficult for him to remember their names and associate the names with the faces. He said it would be a wonderful thing to have had a photograph of each one, containing the signature and address of each. A suggestion that such a request might be made in *The Diapason* was received with much enthusiasm by him.

The request is hereby made to every former Widor student to send him at once a photograph with full name and address. His address is: Charles M. Widor, Institute de France, Quai Conti, Paris, France.

The master is hale and hearty despite his 83 years and he shows vitality and vigor that are very remarkable. He still presides at the organ at St. Sulpice on Sundays and is always surrounded by a coterie of warm admirers from all over the world.

An evidence of his unceasing work is the appearance a few days ago of a "Suite Latine" for organ, published by Durand. This suite consists of six movements—"Praeludium," "Beatus Vir," "Lamento," "Ave Maris Stella," Adagio and "Lauda Sion." It is a remarkable composition, filled with the rhythmic energy which is so characteristic of his work. It is of his very best period and has the advantage of being easier to play than the rest of his symphonies, a fact which will be welcome news to most organists who have tackled his major symphonies seriously. I miss my guess if this "Suite Latine" will not prove to be one of the leading recital numbers during the coming two years. The first, fifth and sixth movements should be heard in every church in the country.

Unfortunately the first edition has

about fourteen mistakes in it, which were found in a working out of the symphony. I shall prepare a mimeographed copy of them upon my return and will be pleased to send it to any one who may be interested in playing the composition. The "Suite Latine" is the wonderful product of a man old in years, but who seems to keep eternally young through his work and interest in the progress of others. Please do not forget to send your photograph with signature and address, as I am sure the pleasure it will afford the master will give him a still further interest in his inspired work.
Very sincerely yours,
ALBERT RIEMENSCHNEIDER.

ENDOWS ORGANIST BY WILL

Mrs. Marian B. Coe Leaves Bequest to University of Vermont.

The Ira Allen Chapel at the University of Vermont will have an "endowed" organist through a bequest in the will of Mrs. Marian B. Coe, late of Manchester, Vt. After the payment of debts and other charges the residue of the estate goes to the university, as a trust fund, the income to be paid to a half-sister of the decedent during her lifetime and thereafter to be paid toward the salary of a "thoroughly trained professional organist for the Ira Allen Chapel."

Mrs. Coe, who died in New York May 29, had been a member of the family of James B. Wilbur for ten years, and had been instrumental in bringing about the erection of a chapel when Mr. Wilbur was considering giving a building to the university. Mrs. Coe was born in St. Louis in 1887. She had for a long time been interested in the education of girls and had helped a number of them.

The Frazee Organ Company of Everett, Mass., was awarded a contract in August for a two-manual organ for St. Alban's Episcopal Church, Centredale, R. I., obtained through the Providence representative, George W. Stanley, Jr., who prepared the specification.



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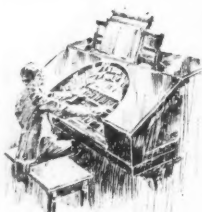
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Rambling Remarks on an Organist's Sojourn in England

By LYNNWOOD FARNAM

It will surely come! That man editor in the U. S. A. will beseech me to write something about it and I shall have no time or gumption for such a task. But here on the train going from Liverpool to Exeter this 25th day of July, 1927, with several unoccupied hours ahead, it is comparatively easy to set down a few impressions.

To begin with, it is doubtful if the Mauretania ever made a more propitious voyage than that from New York July 6 to Plymouth July 12. The sea was calm throughout, a blessing to an indifferent sailor such as myself, and I had to confess it the best of my fifteen crossings. After a day or so in London I boarded a night train for Edinburgh, traveling thus as I wished to sample an English Pullman. A sleeping compartment was engaged at twenty shillings extra, the ticket stating, however, that in the event of there being insufficient room the price would be refunded. I was much pleased with the entire experience. At the train leaving Euston station the names of those ordering sleeping accommodations were posted outside the car, and as the compartments are designed only for night use and not convertible, as are our Pullmans, owing to the longest run in the British Isles being only eight or ten hours, more conveniences such as racks, wash basin, drinking water, hooks and heating regulator are near at hand; in fact, the service corresponds to our compartment sleepers. About 8:15 a. m. the breakfast car was coupled on and there was time for a meal.

Arriving in Edinburgh, I found Dr. Hollins and his visitor, Heddon Bond, at the station. Many will remember Mr. Bond's son Frank, who accompanied Dr. Hollins on his tour of North America. Dr. Hollins and Heddon Bond had given a joint pianoforte and organ recital at Dr. Hollins' church (St. George's United Free) and in a short time I was introduced to the Lewis console in this edifice, where Dr. Hollins has officiated for thirty years.

The organ, built in 1897 and improved in 1907, is a two-manual of only twenty-five speaking stops, but marvelously effective with its distinctive voicing, beautiful solo stops and finely built-up, vivacious ensemble, topped by a quite wonderful mixture (three ranks mezzo piano in the bass, four ranks mezzo forte in the middle, five ranks forte in the treble) and excellent reeds. This instrument also possesses a balanced crescendo pedal. Lewis having been a pioneer for that indispensable accessory in England as far back as 1899 (Southwark Cathedral)—maybe farther back still.

In the afternoon Dr. Hollins took me for a drive in a horse-drawn landau to see some of the quaint and historic beauty of the city, such as the heart of Midlothian, Knox's grave, Edinburgh Castle and the Royal Mile—a winding, picturesque street of old houses, honeycombed with inviting passageways and decorated with odd signs and figures, leading to Holyrood Palace, where at this time King George V. and Queen Mary were in residence. A garden party was in progress and hundreds of spectators were to be seen on the hill overlooking the palace grounds and the beautiful ruined chapel with its chancel window in "decorated" style.

During my four days in Edinburgh, while the sun shone continually and the breeze was like unto that of Catalina Island, Dr. and Mrs. Hollins loaded me with benefits, ranging from

"Edinburgh rock" (a sweet), recipes for choice home-made dainties and tickets for rare functions to a personal introduction by Dr. Hollins to the audience built up during his labors at St. George's. The rare functions included the Scottish Pageant at Craigmillar Castle, a gigantic production representative of five great events in the history of the reigns immediately preceding that of James I. of England. Three thousand performers, many of them descendants of the historic personages represented, took part, and the costuming, settings, folk dancing, games, choral singing, military maneuvers, riding, etc., etc., connected therewith were most successfully and impressively carried out. The audience, seated on grandstands, numbered over 10,000. The castle, four miles from Edinburgh, could be reached only by "autos" or busses, and in order to obtain transportation I waited in a line two deep and nearly a quarter of a mile in length for forty minutes. During this lengthy period, as we passed along, we were regaled by all manner of singers and players upon instruments (weird and otherwise) and many were the hats passed in front of us. Following our bus ride came a considerable walk through country lanes to the castle grounds.

On Sunday, July 17, I was one of the fortunate people possessing a ticket to the service at St. Giles (Scottish) Cathedral, attended by the king and queen. Forty minutes before the time hundreds of people were lined up outside to see their majesties and several minutes before 11 o'clock all was in readiness for the arrival, even to the removal of the white carpet covering the red one. Preceding the sixty-minute service, which was of the simplest character, only hymns and chants being used, the organist, Greenhouse Allt, played several chorale preludes. After the departure of the royal party there was a baptismal service in one of the chapels at which a double quartet of singers (the Sunday choir here is "mixed," by the way), accompanied by the far-distant organ, rendered hymns. In the afternoon I attended a fine choral service at St. Mary's Cathedral (Church of England), where T. H. Collinson plays, and in the evening a service at St. George's U. F.

Other high spots in Edinburgh were a visit to the recently dedicated war memorial at Edinburgh Castle and a trip to the Forth bridge. While in the city I stayed at the Simpson house on Queen Street, at one time the residence of Sir James Simpson, the discoverer of chloroform, and now used as a hostel for missionaries and clergy on leave.

(To be continued.)

CLEMENS RESIGNS HIS POST

Long Service at Church of the Covenant, Cleveland, Ends.

Charles E. Clemens, Mus. D., known for many years as one of the leading organists of Cleveland, has resigned as organist and choir director at the Church of the Covenant, after many years of service at this post. He has not made any new church connections, as his duties outside his church work for the approaching season will be heavy.

Dr. Clemens is a native of England, and has been an organist since he was 11 years old. He was for some time organist at the Royal Chapel in Berlin. He came to this country in the nineties and since 1899 has been connected with Western Reserve University. When Florence Harkness Chapel was built he was appointed organist there and gave noteworthy recitals for a number of years. When the Presbyterian Church of the Covenant was erected adjacent to the university in Cleveland he was appointed its organist and the recitals were transferred to the church.

In Memoriam

John B. Kohler

Born July 16, 1874

Died August 14, 1927

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STANLEY MARTIN, *Organist, St. Mark's Church, Evanston, Ill., and Northwestern University School of Music, Evanston.*

I am very glad to write a word of commendation for the Austin Organ. Mechanically and tonally, I consider it a very superior instrument. For twelve years I have had the pleasure of playing on the second console you made with the many valuable improvements which have been such a help to organists. The console has been most satisfactory.



H. ALEXANDER MATTHEWS, *Mus. Doc., A.G.O., Organist and Choirmaster, St. Luke and the Epiphany Church, Philadelphia, Penn.*

I wish to express my appreciation of the good work you have done in the building of the new organ. As it nears completion it is even surpassing my expectations, for I know you were hindered by the rather poor acoustical properties of the Church. You have overcome these, however, and the result is most gratifying, with a well balanced and musical ensemble, as well as individual solo stops of particular beauty. I still feel, as I always did, that your console is second to no other. I congratulate you on the progress you continue to make in the art of organ building.



J. SEBASTIAN MATTHEWS, *Composer, Organist and Choirmaster, Grace Church, Providence, R. I.*

Providence, R. I., is not only the "Southern Gateway to New England," but it is also the "Austin Organ City of New England." With a few exceptions, the large and important Churches in this town are equipped with the Austin Organ, and among them are some of the very best I have heard. It is frequently my pleasure to be listening to a recital played upon an Austin Organ, and I have become an ardent admirer of the instrument. To the player, the responsive touch and flexible action must be a great satisfaction, and I know from an early experience that the construction is thoroughly sturdy and reliable.



BERNARD R. MAUSER, *Organist and Director of Music, First M. E. Church, Germantown, Philadelphia, Penn.*

The character of an organ is to be judged by its tonal material, voicing and mechanism. In tonal effects, varied voicing of registers (sets of pipes), mechanical reliability and facilities for control, the Austin Organ stands supreme.



WALTER McCRAY, *Director of Music, Kansas State Teachers' College, Pittsburgh, Kansas.*

We are much pleased with the four-manual Austin Organ installed in our Auditorium. The Diapasons, Flutes, Strings and Reeds are well balanced and true tonally to the instruments they represent. I can speak in the highest praise of the service this magnificent instrument is giving us both from a tonal and mechanical standpoint.



GEORGE YATES MYERS, *Organist, First Presbyterian Church, Troy, N. Y.*

Austin Organs are distinctive in their simplicity and reliability. With an almost negligible amount of care, the organ remains a delight to the organist, as he is confident it will always respond to the most exacting demands. The three Austin Organs built for me have given complete satisfaction tonally and mechanically. The beautiful voicing, facility of adjustment through the simplest mechanical control, a console of such very moderate dimensions, with the liberal courtesy of the builders in making every part of the organ right, as varying conditions may need in each installation, make an Austin Organ a lasting pleasure to any organist and his audience.



T. TERTIUS NOBLE, *Organist and Master of the Choir, St. Thomas' Church, New York City.*

The tone of the instrument built by the Austin Organ Company for the First Methodist Church at Asbury Park, N. J., is most satisfying, as to Diapasons, Flutes, and Reeds, the general blend is fine, and the build up to FF particularly good. Mechanically, the organ is all that one could desire.



N. LINDSAY NORDEN, *Organist and Director, Second Presbyterian Church and Synagogue Rodeph Shalom, Philadelphia, Penn.*

The Austin Organ in the Synagogue Rodeph Shalom, Philadelphia, which I have played practically since its installation, is, in my estimation, a remarkably fine instrument. We have had no trouble of any kind in the four years that I have been playing this organ. Particularly fine, I think, are the solo stops—the English Horn on the Choir and the Solo Flute and Solo Cello are about as fine productions, it seems to me, as can be made. The people of the Synagogue are also very fond of this instrument, and I feel that it has been a thoroughly successful job all around.

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Following are the specifications prepared for this instrument:

- GREAT ORGAN.**
1. Double Open Diapason, 16 ft., 61 pipes.
 2. First Open Diapason, 8 ft., 61 pipes.
 3. Second Open Diapason, 8 ft., 61 pipes.
 4. Gamba, 8 ft., 73 pipes.
 5. Viole d'Amour, 8 ft., 61 pipes.
 6. Doppel Flöte, 8 ft., 61 pipes.
 7. Melodia, 8 ft., 61 pipes.
 8. Octave, 4 ft., 61 pipes.
 9. Fifteenth, 2 ft., 49 pipes.
 10. Trumpet, 8 ft., 73 pipes.
 11. Harp, 49 notes.
 12. Celesta, 4 ft., 49 notes.
 13. Chimes (from Echo), 25 notes.
- SWELL ORGAN.**
14. Bourdon, 16 ft., 85 pipes.
 15. Open Diapason, 8 ft., 73 pipes.
 16. Tibia Clausa, 8 ft., 73 pipes.
 17. Gedeckt, 8 ft., 73 notes.
 18. Viole d'Orchestre, 8 ft., 73 pipes.
 19. Salicional, 8 ft., 73 pipes.
 20. Viol Celeste, 8 ft., 61 pipes.
 21. Quintadena, 8 ft., 73 pipes.
 22. Flauto Traverso, 4 ft., 73 notes.
 23. Zart Flöte, 4 ft., 61 pipes.
 24. Flautino, 2 ft., 61 notes.
 25. Tierce, 1-3/5 ft., 61 notes.
 26. Septieme, 1-1/7 ft., 61 notes.
 27. Solo Dolce Cornet, 3 rks., 183 pipes.
 28. Contra Fagotto, 16 ft., 85 pipes.
 29. Tuba, 8 ft., 73 pipes.
 30. Oboe, 8 ft., 73 notes.
 31. Musette, 8 ft., 73 pipes.

32. Vox Humana, 8 ft., 73 pipes.
- CHOIR ORGAN.**
33. Double Dulciana, 16 ft., 85 pipes.
 34. English Open Diapason, 8 ft., 73 pipes.
 35. Concert Flute, 8 ft., 85 pipes.
 36. Dulciana, 8 ft., 73 notes.
 37. Unda Maris, 8 ft., 61 notes.
 38. Flute d'Amour, 4 ft., 73 notes.
 39. Piccolo, 2 ft., 61 notes.
 40. Clarinet, 8 ft., 73 pipes.
 41. Harp, 8 ft., 49 bars.
 42. Celesta, 4 ft., 49 tones.
- ECHO ORGAN.**
43. Gedeckt, 8 ft., 73 pipes.
 44. Wald Flöte, 4 ft., 73 pipes.
 45. Dolce, 8 ft., 73 pipes.
 46. Unda Maris, 8 ft., 61 pipes.
 47. Vox Humana, 8 ft., 73 pipes.
 48. Chimes, 25 bells.
- PEDAL ORGAN.**
49. Resultant, 32 ft., 32 notes.
 50. Open Diapason, 16 ft., 32 pipes.
 51. Sub Bass, 16 ft., 32 pipes.
 52. Violone, 16 ft., 32 notes.
 53. Bourdon, 16 ft., 44 pipes.
 54. Lieblich Gedeckt, 16 ft., 32 notes.
 55. Flute, 8 ft., 32 notes.
 56. Trombone, 16 ft., 32 notes.
 57. Tromba, 8 ft., 32 notes.
 58. Violoncello, 8 ft., 32 notes.

Work of Harriet C. Stacey.
Miss Harriet C. Stacey, organist of the First Baptist Church of Long Beach, Cal., has been doing some interesting work throughout the year. On one recent Sunday all her organ music for the morning consisted of compositions by Ralph Kinder and in the evening works of Rossetter G. Cole were used. James H. Rogers and H. J. Stewart are other Americans whose compositions made up entire service programs. How well the people of the church enjoy the music offered, with Rolla Alford as director and Miss Stacey as organist, is evidenced by a tribute in the church calendar of Aug. 7, from which the following is quoted: "The pastor wants to express his appreciation of the music of our church, through the bulletin. With Mr. Alford as our director, and Miss Stacey at the organ, we have fine leadership that is splendidly backed by an earnest, efficient choir. Their music is not only inspiring, but worshipful as well, and they lead the congregation to do splendid singing."

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- Christ, San Antonio, Texas - - - - - 3-Manual
- Christ, Vicksburg, Miss. - - - - - 3-Manual
- Trinity, Williamsport, Pa. - - - - - 3-Manual
- St. George's, Newburgh, N. Y. - - - - - 3-Manual
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Who's Who Among American Organists

John Frederick Wolle.

It is a matter for congratulation to organists that one of their number should have earned the distinction of having done more than perhaps any other man in America to keep the spirit of Johann Sebastian Bach alive as a great musical factor through the performance of his choral works. Dr. J. F. Wolle, conductor of the famous Bach Choir of Bethlehem, Pa., who launched that organization and has been its main inspiration, is an active organist and his Bach recitals have been appreciated by audiences in many parts of the country. But the Bach festivals in the Pennsylvania Moravian community have earned worldwide



DR. JOHN F. WOLLE.

recognition and music-lovers from all points of the compass flock to Bethlehem annually to hear the performances under his direction.

John Frederick Wolle was born April 4, 1863, in Bethlehem, Pa., the son of the Rev. Francis and Elizabeth Caroline (Weiss) Wolle. On July 21, 1886, he married Jennie Creveling Stryker of Hackettstown, N. J.

From 1884 to 1885 Dr. Wolle studied organ and counterpoint in Munich, under Josef Rheinberger. In 1885 he returned from Europe, becoming organist of the Bethlehem Moravian Church, occupying that position until 1905. In 1887 he also became organist of Packer Memorial Church at Lehigh University, a position he filled until 1905.

In 1898 the Bach Choir was organized for the sole purpose of studying the Mass in B minor, which had been attempted six years earlier, but was rejected by the singers because of the enormous difficulty of the music. The Mass in B minor was performed for the first time, complete, in America, March 27, 1900. This was popularly known as the first Bach festival. The second festival was held May 23, 24 and 25, 1901. The third festival occurred May 11, 12, 13, 14, 15 and 16, 1903. The fourth, fifth and sixth festivals, known as the Bach cycle, were held Dec. 28, 29 and 30, 1904, and April 12, 13 and 14 and June 1, 2 and 3, 1905, comprising a Christmas, Lenten and Easter and Ascension festival.

In 1905 Dr. Wolle was called to California to occupy the newly-created chair of music at the University of California, at which place he remained until 1911. During that time he organized a Bach choir there, the first California festival being held in April, 1909, and the second in May, 1910. He also conducted the symphony concerts and dramatic performances in the Greek theater.

Upon Dr. Wolle's return to the East in 1911 the Bach festivals were re-established (having been discontinued during his stay in California), and on May 31 and June 1, 1912, the seventh festival was held, with two sessions each day. Since that time these events have been conducted annually. The

twenty-first festival was held May 13 and 14, 1927.

In 1904 the degree of doctor of music was conferred upon Mr. Wolle by the Moravian College and Theological Seminary of Bethlehem. Feb. 22, 1915, he received the same degree from the University of Pennsylvania, Philadelphia, and Princeton University gave him a doctor's degree June 16, 1925.

Edwin Hall Pierce, F. A. G. O.

Edwin Hall Pierce, organist, composer and writer on musical subjects, who has just won the prize offered by The Diapason for the best paper prepared for the annual convention of the National Association of Organists on a subject connected with organ playing, was born at Auburn, N. Y., Dec. 25, 1868, and his study of music, which began at an early age, was for several years under L. V. Flagler, organist of the First Presbyterian Church of that city, but perhaps better known as the organist of the Chautauqua Assembly. At the age of 14 Mr. Pierce made his debut at a recital in Syracuse, playing Mendelssohn's First Organ Sonata, and during his teacher's frequent absences on recital tours and at Chautauqua, he acted as his substitute at the church.

During his youth, however, music was not his sole interest, as he evinced a marked taste for certain mechanical pursuits and, being dissuaded by all his friends and relatives from adopting music as a profession, he was led to enter Sibley College of Engineering at Cornell University. At the close of the freshman year, being unexpectedly offered a position in the musical department of Ripon College, in Wisconsin, he taught for a year, studied with certain teachers in Chicago through the summer, and then went abroad, entering the Leipzig Conservatory, where he remained as a student for two years. On his return he held college positions first at Wooster, Ohio, and then at Champaign, Ill. Later he was at the head of a conservatory of music at Holyoke, Mass., and organist first of St. Paul's Episcopal Church of that city and afterward of St. John's, Northampton.

While in Holyoke Mr. Pierce made the acquaintance of Dr. Thaddeus Cahill, who was working to perfect an invention, the "telharmonium," a musical instrument, the tones of which were produced by electric currents. Dr. Cahill had need of the services of



EDWIN HALL PIERCE.

a practical musician, and at first employed Mr. Pierce from time to time. Afterward Mr. Pierce devoted his entire time to this for several years. When the instrument was sufficiently developed to justify public exhibition (it was never actually finished according to the original design of the inventor, owing to the enormous expenses involved), Mr. Pierce gave

recitals on it, assisted by a corps of younger players whom he had instructed. This was in 1906.

Having had some disagreements with the company which had been organized to control Dr. Cahill's invention, and hearing that his former teacher, Mr. Flagler, was about to retire, he returned to Auburn and took the position in the First Presbyterian Church there for a few years, leaving it later to accept a position in Grace Episcopal Church, Syracuse.

About this time he began to write extensively for various musical journals and, acquiring considerable reputation in that line, was offered the position of assistant editor of the *Etude*, which he held for two years, also serving as organist of the Church of the Transfiguration in Philadelphia. Since then he has served as organist in various churches in Auburn, has continued to write largely for the *Etude*, the *Musical Quarterly* and other musical periodicals, has been successful as a private teacher and has composed, especially anthems, published by the Theodore Presser Company, the Lorenz Publishing Company, Tullar & Meredith and others; also "Stabat Mater" published by G. Schirmer, Inc. In addition to this he has organized and trained an amateur symphony orchestra which has given several concerts, bringing out such works as Haydn's Symphony in D, Mozart's in G minor, Beethoven's in C minor, as well as two symphonies (still in manuscript) by Mr. Pierce himself, one in C minor and the other in E flat. He has also composed three sacred cantatas—"The Transfiguration," "The Homage of the Magi" and "The Armor of Faith." These still remain in manuscript but have been performed in public from manuscript copies at Trinity Methodist Church, Auburn.

Mr. Pierce became an F. A. G. O. in 1908. Besides being an organist he is a player on the violin and the viola, and for the last three years has played the last-named instrument regularly in the Syracuse Symphony Orchestra, conducted by Vladimir Shavitch. His "March of the Shades," for organ, is published by the Theodore Presser Company, and his "Basso Ostinato," though still in manuscript, has appeared on the programs of several organists.

Mr. Pierce has been married twice and has nine children, all of whom are living. His oldest son is an excellent cellist and his youngest son a promising young violinist. Two of his sons are clergymen in the Episcopal Church.

Aside from music, as an outstanding hobby, Mr. Pierce has always been devoted to water sports, especially sailing, and has designed and built with his own hands a number of sailboats, though just at present he is temporarily without one, having succumbed to the popular craze for automobile touring.

Henry Francis Parks.

Henry Francis Parks is one of the best-known theater organists of the United States and—what is now true oftener than it once was—is at the same time a musician of the first class. Mr. Parks realizes the need of thorough organic training as a prerequisite to good theater work just as much as for church or recital work—if not more. He is therefore ranked today as one of the prominent theater organ teachers and is at present a member of the faculty of the Chicago Musical College. Mr. Parks is known for insisting that his pupils use both feet habitually on the pedal keyboard, that they become familiar with a certain amount of Bach and other masters' works and that they attend theory lectures and study harmony as well as organ playing. During his summer master classes this year he lectured on such subjects as: "Dramatic Plot Psychology," "Orchestration for the Theater Organ," "Registers and Their Influences," "Musical Synchronization" and "Emotional Playing."

Mr. Parks was born at Louisville, Ky., Oct. 27, 1895. When he was 4 years old the family moved to New Orleans and at the age of 5 years he began the study of the piano. Next he moved to Mexico and there pursued his musical studies at the National Conservatory under Ignacio Lazcano and Raphael Rodriguez. At

the age of 19 he returned to the United States and some of his first work was done as a conductor of light opera. He also did piano accompanying and studied the flute and the violoncello, the latter with Karl Schmidt, solo cellist under Anto Seidl, and Carl Fredericks, now with the San Francisco Symphony Orchestra. For two seasons he conducted the Butte, Mont., Symphony Orchestra of sixty pieces.

Mr. Parks next turned to the organ. For a time he was the official demonstrator for the Wurlitzer Company in Chicago and then went to Louisville and opened the Alamo Theater. As a theater organist Mr. Parks has graced the consoles of many of the best houses in America. The list includes the Lyric and the Metropolitan in Cincinnati, the Mary Anderson, the Walnut and the Alamo in Louisville,



HENRY FRANCIS PARKS.

the Wigwam in El Paso, the Isis in Houston, the American in Butte, Mont., the Rialto and Blue Mouse in Tacoma, the Lyceum in Minneapolis, the Tower in St. Paul, and the Hollywood in Chicago. His center of organ activity at present is the famous Roosevelt in Chicago, and he also had the orchestra contract at this theater until recently, when the pressure of his many other duties made it seem wise for him to confine his theater activities to his work as featured organist.

Mr. Parks' compositions have been published by Presser, Forster and others. A new work, "The Jazzology of Organ Playing," will be published soon.

Anna Blanche Foster.

In Anna Blanche Foster America has a woman organist who literally has played her way across the continent and into the hearts of many people along the route. It has been a gradual and distinguished path which Miss Foster has blazed as she went from the Atlantic to the Pacific coast. This month she begins her seventh year as organist at the First Congregational Church of Redlands, Cal., where she has given many recitals in addition to her regular church work.

Miss Foster is a product of the Middle West, having been born at Morrison, Ill. She played the organ in the Presbyterian Church of her home town at the age of 12 years. Study in Chicago under Wilhelm Middelschulte was followed by twelve years of professional work in New York, during which time she stimulated her musical progress through study with J. Warren Andrews and Charles Heinroth. For six years she was organist and director at the Bergen Baptist Church, Jersey City Heights. Here she raised the music to a high standard of excellence, organizing a chorus of thirty, supplemented by a quartet. Edward Johnson, now of the Metropolitan Opera Company, was frequently a soloist in her church.

After some time in Europe Miss Foster spent two years at the Washington Heights Baptist Church, New York City. Then she moved to the Middle West and played at the First Presbyterian Church of Clinton, Iowa, for two years. This was followed by a period in northern California as a substitute in St. John's Presbyterian

Church, Berkeley; the First Presbyterian of Oakland and Plymouth Presbyterian in San Francisco. Moving on to southern California, Miss Foster substituted for six months in the Hollywood First Methodist Church before going to her present position.

Miss Foster has been especially useful to her community as well as to



ANNA BLANCHE FOSTER.

her church. She is chairman of the music department of the Contemporary Club, is on the board of the Spinnet and one of the organizers and for three years president of the Redlands Choral Society.

Miss Foster gives several home recitals a year, featuring especially the one on New Year's Day. Vesper services every Sunday are opened with at least fifteen minutes of organ music. Recently she has been instrumental in raising money to defray the expenses of enlarging and modernizing the Austin organ in her church, as set forth in the news columns of The Diapason a month or two ago.

ORGAN VERSUS AUTOMOBILE

West Point Bars Highway to Prevent Bad Effect on Instrument.

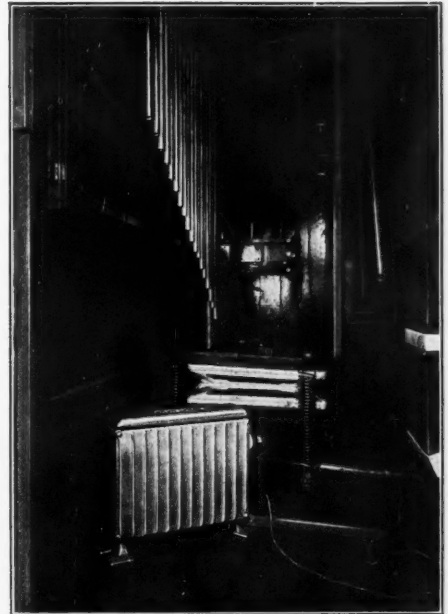
West Point is determined to keep its organ in tune and free from the consequences of the vibration of heavy automobile traffic. As a result the state highway designed to run through the grounds of the military academy next to the chapel in which stands the large Möller organ must change its proposed route. According to interviews published in the New York newspapers Colonel C. B. Hodges, acting superintendent of the West Point Academy, declared that most certainly the preservation of the organ's perfection of tone was one of the reasons for blocking the highway after permission had been granted to the state to build the road. Organists of New York churches who were interviewed supported the stand taken by the authorities of the military academy.

Music Exposition a Success.

Cabled reports to metropolitan newspapers from Frankfurt-am-Main late in August were to the effect that the great music exposition in that city, intended to be a portrayal of "Music in the Life of the Peoples," which was to remain open until the last day of August, proved to be an even greater attraction than had been expected. In the last weeks the average daily number of visitors had risen to 15,000, and this number was greatly increased with the beginning of the music festivals at Bayreuth, Munich, Salzburg and other places.

One of the passengers on the liner Moldavia, which arrived in London on July 1, was G. A. Wales Beard, who had visited Australia in connection with the building of the organ for Melbourne Town Hall and the reconstruction of the organ at St. Paul's Cathedral. Hill, Norman & Beard, Ltd., have purchased a factory in Melbourne, which will be used for assembling purposes, and it is anticipated that the Town Hall organ will be completed by November, 1928.

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There is no building in town which could hold all the people who would hear Mr. Swinnen if he came to Southampton again.—Southampton News.

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- GREAT ORGAN.**
Bourdon (Pedal extension), 16 ft., 17 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Wald Flöte, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
*Tromba, 8 ft., 61 pipes.
*French Horn, 8 ft., 61 pipes.
Chimes, 20 notes.

*In Choir expression chamber.

- SWELL ORGAN.**
Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Mixture, 3 rks., 183 pipes.
Corno d'Amore, 8 ft., 73 pipes.
Cornocean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

- CHOIR ORGAN.**
Concert Flute, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 8 ft., 61 bars.
Celesta, 4 ft., 61 notes.

- Tremolo.
PEDAL ORGAN.
Major Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Echo Lieblich (Swell), 16 ft., 32 notes.
Flute, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Still Gedeckt (Swell), 8 ft., 32 notes.
Trombone, 16 ft., 32 pipes.
Tromba, 8 ft., 12 pipes.
Chimes (from Great), 20 notes.

- TRAPS.**
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Work of United Austrian Builders.

The critical economic situation in Austria after the world war led a number of prominent organ builders of that country to pool their interests and found the "Austrian Organ Building Association St. Cecilia," with headquarters at Salzburg. This corporation has been doing some noteworthy work not only in Austria, but in Holland, Denmark, Poland and Jugoslavia. One important organ by the St. Cecilia works is an instrument of fifty-five stops and three manuals for the Church of the Holy Cross at Warsaw, the edifice in which Chopin's heart is preserved. This has pneumatic action, but was followed by an organ of equal size in St. Stanislaus' Church, with electric action. The firm is especially proud of its new electric action console.

Death of Hermann Ebeling.

Hermann Ebeling, organist and teacher, died July 24 at Columbus, Ohio, of heart disease following an attack of bronchitis. Mr. Ebeling, who was 77 years old, had taught in Columbus for forty years. He had studied at the Leipzig Conservatory and later was for two years a pupil of Leschetizky in Vienna. He had been organist in various Columbus churches and for twenty-six years was at the First Congregational Church. He is survived by his widow and two daughters by a former marriage.

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A complete Manual of Plainsong Accompaniment addressed to the novice rather than to the expert. It is a work of real value, not to the student only, but to the many who are looking for suitable accompaniments to Psalm Tones, Hymn Melodies, Mass Music, etc., and indeed to all those who have to do with the setting of words.

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Chapter V—THE ACCOMPANIMENT (continued): Further considerations: (1) Tonality. (2) Harmony. (3) Rhythm. Tonality: modal accompaniment. Harmony (a) Fifths and octaves. (b) Sixths. (c) Discords, strong and weak. Rhythm: Harmonic means of marking a strong note. Changes of chord at weak notes.
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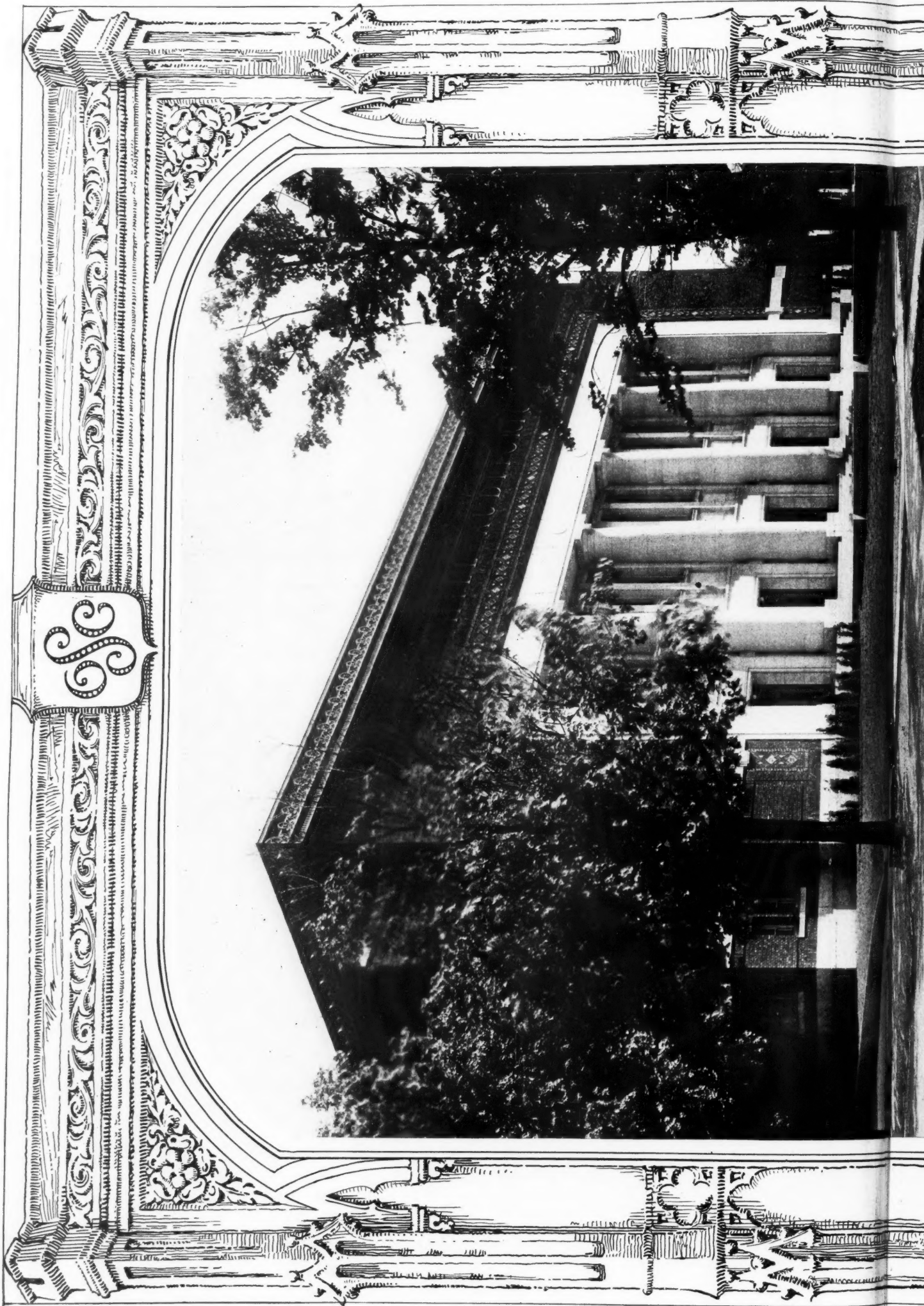
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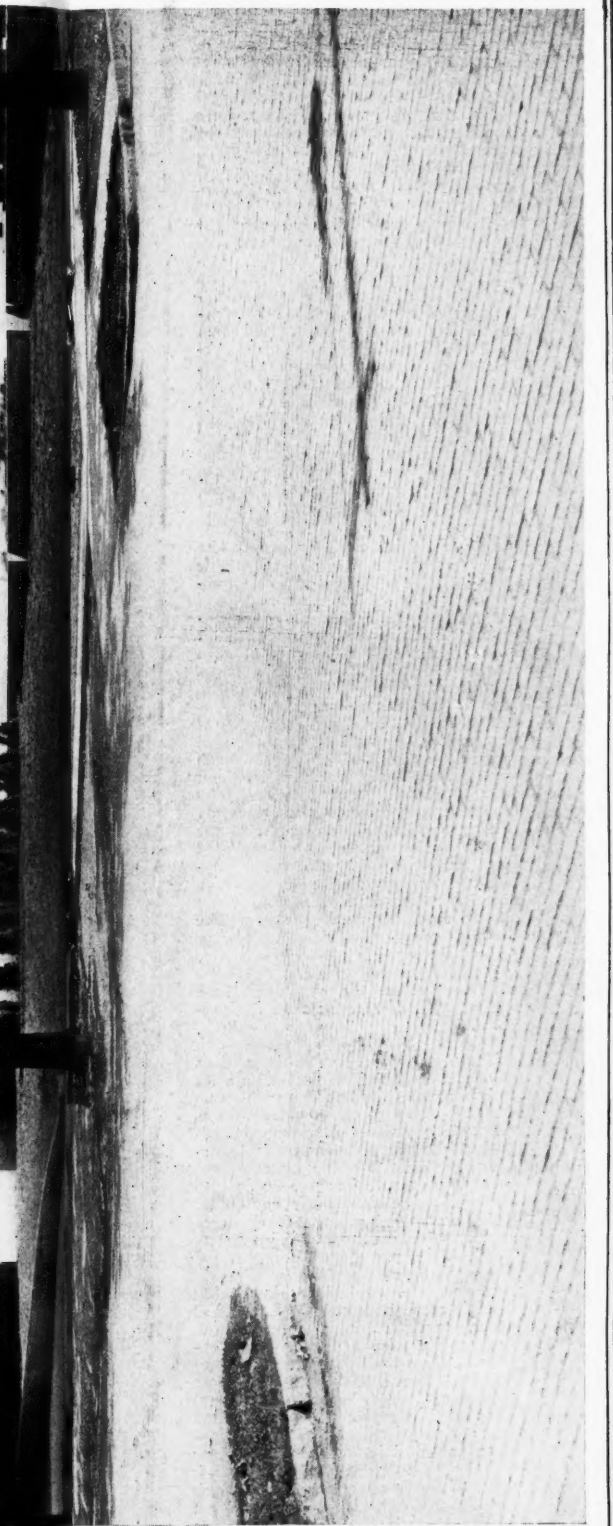
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CHICAGO, SEPTEMBER 1, 1927.

NEEDED: A LAWGIVER

Organ construction and design still are in the realm of art and not a process of manufacture. If you do not believe it just contemplate the freedom of spirit and conscience which dominates the profession. The house builder has the thing down to an exact science, for he measures every piece of wood and every brick has its standard size. Even the astronomers when they gaze at the stars don't do it in a haphazard way, for they can tell you right down to the million miles how far we are from any given constellation, and they have as precedents the results of the research of their predecessors through past ages. Everything in science seems to be mathematically calculated. Pianos are made according to scales that have been handed down from generation to generation of master builders. It is the pride of one, at least, of the best manufacturers that its instruments are still built according to the measurements laid down by an early ancestor who founded the business.

Now take the case of the organ. A man who has devoted the best part of his life to its construction and who has achieved worldwide fame in it, holds, we shall say, that the great organ, according to tradition, and in the light of his own experience, should not be enclosed. Along comes a man with equal reputation as a performer and designs a large organ, specifying that the great shall be enclosed by this builder, in conformity with modern developments. Then along comes the third man, a devoted fan, who has inspected organs in every part of the world, studied every specification and designed organs—in short, given all the time he could to indulging his affection for the instrument—and tells us that it is all wrong—the builder should not enclose that great. Well, the fourth one steps out on the stage next—another organist, so much devoted to the organ that he has done everything the third person mentioned has done, plus playing the instrument and revising every specification that has come his way. He says a part of the great should be enclosed, thus showing himself neither fundamentalist nor heretic, but a sort of middle-of-the-road eclectic.

Our English friends, who consider themselves in a measure the defenders of the faith—though some on this side write as if they considered them rather the enemies of progress—think we are going too fast. One young man, accused of being only 23 years old, tells us in a foreign publication how a certain specification drawn up by another young man who claims a decade more of life is all wrong. The senior young man comes back in the American Organist with the answer that the people who paid for the organ like it, even it violates all the canons of old world organ design—paraphrasing Grover Cleveland's famous statement that "it is not a theory but a condition which confronts us."

So it goes on from month to month. Every man has his own opinions as to design and arrangement of tonal resources and consoles. No one builder

and no organist or group of organists has been strong enough to establish himself as the final authority, or lawgiver, while the law of the fathers has had to be revised in many ways simply because we are in an era of change.

Some day it is to be hoped that a great enough leader or set of leaders shall arise who will tell us just how much independent pedal work we must have on a given instrument, just how much unification or derivation is permissible without transgressing the law, whether we shall have stopkeys or drawstops, how many sets of mixtures are required for an organ of a given size, etc., etc. Meanwhile we must struggle along as best we can—the builders frequently attaching their nameplates to instruments built in violation of their own convictions and organists playing organs designed by others who carried out views on specifications contrary to theirs.

DUNHAM AT THE TEMPLE

A set of programs that is valuable and interesting and which sheds light on the popularity of organ music in the business center of a great city is that given during the past season by Arthur Dunham at the First Methodist Episcopal Church of Chicago. This famous edifice, known as the Chicago Temple, where a church auditorium nestles amid hundreds of offices and proves the attraction to worshiping visitors on Sunday, when the business bustle of activity of the skyscraper and surrounding buildings is hushed, houses a large Skinner organ. Mr. Dunham has been ranked as one of the great organists of the city for many years, and it was a wise move which led to his engagement as the organist of this church. The third season of his noonday recitals here was marked by an increase from one to two weekly programs. Every Tuesday and Friday from Oct. 1 to May 27 Mr. Dunham played before appreciative audiences, consisting of loop workers, business men who were turned into organ admirers through the talent of Mr. Dunham, and, naturally, a number of organists and organ students.

On the occasion of the final recital of the season, George W. Dixon, president of the board of trustees of the church and a civic leader, made a brief address outlining how his hopes were being brought to fruition in the Dunham programs. Quite appropriately Mr. Dunham played Dubois' "Fantaisie Triomphale," written for the dedication of the Chicago Auditorium organ and played on that occasion, Dec. 9, 1889, by Clarence Eddy, who designed that once famous instrument. The Auditorium organ, as Chicago history records, was permitted to molder into decay, but at the Methodist Temple other counsels prevail.

The organ here and the one in Kimball Hall represent today the great concert instruments of the business section. The latter organ has been put to good use for appearances by noted performers from all parts of the world. We hope that in the future, in addition to the splendid performances of Mr. Dunham, we may have at the Temple also occasional recitals by visiting artists.

In a recent issue of the Evangelical Church Music Magazine of Germany Professor Hermann Keller of Stuttgart writes on the question, "What May the Organist Expect of His Console?" We know what some of them do expect—human intelligence, superhuman efficiency and divine infallibility.

Some culprits recently cheated a hardworking German organist out of his fee for playing at a wedding—if there are wedding fees in Germany. Our always interesting Leipzig contemporary, the Zeitschrift für Instrumentenbau, tells of a wedding in the air. Of course it has to make fun of America in connection with it by starting the story with the remark that "We are Americanizing more and more." Whenever they do anything dignified and useful over there they give the credit to their revered Teutonic ancestors; when they act foolishly it is the influence of America—just like the child who, whenever he

showed budding human intelligence was declared by his mother to be taking after her people, while when he misbehaved he was revealing the inheritance from the paternal side. Anyway, two couples went up in the air to be married and the wedding music was played on a phonograph, using organ records. The organ music was fine. The Leipzig paper states that the concern owning the airplane was well satisfied with the results; so was the manufacturer of the phonograph, who no doubt declined to permit the use of his name for publication. The clergyman, however, was "relieved of his office" for his part in the affair—or "fired," as it should be put in dealing with something so typically American.

Charles Heinroth's programs for the past year have just been published in book form, as usual, by Carnegie Institute, Pittsburgh. These programs were the offerings of the thirty-second season of these noteworthy recitals, in which Dr. Heinroth is the latest of a succession of noted performers which has included Frederic Archer and Edwin H. Lemare. A valuable feature of the program book is the index, containing a list, classified by composers, of all the works played at the recitals of the season recently completed. There is also a picture of Carnegie Institute and the specification of the large Skinner organ in Carnegie Music Hall.

To become a legally licensed music teacher in Arkansas, applicants must, in addition to the major musical subjects, pass an examination in harmony and musical history. The regulation was adopted by the state board of education June 2. Members of the Arkansas Music Teachers' Association have declared that the new policy is a great forward step.

"It is as hard for a motor car to find parking space in New York as it is for an American composition to find parking space on a New York orchestral program," writes the editor of the Musical Courier. Evidently what has been said concerning American organ composition in recent issues of The Diapason applies equally to other lines of creative musical work in this country.

The Pittsburgh Press of July 24 contained a graceful tribute to the organists of Pittsburgh. It published the pictures of eleven men who hold some of the principal positions in the city's churches. The list included the following: William H. Oetting, Wilkinsburg, South Avenue Methodist Episcopal Church; Charles Heinroth, Third Presbyterian; Harvey B. Gaul, Calvary Church; Daniel Philippi, Church of the Ascension; T. Carl Whitmer, Sixth Presbyterian; Charles N. Boyd, North Avenue Methodist Episcopal; Caspar P. Koch, Lyman Almy Perkins, Avalon Presbyterian; Earl B. Collins, Bellefield Presbyterian; Charles A. H. Pearson, Rodef Shalom Synagogue, and Frederick Lotz, Emory Methodist Episcopal Church.

The dean and chapter of St. Paul's Cathedral in London have started a fund for the provision of a memorial to the late Charles Macpherson. It is proposed that primarily the fund should be entrusted to the dean and chapter to be used for the benefit of Dr. Macpherson's widow, and for the education of his son. If possible, a permanent memorial will be founded in the form of an exhibition in the choir school.

Noticed the Difference.

"Why did you stop singing in the choir?"

"Because one day I didn't sing and somebody asked if the organ had been fixed."—Princeton Tiger.

Julian R. Williams, organist and choirmaster of St. Stephen's Episcopal Church at Sewickley, Pa., prominent suburb of Pittsburgh, spent half of the month of August in Chicago, driving here with Mrs. Williams. Mr. Williams received some of his training in Chicago under Dr. P. C. Lutkin and Dr. Francis Hemington.

The Free Lance

By HAMILTON C. MACDOUGALL

At the beginning of the Great War Douglas G. A. Fox was organist at Keble College, Oxford; he enlisted and his right hand and part of his right arm were blown off. He was well known locally (Oxford) as a Bach player. I see by an English (Bristol) paper that Mr. Fox, who is an M. A., Mus. Bac. and F. R. C. O., gave a recital last year at the famous (because so beautiful) Church of St. Mary Redcliffe. The notice of the recital states that "in spite of his severe handicap Mr. Fox's execution at the organ was of a masterly description, and delighted his auditors."

What pluck! What energy!

Have you noted when you read the accounts of the tragic—because so sudden—death of Dr. Charles Macpherson, organist of St. Paul's Cathedral, London, that reference was made invariably to his beautiful, manly character? He must have been a fine man to know. I had only the slightest acquaintance with him, having met him casually at a regular "sing" of the Kingston Madrigal Society; at this meeting Dr. Macpherson, the Rev. Dr. Fellows, the madrigal specialist and editor, and I were the guests. During the intermission it fell to my lot to speak for the guests, and that led quite naturally to introductions.

Do you think a madrigal society like the Kingston one would be acceptable to Americans? There is an annual subscription of a modest sum that pays for six dinners. Men only are admitted to membership, but a few choir boys are paid for attendance at each meeting to sing the soprano parts. The men are divided into male altos, first and second tenors, first and second basses. No one may attend who is not able to carry an independent part written for his kind of voice. Each madrigal is sung through, without stopping, but if anyone desires, it is repeated; there is no practicing, merely singing at sight. The organist of the church whose soprano boys are used gives the pitch and beats time. Everyone present must sing, and no person may be invited as a guest who is not able to carry his part. In the middle of the program—which is always printed in good style—there is one speech for the invited guests. Dinner is served before the singing. There are usually ten madrigals on the program.

The merry war between those of us who want organists to limber up a bit and those who want them to stiffen up a bit seems to go on as vigorously as ever. The August Diapason in editorial and in contributors' letters pours hot shot into the ranks of the enemy. Let us, however, be just to our erring friends. Their contention has invariably been that they were anxiously looking for pieces by Americans that would be as good as the pieces written by Widor, Franck, Dupre & Co. I believe they think that they are honest in this. I have never, however, found one of my Francophile friends devoting any energy to the search for American compositions: they prefer to buy the last volume of Vierne, hurry to the organ, learn one of the pieces by heart, be the first one in town to play it in public—they prefer doing that to spending time in a laborious and (from their point of view) an unrewarding search for American worth-while novelties. In other words, the nub of the whole affair lies just here: Many of us are passive where we ought to be active; we simply do not care enough about the American composer nor are we curious enough about him to see what he is like. It has always been so; it will always be so.

My friend Jones is what Artemus Ward calls "an amosin' little cuss." Jones has an idea that he must not get out of step with modern progress, and that, as we all freely admit, is a very good idea indeed. Jones dabbles in

musical composition now and then, but his stuff is too tame, too tonic-and-dominant, and he realizes it. The other day he came to me, bright-eyed and happy.

"I tell you, Mac, I've found a way to pep up my things."

"Good enough," I said, "what's on your mind?"

"Just read this," and he handed me an old number of Musical America and pointed to the following verses:

Little minor (major?) sevenths,
Ostinato bass,
Make tunes mediocre
Wear a modern face.

Noble Pays Tribute to U. S.

"More than usually interesting was the address which Dr. T. Tertius Noble gave the other day at St. William's College, York, on his musical experiences in the United States and Canada," the London Musical Times reports in its August issue. "He came on a visit from New York back to old York Minster, where he was eminent as organist. First place in the lecture was given to a talk about Canadian music. Dr. Noble considered that the honor of establishing music among the Canadian people, and of developing a love for it, belonged to an old York Minster chorister, a man named Parker, who went out to Edmonton, Alberta, about twenty years ago, and soon after his settlement there founded the competitive festival movement, first vocal and later instrumental. * * * The American people showed their appreciation of good music when they turned out in crowds to listen to a famous English choir which visited the States, and their enthusiasm during the concerts was unbounded. It was untrue to say that Americans appreciated only jazz music. Wonderful were the organs and organists of America. Many of the leading citizens were willing to give them princely support. New York had some splendid theater organs, and the organists at some of the leading picture halls had taught church organists the lesson of not being over-melancholy in their organ selections and recitals."

Summer Series at San Diego.

The regular summer series of organ recitals at the Spreckels organ in Balboa Park, San Diego, Cal., began July 6 and was continued twice weekly, on Wednesday and Saturday evenings, for five weeks. Miss Gladys Hollingsworth, F. A. G. O., was invited by Dr. H. J. Stewart, the official organist, to assume charge of the recitals in his absence. Miss Hollingsworth is well known throughout California as a concert organist. She has appeared at the Balboa Park organ in nearly 200 recitals. The programs included many new works heard at San Diego for the first time, and she played all of the major works of Cesar Franck, as well as movements from the ten symphonies of Widor. Another interesting feature of the summer series introduced by Miss Hollingsworth was the publication in the daily city papers of explanatory program notes for the evening recitals.

More of 'Em.

[From the Pacific Coast Musician.]

Dr. Roland Diggle states in The Diapason that he has heard of four or five openings in Los Angeles churches for organist-choir director positions with attached salaries of from \$20 to \$45 a month, and that in none of these churches is the minister receiving less than \$4,000 a year. There were as many as eighteen applicants even for the \$20 position, he states.

But, doctor, remember there are eighteen and more organists able to fill a \$20-a-month position to one organist able to fill the \$100-and-up position. Again, a church that estimates the worth of its organist-director at from a tenth to a twentieth of what it pays its pastor, quite likely appreciates its music proportionately.

A three-manual unit organ has been installed by the W. W. Kimball Company in the Embassy Theater, the newest "movie" house at Lewistown, Pa. Fred Morrow has been engaged as the organist.

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Ar. Chicago . . 8:35 am

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*A Brief in Defense of the Modern American Organ
and an Analysis of Some of Its Points of
Superiority to Late European Examples*

By CHARLES M. COURBOIN and
WILLIAM H. BARNES

Inasmuch as there has been no small amount of written criticism, as well as verbal, by European builders, particularly English, of the American organ, most of which has been long-distance, with no actual knowledge beyond reading American specifications, with one point of view only in mind, it seems timely to the writers to say something in defense of the American organ, and to point out some deficiencies in European organs.

The finer American organ builders, who are, fortunately, not so scarce, aim to design, and really do build, an organ embodying a superlative mechanism, which one leading European builder, Henry Willis, at last is beginning to copy, and which the French builders have made very unsuccessful attempts to reproduce. This mechanical perfection includes the adoption of combinations adjustable at the console, visibly affecting the registers, which do not explode like a machine-gun when actuated, numerous master pistons affecting all stops and couplers, the adoption of crescendo and sforzando pedals and, most important, the adoption of balanced expression pedals of great precision and quietness, and swell shade mechanisms of remarkable speed and efficiency, responding accurately to the slightest touch.

In this connection the writers feel that something must be said as to the complete enclosure of all departments of the organ. The European builders seem to be in a rut on this question, with the exception of one in England—John Compton. Invariably the great is entirely unenclosed and frequently parts of the choir and solo. It would be incredible for an orchestra leader to have only a third of his orchestra subject to expression, the remainder always playing at its maximum tone. We are perfectly familiar with the myth advanced by the English and some American organ builders (for it is really nothing more than that) that the tone of the diapasons loses its "bloom" and has some of the "shine taken off" by enclosure. The matter of an unenclosed great has become an obsession with some builders.

As a matter of actual fact it has been proved to our satisfaction, by such men as Dupre and Farnam, among others, that with proper treatment of the pipes and with correctly designed and treated boxes, the loss of tone or "bloom" is so trifling that it is in no way comparable to the greatly enhanced value of the tonal forces placed under expression.

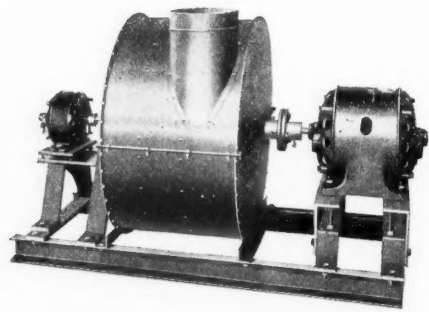
While it is admitted that the average European organ, with its acoustical conditions and resonance greatly superior to the average American installation, does not require, to the same extent, universal expression, how much more wonderful and effective these organs would be if the tonal forces were all under control, and in properly designed expression chambers! With the average acoustical conditions in American churches it amounts to practically an artistic necessity to have the entire organ enclosed. We are, of course, taking into consideration artistic organ playing, using the expressive facilities with discretion and reserve. It is possible for any organ to be played inartistically and excessive use made of anything. Organs cannot be made fool-proof, and there is as much reason for omitting tremolos from an organ because they are overworked by the incompetent as to omit complete expressive facilities because they might be subject to misuse by inexperienced players, or are condemned by builders that have never given enclosure a fair trial with really up-to-date players. One noted American organ builder states that he places only "singers" under expres-

sion, meaning solo voices. As this builder invariably encloses his solo division, sometimes with the exception of a pronounced reed (an unpardonable artistic mistake) we fail to see why a solo diapason is a "singer" and a great diapason is just a diapason.

Actual demonstration will prove the value of an enclosed great much more definitely than any amount of long-distance theorizing on paper. As a matter of fact the unenclosed pipe is the only musical instrument of any kind or character that is incapable of expression.

Tonal design, which is claimed to be perfect in Great Britain, is, in our estimation, subject to some criticism, though we are free to admit its inherent soundness. Without in any way wishing to be accused of truckling to popular taste, we cannot see why the people of a church who are paying the bills and have to listen to the organ every Sunday should not be considered when an organ is designed. Granting that the standard of popular taste is low in music, and particularly in regard to organs, some concession must be made to such taste in order to hold the interest of the public and eventually to educate them to something better. The writers fail to see why chorus mixtures in English organs under the pretense of being "fiery" should be so loud as to have the effect of sharp dissonance. This surely cannot be called artistic. The great Wanamaker organ, with its 112 ranks of mixtures, does not produce this result, and we still have to hear the organ that can equal it anywhere in Europe. All these ranks are so balanced that no dissonant effect is obtained, but the true purpose of mixtures is secured, namely, "to fill in the chinks."

The excess of loud mixtures and chorus reeds, which European builders consider essential, crowds out practically all sympathetic soft stops, even in very large organs. An organ should appeal to, as well as awe, its hearers. There may, however, be a basic difference in temperament between the Englishman and the American. The English ideal of a church organ seems to be to have it awe-inspiring but unemotional, the same as the English ideal of a church choir is a boy choir, whose voices are naturally unemotional. It appears to us that an organ, to be really successful, must include both qualities. The emotional part should be restrained and controlled, but it should be there. This accounts in large measure for the differences between English and American organ specifications, and we still maintain that our English cousins might profit greatly by hearing for themselves in an unbiased way, rather than criticizing our specifications at a long distance and feeling sure that they have said the last word. What has been said should explain the fact that some American specifications may not include a 16-ft. diapason on the great, or other stops deemed essential by English builders and organists in an organ



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of any pretense to completeness. Stops of an emotional and pleasing character have been substituted, making the organ somewhat more human. We may err too much in this direction, but we are convinced it is not wholly wrong to make the organ interesting to the public.

If English organs were equipped tonally and mechanically nearly as well as ours, recitals, which are now fairly popular, would be much more of an artistic success, because the performers would have greater opportunity to express themselves, with much greater subtlety, nuance and climax.

We feel that we are possibly more competent to speak of the actual relative merits of European and American organs, having had the advantage of hearing and playing many examples of both, than those who have not traveled far east or west of Greenwich.

As far as the French builders are concerned, it seems hardly worth while to point out any special qualities, as their organs are more in the realm of antiquity than of present-day organs, modern examples having proved unsatisfactory. This applies even more to the Italians. The German organs, while fairly acceptable, are not comparable, in our estimation, to English or American examples.

This article is not written in a spirit of antagonism or boasting, but we feel that it is high time that the tables were turned and some of the actual facts stated.

Kershaw Goes to New Post.
Joseph Kershaw, organist and choir-

master of Trinity Episcopal Church at Houghton, Mich., for the past three years, left that city with Mrs. Kershaw, Aug. 20, for Corning, N. Y., to assume a similar position at Christ Church in that city. Mr. Kershaw presided at the organ in Houghton Aug. 14 for the last time previous to his departure. The service included several musical numbers of his composition. In the time Mr. Kershaw was connected with Trinity Church he not only built up the choir in point of numbers, but has raised it to a high plane of efficiency as a musical organization. The organ recitals and cantatas given by him and under his direction have been attended by music lovers from the entire copper country. As a composer of sacred music, Mr. Kershaw has many selections to his credit, one of which, "Portage Lake," dedicated to the rector and choir of Trinity Church, Houghton, was sung as the sequence hymn at the service Aug. 14.

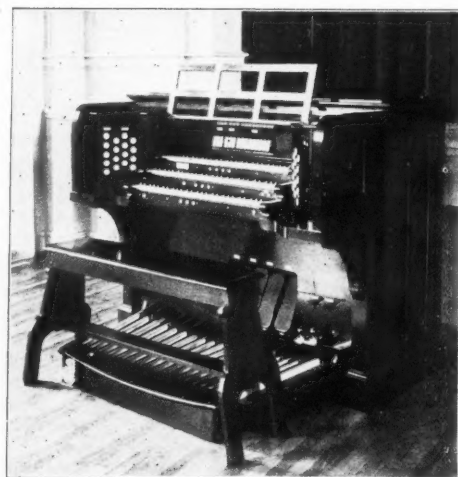
Cheston L. Heath, M.A.

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HERE IS A GLARING CASE.

Austin, Tex., Aug. 4.—Editor of The Diapason: I was much amused by the remarks in the July Diapason by one of my worthy brothers upon the subject of itinerant organ repair men. But I will go him one better, for he "ain't heard nothin' yet."

At the theater where I have been for several years, we had, up until a year ago, an organ of nine unified stops. This organ was installed all in one box, with one small set of shutters to control the sound volume. One night they had a fire in the basement and the steam from the water thrown on the fire affected the pipe valves and a few other things slightly. To make the story short, the house wired to a man in — to come and put the organ in shape. After looking over the job he gave them a price of \$165. He got a boy from the theater to help him. There were from ten to twenty pipes in each set that were either "ciphering" or just barely making a slight sound from the wind leaking past the pipe valve. Did he open the chest and adjust the valves so they would cut off the wind? Not so you could notice it. In the pipes that were "ciphering" strongly, he poked paper at the foot of the pipe until all wind was shut off. The pipes that were just barely sounding he "cured" by cutting a deep groove in the metal end of the pipe with a knife so the wind would leak out around the foot instead of going through the pipe. Some of the larger ones he smashed nearly flat at the foot so they wouldn't seat properly and therefore allow the wind to leak as in the others.

The second morning he notified the manager that his wife had been taken to a hospital and that if he would advance him the money for the job he would return and finish the work. He had taken the bottom off the diapason chest and removed about twenty pneumatics that he said needed new leather and took them with him. He left the bottom off the chest and stuffed paper in the wind conductor so

the rest of the organ could be used and collected the money and left, promising to return in three days.

We waited five weeks for him to return, and all this time we noticed that two of our soft ranks were dead, but thought that the stops were not working properly. But I finally got suspicious and, going into the organ, began to investigate. I took one of the pipes out, in one of the ranks that were dead, and poked a wire nail into the pipe hole to see if there was any wind getting to the chest, when, lo and behold! the nail dropped inside the chest. The valve was gone. So I took off the bottom of the celeste chest, being acquainted with organ construction, and found that all the magnets, valves, and practically everything had been removed from the inside of the chest, and the wind conductor stopped up with more paper.

Well, I advised the manager of the situation and he wired to the man's wife, as we couldn't find him any place, that if he didn't return all the stuff he had removed from the organ we would immediately start action against him. He sent back a large soapbox full of stuff, collect, and we had to get another man to come and put the organ back together again.

What had he done to earn the \$165 in two nights? Nothing but harm, and it cost many days' hard work and much money to restore the organ to its former condition, and some of the pipes were never repaired, as it was beyond the scope of the new man to fix them.

Can you beat this one? Another one is worth telling. A man goes into a nearby town and, going up to the manager of the theater, says: "Well, I am here to fix the organ." The manager says: "Well, you got here quickly," for he had really written to — for a man to repair the organ. So he goes to work and botches the job up, collects the money and leaves for good. The next day the man who was really sent for arrives.

"Why, one of your men just left," says the manager.

"But we have no man of that name," the organ man states. "You have just been stung again."

Theater managers as a rule are poorly informed on anything pertaining to organ details and the majority of organists are in the same fix. Of course, the organists or the managers, for that matter, are not supposed to know, so the only thing left for them to do is to deal with an established repair shop. Also many business men, no matter how smart or successful they may be, are prone to listen to the smooth talk of strangers. It wouldn't be so bad if the only damage done was the loss of money; but the irreparable damage to many fine organs is to be regretted.

I saw a thing several months ago that made me angry and would have done the same to any real organ lover. A factory man was busy installing a new organ in a nearby town, in two chambers over the second tier of boxes. To save carrying the pipes up the stairs, one man stood on the stage floor where the pipes were being unpacked (a set of tibias) and pitched the pipes up to a boy in the box, who handed them up to another boy in the organ chamber. Three of the set missed the boy's hand to fall about twenty-five feet to the auditorium floor. All three suffered damage to such an extent that they never spoke again and had to be replaced. Of course, the factory man had been pestered by the manager all along with such questions as: "What is the quickest possible time you can get the organ ready, as my organist wants to practice on it?" But shouldn't the factory man take enough pride in his work to take his time regardless of what the manager says? After all the excitement dies down and things regain their lost equilibrium, the first man to "yell" to the factory about poor installation is the theater manager.

Just thought I would get this off my mind and let the other half of the world know that we have our troubles too.

W. HOPE TILLEY.

GUILD TESTS MAY 24 AND 25

Dates and Conditions of 1928 A. G. O. Examinations Announced.

Frank Wright, Mus. B., chairman of the examination committee of the American Guild of Organists, makes announcement of the arrangements for the annual examinations for Guild degrees to be conducted in 1928. These tests will be held May 24 and 25 in New York and at various other cities in which there are A. G. O. chapters. Detailed information may be obtained from Mr. Wright, 46 Grace court, Brooklyn, N. Y.

Candidates must be elected to membership as colleagues not later than April, 1928, and they will then be admitted to the examination for the associateship, upon payment of the fee in advance. The associateship must be attained before proceeding to the examination for fellowship. The fellowship examination may be taken not less than one year after the attainment of the associateship.

Candidates for either of the certificates must secure 70 per cent of the total marks in each section of the examination—organ tests and paper work—and the examination committee reserves the right of decision in the case of any candidate who fails to obtain one-half of the awardable marks for each item.

The Estey Organ Company scholarship will be awarded to the candidate receiving the highest marks for the paper work in either the associateship or fellowship examination. Details of the scholarship will be sent, if requested. The candidates who compete for the prize must take both sections of the examinations. Notice of intention to compete must be sent at the time of registration.

The United States Pipe Organ Company of Crum Lynne, a suburb of Philadelphia, is to install an organ in Block's New State Theater at Woodbridge, N. J. It is to be a unit with seven sets of pipes and traps, percussions, etc.

RECITAL PROGRAMS

Horace Whitehouse, Boulder, Colo.—Professor Whitehouse of the University of Colorado, who leaves his position there this fall to come to Northwestern University at Evanston, made good use of the large four-manual Austin organ in the Mackey Auditorium at Colorado University this summer by giving Wednesday and Sunday afternoon recitals during the summer session. Some of his programs were as follows:

July 6—Sonata 6, Mendelssohn; Aria in D, from Orchestral Suite, Bach; Offertory in E major, Dubois; Cantilena, Custard; "Within a Chinese Garden," Stoughton; "Far off India," Rimsky-Korsakoff; "In the Palace of the Rajah" (From the suite "In India"), Stoughton; Grand Chorus in C minor, Rogers.

July 20—Concert Piece in B major, Parker; Prelude and Fugue in E minor, Bach; Barcarolle, Dethier; Scherzo, Gigout; Prelude to "The Deluge," Saint-Saens; Fantasia, Sjogren; Finale to Six Pieces, Franck.

July 24—Toccata and Fugue in D minor, Bach; Chorale Preludes, "A Rose Breaks into Bloom," Brahms, "O God, Holy God" and "Love for Thee, O God," Karg-Elert; Concerto for Piano, Op. 16 (First Movement—Allegro Moderato), Grieg, played by Miss Carmel LaTorra, orchestral part played on the organ; Chorale in B minor, Franck.

July 31—Fantasia and Fugue in G minor, Bach; "On a Breton Theme," Rogner; Pastorale, de Severac; Symphony 6, Widor.

Aug. 3—Sonata in D flat, Op. 154 (Maestoso lento-Allegro agitato), Rheinberger; Gavotta, Martini; Fantaisie in D flat, Saint-Saens; Canon in B minor and Sketch in F minor, Schumann; "Novellette" and Melody and Intermezzo, Parker; Grand Chorus in D major, Guilmant.

Aug. 7—Andante and Scherzo from Symphony 2, Widor; Prelude and Fugue in A minor, Bach; Andante from Symphony, Op. 18, Barnes; "Consolation" and "Elves," Bonnet; Canzonetta, Federlein; Concert Overture in B minor, Rogers.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—At the University of Minnesota Aug. 19 Mr. Fairclough presented this program: "Piece Heroique," Cesar Franck; "Sunday Morning at Gion," Bendel-Fairclough; Bournee in B minor (from Violin Sonata), Bach-Fairclough; Three Mountain Sketches, Clokey; "The Squirrel," Powell Weaver; "In the Garden" (Romance), Hugo Goodwin; "Minuet a l'Antique" (MSS), Fairclough; Concert Variations (with pedal cadenza), Bonnet; "Nachtstück" in F, Schumann-Fairclough; Spinning Song, Mendelssohn; Overture to "Ruy Blas," Mendelssohn.

Palmer Christian, Ann Arbor, Mich.—Mr. Christian played this program for the Northwestern University School of Music at the First Methodist Episcopal Church of Evanston July 26: Prelude, Corelli; Prelude, Clerambault; Prelude (Fantasia) and Fugue in G minor, Bach; Nocturne, DeLamarter; "The Fountain," DeLamarter; "Legend," DeLamarter; Sonata in G (Allegro Maestoso and Andante Espressivo), Elgar; "Minuetto Antico e Musetta," Yon; "Träumerei," Strauss; "Rhapsody Catalane," Bonnet.

Gladys Hollingsworth, F. A. G. O., San Diego, Cal.—Miss Hollingsworth played the following among other programs in her summer series of recitals at the Spreckels outdoor organ in Balboa Park:

July 6—American program: Processional March, H. J. Stewart; "Choral Symphonique," Roland Diggle; Two Mountain Sketches ("Wind in the Pine Trees" and "Canyon Walls"), J. W. Clokey; "The Fountain," Harry Alexander Matthews; Concert Piece No. 2, Horatio Parker; Caprice, Ralph Kinder; Cantilene (Second Symphony), Edward Shippen Barnes; Scotch Fantasia, W. C. Macfarlane.

July 8—Program of Indian music: "Song of the Mesa," Homer Grunn; Rain Ceremonial Dance, Grunn; Indian Love Song, Grunn; "The Flute-God," Grunn; "Indian Lament," Grunn; "From the Land of the Sky-Blue Water," Charles Wakefield Cadman; Wolf Song (Thunderbird Suite), Charles Wakefield Cadman; Processional March, "Montezuma," H. J. Stewart.

July 16—March (Third Symphony), Widor; "Sunset and Evening Bells," Federlein; "Valse Triste," Sibelius; "Sicilienne" (Bach's Memento), Bach-Widor; "Piece Heroique," Cesar Franck; Allegro Moderato (Unfinished Symphony), Schubert; Scherzo and Finale (Fourth Symphony), Widor.

July 20—Triumphal March, Hollins; Pastorale in E, Franck; Sonata Romantica, Yon; "Candle Dance of the Brides of Cashmere," Rubinstein; Andantino quasi Allegro (Fifth Symphony), Widor; Finale (First Symphony), Vierne.

Aug. 3—Fantasia in G minor, Bach; Andante Cantabile (Fourth Symphony), Widor; Concert Rondo, Hollins; "Liebesfreud" (by request), Kreisler-James; Andante, Allegro and Finale, "Grand Piece Symphonique," Franck; "Evening

Chimes," Wheelidon; Scherzo and Finale (Fourth Symphony), Widor.

Aug. 6—Toccata on a Gregorian Theme (First Symphony), Edward Shippen Barnes; Sunset Meditation, Richard Keys Biggs; "Variations de Concert" (with pedal cadenza), Bonnet; Andante Sostenuto ("Symphonie Gothique"), Widor; "To Spring," Harry Alexander Matthews; "Fantasie Dialogue," Boellmann; "Ave Maria," Schubert; "Marche Heroique," Saint-Saens.

Aug. 10—Vivace (Sixth Symphony), Widor; Londonderry Air, arranged by Coleman; Sonata No. 1, in A minor (three movements), Borowski; Rhapsodie on Breton Melodies (No. 1 in E, Saint-Saens; "Final alla Schumann," Guilmant; Andante (First Symphony), Vierne; "Rapsodia Italiana," Yon.

Wilhelm Middelschulte, Chicago.—Mr. Middelschulte gave a recital Aug. 28 at St. Paul's Methodist Church, Eaton, Ohio, and played the following program: Concerto in G major (Allegro, Adagio, Finale), Handel; Andante from Fourth Sonata, Bach; Adagio from Piano Concerto, Beethoven; "Chorus Mysticus" from "Faust" and Canon in B minor, Schumann; Andante from Fantasia for a Mechanical Clock, Mozart; "Dreams," Wagner; Scherzo in C minor from Fifth Sonata, Guilmant; Allegro Cantabile from Fifth Symphony, Widor; Fantasia on the Choral "Ad nos ad Salutarem Undam" (from Meyerbeer's opera "The Prophet"), Liszt; Allegretto from Fourth Sonata, Mendelssohn; Toccata and Fugue in D minor, Bach.

Lillian Arkell Rixford, Cincinnati, Ohio—In a twilight recital at the home of Mr. and Mrs. R. K. LeBlond June 21 Mrs. Rixford of the Cincinnati College of Music played these selections on the three-manual Skinner residence instrument: First Sonata, Rene L. Becker; Three movements from Suite in F (arranged for organ by T. Tertius Noble), Corelli; Meditation, Gretchaninoff; Caprice in G minor, Crackerl; "Prayer," Stark; "A Norse Ballad," Wilkins; Pavane in A, Bernard Johnson.

Harry C. Banks, Jr., Philadelphia, Pa.—Mr. Banks, organist of Girard College, recently gave the following programs at the home of Pierre S. du Pont, Longwood, Pa., near Wilmington, Del.: July 31—Symphony in D minor (first movement), Cesar Franck; Berceuse, Ilijnsky; Elegie, Youferoff; Menuet, C. P. E. Bach; Impromptu in F, Coleridge-Taylor; Ballet, Debussy; "Pres de la Mer," Arensky; Sonata No. 2 (Allegro, Andante, Finale), Borowski; "Pas des Fleurs" (from the ballet "Naila"), Debilis; Evening Song, Bairstrow; Overture to "Sakuntala," Goldmark; Theme (Varied), Faulkes; Bridal Song and "In the Garden" ("Country Wedding" Symphony), Goldmark; "Au Couvent," Revierie and Nocturne, Borodin; "Prince Igor" Dances, Borodin; "Beyond the Aurora," Banks; Caprice, Banks; "A Summer Idyl," Banks; Ballet Music from "Rosamunde," Schubert; "Marche Militaire," Schubert.

Aug. 7—Prelude to "Lohengrin," Wagner; "Sigmund's Love Song," Wagner; "Walther's Prize Song," Wagner; Sonata in A minor (Allegro, Andante, Finale), Borowski; Cantilena, Demarest; Phantom Waltz, Arensky; Grand Chorus, Faulkes; "Marche Champetre," Boex; Londonderry Air, Traditional; "Finlandia," Sibelius; "Chanson Finaise," Tschalkowsky; Berceuse, Jarnefeld; Triumphal March, Hollins; Cantilena, Drdla; "Fiat Lux," Dubois; "In Paradisum," Dubois; "Ballet Egyptian," Lugini; Nocturne, Dethier; "The Swan," Saint-Saens; Spring Song, Hollins; Three Dances from "Henry VIII," German; "Glory Be to God," Rachmaninoff; "Ronde des Princesses" and "Berceuse et Finale" ("L'Oiseau de Feu"), Stravinsky; Festival Toccata, Fletcher.

Walter J. Barron, Miami, Fla.—At the First Christian Church, Miami, where he is at present conducting a studio, and where he will remain until Oct. 15, Walter James Barron of Pittsburgh presented the following programs in his series of recitals on the Skinner three-manual organ: July 3—Chorale in E major, Cesar Franck; "The Swan," Saint-Saens; "Romance sans Paroles," Bonnet; "The Bells of St. Anne de Beaupre," Russell; Gavotte, Gluck-Brahms; Andante Cantabile (String Quartet), Tschalkowsky; "In Thee Is Gladness" and "Be Glad Now," Bach; Toccata (Fifth Symphony), Widor.

July 10—Introduction-Allegro (First Sonata), Guilmant; Andantino, Cesar Franck; Menuet, Dethier; "Am Meer," Schubert; Allegro Vivace (Reformation Symphony), Mendelssohn; Barcarolle in B flat, Faulkes; Nocturne, Ferrata; Finale ("Ninety-fourth Psalm" Sonata), Reubke.

July 17—Sixth Sonata, Mendelssohn; "Ave Maria," Schubert; Caprice ("The Brook"), Dethier; Prayer and Cradle Song, Guilmant; "Marche Russe," Schminke.

July 24—"Piece Heroique," Cesar

Franck; Minuet, Boccherini; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; Scherzo in E minor, Bossi; "The Lost Chord," Sullivan; Allegro Vivace (First Sonata), Mendelssohn.

July 31—"Marche Religieuse," Guilmant; Allegretto (Fourth Sonata), Mendelssohn; "Lied," Dethier; Chorale in B minor, Franck; Cavatina, Raff; "Ride of the Valkyries," Wagner.

Emily C. Bookell, F. A. G. O., New York City—Short recitals preceding the Sunday evening services at Calvary Baptist Church broadcast over station WQAO have included these programs:

July 3—Prelude in G minor, Rheinberger; Andantino, Lemare; Finale from Symphony 6, Widor.

July 10—Prelude and Cantilene, Pierne; Nocturne, Dethier; Grand Chorus in F, Salome.

July 17—Sonata in D minor, Guilmant; Prelude in F minor, Rheinberger.

July 24—Maestoso and Pastorale, MacDowell; Meditation, Bubeck; "Hosannah," Wachs.

July 31—Preambule and Theme with Variations, Rogers; Berceuse, Godard; Overture in C minor, Hollins.

Claude L. Murphree, Gainesville, Fla.—Mr. Murphree, organist of the University of Florida, has given the following programs in recent Sunday afternoon recitals, which are a feature of the summer session:

July 24—Chorale Prelude, "In Thee Is Joy," Bach; "Songs My Mother Taught Me," Dvorak; Capriccio, Lemaigre; "No-body Knows de Trouble I've Seen," arranged by Gillette; Fantasia on Hawaiian National Airs, Stewart; "Forest Chimes," T. Leslie Calver; Siciliano, Fry; "Playera" (Spanish Dance), Enrique Granados; Serenade, Widor; Overture Solenne, "The Year 1812," Tschalkowsky.

July 31—Request program: Grand March from "Aida," Verdi; Serenade, Schubert; Minuet, Boccherini; "Pilgrims' Song of Hope" ("Voix Celeste"), Batiste; Prelude to Act 1 of "Carmen," Bizet; "To a Wild Rose," MacDowell; "Anitra's Dance" (from "Peer Gynt" Suite), Grieg; "At Peace with the World," Irving Berlin; Intermezzo, Act 2, "Carmen," Bizet; Intermezzo from "Cavalleria Rusticana,"

Mascagni; Overture to "William Tell," Rossini.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played by Dr. Hastings in recent popular programs at the Auditorium included: Priests' March from "The Magic Flute," Mozart; Sonata No. 1, Mendelssohn; Canon in D major, Schumann; "Siegfried and the Forest Bird," Wagner; "The Guardian Angel," Pierne; "Absolution," Hastings; "Immortality," Hastings.

Frederic T. Egener, St. Catharines, Ont.—At special services in the St. Paul Street United Church, in which three churches joined, on July 3, Dr. Egener gave a recital after the evening service. His program included: Military March, "Pomp and Circumstance," Elgar; "Cantique du Soir," Wheelidon; "The Squirrel," Weaver; Fantasia on "Home, Sweet Home" and "Rule Britannia," Guilmant.

Leslie B. Spelman, A. A. G. O., South Haven, Mich.—Mr. Spelman gave the following program in a recital at the First Baptist Church July 19: Allegro Vivace from Fifth Symphony, Widor; Largo, Bach; "The Nightingale and the Rose," Saint-Saens; "Dreams" and "Pygmies," Stoughton; Third Chorale, in A minor, Franck.

Minor C. Baldwin, Middletown, Conn.—In a recital at the Unitarian Church of Uxbridge, Mass., on the occasion of the 200th anniversary of the town, on June 25, Dr. Baldwin played: Scherzo, Bossi; "Consolation," Baldwin; Overture, Rossini; "At Evening," Baldwin; "La Cinquantaine," Marie; "By the Sea," Schubert; "Pilgrims' Chorus," from "Tannhäuser," Wagner.

Moves into Larger Quarters.

Every year for the last ten years the Marr & Colton Company has found it necessary to enlarge its factory space, buildings, staff and offices at Warsaw, N. Y. The increased business from the New York office makes it necessary to take larger quarters. On Aug. 1 the New York office was moved to a suite in the Paramount building, Times Square. Lee Heerwagen, sales manager, is in charge of the office.

New Music for Choir and Organ

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| NORMAN COKE-JEPHCOTT— Benedictus es Domine..... | 12 | T. TERTIUS NOBLE— Let All the World | 12 |
| J. LAMONT GALBRAITH— They That Wait on the Lord.. | 12 | The Saints of God | 15 |
| CUTBERT HARRIS— All Thy Works Praise Thee, O Lord..... | 12 | Into the Woods My Master Went | 12 |
| Shades of Evening Gather.. | 12 | R. HUNTINGTON WOODMAN— O Clap Your Hands | 15 |

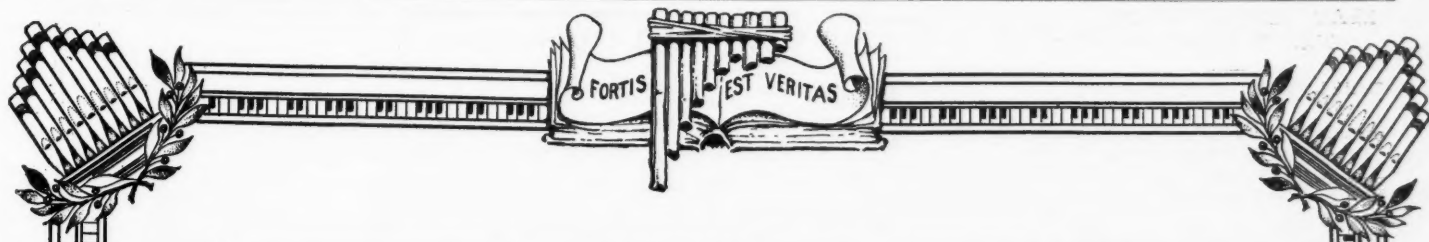
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According to dispatches from Philadelphia the magnificent organ built for the Sesquicentennial Exposition last year by the Austin Organ Company has been sold to Gimbel Brothers and is to be installed in their Philadelphia store. Gimbel Brothers is one of the largest retail mercantile establishments in the country, having stores also in New York and Milwaukee.

The purchase price has not been announced by the receivers for the exposition, but Associated Press dispatches sent out on Aug. 11 stated that the organ was sold for \$25,000. It was also set forth that an offer of \$50,000 received last January had been rejected at that time. The sale at auction was advertised to take place Aug. 10 and prospective bidders throughout the United States were notified. At the last moment, however, a private sale was effected by the receivers.

The Sesquicentennial organ is one of the largest instruments in the United States. The specification, published in The Diapason March 1, 1926, showed a total of approximately 200 speaking stops and the price paid was announced by the exposition authorities at the time to be \$150,000. When the organ was first installed the exposition was in such an unfinished state and the attendance was so small that the recitals were very poorly attended. In the latter days of the Sesquicentennial the finances of the enterprise became so low that the series of daily recitals was suddenly canceled and the performances by prominent organists from all parts of the United States came to an unceremonious halt.

The sale of the organ to the Gimbel store not only appears to assure its

permanent possession by Philadelphia, but again brings that city into prominence as a center of organ music. Gimbel Brothers' store will be the third large mercantile establishment in the city to have an organ, the colossal instrument in the Wanamaker store being the first, while that in the Strawbridge & Clothier store will be the second when it is installed.

PLACING BROOKLYN ORGAN

Lewis & Hitchcock Three-Manual in Christ Church, Bay Ridge.

Lewis & Hitchcock, Inc., of Washington, D. C., have been awarded the contract for a large three-manual organ for Christ Church, Bay Ridge, Brooklyn, N. Y. The organ is being installed and will be completed about Sept. 15.

The specification is as follows:
GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Clarábella, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
French Horn, 8 ft., 61 pipes.
Tremolo.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Acoline, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Cornet, 3 rks., 183 pipes.
Cornocean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Diapason, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Concert Flute, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Choir Room Diapason, 8 ft., 49 pipes.
Tremolo.

PEDAL ORGAN.

Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Bourdon, 16 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.

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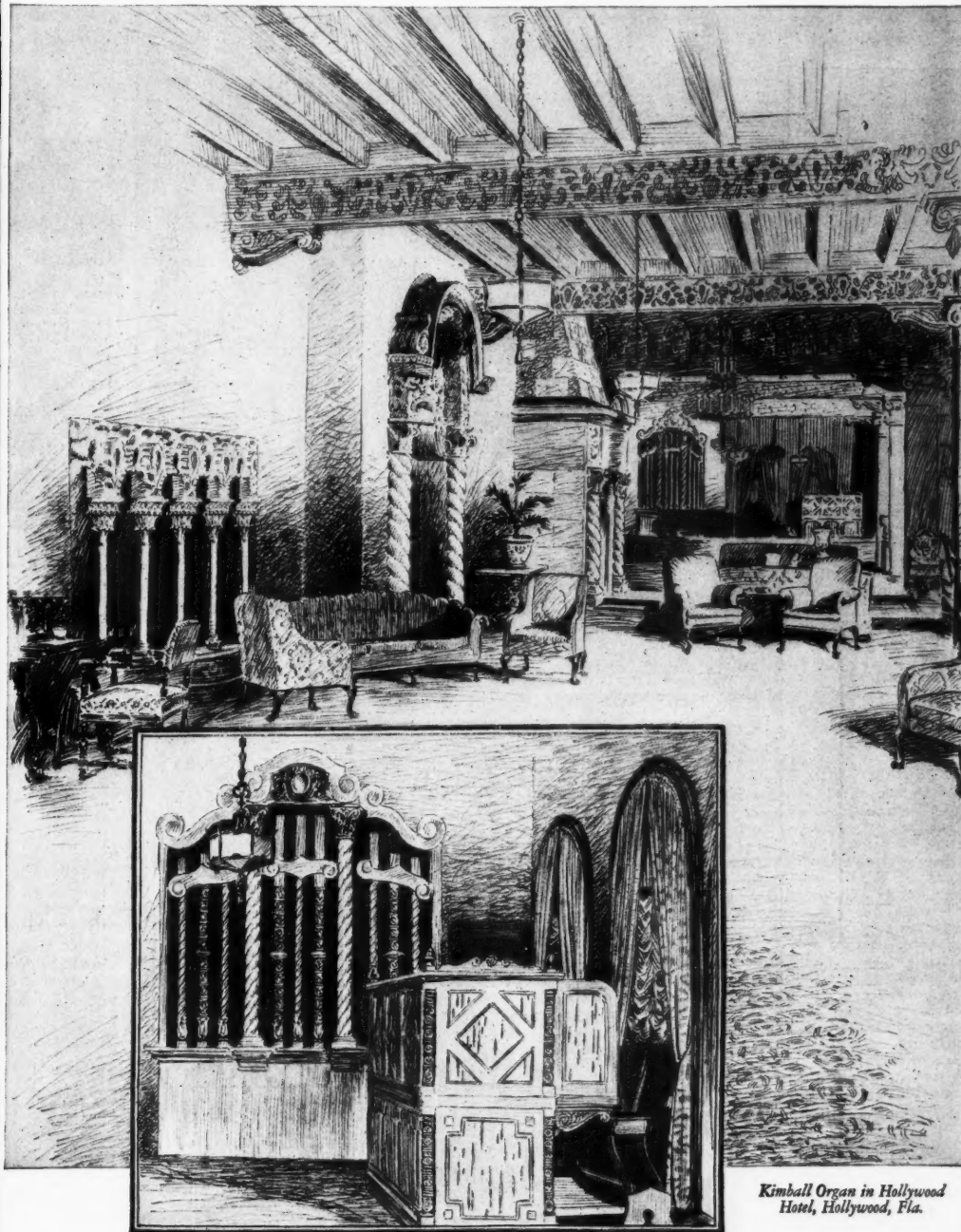
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**With the Moving
Picture Organist**

By WESLEY RAY BURROUGHS

New Cinema Organ Book.

The newest book to be published on theater organ playing is "How to Play the Cinema Organ," by George Tootell, an English "movie" player of prominence. The work is divided into two parts—"The Orchestral Organist" and "The Solo Organist." In part 1 the author treats the harmonium, Mustel organ and pipe organ, and in part 2 solo playing, how to compile a film accompaniment and the extemporized accompaniment.

Passing over the harmonium and Mustel organ, of which very few, if any, are to be found in American theaters, he gives emphasis to the important point of touch and stresses the necessity for not only a pure legato, but the development of the staccato touch, without which no theater organist can hope to succeed.

In several paragraphs devoted to pedaling the phrase "think orchestrally" is to be found, and this has always been one of our maxims, as has the advice to play "from a piano conductor's copy." He cites the fact that so-called harmonium parts (organ parts issued with orchestrations) are far too thinly written.

We note that even in England the element of humor appeals to the writer when leaders assign "second violin parts" (and other abominations) to the organist. The necessity for a knowledge of harmony in order to make headway at all in this difficult task of filling in when odd parts are used is emphasized.

In the second division—the solo organist—the author takes an excellent attitude toward the degrading and vicious jazz players, who play nothing else than jazz for all occasions, and rightly condemns them. Good examples are given of adapting piano solos to the organ. We quote: "Whether we like jazz or not is quite immaterial. Jazz is here and must be attended to, especially on a jazz scene. But no organist possessing artistic and good taste will mutilate a classic melody by jazzing it; to 'symphonically synopate' a noble melody is a wicked act of vandalism which can only be prompted by a vulgar mind."

He agrees with our principle of having the organist's repertoire consist mainly of piano conductor parts, as being more orchestral in coloring, on the advantage of having the various orchestral parts "cued in"—something the legitimate organ copy does not have—and on "pre-viewing" the films in order to select a proper and fitting musical setting. Cue sheets, themes, the different divisions of dramatic music, storm music and many other classifications all receive thorough discussion. Continuity is mentioned as an important point in feature playing, although the organist sometimes is under a severe handicap of bad film editing, in which the continuity varies from good to none at all. "Flash-backs" and short films come in for a share of attention.

The latter part of the book is devoted to extemporization, and three essentials are noted: (1) The gift of melody, (2) a knowledge of harmony and (3) a knowledge of form.

Altogether the volume contains very interesting and valuable material for

the theater player. It is published by W. Faxon & Co., London. Throughout the motion picture theater is referred to as the "cinema," contrasted with the American terms of "photoplay theater" and "movie."

While watching a typical Western comedy drama the other evening in a neighborhood house we were struck with the confirmation of our often expressed idea that in moments of tense dramatic action the organist can fit the film better by improvising, provided he has a good knowledge of harmony and form, and has the ability to originate new and refreshing themes. By this means a far greater degree of correct synchrony can be achieved than by playing a straight work, either a light agitato or dramatic agitato.

There are moments when surprise, consternation and amazement are expressed by the principal actors in the drama, when striking dramatic chords are required, and other sections where a bar or two of steady "hurry" is necessary. All this can be coherently expressed in the right musical accompaniment by a clever organist who understands what mood is pictured on the screen, and who earnestly strives to follow the action with his music.

New Photoplay Music.

Sea Pieces: From Ditson we receive several numbers applicable to sea films. "Where Waters Flow," by C. W. Lemont, is a melody richly embellished with melodious thirds; "Air Castles," by the same composer, is an excellent descriptive number suitable for the many fleeting mystic scenes of various sea films; "A Night on the River," by C. W. Kern, is a smooth barcarolle in G, a characteristic tone picture of a moonlight ride on the river.

A suite of three numbers by Cecil Burleigh, "Three Mood Pictures," is written in a deeper vein. (1) "Pondering" proves to be a broad, dignified and serious reverie. (2) "Drifting" is a quiet and serene minor interlude. (3) "Tempest Tossed" is a boisterous work depicting the turbulence of the rushing waters. In adapting this piece to the organ it will be found necessary to play certain ultra-pianistic passages in the middle register in an altered form.

Descriptive: "Two Cuckoos," by J. Weissheyer, is a clever and simple piece effectively illustrating the idea of two cuckoos. Registration should be made on the French horn or soft flute. Oriental: "Two Sketches from the Orient," by Burleigh, are: (1) In F sharp minor, a sombre number of slow tempo which may also be used as a professional, and (2) in B minor, a whimsical, fleeting glimpse of Oriental life, useful on many Eastern scenes. "Moonlight Beneath the Palms," by W. Merriam, is the third of "Far East Impressions" (Schirmer). A languorous theme of great beauty floats above a delicate sweep of arpeggios like gossamer clouds in mystic moonbeams.

Spanish: "Under a Spanish Moon," by V. Young, in three-four measure, is a well written number in the accepted Spanish style.

Woodland: "The Forest at Dawn," by M. Baron (Belwin), is out of the ordinary in being a work of splendid composition. The awakening of the feathered songsters at dawn, the sunrise and the gradual breaking of day are all illustrated. This piece should also be catalogued under bird pieces.

Russian: "Rural Russia," by B. Levenson, contains two themes. The first, in G minor, is dolorous and full of pathos, while the second, G major, is bright in style and pictures the hap-

pier moments in the lives of the Russian peasants.

Mysteriosos: "Mysterioso No. 3," of Aborn's "Animal Cartoonix," is especially good for comedy work, piccolo and flute, or piccolo and bourdon. 16 ft., being suggested registration. "Valse Mysterieuse," by Baron, is majestic and at the same time weird in form. A "Majestic Mysterioso," by Kilyeni, verges on the dramatic, while an "Agitated Mysterioso" pictures unrest and uncertainty. A variety of "spooky" numbers that should please all tastes.

ORGAN FOR A LARGE HOTEL
Geneva Company to Build Three-Manual with Two Consoles.

The Geneva Organ Company is building an instrument which is to be installed in the new Baker Hotel at St. Charles, Ill., which will be completed and opened for business late this fall. The organ will have two consoles and three manuals. One console will stand in the Pasio lounge and the other in the dining-room. Each console will be equipped with a self-player. Wolfe, Harper & Truex, architects of the hotel, designed the fronts of the consoles. They are in elaborate Spanish design. The frames are in walnut and the panels in ebony, and there will be much attractive polychrome inlay ornamentation in golden, black and orange tints.

Numerous organs are ready or being completed for shipment at the Geneva factory. The list of shipments in the near future includes the following: Congregational Church at Glen Ellyn, Ill., M. E. Church at Arlington Heights, St. Mary's Episcopal Church, St. Paul; Evangelical Church, Rockford; M. E. Church, Aberdeen, Miss.; Central Park Reformed Church, Holland, Mich.; First Baptist Church, Richmond, Ind., and St. Mark's Catholic Church, Gary, Ind.

A three-manual organ to be built by George Kilgen & Son, Inc., is to be a part of the reconstruction of Temple Beth-Or at Montgomery, Ala.

HENRY FRANCIS PARKS

Editor
The Musical Scrap Book Magazine

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Chicago Daily News.
Instructor Theatre Organ:
Chicago Musical College.

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**SCOTTISH RITE ORGAN
FOR NEW CASTLE, PA.**

FOUR-MANUAL IS BY MÖLLER

Gift of the Late George Greer, Who Died Before Completion of Instrument, Is Being Installed in Cathedral Auditorium.

M. P. Möller, Inc., is installing in the Scottish Rite Cathedral at New Castle, Pa., a large four-manual organ and it will be ready for dedication in a short time. This organ is the gift to the Scottish Rite of George Greer, who was a prominent New Castle citizen. A pathetic fact in this connection is the recent death of Mr. Greer, who passed away a few months after he had let the contract for the instrument. The organ is to be in the cathedral auditorium and is to be a distinct addition to the musical features of the growing city a short distance north of Pittsburgh.

Incidentally the Möller factory is installing another four-manual in the Third United Presbyterian Church in New Castle. In 1924 the same builder placed a four-manual in the First Presbyterian Church and a three-manual Möller built in 1912 stands in the First Methodist Church.

The Scottish Rite Cathedral instrument is to be equipped with a solo symphonist self-player. Another feature is a floating string organ. The specification of stops is as follows:

GREAT ORGAN.

- Double Diapason, 16 ft., 73 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 notes.
- Gross Flöte, 8 ft., 61 pipes.
- Fern Flöte, 8 ft., 61 pipes.
- Viole d'Amour, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Gemshorn Celeste, 8 ft., 49 pipes.
- Octave, 4 ft., 61 pipes.
- Hohl Flöte, 4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 4 rks., 244 pipes.
- Tuba, 16 ft., 85 pipes.
- Trumpet, 8 ft., 61 pipes.
- Tuba, 8 ft., 61 notes.
- Clarion, 4 ft., 61 notes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Salicional Celeste, 8 ft., 61 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole d'Orchestre Celeste, 8 ft., 73 pipes.
- Octave, 4 ft., 61 notes.
- Viollina, 4 ft., 61 notes.
- Flute Harmonique, 4 ft., 73 pipes.
- Flautina, 2 ft., 61 notes.
- Mixture, 3 rks., 183 pipes.
- Bass Horn, 16 ft., 85 pipes.
- Cornopean, 8 ft., 61 notes.
- Oboe, 8 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Clarion, 4 ft., 61 notes.

CHOIR ORGAN.

- Contra Gamba, 16 ft., 85 pipes.
- Diapason, 8 ft., 73 pipes.
- Viole, 8 ft., 61 notes.
- Viole Celeste, 8 ft., 49 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 49 pipes.
- Quintadena, 8 ft., 61 pipes.
- Dolce, 8 ft., 73 pipes.
- Dolce Celeste, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Violin, 4 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Clarinet, 8 ft., 61 pipes.
- Orchestral Oboe, 8 ft., 61 pipes.

SOLO ORGAN.

- Stentorphone, 8 ft., 61 pipes.
- Gross Flöte, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Gamba Celeste, 8 ft., 61 pipes.
- Hohl Flöte, 4 ft., 61 pipes.
- Bass Trumpet, 16 ft., 49 notes.
- Trumpet, 8 ft., 73 pipes.
- Clarion, 4 ft., 61 notes.
- French Horn, 8 ft., 61 pipes.

STRING ORGAN.

- Salicional, 8 ft., 61 pipes.
- Salicional Celeste, 8 ft., 49 pipes.
- Viole d'Orchestre, 8 ft., 61 pipes.
- Viole d'Orchestre Celeste, 8 ft., 49 pipes.

- Gamba, 8 ft., 61 pipes.
 - Gamba Celeste, 8 ft., 61 pipes.
 - Gedeckt, 8 ft., 61 pipes.
 - Vox Humana, 8 ft., 61 pipes.
- PERCUSSION SECTION.**
- Chimes, 25 notes.
 - Harp, 8 ft., 61 notes.
 - Celesta, 4 ft., 61 bars.
 - Piano, 8 ft.

PEDAL ORGAN.

- Diapason, 32 ft., 44 pipes.
- First Diapason, 16 ft., 32 notes.
- Second Diapason, 16 ft., 44 pipes.
- First Bourdon, 16 ft., 44 pipes.
- Second Bourdon, 16 ft., 44 pipes.
- Violone, 16 ft., 32 notes.
- Posaune, 16 ft., 32 notes.
- Octave Bass, 8 ft., 32 notes.
- Bass Flute, 8 ft., 32 notes.
- First Gedeckt, 8 ft., 32 notes.
- Second Gedeckt, 8 ft., 32 notes.
- Contra Gamba, 16 ft., 32 notes.
- Cello, 8 ft., 32 notes.
- Trombone, 16 ft., 56 pipes.
- Bombarde, 32 ft., 32 notes.
- Tuba, 16 ft., 32 notes.
- Second Trumpet, 8 ft., 32 notes.
- Echo Bourdon, 16 ft., 32 notes.
- Piano, 8 ft.
- Chimes.

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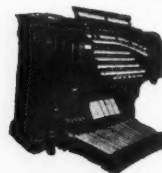
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Pittsburgh News Items

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., Aug. 19.—A dinner was held at the Ruskin July 28 in farewell to Daniel R. Philippi, organist and choirmaster of the Church of the Ascension, who leaves Pittsburgh to assume similar duties at Christ Church Cathedral, St. Louis. Arthur B. Jennings, the retiring dean of the Western Pennsylvania chapter, A. G. O., presided, and short remarks were made by Dr. Charles Heinroth, a long-time personal friend of the guest of honor, dating from their New York days; Dr. Caspar P. Koch and William H. Oetting, the newly-elected dean, to which Mr. Philippi responded, promising to visit us often.

Considerable merriment ensued upon reference to a certain cherry tree climbing escapade at a Musicians' Club picnic, especially when Mr. Philippi gave as his motive for breaking a commandment and courting sudden death at the point of a shotgun, the desire to please the ladies. The fun was climaxed by a performance on the piano by Mr. Philippi of a few well-known selections, including the "Blue Danube," in which he made thoroughly ultra-modern effects by playing each hand in a different key. W. K. Steiner, A. A. G. O., suggested that we go to the Church of the Ascension, where Mr. Philippi "might play upon an instrument he knows something about." This was done, and we were edified with the playing of Bach's Passacaglia in Mr. Philippi's inimitable style.

As several of the organists were then leaving for the Carnegie Institute of Technology to hear the latter portion of a recital being played by Anthony Jawelak, blind pianist, our happy company broke up, with many expressions of good will to Mr. Philippi and his mother, who is his close comrade in all that he does.

The arrival of the "month of substitutes" proved an exciting time for some of us who were asked to try to secure organists to supply last-minute appeals for help. Some of the organists who have been filling in for their colleagues are: John Groth at the Sixth United Presbyterian Church, for A. B. Jennings, Jr.; Mrs. Nellie Risher Roberts, for T. Carl Whitmer at the Sixth Presbyterian during July, and for Miss Grace Hall at the Shady-side United Presbyterian in August; Harold E. Schuneman at the Third Presbyterian, for Dr. Charles Heinroth, and Miss Clara Ewing at the East Liberty Presbyterian Church, for James Philip Johnston, who played at Trinity Episcopal for Alfred Hamer, who is spending his summer at New Bedford, Mass.

Mrs. W. Bailey McCreery will be in charge at the Church of the Ascension until a successor to Daniel R. Philippi is chosen.

Adolph M. Foerster, the well-known Pittsburgh musician, died Aug. 10. He is known to organists as the composer of several organ numbers, anthems and solos most valuable in church work. At the funeral service his "Ave Maria" for voice, violin and piano was performed; also a "Lamentation" for piano.

Pittsburgh was represented at the St. Louis convention of the N. A. O. by Charles A. H. Pearson and Mr. and Mrs. Harold E. Schuneman.

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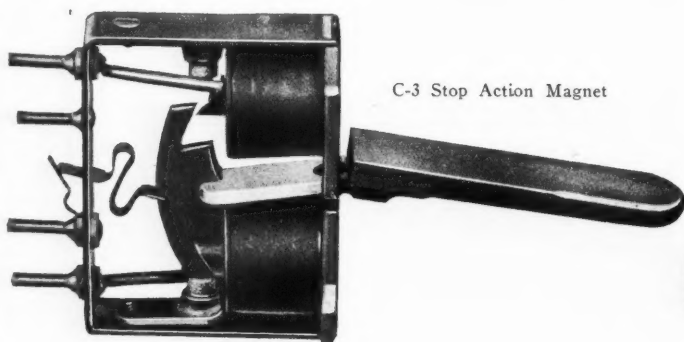
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CHURCH MUSIC THE TOPIC

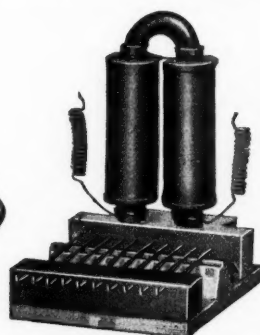
Wellesley Conference Marked by Discussions and Recitals.

The music school of the Wellesley Conference for Church Work, held annually at Wellesley College by the Episcopal Church, was in session from June 27 to July 7. Owing to the absence of Thompson Stone, choirmaster and organist of the Church of the Advent in Boston, and conductor of the Apollo Club and of the Handel and Haydn Society, who is dean of the school, the director this summer was Frederick Johnson, in charge of the music of Bradford Academy, Mass., and choirmaster and organist of the Congregational Church in Bradford. The courses given were "Plain-song," by Canon Winfred C. Douglas; "Choir Training," by Frederick Johnson, and the "Music of the Polyphonic Period and Modern Spain," by Walter Williams, choirmaster and organist of St. Stephen's Church, Providence, R. I. A lecture on "The Ritual Music of the Church" was given by Wallace Goodrich, dean of the New England Conservatory of Music and a member of the joint commission on church music of the Episcopal Church. Many prominent choirmasters and organists were in attendance and the discussions were most interesting, provocative of thought and stimulating to new endeavors. At a choral evensong, the conference chorus, under the capable direction of Mr. Johnson, sang three motets—"Blessed Is He," by Samuel S. Wesley; "The King of Glory," by Aichinger, and a "Tantum Ergo," by Tomas L. da Victoria. Organ recitals were given daily in Houghton Chapel, Wellesley College.

Miss Vera Kitchener, president, and Miss Margaret French, secretary of the Society of Theater Organists, and Miss Ruth Barrett, former secretary, organists, respectively of the Metropolitan (Brooklyn), Loew's Eighty-third street, New York, and the Fourth Church of Christ, Scientist, New York, sailed June 11 on La France to take a three months' course in Fontainebleau School of Music. Miss French, in addition to her studies, will play a few weeks at the Gaumont Palace, Paris, where there is a thirty-stop Aeolian, doing solos twice a day. In addition to organ work they will study improvising with Marcel Dupre.



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Of the six recital programs there was one that received apparently UNANIMOUS PRAISE BY ALL THE ORGANISTS for the compositions presented and the manner of their presentation. This was the program given by Charlotte Klein—in the Library of Congress—Washington Star, July 3, 1927.

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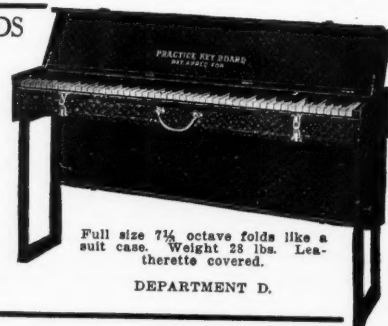
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VESPER RECITALS AT U. OF I.

Booklet Contains Programs of Illinois University Offerings.

The University of Illinois has just published in the form of a handsome booklet the programs of the vesper organ recitals played at the university during the school year of 1926-27. This list, like several others of prominent recital series which are issued yearly, should be of interest and practical value to every organist who is enhancing his repertory. A resume of the programs shows that 124 organ compositions, fifty-seven transcriptions and eight solos and ensemble numbers made up the total of 189 works performed. The composers whose works have appeared most frequently are J. S. Bach (11); Alexandre Guilmant (11); Cesar Franck (8) and Richard Wagner (7).

The vesper recitals at the University of Illinois are given on Sunday afternoons at 4 o'clock in the university auditorium and in the recital hall of Smith Memorial Hall. The university possesses two fine concert organs. The one in the university auditorium was built by Casavant Brothers, and has four manuals, fifty-eight speaking stops and twenty-two couplers. The organ in recital hall was built by the Skinner Organ Company, and has three manuals, forty-two speaking stops and twenty couplers.

The recitals have been given by Director Frederic B. Stiven, Professor Russell Hancock Miles, Sherman Schoonmaker and Miss Jessie Louise Potter of the faculty of the school of music, and Charles Hopkins of the department of mathematics of the faculty of the college of liberal arts and sciences.

Edwin E. Wilde to St. Augustine.

Edwin E. Wilde of Daytona Beach, Fla., has been appointed organist and choirmaster of Trinity Church, St. Augustine, Fla., where he will preside at the large Austin organ. For eight years Mr. Wilde was organist at St. Stephen's Church in Providence, R. I. For five seasons he was instructor at the Columbia University summer school. He also taught at Brown University, Providence, for six years.

Goes to Providence Church.

Herbert Chandler Thrasher, who has been organist and director at the Park Place Congregational Church, Pawtucket, R. I., for the last nine years, has been appointed organist and director at the Beneficent Congregational, commonly called "Round Top Church," Providence, R. I. Mr. Thrasher will preside at the up-to-date three-manual Hook & Hastings organ.

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In Los Angeles and Southern California

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Aug. 12.—The dedicatory recital on the Kimball organ in the new First Baptist Church was played by John Doane of New York Aug. 1. The organ proved itself to be one of the most effective instruments in the city. It is a four-manual with some sixty stops, well placed, with lovely solo stops and a stunning ensemble. The church, which seats 2,500, was filled to the doors, and while the program was much too long—two hours and a half—the majority stayed to the end, and then demanded an extra number.

Mr. Doane's program was as follows: Concert Overture in B minor, Rogers; Nocturne, Dethier; Scherzo, Dethier; "Liebestod" (from "Tristan and Isolde"), Wagner; "The Bells of St. Anne de Beaupre," Russell; "Fantaisie Rustique," Wolstenholme; Sonata in D minor, Mendelssohn; "Sposalizio," Liszt; "The Little Shepherd," Debussy; "Song of the Mesa," Grunn; Sonata on the Ninety-fourth Psalm (Introduction and Fugue), Reubke.

The best things on the program were the Dethier Nocturne, Wolstenholme's "Fantaisie Rustique" and the Reubke Sonata, the last being the high-water mark of the evening. Mr. Doane was assisted by Miss Mildred Ware.

The complete specification of this organ was published in The Diapason June 1, 1926.

No organist is held in higher esteem here in California than Ernest Douglas and everyone is delighted that he has won the N. A. O. Kilgen prize of \$500 with his organ sonata. Few of us, I am afraid, have been as faithful to our ideals as has Mr. Douglas. He has worked hard and faithfully in the face of many discouragements and the incentive of winning so important a prize will, I am sure, spur him on to even bigger things. It is to be hoped that the prize work will be published in the near future and we can all show our appreciation to the N. A. O. and the donor of the prize by buying a copy and playing it when the opportunity arises.

Among the visitors during the past few weeks have been Robert P. Elliot of the Welte Organ Company, Harold Schwab of Boston, Edwin Stanley Sedar of Chicago, who was visiting his father-in-law, Dr. Hans Harthan, in Glendale, and Reginald Martin, an old Los Angeles boy who is now located in the East. It is a great pity that the time of year makes it almost impossible for these men to be heard in recital.

Dudley Warner Fitch of St. Paul's Cathedral has had his boys away on their annual camping trip. From all accounts everyone had a good time. Mr. Fitch is playing a few Sundays at the First Baptist Church while David L. Wright, the regular organist, is making a trip to his old home in Brantford, Ont.

George A. Mortimer of Pasadena has decided that he has rested long enough and has accepted the post of organist at the Second Church of Christ, Scientist, Los Angeles.

I dropped into the Elks' Temple a few Sundays ago and heard my old friend Sibley G. Pease do his stuff. He had an audience of some 500, and that is quite a crowd for a hot August afternoon. And what is more, they were there simply because they wanted to hear Sibley play the organ.

Arnold Dann and your correspondent will attend the N. A. O. convention in St. Louis. Mr. Dann is one of the recitalists and after the convention will go on a short tour in the East and in Canada, returning to Pasadena the latter part of September.

Visitor, to architect who is showing his nearly finished church: "What is

that crack in the wall?" Architect: "That isn't a crack; that is the organ chamber."

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Austin Three-Manual Will Be Placed in Scientist Church.

The Austin Company has been awarded the order for a three-manual to be installed in First Church of Christ, Birmingham, Mich. It is to be a "straight" organ, with all of the great except the open diapason enclosed. Preparation is to be made in the console for the addition of an echo. The scheme of stops is as follows:

- GREAT ORGAN.**
Open Diapason, 8 ft., 73 pipes.
*Doppel Flöte, 8 ft., 73 pipes.
*Gemshorn, 8 ft., 73 pipes.
*Principal, 4 ft., 73 pipes.
*Harmonic Flute, 4 ft., 73 pipes.
*Chimes, 25 notes.

- *Enclosed.**
SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Chimes (from Great).
Tremulant.

- CHOIR ORGAN.**
Violin Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Lieblich Flöte, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Chimes (from Great).
Celesta (prepared for).

- PEDAL ORGAN.**
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
Stopped Flute, 8 ft., 12 pipes, 32 notes.

DEATH OF ERNEST W. NORMAN

Prominent English Organ Builder Passes Away at Age of 75.

Word comes from London of the death of Ernest William Norman, of the firm of W. Hill & Son and Norman & Beard, Ltd., who passed away at his Norwich residence July 7 at the age of 75 years.

Trained as an organ builder from boyhood, Mr. Norman was regarded as an expert in everything that pertains to organ construction. His father, William Norman, was an organ builder in London, but, finding it necessary for reasons of health to live in the country, he went to Norfolk and started work in a small way at Diss, with his son Ernest William. In the early seventies the business was moved to Norwich, where E. W. Norman was joined in partnership by his brother, Herbert John Norman, and they carried on their vocation under the name of Norman Bros. In 1883 G. A. Wales Beard was apprenticed to E. W. Norman, and later the firm assumed the title of Norman Bros. & Beard, and subsequently Norman & Beard, Ltd. The fusion with W. Hill & Son of London took effect during the war in 1916.

E. W. Norman devoted himself entirely to the practical side of the business, training many apprentices who have attained important positions all over the world. He was well known and highly respected in South Africa, Australia and New Zealand, and personally superintended the construction of the organs at Auckland Town Hall, Wellington Town Hall, City Hall, Cape Town, the Johannesburg Town Hall, and many others. Mr. Norman leaves two daughters, his wife having died two years ago.

McAmis Resigns San Antonio Post.

Reports from San Antonio, Tex., are to the effect that the resignation of Hugh McAmis as municipal organist of San Antonio has been received with great regret by the thousands who have attended the splendid recitals since the dedication of the organ on Oct. 17, 1926. It was most fitting that a native son of San Antonio, who has achieved unusual honors both in America and abroad, should be the first municipal organist. He has maintained a high standard of music on all his programs and the city has fully appreciated the pioneer work done by him. Mr. McAmis is passing the summer months in New York.

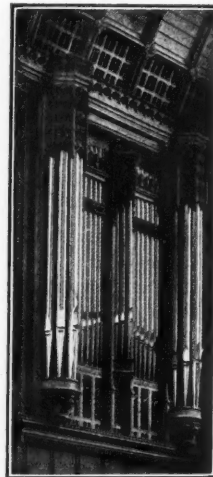
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FIRST BAPTIST CONTRACT

Washington Firm Receives Orders to Place Three-Manual in Church Attended by Many University Students.

The First Baptist Church of Ann Arbor, Mich., has placed the contract for a large three-manual organ with Lewis & Hitchcock, Inc., of Washington, D. C. Delivery is to be made the first of next year. This is only one of the improvements being made by this church, which has on its rolls a large number of the students attending the University of Michigan. Lewis & Hitchcock recently installed two organs in the University School of Music at Ann Arbor.

Following is a complete specification of the First Baptist organ:

GREAT ORGAN:

Diapason, 8 ft., 61 pipes.
 Erzähler, 8 ft., 61 pipes.
 Gedeckt, 8 ft., 61 notes.
 Aeoline, 8 ft., 61 notes.
 Octave, 4 ft., 61 pipes.
 Flute, 4 ft., 61 notes.
 Cornopean, 8 ft., 61 notes.

SWELL ORGAN:

Bourdon, 16 ft., 73 pipes.
 Diapason, 8 ft., 73 pipes.
 Sallicional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 73 pipes.
 Aeoline, 8 ft., 73 pipes.
 Gedeckt, 8 ft., 73 pipes.
 Flute Harmonic, 4 ft., 73 pipes.
 Cornopean, 8 ft., 73 pipes.
 Flügel Horn, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN:

Diapason, 8 ft., 61 pipes.
 Dulciana, 8 ft., 61 pipes.
 Concert Flute, 8 ft., 61 pipes.
 Unda Maris, 8 ft., 49 pipes.
 Flute d'Amour, 4 ft., 61 pipes.
 Clarinet, 8 ft., 61 pipes.

PEDAL ORGAN:

Diapason, 16 ft., 44 pipes.
 Bourdon, 16 ft., 44 pipes.
 Dulciana, 16 ft., 12 pipes, 20 notes.
 Lieblich Bourdon, 16 ft., 32 notes.
 Flute, 8 ft., 32 notes.
 Still Gedeckt, 8 ft., 32 notes.

The organ will have twenty couplers, twenty-one combination pistons, four of which will affect all couplers and stops; a sforzando piston, a general cancel and other features.

GOSS CUSTARD OVER RADIO

Liverpool Organist to Play for Welte Broadcast Sept. 11.

Harry Goss Custard, organist of Liverpool Cathedral, who came to this country to play as guest of the N. A. O. at the St. Louis convention, will be heard on one other occasion before his return to England. He will play the Sunday evening organ recital in the Welte-Mignon Studio, New York, Sept. 11, for the benefit of the great audience that listens to the "Cathedral Echoes" program, broadcast weekly by WEAF and associated stations of the National Broadcasting Company. On this night the usual vocal numbers will be dispensed with, giving the visitor the entire time available and closing the program for the day. Mr. Goss Custard will play: Concert Rondo in B flat, Alfred Hollins; Larghetto in F sharp minor, S. S. Wesley; Scherzo in G minor, Bossi; Symphony in G minor, No. 6 (first movement), Widor.

Rossetter G. Cole, who passed July and August in New York as a member of the faculty of Columbia University, where he has been engaged for a number of summers, spent June at the Peterboro, N. H., MacDowell colony. He returns to his activities in Chicago in September.

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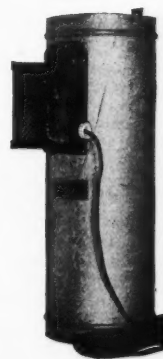
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Hymn Playing

By ALBERT COTSWORTH

"Mob psychology" the intellectuals dub an action built on half truth and running neither wide nor deep. Analysis is apt to demonstrate that the idea once belonged to a proud thinker who called it an ideal. Shorn of its final "I" it fell as far as Humpty Dumpty, suffering, also, his diffusion. When one batters at the gates of well-enclosed custom it is well to disarm suspicion and take the stand that no idea or ideal, dressed up in reform, is doing the pounding. But the rather confess that things are as they are because no better way has had the hardihood to alter them. What has become firmly fixed is apt to have served its time fitly. Wise to play safe and go slowly in touching up the accepted—by way of discreet diffidence. No one knows it all.

Animated discussion is now in motion as to the undermined "singing church," legacy of Luther and the Wesleys. The Presbyterian general assembly, in May, heard Dr. William C. Covert's report of a "special commission on music" and some warm remarks about "soulless," "indifferent," "careless," "general neglect" and "painful spiritual wastage" of the heritage of music. Before he was through intellectual and commoner knew the thing was sub rosa no longer, but on the boards for either betterment or eliminations. Church musicians can figure that they are up against something, not far off.

It is not proposed to follow the leading of this or any commission. It is not news to any one familiar with conditions that ministers are untrained in music, that they go in a small circle through thick hymnals, that services are built about a sermon, that worship has gone farther and farther into background, that choirs are good, bad and indifferent as well as wasteful of opportunity and privilege, that organists play for salaries, that singers are selected for funny reasons, that rot is used in Sunday-school—and that custom has been so sleepily content that one of the church's great assets, congregational singing, has nearly slipped anchor, to become derelict.

Some observations on these facts in a recent reprint from The Diapason in the Etude elicited enough attention to let loose a small bombardment of questions, chief among them as to the where and when and how of rhythm in hymn playing.

Two ways open to those who wish to know about anything. One is to learn from another. The other is to dig it out yourself. One is technical, the other imaginative. Risking some hot shots of disagreement, experience puts a premium on the fellow who works things out alone if he gets there. Something comes to him then which instruction seldom includes. It's just that way with the swing of a hymn-tune. Why some persons who are second or third-grade organists can make a go of them and why plenty of nice chaps, great in recital, fall down lamentably is explicable to a certain extent. It's a safe bet that one likes hymns and throws himself into them wholesale and the other does not care for hymns, for people, for worship, for sturdiness, and determinedly subdues emotion as inartistic. There are unworthy organists who regard hymn playing as unimportant, who treat it disrespectfully and drudge through it as inseparably "part of the job." A canvass would reveal quite a bunch of such, become so largely through not being trained and, just as fully, because they have not sensed the magnificence and beauty which dwells in hymnody. It must surely be impossible to work long amid these fruitages of poem and harmony and not absorb the splendor or fail to find all phases of living enlarged and strengthened. The very reiteration of "favorites" drives the words and melody into any sentient being. He has to love them because they have become part of himself. Thus, if a player be uninterested in beginnings, service widens

and broadens him and he grows fond of something which he did not know existed. This confidence in the profession makes one safe in saying that there are few players who willingly ignore the place and value of congregational singing.

"Meter," says the authority, "is the varied weight of sounds. Rhythm concerns itself with various durations of sounds." One can be actually measured. The other cannot. The metronome won't tell. Approximated? Yes, but for the most part rhythm is as elusive as fairy footsteps or elfin horns. But we want to hear those horns and footsteps or we don't care for the rest. Without them music loses its impact, its subtle self.

Of course such things are subtle. The most valuable things always are. The thrush's cool contralto is never twice alike. The lover breathes new inflections. The mother has a dozen croons to lure slumber. (Or she did before the modern way of treating babies!) And rhythm is intangible. It has to be felt; then expressed.

But how can one know if he has it or has it not? Is it like that "damned charm," in the Barrie play, which Maggie said was "a sort of bloom on a woman: if she has it, it doesn't matter what she hasn't; if she hasn't it, it does not matter what she has"? And if it is born, not made, what is to become of the plain Maggies and their brothers? The answer is that, as Maggie proved in the play, they have it in their system somewhere if they look for it. In unexpected places, too. While the fact is obvious that many people play it is also true that they could not want to play at all if they did not have rhythm in them somewhere.

Leaving one side tempting straying paths, let us stick to this one about congregational singing where it has a rightful place and is so strangely neglected. And once there let's narrow the situation down to the central figure—the organist. In three years' deliberate inspection of my fellows and their work it is a sorry, sorry chore to find how many are either oblivious or indifferent or, that ugly word, ignorant.

It may be trite, or it may be news to recite that a congregation follows the organ, if there is one. Naturally the very best congregational singing in the world is where there is no instrument, and people, thrown upon themselves by their needs, forget all else but their wholesome joy in this act of worship. As a boy I knew a lot of this. Perhaps I kenne'd the rhythm they used when swaying to the tunes they sang. In rapture, with raised heads and wide-opened mouths, they sang and swung to "Shining Shore," "Dundee" and "Park Street," or the gloom of "Olmutz," "Shawnee" or sweet "Dennis" and "Manoah." Rhythm was the whole thing at such times. People felt it in their spirits and told it with their voices and bodies, and these carried all before them.

Returning to the organ bench, the command is there, despite the best director, choir, orchestra or precentor. There may be some wave length which sends the organ tone ahead of the voice. One never knows what the air is doing. So much is "on the air" today that persistent vibrations may really force the organ tone to the front. Trained persons "watch the stick" of the director, but if the organ goes elsewhere the crowd either follows it or balks. And that last leaves the baton unavailing. Too many organists do not know, or forget, or don't care and rest content in using a certain body of tone, intended to be supporting, and let that much encouragement take care of itself.

If, then, the organist is a leader, anything perfunctory from him will secure perfunctory result. And that soon degrades to inferiority, a place so well occupied today that "commissions" call church music such a hard name.

At the same time imagination still rules the world as firmly as when Napoleon first said so. And some slow process has finally knocked away so many accepted props, formerly impregnable, from under church activities that it is natural for music to get a

jolt. Musicians may as well face the fact.

The coming church will be a man's church. As Dr. Hopkins says: "Mankind is incurably religious." A little farther on he will add: "And men particularly so, with young men leading." But their religion will not be credal so much as worshipful. Not something about bliss or reward. More about endeavor, how to make the best use of today. Elimination of all but what reaches the spiritual inheritance. Work and play. Real stuff.

Perhaps the young man will rule out congregational singing. In business or sport he has a way of preferring to hire experts to do general duty or else "leave it to George." Another way of saying he does not care. But if he decides that hymns are important he will make them so and rule out those who don't deliver the goods. Watching young men sing, glimpsing their almost inevitable love of music, rather indicates that hymns will stay in worship and be done up to the handle. And that means wholesome, hearty participation by every one. And an understanding lead with a punch in it as determined as any cheer leader's "Rah, rah, rah! Hit 'em up."

As hinted above, we may learn by study and expand by discernment. Suggestion is all that such comment as this may embody. And those who are looking out are often amazed to find that in cheap corners they find what they have been conscious they needed, but had not found. "Let us never be afraid to thank God for the good that comes to us through the worst of men," said an expert. On that basis, use for discipline the despised, the uncultured, the uncouth "gospel hymn" which the common people sing gladly and to which children take alarmingly. It is all rhythm. There's nothing else to it. No phrase or melody or harmony but has been stolen or, rather, misappropriated, but full of zip, swing, go and punch if it gets any show to exist. Wears out as quickly as it comes, but blithe and brisk during its brief stay. It simply cannot be done without strokes of accent, release, tie, pulsation and what its text commands. In all its measures, of from three to thirty-two notes each, there are places which demand an accent, a crispness, a pause, a new hold, a stir—a filling up—any or all these things which become swing or flow. These in result are rhythm.

Another humble but untroubled friend is the increase of community singing in "movies." The organist humors and teases his auditors by flashing notes and words on the screen. But he adds to these a certainty of movement that has no compromise, no hesitation, in its manner, but is, all the same, a good remove from what the lantern puts on as text. And the people sing—believe me they do! It isn't "cultured" music. It is hardly "artistic." It could be proved that "better music" would go by just as well if leaders had faith and used the same means. Witness the way Lemare's Andantino gets over the top in its jazzed form. Thousands like it that way who know nothing of its original

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AMERICAN
ORGAN QUARTELY

Vol. 8 JULY, 1927 No. 22

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structure. No one tried it out, however, in the old way, and so the present wins out.

It comes about that there are avenues, ways of doing things, ways of service when the need is ripe. If hymns are worth while they deserve every advantage. It is false modesty to sit back on their "dignity." They can be brisk, have punch and rousing "go" and remain perfectly respectable to the great majority.

The well-known German organ building firm of G. F. Steinmeyer & Co., Oettingen, Bavaria, celebrated its eightieth birthday anniversary on July 2. It was also the seventieth birthday of the head of the house, Johannes Steinmeyer. A banquet for the staff was held and was attended by the 120 employees of the concern, of whom two had served the firm more than fifty years and three longer than forty years.

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BIG ORGAN FOR ANN ARBOR.

[Continued from page 1.]

- Clarion, 4 ft., 73 pipes.
- Tremolo.
- CHOIR ORGAN.**
- Gamba, 16 ft., 61 pipes.
- Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulcet, 2 rks., 8 ft., 146 pipes.
- Gamba, 8 ft., 12 pipes.
- Dulciana, 8 ft., 73 pipes.
- Kleine Erzähler, 2 rks., 8 ft., 146 pipes.
- Gemshorn, 8 ft., 12 pipes.
- Gemshorn, 4 ft., 61 pipes.
- Flute, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Tierce, 1-3/5 ft., 61 pipes.
- Septieme, 1-1/7 ft., 61 pipes.
- Bassoon, 16 ft., 61 pipes.
- Bassoon, 8 ft., 12 pipes.
- Clarinet, 8 ft., 61 pipes.
- †English Horn, 8 ft.
- †Orchestral Oboe, 8 ft.
- †French Horn, 8 ft.
- Harmonica, 8 ft., 61 pipes.
- Celesta (with dampers), 61 tones.
- Celesta Sub (with dampers).
- Tremolo.

†Interchangeable with Solo.

SOLO ORGAN.

- Stentorphone, 8 ft., 73 pipes.
- Flauto Mirabilis, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- Orchestral Flute, 4 ft., 61 pipes.
- Octave, 4 ft., 73 pipes.
- Contra Trombone, 16 ft., 73 pipes.
- Heckelphone, 16 ft., 61 pipes.
- Heckelphone, 8 ft., 12 pipes.
- Corno di Bassetto, 8 ft., 61 pipes.
- English Horn, 8 ft., 61 pipes.
- French Horn, 8 ft., 61 pipes.
- Orchestral Oboe, 8 ft., 61 pipes.
- Tuba Mirabilis, 8 ft., 73 pipes.
- Tuba, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Cathedral Chimes, 25 bells.
- Tremolo.

STRING ORGAN.

Six ranks in separate swell-box, accessible to all manuals and pedal organ, swell shades operated from expression pedal belonging to the manual upon which string organ is drawn, 438 pipes. String Mixture, 4 rks., 244 pipes.

PEDAL ORGAN (Augmented).

- Diapason, 32 ft., 12 pipes.
- Violone, 32 ft., 12 pipes.
- Diapason, 16 ft., 32 pipes.
- Diapason, 16 ft., 32 pipes.
- Diapason (Great), 16 ft., 32 notes.
- Violine, 16 ft., 32 pipes.
- Dulciana (Swell), 16 ft., 32 notes.
- Gamba (Choir), 16 ft., 32 notes.
- Bourdon, 16 ft., 32 pipes.
- Echo Lieblich (Swell), 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Principal, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 12 pipes.
- Still Gedeckt (Swell), 8 ft., 32 notes.
- Cello (Solo), 8 ft., 32 notes.
- Flute, 4 ft., 12 pipes.
- Quinte, 10 1/2 ft., 32 notes.
- Twelfth, 5 1/2 ft., 32 notes.
- Tierce, 3-1/5 ft., 32 notes.
- Twenty-second, 2 ft., 32 notes.
- Mixture, 4 rks., 128 pipes.
- Bombarde, 32 ft., 12 pipes.
- Ophicleide, 16 ft., 32 pipes.
- Posaune (Swell), 16 ft., 32 notes.
- Bassoon (Choir), 16 ft., 32 notes.
- Tromba, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.
- Tympani (stroke and roll).
- Cathedral Chimes.
- Piano, 8 ft.
- Piano, 16 ft.

The Frieze memorial organ, which is to be dismantled to provide room for the new organ, has had a remarkable history. It was constructed by the Farrand & Votey Organ Company for exhibition at the world's fair in Chicago in 1893, and at that time represented the highest development of organ construction. It had electric

action throughout. While on exhibition in the music hall it was played by nearly all of the world's greatest organists who visited the exposition. Immediately thereafter the University Musical Society of Ann Arbor procured it and presented it to the University of Michigan. It reposed in university hall until 1913, when it was transferred and rebuilt in Hill Auditorium. Only minor changes, however, were made at that time.

ERNEST DOUGLAS WINS.



Ernest Douglas, winner of the prize of \$500 provided by George Kilgen & Son, Inc., for the best composition, in the estimate of the judges selected by the N. A. O., to be submitted in a competition conducted by the association, is known as an organist both in the East and the West. He has been for the last twenty-one years a resident of Los Angeles.

Mr. Douglas' first post of importance was as organist and director of St. Mary's Church, Uphams Corner, Boston. After two years there he accepted the position at St. James' Church, Cambridge, under Dr. Edward Abbott. This was relinquished to go abroad to continue his musical studies. Mr. Douglas did three years' work in Europe under Waldemar Bargiel, Oscar Raif and Scharwenka in Berlin and under Sir Frederick Bridge in London. On his return to America he was appointed organist, director and lecturer at St. John's Divinity School in Cambridge.

In 1906 Mr. Douglas decided to go West and resigned his post at Cambridge to become organist and choir-master of St. Paul's Cathedral in Los Angeles. This position he held until four years ago, when he became organist of St. Matthias' Church, known as the "high church" of the city.

Mr. Douglas was instrumental in forming a chapter of the American Guild of Organists in southern California and acted as its dean for five terms.

CLARENCE EDDY, Organist

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GEORGE HOYT SMITH in the JACKSONVILLE, FLORIDA, TIMES-UNION, March 2, 1927—"Greeting Clarence Eddy, one of the greatest organists of the times, a large audience gathered in the First Baptist Church last night, and enjoyed a fine program of beautiful music. * * * At the magnificent organ recently installed, the artist seemed fairly delighted with the opportunity afforded to display wonderful combinations and produce tone pictures of rare brilliance. * * * The many selections gave the fullest scope to the organist, and the wonders of the organ were demonstrated as never before. It was an evening of music such as is seldom offered."

WILLIAM MEYER in the JACKSONVILLE, FLORIDA, JOURNAL, March 2, 1927—"A delightful music festival was held last night in the First Baptist Church, and it was all by way of one single organ, and one single man. * * * The music was as a chain of evenly matched jewels, every single composition, including the encores, being equally accepted by the multi-headed crowd. * * * All these pictures of fancy were equally convincing, equally impressive, equally enjoyable, and equally well finished by the master musician, Clarence Eddy. * * * Auf Wiedersehen, Mr. Eddy!"



LILIAN CARPENTER, F.A.G.O.

Recitalist—Convention of National Association of Organists at Cleveland, Ohio—1925.

Pennsylvania State Convention of N. A. O., at Harrisburg, Pa.—1927.

Convention of American Guild of Organists at Washington, D. C.—1927.

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Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., Aug. 20.—It is with regret that we note the acceptance by Franklin Glynn of a position at Memphis, Tenn., because it is distinctly a loss to the musical life of Worcester, where for two seasons he was organist and choirmaster at All Saints' Church. During that brief period he gained an enviable reputation as a concert organist, work for which he is especially qualified. At this writing it has not been reported who will be his successor. All Saints' parish ministers to more than 3,500 persons. The edifice is churchly, the appointments for chancel choir are excellent and the organ is a large four-manual Skinner.

Boston University conducted a largely attended summer school. The commencement exercises were held in Jacob Sleeper Hall, Saturday morning, Aug. 13, with Professor John P. Marshall presiding at the organ.

Now that work has begun on the extension to the New England Conservatory building, it is interesting to note what some of the classes have done to provide funds. The list is headed by \$1,000 from the class of 1873; 1917 has pledged \$490, and 1914 has pledged \$345.

On Aug. 10 Raymond C. Robinson, accompanied by Mrs. Robinson, sailed on the Berengaria from New York. While abroad he is scheduled for an organ recital at St. Clement Danes, London. He will visit Dr. Orlando Mansfield, with whom he studied counterpoint and fugue, and will renew friendships with Vaughan-Williams, the composer, and Henry Willis, the organ builder, as well as with London organists. In Paris he will visit with Verne, Dupre and Bonnet. With Bonnet there will be some intensive coaching.

After all these matters have been attended to, there remain Holland, Germany, Italy and the homeward voyage on the Mauretania.

During the summer a few changes are being made on the Skinner organ in King's chapel. Henry Gideon of Temple Israel will have charge of the music for three Sundays and Mack Evans of the University of Chicago will substitute for Mr. Robinson for three Sundays.

The summer school at Harvard University was largely attended. Not all our organists necessarily take courses in music during the summer. It is to be noted that R. P. Law, organist-choirmaster at St. Andrew's Church, Wellesley, was taking a course in psychology at the university. Mr. Law studied organ in England at Peterborough Cathedral. The music at the summer school has been in the care of Arthur Main Phelps, organist and choirmaster at the Cathedral Church of St. Paul, and Tuesday evenings he has given organ recitals throughout the course. Of a recent evening there were fully 150 persons present. The program on this occasion (Aug. 3) included the following selections: Prelude to Symphony 1, Vierne; Pastorale, Vierne; Chorale in A minor, Franck; Adagio, Symphony 2, Widor; Toccata, Symphony 3, Widor. Richard Hill, bass, sang two oratorio selections.

In accordance with plans adopted for the music beginning in September at the First Parish Church, Arlington, the quartet was discontinued and at the desire of the new pastor it was thought best to undertake the formation of a volunteer chorus of twelve young women. Louis Schalk, a well-known baritone and teacher of voice, was engaged to organize such a choir. Miss Hattie Snow, the organist of the parish, has been re-engaged for the season.

It seems to have become an annual event at the summer music school at Boston University for an organ recital to be given at the Old South Church,

Copley Square, by Raymond C. Robinson, Mus. B. July 21 he presented an interesting program before an audience of moderate size. The playing was cleancut and technically without reproach. He played the following program: Toccata and Fugue in D minor, Bach; Sketch in D flat, Schumann; Chorale in B minor, Franck; "Ariel," Bonnet; Reverie, Bonnet; "Carillon Sortie," Mulet; "Ave Maria," Schubert; Allegro, Symphony 3, Vierne.

For the benefit of Christ Methodist Episcopal Church, Salem, Harris S. Shaw appeared as organ soloist in the second annual concert. His selections were: Spring Song, Hollins; Evening Idyl, Bidwell; Shepherd's Song, Harris; Volga Boatmen's Song; Toccata, Widor. On the same program there were a reader, a soprano and a baritone soloist.

E. Lewis Dunham is substituting at the Park Street Church during Mr. Loud's vacation. Mr. Dunham is favorably known by his radio organ programs during the season.

Canon Fellows to Lecture in U. S.

Word comes from the office of Richard Copley in New York City that Canon E. H. Fellows, director of music at St. George's Chapel, Windsor Castle, is coming to the United States in the fall for a lecture tour in which his subject will be "Old English Music." His first appearance will be Oct. 17 at Hamilton College, Clinton, N. Y. Oct. 18 he is booked to speak before the American Guild of Organists in New York. Some of his other engagements to date include the University of Michigan, Oct. 20 and 21; Oberlin Conservatory of Music, Oct. 25; Philadelphia, Nov. 2; Washington, Nov. 7 to 9; Carnegie Institute, Pittsburgh, Nov. 14 and 15; Vassar College, Nov. 18; Yale University, Nov. 21; Harvard, Nov. 28; Smith College, Nov. 29. He will also appear before the Pennsylvania chapter of the A. G. O. at Philadelphia Dec. 1. Canon Fellows will depart for home Dec. 10.

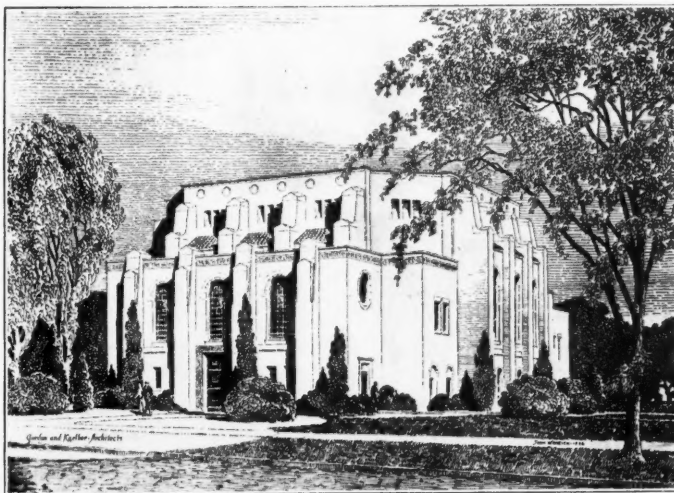
GREAT MONTH FOR KILGEN.

List of Contracts in Last Thirty Days Sets Record for Firm.

George Kilgen & Son, Inc., St. Louis, Mo., report for the past month the greatest activity in the history of the firm. In addition to several large contracts, the specifications of which have appeared in the columns of The Diapason, the following contracts have been received at the head office in St. Louis during the last thirty days:

- Holy Family Church, Chicago, two-manual.
- St. John the Baptist Church, New Brunswick, N. J., two-manual.
- Community Christ Church, New Carlisle, Ind., two-manual.
- First Brethren Church, Goshen, Ind., two-manual.
- Holy Trinity Evangelical Lutheran Church, Narberth, Pa., two-manual.
- Tennessee School for the Blind, Nashville, two-manual.
- First German Reformed Church, Newark, N. J., two-manual.
- St. John Cantius Church, Chicago, echo organ.
- First Presbyterian, Midland, Pa., two-manual.
- Settle Memorial M. E., Owensboro, Ky., three-manual.
- Assumption Church, Mount Healthy, Ohio, two-manual.
- Central College, Fayette, Mo., two-manual.
- Church of Atonement, Evangelical Lutheran, Buffalo, three-manual.
- St. John's Evangelical, Cleveland, three-manual.
- Church of Our Lady, Brooklyn, two-manual.
- Grace Mission, Baltimore, two-manual.
- St. Boniface's Church, Perryville, Mo., used organ.

Cyril Hampshire, for some years organist and musical director at St. Andrew's Church, Moose Jaw, Sask., has moved to Calgary, Alberta, to accept the appointment as organist and musical director at Knox Church in that thriving western Canadian city.

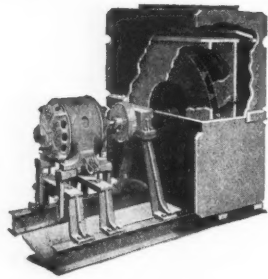


The Second Church of Christ, Scientist, of Rochester, New York, is one of the finest church structures in the State. Elsewhere in this issue will be

found specifications of the 4-Manual Organ which is under construction at the factories of

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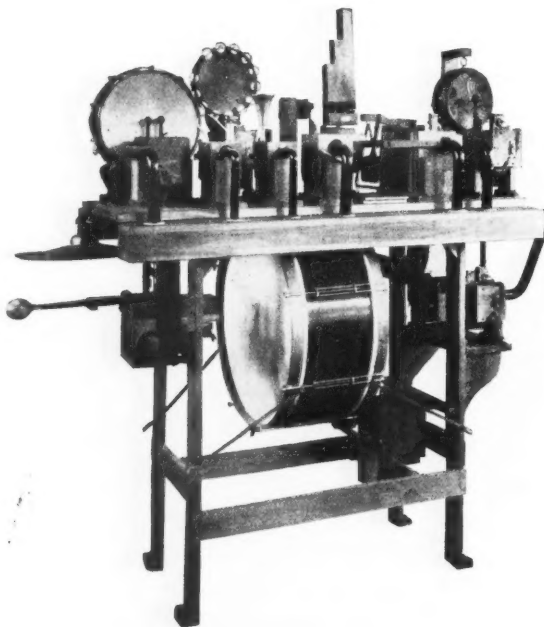
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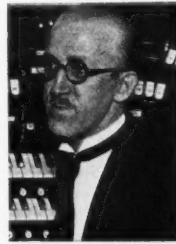
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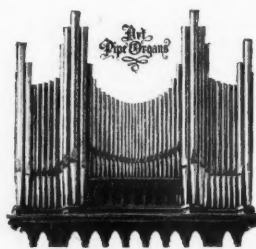
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