

# THE DIAPASON

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## NEW BENNETT COMPANY TAKES DEFINITE FORM

### WILL BUILD LARGE FACTORY

Modern Plant at Rockford, Ill.; Prominent Men at Head, with Bennett in Charge of Design and Bohen of Sales.

Plans for expansion of the size and scope of the Bennett Organ Company have taken definite form and the new interests, which, as announced previously in *The Diapason*, have taken over the company, have virtually completed the organization which is to conduct the affairs of the reorganized concern. The principal development now announced is the immediate erection of a large and modern plant at Rockford, Ill., to take the place of the factory at Rock Island. The new factory is to be large enough to take care of a greatly enlarged business and will be a model, it is declared, in every way, with the latest systems of ventilation and lighting, and machinery of the most efficient type. Rockford is a prosperous city—the third in Illinois in population—ninety miles west of Chicago, and is considered an ideal place for an organ factory.

Stockholders of this company, which will still be known as the Bennett Organ Company, include men well known as leaders in the financial and manufacturing fields—such names as:

Sundstrand Brothers, inventors of the Sundstrand adding machine.

Hugo L. Olson, vice-president of the Sundstrand Corporation.

John Wester, secretary and manager of the Rockford Peerless Furniture Company, vice-president of the Solem Machine Company and president of the Wester Drug Company.

B. A. Wilson, president Winnebago Manufacturing Company, secretary and manager Rockford Furniture Company, president Illinois Veneer Company and president Ozark Hardwood Lumber Company.

T. E. Swords, president of Swords Brothers Company and Lipman Refrigerating Company.

J. R. Anderson, director Peoples Bank and Trust Company and secretary and manager National Mirror Works.

D. R. Peterson, president Royal Mantel and Furniture Company, Rockford Standard Company and Rockford National Company.

B. W. Flinn, Rockford manager Seidman & Seidman, certified public accountants.

W. A. Brolin, president Rockford Furniture Company, National Mirror Works and Rockford Desk Company, director Peoples Bank and Trust Company and Sundstrand Corporation and president the Bennett Organ Company.

Robert J. Bennett, known for over a third of a century as a painstaking, conscientious organ builder, is to be in charge of designing and director of manufacturing. Mr. Bennett is recognized as one of the most experienced voicers in this country. His early knowledge was received in the factory of Hook & Hastings, Boston. His next position was with George S. Hutchings, where he acquired his basic knowledge of the art of voicing and formed a life-long friendship with Ernest M. Skinner, who was also receiving his early training.

The Bennett system of organ construction, invented and developed by Mr. Bennett will be used. The research and experimental department will be under his direct supervision.

Four acres of ground have been purchased in the midst of the manufacturing district of Rockford for the site of one of the most modern organ factories in the world, the plans of which are in the architect's hands.

The personnel of this company includes such an inventive genius and mechanical engineer as Carl A. Sundstrand, who in his former capacity as

## FREDERICK MAXSON, HONORED ON ANNIVERSARY.



### MAXSON SERVES 25 YEARS

#### Philadelphia First Baptist Church Honors Him on Anniversary.

Frederick Maxson completed his twenty-fifth year as organist and musical director of the First Baptist Church, Philadelphia, on Sunday, Oct. 2. The church presented him with a beautiful wrist watch. The music at the morning service included selections that had been used at Mr. Maxson's first service in the church in 1902. Many felicitations were expressed to him by the members of the congregation. The church calendar for the day published the following tribute, written by the pastor, the Rev. Ivan Murray Rose:

"Anniversaries are always significant. A very happy feature of today's worship is our recognition of the completion of a full twenty-five years of distinguished service in First Church by our organist and director of music, Frederick Maxson. That many of us will very heartily express our pleasure and appreciation is a foregone conclusion. For it is a very superior achievement to have so poured one's genius into such a holy ministry. Mr. Maxson, with all the distinction his name carries in the musical world, has done that finer thing which only men of consecrated mind and heart can do—he has made his exceptional talent the servant of his Lord and Master in the inexpressible beauty of effective worship in the house of God. Our heartiest congratulations and our warmest praise!"

#### In Honor of Isadora Duncan.

On Oct. 16 at 4 p. m. a service entitled: "Office based on the Hymn of Jesus in the Acts of John," musically set by W. A. Goldsworthy, was rendered for the first time at St. Mark's-in-the-Bouwerie, New York, in honor of the late Isadora Duncan. A number of brief testimonials to Miss Duncan were presented by distinguished leaders in the various arts.

designer of the Sundstrand Machine Tool Company, manufacturers of lathes, machine tools, etc., is admirably fitted for the position of consulting engineer in charge of purchasing, designing and placement of the machinery which will be found in the new factory. Recreation rooms and a restaurant for the employes will be a feature of this plant.

George J. Bohen has been employed as director and organizer of sales. Mr. Bohen has had upwards of thirty-five years' experience, selling his first pipe organ nearly twenty-five years ago. He has a thorough knowledge of organ matters and especially of acoustics. Mr. Bohen has already established a free service department to assist architects, organ committees and purchasers in general in drawing up specifications to suit their needs. Organ service and maintenance representatives will be located in the principal cities.

Carl J. Markhus, formerly connected with Joseph G. Dingle, certified public accountants, has been appointed assistant, secretary and comptroller.

#### Estey Dedicated by Seder.

Edwin Stanley Seder, F. A. G. O., Chicago, gave a joint recital with Mme. Else Harthan Arendt, soprano, on Oct. 2 at the dedication of the Estey three-manual and echo organ in the Hyde Park Community Methodist Church, Cincinnati, before a capacity audience. Oct. 11 he left Chicago to give a recital at Hastings, Neb., Oct. 12, one at Omaha, Oct. 13, and one at Topeka, Oct. 14. Oct. 24 Mr. Seder gave a return recital at Bethany Reformed Church, Roseland (Chicago), where he was heard last April for the first time.

#### New Scranton Organ Burned.

A most unfortunate fate met the new Möller organ recently installed in the Puritan Congregational Church at Scranton, Pa., when the church and all its equipment were ruined by fire Oct. 3. The organ was to have been dedicated Oct. 9.

## GREAT MEMPHIS HALL TO HAVE BIG KIMBALLS

### MAIN ORGAN A FIVE-MANUAL

This Supplemented by Four-Manual for Concert Hall—Commission Lets Contract for Auditorium Seating 12,500.

The Auditorium commission of Memphis, Tenn., after over a year's negotiations, has awarded the contract covering the construction of two organs for the Municipal Auditorium to the W. W. Kimball Company of Chicago. The contract was awarded on the third anniversary of the completion of the building late in October.

The Memphis Auditorium divides into two separate halls, one a fairly large one, seating 2,500 people, called the concert hall, and the other seating 8,000 people, called the main auditorium. The stage is portable and is placed between these two halls. It can be removed entirely, opening the entire building into one large hall, and as 2,000 people can be seated in the space usually occupied by the stage, the maximum seating capacity of the auditorium when the two halls are opened together is 12,500 people.

The contract awarded to the Kimball Company covers the installation of two separate organs—one a large five-manual instrument in the main auditorium, and the other a four-manual in the concert hall. Both of these instruments are to be placed in the ceiling over the proscenium arches, with the tone reflected down through grillework in the ceiling. In addition to the organs, there is to be a Kimball concert grand piano, which can be located in either orchestra pit or anywhere on the stage, with a built-in player mechanism, to be played from either organ console.

The stops of the four-manual organ are duplicated in the five-manual console, so that the entire resources of both instruments can be controlled from one console when the two halls are opened together. This should allow any artist an opportunity of achieving a stunning climax in recital playing, and will be very useful for accompanying the audience in mass singing.

The specifications for these organs were prepared by Maurice E. Hardy of the Kimball Company and Charles M. Courboin, who is the organ architect for the commission. The big organ has many interesting features, one of which is the fact that the stops of the great have been divided on separate chests, so that the sub-octave coupler affects only the stops of 4-ft. pitch and higher, and the super-octave coupler affects only the stops of 8-ft. pitch and lower. The entire instrument, including the great organ and pedal, is enclosed. The solo organ contains a double languid diapason, an 8-ft. solo flute of the type used in the Wanamaker ethereal organ in Philadelphia, a new string stop created by the Kimball Company, called a violaphone, with a violaphone celeste, and three eight-foot chorus reeds, with a four-foot clarion, all on thirty-inch wind pressure. These instruments are both to be prepared for the future addition of a Kimball soloist self-player, which the commission hopes to add at an early date.

The specification of the main organ is as follows:

GREAT ORGAN (Expressive).  
Diapason, 16 ft., 61 pipes.  
Open Diapason, 8 ft., 61 pipes.  
Open Diapason, 8 ft., 61 pipes.  
Open Diapason, 8 ft., 61 pipes.  
Viola Diapason, 8 ft., 61 pipes.  
Hohl Flöte, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Flute, 4 ft., 61 pipes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Mixture, 5 rks., 305 pipes.  
Tromba, 8 ft., 61 pipes.

Clarion, 4 ft., 61 pipes.  
Harp (Deagan metal bars), 8 ft., 61 bars.  
Cathedral Chimes (Deagan's Class A tubes with loud and soft stroke and dampers), 25 bells.  
Tremolo.

**SWELL ORGAN.**

Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Horn Diapason, 8 ft., 73 pipes.  
Clara-bella, 8 ft., 73 pipes.  
Stopped Flute, 8 ft., 73 pipes.  
Viola, 8 ft., 73 pipes.  
Viola Celeste, 8 ft., 73 pipes.  
Sallicional, 8 ft., 73 pipes.  
Sallicional Celeste, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Flute, 4 ft., 73 pipes.  
Flautino, 2 ft., 61 pipes.  
Violino, 4 ft., 73 pipes.  
Mixture, 4 rks., 244 pipes.  
Contra Posaune, 16 ft., 73 pipes.  
Horn, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Oboe Horn, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Harp, 8 ft., 61 notes.  
Celesta, 4 ft., 61 notes.  
Chimes, 8 ft., 25 notes.  
Tremolo.

**CHOIR ORGAN.**

Muted Diapason, 16 ft., 73 pipes.  
English Open Diapason, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Flauto Dolce, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 73 pipes.  
Flute Harmonic, 4 ft., 73 pipes.  
Piccolo, 2 ft., 61 pipes.  
Orchestral Clarinet, 8 ft., 73 pipes.  
English Horn, 8 ft., 73 pipes.  
Harp, 8 ft., 61 notes.  
Celesta, 4 ft., 61 notes.  
Chimes, 8 ft., 25 notes.  
Tremolo.

**SOLO ORGAN.**

Stentorphone, 8 ft., 73 pipes.  
Clear Flute, 8 ft., 73 pipes.  
Violaphone, 8 ft., 73 pipes.  
Violaphone Celeste, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Tuba Mirabilis, 8 ft., 73 pipes.  
French Trumpet, 8 ft., 73 pipes.  
Tuba Sonora, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Harp, 8 ft., 61 notes.  
Chimes, 8 ft., 25 notes.  
Tremolo.

**ECHO ORGAN.**

Fern Flöte, 8 ft., 73 pipes.  
Dolcissimo, 8 ft., 73 pipes.  
Vox Angelica, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Tremolo.

**ECHO PEDAL.**

Bourdon, 16 ft., 12 pipes.

**PEDAL ORGAN (Augmented).**

Diapason (low twelve resultant), 32 ft., 32 notes.  
Open Diapason, 16 ft., 32 pipes.  
Open Diapason (from Great), 16 ft., 32 notes.  
Bourdon, 16 ft., 32 pipes.  
Gedeckt, 16 ft., 32 notes.  
Violone (ext. from Solo), 16 ft., 12 pipes.  
Muted Diapason (from Choir), 16 ft., 32 notes.  
Octave, 8 ft., 12 pipes.  
Flute, 8 ft., 12 pipes.  
Gedeckt, 8 ft., 32 notes.  
Super Octave, 4 ft., 32 notes.  
Flute, 4 ft., 12 pipes.  
Contra Bombarde, 32 ft., 32 pipes.  
Ophicleide, 16 ft., 32 pipes.  
Bombarde, 16 ft., 12 pipes.  
Posaune (from Swell), 16 ft., 32 notes.  
Clarion, 4 ft., 12 pipes.  
Tromba, 8 ft., 12 pipes.  
Chimes, 8 ft., 25 notes.

The concert hall specification is as follows:

**GREAT ORGAN (Expressive).**

Dulciana, 16 ft., 61 pipes.  
Open Diapason, 8 ft., 61 pipes.  
Open Diapason, 8 ft., 61 pipes.  
Claribel Flute, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Mixture, 3 rks., 183 pipes.  
Trumpet, 8 ft., 61 pipes.  
Clarion, 4 ft., 61 pipes.  
Cathedral Chimes, 8 ft., 25 bells.  
Harp, 8 ft., 61 bars.  
Tremolo.

**SWELL ORGAN.**

Gedeckt, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Rohr Flöte, 8 ft., 73 pipes.  
Viola, 8 ft., 73 pipes.  
Sallicional, 8 ft., 73 pipes.  
Vox Celeste, 8 ft., 73 pipes.  
Flute, 4 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Flautino, 2 ft., 61 pipes.  
Mixture, 5 rks., 305 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe Horn, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Harp, 8 ft., 61 notes.  
Tremolo.

**CHOIR ORGAN.**

Open Diapason, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.

Dolce, 8 ft., 73 pipes.  
Dolce Celeste, 8 ft., 73 pipes.  
Traverse Flute, 4 ft., 73 pipes.  
Piccolo, 2 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Harp, 8 ft., 61 notes.  
Celesta, 4 ft., 61 notes.  
Tremolo.

**SOLO ORGAN.**

Principal Diapason, 8 ft., 73 pipes.  
Solo Cello, 8 ft., 73 pipes.  
Melophone, 8 ft., 73 pipes.  
Tuba Mirabilis, 8 ft., 73 pipes.  
Chimes, 8 ft., 25 notes.  
Harp, 8 ft., 61 notes.  
Tremolo.  
**PEDAL ORGAN (Augmented).**  
Acoustic Bass, 32 ft., 32 notes.  
Open Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Violone, 16 ft., 12 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Octave, 8 ft., 12 pipes.  
Flute, 8 ft., 12 pipes.  
Still Gedeckt, 8 ft., 32 notes.  
Trombone (extension from Great, high pressure), 16 ft., 12 pipes.  
Trumpet, 8 ft., 32 notes.  
Chimes, 8 ft., 25 notes.

**SYRACUSE SKINNER ORDER**

**First Church of Christ, Scientist, to Have Large Three-Manual.**

First Church of Christ, Scientist, at Syracuse, N. Y., is to have a three-manual organ of generous size, with practically no duplication. The contract has been awarded to the Skinner Organ Company.

Following are the specifications of the instrument:

**GREAT ORGAN.**

Bourdon (Pedal extension), 16 ft., 17 pipes.  
First Open Diapason, 8 ft., 61 pipes.  
Second Open Diapason, 8 ft., 61 pipes.  
Clara-bella, 8 ft., 61 pipes.  
Erzähler, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Flute Harmonique, 4 ft., 61 pipes.  
Twelfth and Fifteenth, 2 rks., 122 pipes.  
\*Tuba, 8 ft. (soft), 61 pipes.  
\*French Horn, 8 ft., 61 pipes.  
Chimes, 20 bells.  
Tremolo.

**\*In Choir box.**

**SWELL ORGAN.**

Bourdon, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
Sallicional, 8 ft., 73 pipes.  
Vox Celeste, 8 ft., 73 pipes.  
Aeoline, 8 ft., 73 pipes.  
Flute Celeste, 2 rks, 8 ft., 134 pipes.  
Fugara, 4 ft., 73 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Cornet, 4 rks, 244 pipes.  
Cornopean, 8 ft., 73 pipes.  
Corno d'Amore, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Harp (From Choir).  
Celesta (Choir).  
Tremolo.

**CHOIR ORGAN.**

Contra Gamba, 16 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
English Horn, 8 ft., 73 pipes.  
Harp and Celesta, 61 bars.  
Chimes.  
Tremolo.

**PEDAL ORGAN.**

Sub Bourdon, 32 ft., 12 pipes.  
Open Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Gamba (From Choir), 16 ft., 32 notes.  
Echo Lieblich (From Swell), 16 ft., 32 notes.  
Octave (From Open Diapason), 8 ft., 12 pipes.  
Gedeckt (From Bourdon), 8 ft., 12 pipes.  
Still Gedeckt (From Swell), 8 ft., 32 notes.  
Cello (From Choir), 8 ft., 32 notes.  
Bass Tuba, 16 ft., 32 notes.  
Chimes.

**Recitals by Stanley T. Reiff.**

Stanley T. Reiff of Lansdowne, Pa., played a recital Sunday afternoon, Oct. 2, on the new Skinner organ in the chapel of the Teachers' College, West Chester, Pa. He played a second recital for the college on the afternoon of the 23rd. Mr. Reiff, for the fifth consecutive year, has been engaged as director of the New Century Club Chorus, and for the third successive year as director of the Choral Club, both of West Chester, Pa.

**THE DIAPASON.**

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**GAP BETWEEN KEYS MIDMER-LOSH DESIGN**

**NEW IDEA IS INTERESTING**

**Comfort and Accuracy Said to Be Result of Change—Also Permits New Method of Controlling the Tremolo.**

The Midmer-Losh Company of Merrick, N. Y., reports a new development in certain organs. Having in mind the improvement generally adopted a few years ago in pedal keys, by which the keys are made narrower, leaving a greater space for the foot between the contiguous keys, the same principle has been applied to the manual keys of some recent instruments. The top surfaces of the white keys are made narrower, leaving a wider gap between the keys. This gap in one recent organ delivered at Westbury, N. Y., amounts to three-sixteenths of an inch and organists who have tried out these keyboards declare they increase the comfort and accuracy of the player. Further advantages are claimed for a distinct separation between the key which may amount to a quarter of an inch or more. It is possible to provide the key with a slight lateral motion so that the new type Midmer-Losh tremulants may be controlled directly by the key. Vibratory motion of the finger on the key will produce vibratory motion of the tremulant, varied in speed with the motion of the finger, like the vibrato of the violinist.

Another possibility claimed is in the matter of quarter tones, for which a demand has arisen. A lateral motion of the key, giving electrical contact, is said to be the simplest of all controls and might be easily applied to all organ claviers to obtain quarter tones.

Seibert Losh is fully convinced that the clavier, especially in the pipe organ, is due for important new developments.

Cardinal Forbides "Isle of Somewhere" Word comes from Boston that Cardi-

nal O'Connell has forbidden the use of the hymn "Beautiful Isle of Somewhere" at funeral services in Catholic churches of the diocese. Cardinal O'Connell's pronouncement in the Catholic organ, the Pilot, reads: "I have noticed lately that on several occasions at the funerals held in our churches, vulgar and profane English hymns, composed entirely by people who have no faith, but plenty of maudlin sentiment, have been sung at the end of the ritual. One of these hymns, 'Beautiful Isle of Somewhere,' a flagrant outrage to faith and the ritual, seems to be the favorite sob-producer. The Catholic ritual is so noble, so sublime and so divine, that only a vulgar mind could be guilty of insulting it with such trash. I call this to the attention of the pastors and the people of the archdiocese in order that this revolting experience will not be repeated. Any organist or choir director allowing such a stupid performance in the future will be immediately suspended or discharged." A number of Protestant clergymen, interviewed on this question, supported the cardinal.

**"WANTS" in the Organ World**

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

IT MAY BE FOUND ON PAGE 36

**CATHARINE MORGAN**  
F. A. G. O.  
**CONCERT ORGANIST**



Address, 705 Stanbridge Street  
Norristown, Pa.

**WEST POINT ADDITIONS HEARD FOR FIRST TIME**

**SERIES OF FALL RECITALS**

**Memorial Stops, Total of 1,300 Pipes, Included in Enlargement of Famous Möller Instrument —Mayer at Console.**

The autumn series of organ recitals in the cadet chapel of the United States Military Academy, West Point, N. Y., is given by the organist, Frederick C. Mayer, on the following Sunday afternoons: Oct. 16, Nov. 6 and Dec. 4. These recitals, which are free to the public and to which music lovers are cordially invited, occur just prior to guard mounting and dress parade.

The cadet chapel organ, already famous for its fine quality, has recently been enlarged by M. P. Möller, Inc., builder of the organ, to the extent of 1,300 pipes. The additions consist of the following memorials, which will be heard in the series of recitals for the first time:

The viol organ, in memory of Colonel Thomas Lincoln Casey, class of 1879, gift of his wife, includes twelve ranks of pipes.

The 8-ft. diapason stentor, the 8-ft. diapason minor, the 8-ft. bell diapason and the 4-ft. octave major stops, in memory of Brigadier General William Chamberlain, class of 1892, the gift of his widow. The pipes of these stops are from Noel Bonavia-Hunt, London.

The 4-ft. magic flute, the 8-ft. and 4-ft. harmonic flutes, in memory of Colonel James Anderson Irons, class of 1879, the gift of his widow. The pipes of the last two stops are from Cavaille-Coll, Paris.

The 8-ft. solo vox humana, the 8-ft. flauto camino and the 8-ft. vox mystica stops, in memory of Major General George W. Burr, class of 1888, the gift of his widow.

The 8-ft. French trumpet stop, a memorial to Colonel Leonard Austin Lovering, class of 1876, the gift of his sister. The pipes are from Cavaille-Coll.

The 8-ft. musette stop, memorial to First Lieutenant Lawrence Dwight, class of 1917, the gift of Mrs. Harriet A. Potter.

There is also a new 2-ft. harmonic piccolo, whose pipes (made by Cavaille-Coll) have been presented to the West Point organ by Marcel Dupre, professor of organ, Paris Conservatoire, in remembrance of his recital on this organ in December, 1924.

**ARTHUR DAVIS TO MEMPHIS**

**Appointed to Position at St. Mary's Episcopal Cathedral.**

Arthur Davis, until Sept. 1 organist and choirmaster of Christ Church Cathedral at St. Louis, has been appointed organist and choirmaster of St. Mary's Episcopal Cathedral at Memphis, Tenn. He will begin his work there with a dedicatory recital on the large Kilgen organ which is being installed in the cathedral. Mr. Davis, whose work at St. Louis, including his noonday recitals, made him known throughout the Southwest for a number of years, will have one of the best churches in the South and is expected to do noteworthy work at Memphis.

**Little Rock Wants School Organ.**

The Little Rock, Ark., school board at its monthly meeting, Sept. 24, endorsed the concert course to be given this winter under the auspices of the Apollo Club, for the benefit of a fund to provide a pipe organ for the new Little Rock high school. The project, presented by Mrs. D. R. Fones, president of the club, was approved unanimously by the board, which pledged its co-operation.

**Served Church Fifty-five Years.**

According to press dispatches from Brockville, Ont., Miss Mary Louise Coleman died at Lyn, Ont., Oct. 13 after having officiated as organist in the same church for fifty-five years. She had played the organ and directed the choir in the Methodist (now United) Church during this long period.

**FARNAM'S RECITAL SERIES JOINS THE SKINNER STAFF**

**Nine Programs to Be Presented Sundays and Repeated Mondays.**

Lynnwood Farnam's plans for his season's organ recitals at the Church of the Holy Communion, New York, are as follows: Nine programs will be presented, of which one is of modern American works (four of them manuscript), four will comprise the entire organ works of Franck and Brahms, and four will be devoted to Bach. Each program will receive two renditions and Brahms works will be repeated in the same program.

The American program is to be played on Sunday, Nov. 27, at 2:30 and Monday, Nov. 28, at 8:15, and is as follows: Chorale Prelude on a Calvinist Hymn, Sowerby; Chorale Prelude, "Jesu, meine Freude," R. H. Sessions; Dorian Prelude on "Dies Irae," Simonds; Allegro and Scherzo from First Symphony, E. S. Barnes; Prelude on a Theme in Gregorian Style, DeLamarter; "Rhythm of Easter," Bingham; "Divertissement," Baumgartner; Serenade in A, Grasse; "La Reine des Fetes," W. Y. Webb.

On the Sundays in December at 2:30 and the following Mondays at 8:15 the Franck-Brahms series will be given. The Bach series is scheduled for February and in all cases the Monday program is identical with that of the preceding Sunday.

**AUSTIN FOR MEADVILLE, PA.**

**Contract Awarded for Three-Manual for the Stone Church.**

To the Austin Organ Company has been awarded the contract for the construction of a three-manual for the Stone Church at Meadville, Pa. Following are the specifications of the instrument:

**GREAT ORGAN.**

1. Bourdon (Pedal extension), 16 ft., 41 pipes.
2. Open Diapason, 8 ft., 73 pipes.
3. \*Violoncello, 8 ft., 73 pipes.
4. \*Gross Flöte, 8 ft., 73 pipes.
5. \*Gemshorn, 8 ft., 73 pipes.
6. \*Harmonic Flute, 4 ft., 73 pipes.
7. \*Tuba, 8 ft., 73 pipes.
8. \*Chimes (pp). (Deagan Class A), 25 bells.
- \*Chimes (ff).
- \*Tremolo (fan).

\*Enclosed in Choir expression box.

**SWELL ORGAN.**

9. Lieblich Gedeckt, 16 ft., 73 pipes.
10. Open Diapason, 8 ft., 73 pipes.
11. Rohr Flöte, 8 ft., 73 pipes.
12. Viole d'Orchestre, 8 ft., 73 pipes.
13. Viole Celeste, 8 ft., 61 pipes.
14. Echo Sallcional, 8 ft., 73 pipes.
15. Flauto Traverso, 4 ft., 73 pipes.
16. Flageolet, 2 ft., 61 pipes.
17. Cornopean, 8 ft., 73 pipes.
18. Oboe, 8 ft., 73 pipes.
19. Vox Humana (Separate chest and valve tremolo), 8 ft., 61 pipes.

**CHOIR ORGAN.**

20. Concert Flute, 8 ft., 73 pipes.
21. Concert Flute Celeste, 8 ft., 61 pipes.
22. Dulciana, 8 ft., 73 pipes.
23. Flute d'Amour, 4 ft., 73 pipes.
24. Piccolo, 2 ft., 61 pipes.
25. French Horn, 8 ft., 73 pipes.
26. Harp (Austin), 61 bars.
- Tremolo (valve).

**PEDAL ORGAN.**

27. Resultant Bass, 32 ft., 32 notes.
28. Open Diapason, 16 ft., 32 pipes.
29. Bourdon, 16 ft., 32 pipes.
30. Lieblich Gedeckt, 16 ft., 32 pipes.
31. Flute, 8 ft., 32 pipes.
32. Tuba, 16 ft., 12 pipes, 32 notes.

**Dr. Zuidema Plays Carillons.**

Dr. Alle D. Zuidema, organist of the Jefferson Avenue Presbyterian Church, Detroit, who recently returned from study and observation of the carillons of the European cathedrals, gave a recital on the Russell memorial carillon in the Jefferson Avenue Church on the afternoon of Sept. 25. The surrounding streets were lined with parked automobiles, and hundreds of persons listened from nearby vantage points. The program was: "Andante con Variazione," Traditional; "Tempo di Gavotte," Eighteenth Century, de Fesch; Scherzo, Denyn; Menuet in G, Beethoven; Two English Airs: "Drink to Me Only" and "All through the Night"; Melody in F, Rubinstein; "La Badine," Leblan; Menuet, Martini; Largo ("New World" Symphony), Dvorak; "America."

**Stanley W. Williams Represents Company on the Pacific Coast.**

Stanley W. Williams, a well-known organ builder and salesman who has been prominent for a series of years on the Pacific coast, has joined the staff of the Skinner Organ Company as Pacific coast representative, with headquarters in Los Angeles.

Mr. Williams was born in London in 1881. He received his early education in Cheshire, the Whitgift Grammar School at Croyden, Surrey, and Dulwich College. In 1899 he was apprenticed to the late Robert Hope-Jones in the factories of Norman & Beard, Ltd., in Norwich. His apprenticeship was completed with Ingram & Co. at Hereford.

In 1906 Mr. Williams came to the United States and landed in New York

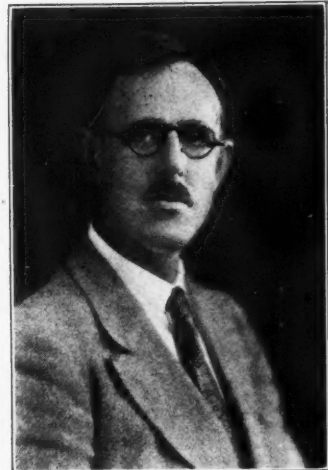


Photo by Paralta Studios. STANLEY W. WILLIAMS.

the day following the San Francisco earthquake. He became voicer for W. B. Fleming, who had been for years associated with the Art Organ Company on the Pacific coast, at that time operating an Eastern factory at Hoboken, N. J. In 1907 Mr. Williams became associated with the late Phillip Wirsching of Salem, Ohio, where he remained until 1911, when he went to Los Angeles to do some special voicing at St. Paul's Cathedral for Ernest Douglas. This resulted in Mr. Williams' becoming head of the voicing department of the Murray M. Harris Company of Los Angeles, which constructed many of the famous organs on the Pacific coast. Mr. Williams remained with this company and its successor, the Robert Morton Company, until 1922, when he resigned as vice-president and superintendent to become California representative for the W. W. Kimball Company of Chicago, with which he remained until 1927.

**"Oldest Organ in U. S." Found.**

Another "oldest organ in the United States" has been found. A clipping sent to this office by a reader embodies a dispatch from Clyde, N. Y., in which it is set forth that a pipe organ which has served three churches and which is said to be the oldest in the country is still doing duty in Clyde. The organ was the gift of Queen Anne of England to old Trinity Church in New York City, and was brought across the Atlantic in the seventeenth century. Later it was placed in Trinity Church at Utica. The next home was Trinity Church, Geneva, N. Y., from where it was transferred in 1846 to the church at Clyde.

**Schirmer Takes Retail Business.**

An important business change of interest especially to New York musicians is revealed in an announcement issued by G. Schirmer, Inc., on Oct. 3 to the effect that they have resumed the ownership and management of the retail music business in their building at 3 East Forty-third street. For the last seven years this business has been conducted by the Retail Music Corporation. The Schirmer house promises New York and out-of-town customers the best of service.

**WASHINGTON SCHOOL PURCHASES AN ORGAN**

**LEWIS & HITCHCOCK ORDER**

**New McKinley Technical High at the Capital to Install Instrument in Auditorium Seating 1,600 People.**

The new McKinley Technical High School of Washington, D. C., one of the largest and best equipped high schools in the country, has selected Lewis & Hitchcock, Inc., to build an organ for its main auditorium. The music department of this school has a reputation of being the best in the city and is a major rather than a minor department. The assembly hall in which the organ is to be placed will seat 1,600. The specification is as follows:

**GREAT ORGAN.**

- Diapason, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Clara-bella, 8 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Cornopean, 8 ft., 61 notes.
- Gedeckt, 8 ft., 61 notes.
- Dulciana, 8 ft., 61 notes.
- Flute, 4 ft., 61 notes.

**SWELL ORGAN.**

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

**CHOIR ORGAN.**

- Violin Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Cor Anglais, 8 ft., 73 pipes.
- Fagotto, 16 ft., 73 pipes.
- Chimes.
- Tremolo.

**PEDAL ORGAN.**

- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 44 pipes.
- Flute, 8 ft., 32 notes.
- Lieblich Bourdon, 16 ft., 32 notes.
- Still Gedeckt, 16 ft., 32 notes.
- Contra Fagotto, 16 ft., 32 notes.

Grace Evangelical Lutheran Church, Washington, has awarded to Lewis & Hitchcock the contract for a three-manual organ to be placed in the new church on Sixteenth street. The installation is being made and it is expected that formal opening of the church, with the organ, will take place the first of next year. Preparations are being made for the addition of an echo organ in the near future. The specification is as follows:

**GREAT ORGAN.**

- Diapason, 8 ft., 61 pipes.
- Gross Flöte, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Gedeckt, 8 ft., 61 notes.
- Aeoline, 8 ft., 61 notes.
- Flute Harmonic, 4 ft., 61 notes.
- Cornopean, 8 ft., 61 notes.
- Chimes.

**SWELL ORGAN.**

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Sallcional, 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.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

**CHOIR ORGAN.**

- Diapason, 8 ft., 61 pipes.
- Concert Flute, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 61 pipes.
- Clarinet, 8 ft., 61 pipes.
- Tremolo.

**PEDAL ORGAN.**

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

The Eutaw M. P. Church of Baltimore has placed an order for a two-manual Lewis & Hitchcock organ which will be completed the latter part of November. This contract is one of three signed by Lewis & Hitchcock, Inc., in Baltimore in September and October.

Miss Irma Clark, graduate of the Guilford Organ School in the class of '27, has been made choir director along with her duties as organist of the Hanover Presbyterian Church, Hanover, N. J.

**HONORS TO LONGSHORE ON 40TH ANNIVERSARY**

**LONG SERVICE TO CHURCH**

**Organist and Choirmaster at the Good Shepherd, Kensington, Philadelphia, Has Trained 1,500 Men and Boys.**

In completing forty years' service as organist and choirmaster of the Episcopal Church of the Good Shepherd, Kensington, Philadelphia, in October Frank H. Longshore reached an important anniversary in his life as musician, churchman and worker in governmental and civic affairs. The anniversary was observed Oct. 2. At both morning and evening services the Rev. John A. Goodfellow, who recently completed fifty-five years' service as rector of the church, paid tribute to Mr. Longshore as a co-worker. Special music was sung by an augmented choir.

Gounod's "Messe Solennele" was sung at the communion, with one of the former choir boys, the Rev. Leonard Hursh, canon of St. John's Cathedral, Quincy, Ill., officiating. The offertory was Hull's "Praise the Lord." Luncheon for 160 guests was served in the parish-house at the conclusion of the service. The rector presented the organist with a purse weighty with gold coin.

During the two-score years of service in the Church of the Good Shepherd Mr. Longshore has trained more than 1,500 men and boys in that choir. Of that number nine have entered the ministry, while many others are filling positions of trust and responsibility in all walks of life.

Born at Newtown, Pa., of Scotch-English Presbyterian and Quaker ancestry, many of whom were of Revolutionary fame, Mr. Longshore as a mere lad developed a talent for church music. At the age of 14 he began his career as organist and choirmaster in St. Luke's Church, Newtown. He studied under the late Dr. David D. Wood, the famous blind organist, and later with Lacey Baker, noted English organist.

For thirty years Mr. Longshore has been one of the lay staff of the City Missions of Philadelphia, conducting services every Sunday afternoon of the year in hospitals and institutions. For twenty-five years he has been lay port chaplain and local representative of the Church of England Immigration Society, and for thirty years he has been assistant chaplain of the Episcopal Hospital. The services of the Episcopal Church held each Sunday afternoon on the Parkway have been under his direction. Mr. Longshore has also been organist at the noonday Lenten services under the auspices of the Brotherhood of St. Andrew for the last twenty-five years.

**N. Lindsay Norden's Offerings.**

N. Lindsay Norden has prepared an interesting schedule of special musical services at the First Presbyterian Church in Germantown, Philadelphia. They are to be given Sunday evenings, beginning at 7:40. Oct. 9 the program was devoted to works of Saint-Saens. Oct. 23 Schubert's works were listed and Oct. 30 Norwegian composers. For Nov. 27 the schedule shows choral music of the great symphonists and Dec. 4 there will be a Beethoven service. For Jan. 8 music by Philadelphia composers is listed. Beginning Jan. 18 there will be midday recitals on the organ every Wednesday by prominent organists until Feb. 15. The program shows special music for every Sunday throughout the season.

**Chicago Society Hears Parks.**

The monthly meeting of the Chicago Society of Theater Organists was held in Kimball Hall Tuesday, Oct. 25, at midnight. Henry Francis Parks, whose articles on "The World of Theater Music" appear in the Chicago Daily News every Monday, played some of his own compositions. The society has scheduled a dance at the Trianon Nov. 21.

**FOR LARGE WAUSAU CHURCH**

**Austin Three-Manual to Be Installed in New Wisconsin Edifice.**

The First Presbyterian Church of Wausau, Wis., has made a contract with the Austin Organ Company for a three-manual to be installed in the new \$350,000 church. Kenneth E. Runkel, the organist and choir director, drew up the specifications. The great organ, except the major diapason, is enclosed in the choir expression box. The specifications follow:

- GREAT.**
1. Major Diapason, 8 ft., 73 pipes.
  2. Horn Diapason, 8 ft., 85 pipes.
  3. Tibia Major, 8 ft., 73 pipes.
  4. Dulciana, 8 ft., 73 pipes.
  5. Flute Harmonic, 4 ft., 73 pipes.
  6. Octave (from No. 2), 4 ft., 73 notes.
  7. Tuba Horn, 8 ft., 73 reeds.
  8. Chimes (prepared for), 8 ft., 25 tubes.
- SWELL.**
9. Bourdon, 16 ft., 97 pipes.
  10. Diapason, 8 ft., 73 pipes.
  11. Stopped Diapason (from No. 9), 8 ft., 73 notes.
  12. Salicional, 8 ft., 73 pipes.
  13. Voix Celeste, 8 ft., 61 pipes.
  14. Aeoline, 8 ft., 73 pipes.
  15. Flute d'Amour (from No. 9), 4 ft., 73 notes.
  16. Flautina (from No. 9), 2 ft., 61 notes.
  17. Cornopean, 8 ft., 73 reeds.
  18. Oboe, 8 ft., 73 reeds.
  19. Vox Humana, 8 ft., 73 reeds.
  20. Tremolo.
- CHOIR.**
20. Contra Gemshorn, 16 ft., 85 pipes.
  21. English Diapason, 8 ft., 73 pipes.
  22. Concert Flute, 8 ft., 85 pipes.
  23. Flute Celeste, 8 ft., 61 pipes.
  24. Gemshorn (from No. 20), 8 ft., 73 notes.
  25. Flauto Traverso (from No. 22), 4 ft., 73 notes.
  26. Gemshorn Octave (from No. 20), 4 ft., 61 notes.
  27. Clarinet, 8 ft., 73 reeds.
  28. Harp Celesta (prepared for).
- PEDAL.**
29. Diapason, 16 ft., 44 pipes.
  30. Bourdon, 16 ft., 44 pipes.
  31. Dolce Bourdon (from No. 9), 16 ft., 32 notes.
  32. Contra Gemshorn (from No. 20), 16 ft., 32 notes.
  33. Tromba (from No. 7), 16 ft., 20

- notes, 12 pipes.
34. Octave (from No. 29), 8 ft., 32 notes.
35. Flute (from No. 30), 8 ft., 32 notes.
36. Gemshorn (from No. 20), 8 ft., 32 notes.
37. Tuba (from No. 7), 8 ft., 32 notes.

**M'CURDY TO PHILADELPHIA.**

**Appointed to Succeed Norden at Second Presbyterian Church.**

Alexander McCurdy, Jr., of Morristown, N. J., has been appointed organist and choirmaster of the Second Presbyterian Church, Philadelphia, succeeding N. Lindsay Norden, who, after ten years' faithful and efficient service, resigned during the summer to accept a similar position in the First Presbyterian Church of Germantown.

Though still in the early twenties, Mr. McCurdy has already attracted much attention, alike as a concert organist and as a successful director. Born in Eureka, Cal., he began playing church services at 12, and at 16 was organist of the largest church in Oakland, Cal., going later to St. Luke's, San Francisco. He gave his first public recital on his fifteenth birthday, and has since given recitals on many of the largest organs East and West.

Coming to New York in 1924 to study with Lynnwood Farnam, he became organist at the Church of the Redeemer in Morristown, where he has been successful in the direction of a large choir and in the conduct of musical vespers which have crowded the church.

Mr. McCurdy will begin work in the Second Church on Nov. 15.

**Choirs to Unite for N. A. O. Service.**

The National Association of Organists will hold a festival evensong at St. Paul's Church, Brooklyn, of which R. A. Harris is organist and choirmaster, on Wednesday, Nov. 30. A half-hour recital will be given by T. Tertius Noble of St. Thomas', New York. The combined choirs of St. George's, Flushing; St. Paul's, Flatbush, and St. Paul's Brooklyn, will take part, forming a chorus of more than 100 men and boys.

**PIETRO YON**

**CONCERT ORGANIST and COMPOSER**

**853 Carnegie Hall New York City**



**Yon Master of Interpretation**

**Noted Organist Draws Large Crowd to Auditorium Recital.**

**By WILLARD M. CLARK.**

An audience estimated at more than 2000 filled the Auditorium yesterday afternoon to hear Pietro Yon, the guest organist at the ninth municipal organ concert. It was a concert which, in many respects, was the finest given here for many seasons. Mr. Yon stands as one of the great virtuosi of the organ and his program was well planned to show his excellent qualities.

That he is a master of interpretation was manifested in his scholarly reading of the Bach "Toccata and Fugue in C Major," the high light of the program. His pedal technique was dazzling in the Toccata. The clarity of his playing is one of its outstanding features, the brilliance of his runs, many played at almost unbelievable speed, fairly taking one's breath away. His mastery of tone coloring is remarkable, although there were moments yesterday afternoon when the tones were so softened as to be almost inaudible.

Yon is regarded as one of the greatest composers for the organ and he proved his right to this standing by playing his own sonata Romantic. It is a brilliant work abounding in difficulties with a rarely lovely adagio movement in which the Italian love for melody comes uppermost. The ease and fluency with which he played it gave little indication of its tremendous technical difficulties. There is a refreshing simplicity to Yon's playing no matter how difficult a work may be.

*Springfield (Mass.) Union.*

**Firmin Swinnen's**

*Great Success as a*

**CONCERT ORGANIST**

Mr. Swinnen was engaged to play the opening recital at the Scottish Rite Cathedral in New Castle, Pa., on October 4th. The demand for tickets was so great that Mr. Swinnen was obliged to play two additional recitals the following afternoon and evening to accommodate all the people that wanted to hear him, although the seating capacity is 3300.

THE NEW CASTLE NEWS SAYS: "Firmin Swinnen is an artist, one of unusual talents and abilities, a musician, a technician, an organist of inspiration. Not in a long time will those men and women, fortunate enough to be present, forget the dedicatory recital of the Greer Memorial Organ. NOR WOULD THEY IF THEY COULD."

**FIRMIN SWINNEN RECITALS**  
2520 Madison Street, WILMINGTON, DELAWARE

## Why You Should Buy a Skinner Organ

**T**HE purchase of a pipe organ involves a large expenditure of money and the owner naturally desires those characteristics in the instrument which will insure permanence and satisfaction.

The characteristics necessary to permanence and satisfaction include, first, a correct design. A good tonal composition depends as much upon an observance of form, or what may be termed architectural design, as does a structure of steel and masonry. The validity of the design of the Skinner organ is assured by a knowledge of the experience of the art and of the principles that have become fundamental. An observance of these principles is a safeguard for both builder and client, as against the passing fad or the single individual with a momentary influence on the particular case.

Skinner organs have a classic foundation upon which rests a superstructure of modern orchestral voices which have been proven of value and in harmony with the nature and literature of the instrument. Many of these voices were desired by organists and public for years before their achievement. Some well-known writers stated that their production was a well-recognized impossibility. The Orchestral Oboe, French Horn, imitative Bassoon, English Horn are examples of this sort. Yet they are all present in the Skinner organ with a photographic fidelity to type.

Skinner specifications are drawn to obtain the greatest degree of effectiveness with an especial regard to the ensemble.

The avoidance of excessive scales and the thick, heavy Flutes so destructive to a satisfactory ensemble and a consistent building up of Diapason upper work, insures a brilliance and transparency peculiar to the Skinner instruments.

The Skinner tone is in a "class by itself." It is not merely a collection of pretty or effective stops, but one in which all the voices are agreeable to each other and all co-ordinated in a remarkable degree. The development of this unique musical ensemble is work outside and beyond the questions of voicing as commonly understood. It was a problem of infinite patience, in the testing and scaling of pipes, and a personal contact with them from the beginning of their making to the final tuning in the completed instrument; a consistent pursuit for a definite ideal, for an uninterrupted thirty years.

This research resulted in a type of organ pipe that is peculiar to the Skinner organ and to no other. The Skinner tone cannot be produced on any other than Skinner pipes and it is for this reason that attempts to imitate Skinner tone have been unsuccessful.

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**FITTING CEREMONIES  
OPEN GREAT NEW ORGAN  
IS THE LARGEST IN CHICAGO**

**Kimball in New First Congregational Church Dedicated with Recitals by Lester and Porter— Guild Service.**

With a series of recitals and services worthy of its size and importance, the Kimball organ in the New First Congregational Church of Chicago was opened in October. The formal dedication had been postponed until fall because the final touches had not been put on the instrument until late in the summer, although it has been in use since spring. This organ deserves attention for various reasons. In the first place it is the largest instrument in any Chicago church. In the second place, it is in a historic church, where the music has been famous for two-score years, going back to the days when the late Louis Falk was organist and when it was the Union Park Congregational. With George L. Tenney as director and William Lester at the organ its musical reputation is being well maintained.

The organ contains in all 121 speaking stops and 5,466 pipes. When the new organ was installed, the ornamental front of the old instrument was used, and moved back a few feet to give a little more room in the choir gallery. In order to accommodate the instrument, two additional rooms were constructed on the side of the case and additional chambers were built at the rear of the balcony for the echo and antiphonal divisions.

This organ is entirely enclosed in six separate sound-proof chambers, which means that every stop in the organ is expressive. This is said to be the largest instrument that has ever been treated in this way, and the only one in existence that has two open 32-ft. stops under expression. The console is in the center of the choir gal-

lery immediately in front of the organ, and is of the stopkey control type, with the stopkeys in vertical jambs set at angles of forty-five degrees. The specification was drawn by William Lester and contains many notable features. The great is unique in that it has a complete diapason chorus from 16-ft. to 1-ft. pitch, all drawing on separate stop-keys. The solo, in addition to the tuba chorus, has the Kimball melophone, French horn and English horn. The pedal with its 32-ft. diaphone and bombarde bass is the most impressive feature of the instrument. At the rear of the church the antiphonal organs are in two separate expression chambers, with their appropriate pedals.

The complete specification appeared in The Diapason in November, 1926.

The dedicatory services opened Sunday morning, Oct. 9, when Andrew R. Dole, donor of the organ, made the formal presentation and when Mr. Lester's work at the organ was supplemented by the singing of the united choirs. In the evening Mr. Lester played a recital before a large audience and not only demonstrated thoroughly the resources of the instrument, but his ability as a performer. His program included: Overture in the Style of Handel, Mozart; Air, Mattheson-James; Adagio and Finale (Concerto No. 1), Handel; "Ave Maria," Widor; An Algerian Sketch, Stoughton; "The Bells of Berghall Church," Sibelius; Fantasy on a Welsh Tune, Noble; Improvisation on a familiar hymn; "A Southland Song" (dedicated to Albert Cotsworth, born Oct. 9, 1851), Lester; Alla Toccata, Lester.

For Monday evening Dean Lester had invited the Illinois chapter of the American Guild of Organists and Allen W. Bogen, Lester W. Groom and Edwin Stanley Seder played groups of solos. The united choirs sang Dickinson's "Soft Are the Dewes of God" and Mr. Lester's "O Sing unto the Lord." Mr. Groom played Nevin's new "Sonata Tripartite," Mr. Seder played a Bach chorale prelude and a Menuet by C. P. E. Bach, as well as Hollins' Concert Overture, and Mr. Bogen's selections included Schu-

mann's Sketch in D flat, Vienne's "Carillon" and an Adagio Cantabile by Nardini.

The dedicatory exercises came to a close Tuesday evening with a largely-attended recital by Hugh Porter of New York, organist of Calvary Episcopal Church and formerly of the New First. He was welcomed by a host of friends in the church and among the organists of Chicago. His program was: Fugue in G major (a la Gigue), Bach; Minuet, Boccherini; Andante from Symphony in D, Haydn; "Piece Heroique," Franck; "Chant de May," Jongen; Toccata, Mereaux; "Carillon," De Lamarter; Finale, Sonata 1, Guillemant; Introduction to Fourth Scene, Second Act, "Lohengrin" (transcribed for organ by Mr. Porter), Wagner; "Sunshine and Shadow," Gale; Duetto (Song without Words), Mendelssohn; Toccata, "Thou Art the Rock," Mulet.

The delicacy with which he played the Boccherini Minuet was marked and Jongen's "Chant de May" was interpreted with rare style. Mr. Porter's arrangement of the introduction to the fourth scene of the second act of "Lohengrin" was full of orchestral color and the glory of the full organ came out magnificently in the climax. As encores Mr. Porter played the "Ballet of the Happy Spirits" from Gluck's "Orpheus" and the Lemaigre Capriccio.

**Death of Charles B. Vandenberg.**

Charles Bernard Vandenberg, organist for seven years at the Temple Baptist Church, Albany, N. Y., died Oct. 3 in Memorial Hospital following an operation. He was stricken Sunday after the church services at which he insisted on playing despite illness. An immediate operation was advised. Mr. Vandenberg was a resident of Albany for twenty years. He studied music at Syracuse University, from which he was graduated. Later he taught music and had classes in Albany, Troy and Rensselaer. He once was organist at the Third Reformed Church, Albany, and later at Memorial Baptist Church. He is survived by his widow, two sons, two brothers and two sisters.

**SUMMY'S CORNER**

A Selected List of Christmas Anthems and Carols

**ANTHEMS**

HARK, WHAT MEAN THOSE HOLY VOICES? .12  
by John A. West  
Alto Solo

SING, O HEAVENS ..... .15  
by John A. West

GLORY TO GOD ..... .15  
by Mabel Howard McDuffee  
Soprano Solo

HARK! THE HERALD ANGELS SING ..... .08  
by Rena S. Brush

IN THE BEGINNING WAS THE WORD ..... .15  
by F. Leslie Calver

Concludes with the familiar Wainright hymn — "Christians, Awake, Salute the Happy Morn."

**CAROLS**

TWO SERIOUS CAROLS.. .06  
O Littel Childe  
Old Christmas Hymn  
by Mari R. Hofer

TEN CAROLS (Collection).. .10  
Selected by Roy R. Murphy  
NOEL, NOEL—HIS

BIRTHDAY ..... .06  
CHRISTMAS JOY—

CHRISTMAS HYMN ..... .06  
by Joseph W. Clokey

CLAYTON F. SUMMY CO.  
PUBLISHERS  
429 South Wabash Avenue  
Chicago, Ill.

St. Louis, Mo.  
Oct. 14, 1927

Hillgreen, Lane & Co.  
Alliance, Ohio

Gentlemen:

This is to report my satisfaction with the 3-Manual Organ installed by you in my Studio here. It has met my expectations in the highest degree. The volume is adjusted to the acoustics of my room, and all the voices are characteristic and pleasing.

The Console is a thing of beauty; the Action is perfect, and the general effect ideal.

With 9 voices responding from the Great section, 6 from the Swell, 6 from the Choir, and 3 from the Pedal, together with 16 Couplers, 9 Adjustable Pistons, and a full quota of Pedal Movements, I have resources sufficient for almost all teaching purposes.

Very respectfully yours,

Ernest Prang Stamm

Organist: Second Presbyterian Church  
B'nai El Congregation

Music Supervisor: Beaumont High School

**Hillgreen, Lane & Company**  
ALLIANCE, OHIO

*The*  
**Growing Demand**  
*for*  
**PILCHER ORGANS**

has necessitated the opening of our New York Office—915 Steinway Hall.

Inspired by the traditions of over a century of fine organ-making, proven by notable records of service and possessed of a purity, balance and breadth of tone impossible to describe in words, Pilcher Organs offer many striking advantages that should not be overlooked by the serious and knowing musician.

Our New York Office, in charge of William E. Pilcher, Jr., experienced both as practical organist and manufacturer, invites your inquiries. An opportunity to advise with you will not incur the slightest obligation; it will doubtless prove enlightening and helpful.

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**PILCHER** *Organs*

THE VOICE OF INSPIRATION

**BRIDE OF WILLIAM H. BARNES**

**Edith McMillan Robinson Married to Chicago Man at St. Paul.**

William H. Barnes, who is known to organists and organ builders the country over as an organ enthusiast and designer, but whose business vocation is that of treasurer of the A. R. Barnes Printing Company of Chicago, and who is also organist of the Wilmette Baptist Church, married Mrs. Edith McMillan Robinson, a talented pianist and prominent in all musical activities of the twin cities, on the afternoon of Oct. 22 at the House of Hope Presbyterian Church, St. Paul, Minn. The wedding was a prominent social event of the season and among those present were a number of friends of the bride-groom from Chicago.

The Rev. Henry C. Swearingen, pastor of the House of Hope Church, and the Rev. Francis C. Stiffer, pastor of the First Baptist Church of Wilmette, performed the ceremony. Myriads of lighted tapers in golden candelabra shed a soft light over the chancel and church. The bride's brother, Malcolm McMillan, organist; Mrs. Harry Lee Mundy, sister of the bride, violinist; Mrs. Edgar Zelle, violinist; Mrs. Malcolm McMillan, contralto, and Miss Sarah Irene Campbell of Evanston, soprano, presented the musical program. The first number was "In the Garden" from Goldmark's "The Rustic Wedding," played by organ and violins. Preceding the ceremony, Mrs. Mundy and Mr. McMillan played the last movement of the Cesar Franck Sonata. Mrs. Zelle and Mrs. Mundy then gave the slow movement from the Bach Concerto for two violins and the aria from the Stoessel suite for two violins. During the ceremony Mrs. McMillan and Miss Campbell sang Barnby's "O Perfect Love." The bridal party entered to a Mendelssohn march for the processional. For the recessional Rubinstein's wedding march was played. The bride was unattended. Harold O. Barnes of Evanston was his brother's best man.

After the ceremony there was a din-

ner at the home of Mr. and Mrs. Myron McMillan for members of the families and out-of-town guests. After a trip East Mr. and Mrs. Barnes will be at home in Evanston.

**REBUILT BY C. F. CHADWICK**

**Four-Manual in Mechanics' Hall, Worcester, Mass., Modernized.**

Charles F. Chadwick of Springfield, Mass., has rebuilt the four-manual E. & G. G. Hook organ in Mechanics' Hall, Worcester, Mass., which is used for the Worcester music festivals. This organ contains fifty-four speaking stops, none of which are borrowed. It has fourteen stops in the great, fifteen in the swell, ten in the choir, six in the solo and eight in the pedal, besides thirty-one couplers, twenty-three adjustable piston combinations, etc.

Mr. Chadwick also has rebuilt a fine old Johnson organ in Our Lady of Lourdes Italian Catholic Church, Waterbury, Conn., of which the Rev. Joseph Valdambri is pastor. It has nineteen speaking stops. The organ was originally built in 1872 and was in excellent condition, except the tracker action, which was worn and noisy.

Mr. Chadwick has also rebuilt a Steere & Turner two-manual organ which was in the old Masonic Temple in Springfield and made it into an unusually effective instrument. It has new individual valve wind chests, a new console of the stopkey type, and adjustable combinations.

Guy C. Filkins, organist of the Central Methodist Church of Detroit, gave a recital Oct. 30 at the Grosse Pointe Presbyterian Church on the new Aeolian organ and is scheduled to play Nov. 18 and 20 at the Detroit Museum of Art, where there is a new Casavant.

Reynold H. Brooks of Chicago, who has spent the last year in study in Paris, has returned to the United States and expects to return to Chicago to make his home late in the fall.

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1928 APRIL—MAY 1928

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**Organ**

- A Festal Procession. R. Diggle
- Ascription. George A. Burdett
- At Evening. Williams-Barnes
- At the Foot of Fuljyams. H. E. Gaul
- Canzona in A-flat. O. Mansfield
- "Carmen"—Prelude. Bizet-Koch
- "Carmen"—Intermezzo. Act II. Bizet-Koch
- "Carmen"—Intermezzo. Act IV. Bizet-Koch
- Communion. R. L. Becker
- Evening Prayer and Chimes. F. L. Calver
- Idyl. Carleton Bullis
- Moment Musical—Op. 65. Brown-Barnes
- Pas triste, pas gai.—Op. 34. Bennett-Mansfield
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- Come, Spirit of the Living God. Oley Speaks
- Eventide. Margaret Carreau
- Hold Thou My Hand. Pearl G. Curran
- Light of Life. C. Whitney Coombs
- Lord, Who Art Merciful. William Berwald
- Prayer (a setting of the Lord's Prayer). Pearl G. Curran
- The Key to Love Divine. Walter H. Nash

**Choir**

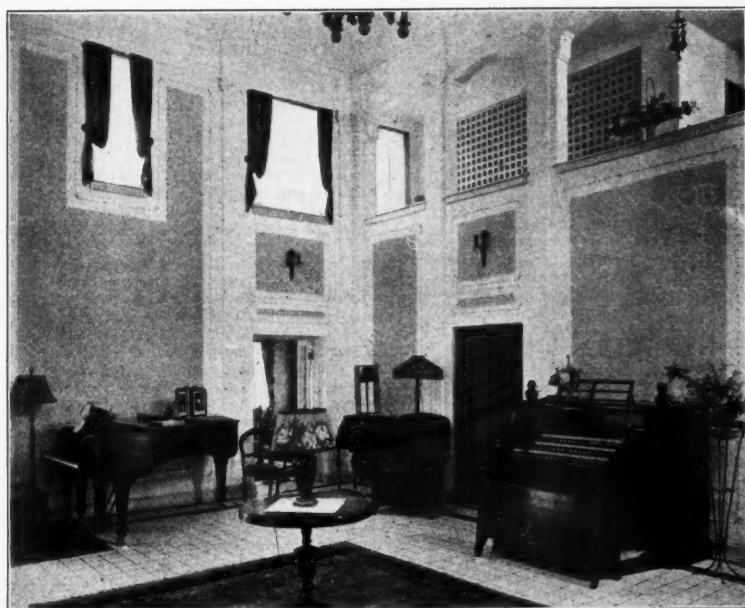
- Benedicite Omnia Opera. No. 1 in F. No. 2 in A. J. H. Lord
- Benedictus es Domine. In F. P. D. De Coster
- Communion Service. Dudley Buck
- Gloria. (From Mass in B-flat) H. A. Farmer
- Gloria, from Twelfth Mass. Mozart (Arranged for Three-Part Chorus of Women's Voices by W. G. Owt.)
- Gloria to God, from "The Messiah." G. F. Händel
- How Sweet and Silent Is the Place. L. Crawford
- Light of Life. C. W. Coombs
- My Master. E. S. Barnes
- O Hold Thou Up My Goings. T. Guy Lucas
- O Thou That Tellest Good Tidings to Zion, from "The Messiah." G. F. Händel
- Passing Out of the Shadow. (Funeral Hymn). Fred H. Huntley
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# National Association of Organists Section



WILLARD IRVING NEVINS, EDITOR

## OFFICERS OF THE N. A. O.

President—Reginald L. McAll, 2268 Sedgwick avenue, New York City.  
 Chairman of the Executive Committee—John W. Norton, St. George's Church, Flushing, N. Y.  
 Secretary—Willard I. Nevins, 459 East Twenty-second street, Brooklyn, N. Y.  
 Treasurer—Ernest F. White, 49 West Twentieth street, New York City.  
 Headquarters—Church of the Holy Communion, 49 West Twentieth street, New York City.

Reports coming in this month indicate that each chapter and state council is preparing for interesting series of recitals, lectures and informal meetings covering the months from October to June.

Thanks to the efforts of our very efficient treasurer, Mr. White, the number of delinquents for 1927 dues has been brought to a very small number. We feel sure one more month will find all such accounts cleared up.

Let us remind all chapters and councils that new members secured before Jan. 1 will be exempt from the initiation fee of \$2 which goes into effect at that time. November and December are two good months to enlist new members.

Dr. William A. Wolf, state president of Pennsylvania, attended the last meeting of the executive committee and told of his plans for several new chapters in that state. Pennsylvania seems to be about ready to take the leadership in number of chapters and members. Under the enthusiastic leadership of Dr. Wolf, all of the recently-formed chapters are carrying on busy programs.

The formation of two new state councils and two new chapters may be said to have resulted from inspiration received at the St. Louis convention. Each year following our national meeting there seems to be a growing desire to carry out in a local way some of the ideas voiced at that meeting.

Already Marshall S. Bidwell of Coe College, Cedar Rapids, Iowa, has called a meeting of all organists in that state. There are great possibilities in such a gathering for the promotion of good fellowship, and for the discussion of matters of interest in any way pertaining to the greater enjoyment and usefulness of one's profession. We trust that every organist in Iowa will become identified with that council.

For Illinois members living near Quincy there will be a chapter in that city under the presidency of Harold Einecke.

Arthur Davis, who organized the first chapter at St. Louis, has moved to Memphis, Tenn., and we are sure all organists in that state will work with him in building up the new state council there. Mr. Davis has been appointed state president for Tennessee. At Baltimore Miss Katharine E. Lucke, who has seldom missed one of our national conventions, has been made president of a local chapter for that city. We know all N. A. O. members in that vicinity will enjoy working with her.

We believe that the announcement of these new chapters will lead to the formation of many other new ones before the winter is over.

## Convention City Committee.

President McAll, John W. Norton and Herbert S. Sammond have been appointed to obtain information regarding cities which will be considered for the 1928 convention.

## Union-Essex Chapter.

Henry Hall Duncklee, the newly-elected president of the Union-Essex chapter, held a reception Oct. 10 to members of the chapter and other organists at his home, 107 Hillyer street, East Orange. Addresses were given by Reginald L. McAll, president of the association; Miss Jane Whittemore, president of the New Jersey council, and the Rev. Dr. Charles T. Walkley,

rector of Grace Church, Orange. Miss Mary Craig, soprano in the choir of the West End Collegiate Church, New York, sang two groups of songs and Miss Adelaide Duncklee, daughter of the host, played several piano solos.

Among the organists present were the Misses Grace Darnell, Jessie E. Bouton, M. A. Hooker, Mrs. Robert Walsh, Mrs. Robert Elder and Alexander Berne, Alban W. Cooper, Frederick Egner, George Huddlestone, Harvey Stone Martin, Arthur L. Titsworth, Robert W. Edwards, Hermon B. Keese, F. L. Dumont, W. J. Hawkins, Russell S. Gilbert, Clarence Wells, F. B. Whittemore, Forest Foust, Dr. John Courrier, J. Louis Manier, Albert Faux, J. H. Huntington, Jr., and W. A. Theurer.

MARY AUGUSTA HOOKER,  
Secretary.

## Hudson Chapter.

In spite of a heavy rainfall, a large number gathered at the Glenwood Arms Hotel in Jersey City for the October meeting and get-together dinner. The guests were the Rev. Dr. Cook, rector of St. Paul's Church, Jersey City, Mrs. Cook and Miss Lucy Nelson, president of the Woman's Choral Society. After dinner all went to St. Paul's Church as guests of Dr. Cook and Mrs. C. de P. Burger, organist and director of music. The usual business was transacted and a letter from Governor Harry Moore was read expressing for himself and Mrs. Moore their pleasure over being elected honorary members of Hudson chapter. After a vote of thanks to Mrs. Burger and the church, a tour of inspection was made through the new parish-house, of which the church may well be proud. We noted in particular the fine choir library of 500 sets of anthems and services neatly housed and catalogued. Next in order Mrs. Burger played on her fine Austin organ the March and Intermezzo from the Suite in G minor by James H. Rogers. Miss Burger, soprano soloist of the church, sang "Come Ye Blessed" by Scott, and an extra number after an insistent request. The organ was then played by several of the visitors.

ROBERT MORRIS TREADWELL,  
President.

## Camden Chapter.

About fifty members and guests of Camden chapter gathered in the beautiful church parlor of Centenary Tabernacle M. E. Church, Camden, early on the evening of Sept. 20 to attend a supper served by the ladies of the church, which was good enough to suit the most epicurean taste. An air of friendship and good feeling, which has been noticeable in our meetings for a long time, was strongly in evidence, fostered by the rather original hand-shaking game engineered by President Tussey, and the songs which were sung after supper, before leaving the dining-room for the church auditorium.

Ralph Kinder delivered an address, grouping his thoughts around the idea of "What I Would Do if I Were Starting my Musical Career Now." He stressed the necessity of the musician's exercising business sense, learning to sell his ability and time so that he and his family may have the things other professional men enjoy. He then passed on to emphasize the importance of theory in the musician's training. Programs and their construction were also considered. He deplored the tendency of the organist to overdo the classics, and said: "Learn to think about the man on the back seat who knows nothing about the organ. Plenty of tuneful, bright numbers, mixed with something uplifting, will help to fill the vacant seats at organ recitals."

The speaker closed by appealing for the elimination of suspicion from our lives as one of the most hurtful forces that can enter our minds.

Our three representatives at the St. Louis convention—President Tussey, Mrs. Bowman and Miss McCarter—

then gave us a unique review of that gathering in the form of a three-cornered informal conversation which brought out the "high spots" and gave an idea of what the rest of us missed by not going to St. Louis. The meeting continued in a most informal discussion of various problems and plans, and finally adjourned, voted a great success by all those who attended.

HOWARD C. EAGIN.

## Monmouth Chapter.

The October meeting of Monmouth chapter was held at the home of Mrs. Bruce S. Keator. Preceding the business session the solo quartet from the Church of the Ascension at Bradley Beach gave this interesting program: "Salve Regina," Schubert; "Panis Angelicus," Palestrina; "Tenebrae factae sunt," Palestrina; "Afferentus Regi," Marzo, and "Benedicta Es Tu, Virgo Maria," Silas.

At the business meeting following the program Mrs. Richard Crooks and Mr. Williams were accepted as new members and three new names were proposed.

Mrs. C. M. Williar, who had been appointed as delegate of the Monmouth chapter, gave her report of the St. Louis convention in August. She brought with her the new spirit and enthusiasm which the great recital organists inspire.

At 1 o'clock a delicious luncheon was served, at which time each member contributed an article of musical current events. Louis Van Gilluwe gave a report of the musikfest at Frankfurt-am-Main, Germany, the last of August, which he attended. He told of the demonstration of newly-invented musical instruments, among them the quarter-tone piano and the art of "pulling music from the air." He visited cities of Germany and Belgium, where he played on some of the largest organs of Europe, and in Belgium found a portrait of his grandfather on the inner door of a conservatory of music, where he had been director.

Attention was called to the work Miss Agnes Dillon is doing with little children in her studio in Belmar. So thorough are her principles and methods, with such complete equipment, that a study problem has been made of it in Wellesley College, it was reported.

During the next two months members will have private card parties in order to raise funds for the treasury.

The next meeting will be held in New York City Dec. 1, the program being in honor of the Schubert centenary, to be held in St. Andrew's M. E. Church, where Mrs. Keator is now organist.

HELEN E. ANTONIDES, Secretary.

## Central New Jersey.

The first fall meeting of the chapter was held Oct. 3 at the home of Mrs. Kendrick C. Hill, with twenty-four members present. Reports by various officers were read and approved.

A large part of the meeting was devoted to the discussion of our year's program. It was decided to have a get-together dinner in November. In December the chapter will entertain quartet choirs which have assisted us in our festival services. The annual candle-light carol service will be held in January. At the close of the business meeting refreshments were served and a social hour followed. It was moved and voted to thank Mrs. Hill for her charming hospitality.

We are glad to welcome the following new active members: Mrs. Joseph Turpin, Miss Hilda MacArthur, Miss Ethel Wilcox, Trenton, and Donald E. Fields, Princeton.

The Trenton School of Religious Education opened Oct. 10, with Mrs. Elliott Cook again directing the department of church and Sunday-school music.

CAROLINE C. BURGNER, Secretary.

## Worcester Chapter.

The first meeting of the fall of the Worcester (Mass.) chapter was held

in Wesley M. E. Church on Monday evening, Oct. 10. After an address of welcome by President A. Leslie Jacobs there was an informal discussion of plans for the winter meetings, and committees were formed to take charge of the program for each month. The chapter members are looking forward to an active and profitable season. Two new members were admitted and more are expected to join in November. It was deemed advisable to appoint the entire membership of the chapter a membership committee, thus making an active working group which will build up a larger organization during the season. This group will be under the leadership of William C. Steere.

Alfred H. Booth, who was official delegate of Worcester chapter at the N. A. O. convention in August, gave an interesting account of the meetings in St. Louis.

Following the business meeting A. Leslie Jacobs, organist and choir-master of Wesley Church, played a recital which was greatly enjoyed by the members.

ETHEL S. PHELPS, Secretary.

## Kentucky Chapter.

The Kentucky chapter began its monthly meetings at the Louisville Arts Club Oct. 10. A large number of members were present. The association is planning some interesting musical events this season. E. A. Simon, choir-master and organist of Christ Church Cathedral, gave a helpful talk on Christmas music and hymn singing.

## Rhode Island.

In the near future (dates not yet selected) we shall have a novel meeting at the Forest Theater Organ School with use of the fine Frazee organ therein, and a recital by Miss Blanche N. Davis at St. Martin's, Providence.

Our membership, never very large, is somewhat scattered this season. Mrs. Florence Ames Austin will teach at Miami during the winter and Joe Moss will remain in England until about February. Others have moved to states where they will have more room.

M. C. BALLOU.

## Lancaster Chapter.

The Lancaster (Pa.) chapter held its initial meeting of the season at the Capitol Theater, Lancaster, Sunday afternoon, Oct. 9. The report of the delegate to the St. Louis convention was heard, plans for the year were discussed and program and recital committees appointed. The four-manual Robert Morton organ—a unit of eleven sets of pipes—was examined and played by various members of the chapter. From the enthusiasm displayed by the members in their initial meeting, Lancaster may be depended upon to do a good season's work.

## Norristown Chapter.

The chapter met in the Haws Avenue Church with President Duddy in the chair on Sept. 20. The speaker of the evening was Dr. Edward Young Mason, whose subject was "Music in Relation to the Church Service." Organists were present from Roversford, Spring City, Conshohocken, Ambler, Lansdale and Norristown.

The choir of Grace Lutheran Church, forty voices, accompanied by thirty-five friends, journeyed to the Masonic home in Elizabethtown, Pa., Sunday, Oct. 2, and conducted the afternoon service in the new \$150,000 Sell Memorial Chapel. Joseph R. Bowman gave a recital on the three-manual Möller organ and the choir sang several appropriate anthems. The day was known as hospital day at the institution and all of the patients who could be moved from the hospital were taken to the chapel for the services. The Rev. C. C. Snyder preached the sermon and the choir was assisted by Mrs. John Dale, contralto; C. V. Honeyman, tenor, and Raymond F. Law-

son, baritone. In the absence of the senior choir, the Grace Lutheran junior choir of forty-five voices conducted the vesper services at home.

The Norrisstown Choral Society has resumed its rehearsals for its concert Dec. 6. A mixed program will be given this year. Ralph Kinder of Philadelphia is conductor, and Joseph R. Bowman president.

Walter Loeser has resigned as choir-master of Christ Swedish Episcopal Church after an incumbency of about twenty-five years.

Miss Jean Walton has resigned as organist of the Jeffersonville Presbyterian Church. Miss Eleanor Honeyman is substituting.

William Buckland is having a large organ installed in his palatial home.

Walter De Prefontaine gave a recital on the newly-renovated Möller in the Conshohocken Baptist Church.

WALTER DE PREFONTAINE.

**Harrisburg Chapter.**

The first meeting of the Harrisburg (Pa.) chapter for the 1927-1928 season was held Oct. 3 in the Pine Street Presbyterian Church. W. R. Stonesifer, organist of St. John's Lutheran Church and director of public school music at Steelton, Pa., gave an illustrated lecture on "The Relation of the Orchestra to the Organ." Mr. Stonesifer and three of his talented school boys gave demonstrations on various orchestral instruments, and interesting comparisons were made with the organ stops of the same character.

The following are the new officers of the chapter:

President—Miss Violette Cassel.  
Vice-President—Frank A. McCarrell.  
Treasurer—Mrs. John Henry.  
Secretary—Clarence E. Heckler.

The winter's program includes several lectures, a motor trip to Carlisle, where a recital will be given in St. John's Episcopal Church; a recital by Rollo Maitland, a piano and organ concert, and a choral service with the assistance of the Harrisburg Solo Choir of fifty voices.

CLARENCE E. HECKLER, Secretary.

**Executive Committee.**

The October meeting of the executive committee was held at headquar-

ters on Monday, Oct. 17. There was a large attendance, including President McAll, Chairman Norton, Dr. William A. Wolf, Mrs. Keator, Mrs. Lockwood, Misses Coale and Whittemore and Messrs. Ambrose, Stanley, Weston, Farnam, White, Sammond, Riesberg, Harris and Nevins.

The usual reports of the secretary and treasurer were heard and approved.

The appointment of Harold Einecke as president of the Quincy chapter at Quincy, Ill., was approved; likewise the appointments of Miss Katharine E. Lucke as president of the Baltimore chapter and Arthur Davis as state president of Tennessee.

It was moved and voted that a letter of thanks be sent to F. C. Mayer of West Point for his kindness and hospitality to the N. A. O. members who enjoyed the outing to West Point on Columbus Day. Mr. Riesberg gave a fine financial report on the advertising in the convention program.

**Quincy Chapter.**

The new chapter at Quincy, Ill., the first offshoot from the Illinois council, has just been organized through the initiative of C. Harold Einecke, organist of Salem Evangelical Church. The officers are:

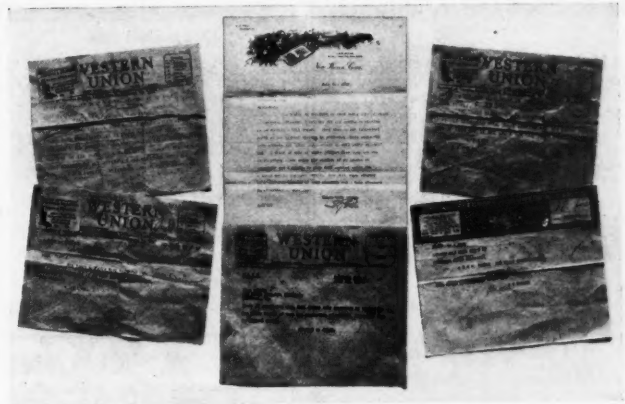
President—C. Harold Einecke.  
Vice-President—Herman Warma.  
Secretary—Miss Juanita Nichols.  
Treasurer—Andrew Musholt.  
Executive Committee (besides the officers)—William Spencer Johnson, Mrs. Frances Eldred Morrison and Mrs. Maude Wells Dickson.

The initial membership is twenty and further additions are expected. At the first meeting Dr. Percy B. Eversden of St. Louis made a talk and Oct. 13 William H. Barnes of Chicago gave a recital at Mr. Einecke's church and conveyed the greetings of State President Van Dusen. The recital was attended by 1,300 people.

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To the Austin Organ Company of Hartford, Conn., has been awarded a contract for a large three-manual and echo organ for the First Parish Church, Presbyterian, Hudson, N. Y. The organ is given as a memorial to the late William Seymour, for many years a trustee of the church, by his sisters, the Misses Adelaide and Alice Seymour.

The specification is as follows:

**GREAT ORGAN.**

- Bourdon, 16 ft., 41 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Gross Flöte, 8 ft., 73 pipes.
- Violoncello, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Tuba, 8 ft., 73 pipes.
- Cathedral Chimes (from Echo), 25 bells.
- Cathedral Chimes pianissimo.
- Tremulant.

**SWELL ORGAN.**

- Lieblich Gedeckt, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Echo Salicional, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremulant.

**CHOIR ORGAN.**

- Violoncello (from Great), 8 ft., 73 notes.
- Melodia (from Great), 8 ft., 73 notes.
- Dulciana (from Great), 8 ft., 73 notes.
- Harmonic Flute (from Great), 4 ft., 61 notes.
- Quintadena, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.

**ECHO ORGAN.**

- Clara-bella, 8 ft., 61 pipes.
- Flute Celeste, 8 ft., 49 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Chimes, 25 bells.
- Chimes Pianissimo.

**PEDAL ORGAN.**

- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Violoncello, 8 ft., 32 notes.
- Flute, 8 ft., 32 notes.

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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 of the Linwood Presbyterian Church, to forget the heat. That is enough for any musician to accomplish in any one evening.

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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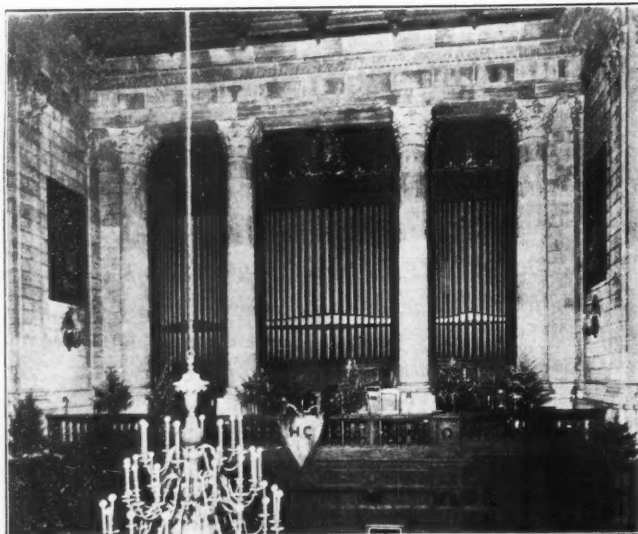
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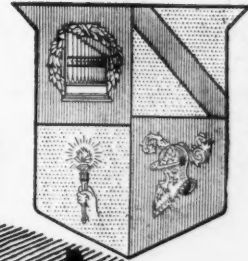
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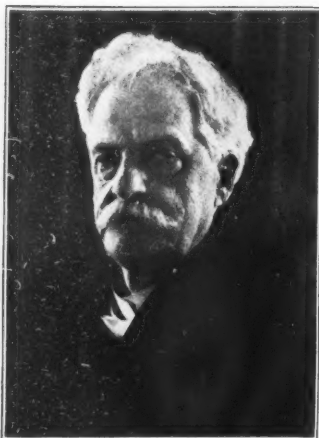
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**HOLDS A RECITAL RECORD**



Has anyone given organ recitals in more places in the United States than Minor C. Baldwin? We merely rise to inquire; any information leading to the discovery of evidence on the subject will be gratefully received. Meanwhile it seems safe to say that Dr. Baldwin is the most active and ubiquitous recital giver in this country, if not in the world. A list of his engagements since July 16, a period most of which is not favorable for organ recitals, shows twenty-six dates filled up to Oct. 16.

Dr. Baldwin, who has been a picturesque figure in the organ world for about two score years, believes in programs that appeal to congregations. He almost always gives them a Bach fugue, but his forte lies in the interpretation of popular numbers. He also believes in modern methods in planning his recitals, for he makes his tours throughout the country in his automobile.

Dr. Baldwin never married and his one hobby in life is the organ. He was born at Meriden, Conn., on a date

not revealed by him, and for forty years has been a globe-trotting player. He studied choral conducting under Carl Zerrahn, at one time conductor of the Handel and Haydn Society of Boston, piano with the late William Sherwood and harmony and counterpoint with Emory and Parker. He also studied organ with the late William T. Best of Liverpool. In addition to his American travels he has played in European countries, the British West Indies and Cape Breton. He appeared at nearly all the expositions. Some years ago he was conductor of the Euterpe Club of New York. A number of compositions for the organ by Dr. Baldwin have been published.

**Mrs. Rixford Has Tellers-Kent Organ.**

Mrs. Lillian A. Rixford presides at a new three-manual organ built by the Tellers-Kent Company for the First Presbyterian Church of Cincinnati. This church, the oldest in Cincinnati, organized in 1790, has just redecorated its edifice and the new organ has been installed. Mrs. Rixford gave a dedicatory recital on the evening of Sept. 25 and her selections included: "Hymn Celestial," Gray; First Sonata, Becker; Meditation, Gretchaninoff; Fountain Reverie, Fletcher; Scherzo in D minor, Faulkes; Londonderry Air, arranged by Coleman; "Prayer," Stark; Fanfare, Lemmens.

**Brayton Stark at Denison.**

Brayton Stark, A. A. G. O., formerly of Stamford, Conn., has assumed his duties as head of the organ department at Denison University, Granville, Ohio. Mr. Stark is a graduate of the Guilman Organ School, New York, and studied also at the Eastman School of Music in Rochester and under Dr. T. Tertius Noble in New York.

Mrs. Lillian Sandbloom Wright is now director of the organ department at Drake University, Des Moines, Iowa, and that department has the largest enrollment on record. She has also taken charge as organist at Grace Methodist Church, one of the largest churches in Iowa.



**LILIAN CARPENTER**  
F. A. G. O.

- Soloist—
- Pennsylvania State Convention of the N. A. O., Harrisburg, Pa. } 1
  - Convention of the A. G. O., Washington, D. C. } 9
  - Convention of the N. A. O., St. Louis, Mo. } 2
  - Convention of the Canadian College of Organists, Toronto, Canada. } 7

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It was a very happy day for me when it was decided to install an Austin Organ in the Metropolitan Church of this city. I honestly feel that you are building the best organ in America today and am looking forward with great pleasure to the time when our instrument will be installed. I know that it will be a fitting monument to your skill.



G. DARLINGTON RICHARDS, *Organist and Choirmaster, St. James' Church, New York City.*

The organ which you installed in the rebuilt St. James' Church, last winter, has given entire and complete satisfaction. This unit, while representing less than half the organ as it will be when completed, has already proven itself the nucleus of what we expect will be an instrument unsurpassed in beauty and refinement of tone, in reliability of action, and in adaptability to the needs and requirements of the Church service. Although the organ was erected under most trying circumstances while the Church edifice was being built, the action required but minor adjustments after its installation, and has required no attention during these first six months of use. The Diapason tone is noble, majestic and churchly in character, and the imitative stops are almost uncanny in the likeness to the tone of their prototypes in the orchestra. We have a most satisfactory first installation, and I look forward to the day when the complete scheme shall have become a reality.



ALBERT RIEMENSCHNEIDER, *Director, Baldwin-Wallace Conservatory of Music, Berea, O.*

It gives me unusual pleasure to express my appreciation of your artistic product. More than ten years ago, the Baldwin-Wallace College had the Austin Organ Company build its magnificent four-manual, seventy-four stop organ for the Auditorium. The satisfaction over this instrument has been so decided that I am sure I express the opinion of the College authorities when I say that if at any time another organ were to have been added, the Austin Company would have received the contract without competition. Both tonally and mechanically the organ is so satisfactory that it would be difficult to conceive of anything more complete.



LOUIS ROBERT, *Organist and Choirmaster, P. E. Church of the Holy Trinity, Brooklyn Heights, N. Y. C.; Head of the Organ Department, Peabody Conservatory, Baltimore, Md.*

In my opinion the Austin Organ is not only one of the very best makes in this country, but ranks over the best makes abroad. The great variety of beautiful tonal colors and the perfect mechanical equipment make it a real pleasure to play the Austin Organ.



FRANK SILL ROGERS, *Organist and Choirmaster, St. Peter's Church, Albany, N. Y.*

I have just been listening to your new organ at St. Patrick's, Troy, inaugurated by Mr. Courboin. The instrument has weight, authority, brilliance and variety, and responded perfectly to every demand of the artist.



WALLACE A. SABIN, *F. R. C. O., F. A. G. O., Organist, First Christian Scientist Church, San Francisco, Calif.; Official Organist, P. P. I. Exposition, 1915.*

The fact that I was instrumental in getting the first Austin Organ for San Francisco has always been a source of great satisfaction to me. This organ and many others you have installed since, are giving delight to thousands of discerning hearers. No words of mine are needed to specify the many fine qualities of your instruments. Let me say, however, that they have my unqualified endorsement.



FREDERICK SCHLIEDER, *Mus. M., F. A. G. O., Teacher of Improvisation and Pedagogy, New York and Paris.*

The Austin Organ has always occupied a distinct place in my regard. Responding to every musical wish or impulse, I have experienced the keenest satisfaction and delight both in expressing the musical thoughts of others, as well as those of my own. There is something intensely alive, something stirringly vibrant in the sound of your instruments that makes one feel that it is the voice of a refreshing friend.



DR. OSCAR E. SCHMINKE, *New Rochelle, N. Y.*

My little modified Chorophone is a veritable "Mulum in Parvo" and has proven a source of unending pleasure to me in practice. For its size and price it offers more variety of color than any small organ I have ever played. In reliability and durability of mechanism, convenience of console, beauty of voicing, especially of Diapasons, and brilliance of ensemble in large instruments, the Austin organ is equalled by few and surpassed by none.



EDWIN STANLEY SEDER, *F. A. G. O., Organist and Director, First Congregational Church, Oak Park, Ill.*

It has been my privilege to give recitals on numerous Austin Organs in the past few years, including such complete instruments as those at the First Methodist Church, Elgin, Ill.; St. James' Episcopal Church, Chicago; University of Minnesota, and others, and have been greatly impressed by their uniform excellence of voicing and action. You have set a high standard and consistently maintained it. The voicing of individual stops is always distinctive, the ensemble brilliant and finely blended, and the mechanical features most reliable. It is always a pleasure to play them.

**AUSTIN ORGAN CO.,** Hartford, Conn.

*Boston News Notes*

By S. HARRISON LOVEWELL

JULIAN R. WILLIAMS.



Boston, Mass., Oct. 21.—The retirement of Professor Macdougall at Wellesley College caused several shiftings of importance. The head of the department of music is Professor Clarence Hinner. In place of Professor Hinner, who had to drop out temporarily because of ill health, there has appeared Randall Thompson. Mr. Thompson is a winner of the Prix de Rome. He was graduated from Harvard in 1920, and took the degree of M. A. in 1922. For two years before coming to Wellesley he had lived in New York and had made for himself a reputation by his operetta entitled "The Straw Hat," produced for the Laboratory Theater, as well as various other scores composed for the Neighborhood Playhouse. He calls himself "primarily a composer," and plans, in addition to teaching advanced harmony, counterpoint and musical form, to develop the work of the college choir and glee club. Especially will he introduce a cappella sixteenth century music by Palestrina, Orlando di Lassus and Vittoria, and modern English, Italian and German music arranged for women's voices.

Homer Humphrey, of the faculty of the New England Conservatory of Music, gave an organ recital at Jordan Hall Oct. 18. A feature of the program was the rendition of his composition on a Canadian motive entitled "The Bateau on the River."

Oct. 11 the new three-manual Casavant organ in the new alumnae hall, Brown University, Providence, was dedicated with formal exercises preceded by a recital by Miss Blanche N. Davis, organist and choir director of the women's college. The organ is the gift of Mrs. Webster Knight and Mrs. C. Prescott Knight in memory of their sister, Miss Edith Knight. The chapel choir sang an arrangement by Mabel Daniels of "Veni Creator Spiritus"; and as an "in memoriam" selection Miss Davis played the Adagio from Symphony 2, by Widor. The organ is perfectly placed and of it Arthur H. Ryder says epigrammatically that he was "struck with the note of healthy vitality through which it turned the music sunny side up." The organ selections on this occasion were: "Memories," Dickinson; Cantilena in G, Foote; "The Earle of Salisbury," Byrd; Musette from a "Masque," and Minuet from "Samson," Handel; Evening Song, Bairstow; Festival March, Foote; Melody in C, Wolstenholme; March in G, Smart.

The Boston Public Library is putting on some unusually interesting subjects for musical lectures this season, as also eight chamber music concerts presented by Mrs. Elizabeth S. Coolidge to be given on Sunday evenings. The titles of some of the lectures read: "Folk Music of Many Lands"; "English Music Alive Again" (Henry Gideon); "America's Story in Song" (Catherine Smith); "The Nativity, a Synthesis of Music, Color, Picture and Action" (H. Augustine Smith); "Russian Music" (Dr. John P. Marshall); "Music of the Church, the Fireside and the Nation" (Mme. Beale Morey); "The Modern Music Renaissance" (Carl F. Pfattheicher, Ph. D.).

Harold Schwab appeared in dual capacity as pianist and organist before an audience of several hundred friends Oct. 5, at Jordan Hall. His program was decidedly interesting and met with cordial responses from the people. Mr. Schwab's reputation as an organist is already well established. The organ

program presented a Fantasia in D minor, Op. 19, No. 1, by Dunham, that was very fine music. Chadwick's "Triptych," consisting of Fantasie, "Tema," and "Fuga Giocosa," does not hold together any too consistently. The other selections were: "Benedictus," Reger; Scherzo, Parker, and "Pavane de la belle au bois dormat," Ravel.

Everett E. Truette is announcing the organization of a master class in organ playing at the Eliot Congregational Church, Newton. Surely he will not lack professional organists to embrace this unusual opportunity to study the higher realms of organ literature on a large four-manual instrument. No other organ instructor in Boston during a long term of years has had so large a following as Mr. Truette.

Ernest Howard Hosmer, a life-long resident of Bedford, died Oct. 8. He had served many years as organist of the First Parish Church in that town, and also had been the clerk of the parish and member of the school committee. He was the last of his immediate family, and had never married. In 1886 he was graduated from Harvard College.

William E. Zeuch, organist of First Church, Boston, is a prime favorite as a recitalist in the Newtons. At Union Church in Waban, Friday evening, Sept. 30, he played a program that gave great satisfaction in spite of a comparatively small instrument. The music included: Chorale Prelude, "What God Does Is Well Done," Karg-Elert; Meditation, Sturges; Three Minuets, Boccherini, Beethoven and Seboeck; Toccata, Symphony 5, Widor; Reverie, Dickinson; Canon, Schumann; Largo, "New World Symphony," Dvorak; Scherzo, Zimmerman; Evensong, Johnston; "Priests' March," Mendelssohn.

Stanley Bentley, formerly organist at the Congregational Church, South Braintree, has accepted a position at the Blaney Memorial Baptist Church, Milton Lower Mills.

**Brigham Goes to New Theater.**

Ralph H. Brigham, who for some time has been organist at the Orpheum Theater at Rockford, Ill., has been appointed feature organist at the Coronado Theater in the same city. Before going to Rockford Mr. Brigham was prominent as a theater organist in New York and later in Chicago. Among his October activities was the opening of the Hinners organ in the Madison Theater at Peoria, Ill.

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Having achieved the ultimate luxury in the "Duo-Art," the Aeolian Company now announces a new department, The Votey Organ Division. This department, manned by the finest personnel in the country, will be devoted entirely to the building of church, concert and theatre instruments.

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**GREAT ORGAN.**

Double Open Diapason, 16 ft., 61 pipes.  
Open Diapason, 8 ft., 61 pipes.  
Viol d' Gamba, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Doppel Flöte, 8 ft., 61 pipes.  
Lieblich Gedeckt, 8 ft., 73 pipes.  
Octave, 4 ft., 61 pipes.  
Flute, 4 ft., 61 notes.  
Mixture, 3 rks., 183 pipes.  
Trumpet, 8 ft., 61 pipes.  
Claron, 4 ft., 61 pipes.  
Chimes (in Choir swell box, under expression), 20 bells.

**SWELL ORGAN.**

Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Aeoline, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Flute Harmonic, 4 ft., 73 pipes.  
Violina, 4 ft., 73 pipes.  
Flautino, 2 ft., 61 pipes.  
Cornet, 3 rks., 183 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Tremolo.

**CHOIR ORGAN.**

Quintaton, 16 ft., 85 pipes.  
Geigen Principal, 8 ft., 73 pipes.  
Dolce, 8 ft., 73 pipes.  
Melodia, 8 ft., 85 pipes.  
Quintadena, 8 ft., 73 notes.  
Flauto Traverso, 4 ft., 73 notes.  
Fugara, 4 ft., 61 notes.  
Piccolo, 2 ft., 61 notes.  
Clarinet, 8 ft., 73 pipes.  
Tremolo.

**PEDAL ORGAN.**

Open Diapason, Resultant, 32 ft., 32 notes.  
First Open Diapason, 16 ft., 32 pipes.  
Second Open Diapason, 16 ft., 32 notes.  
Sub Bass, 16 ft., 44 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Cello, 8 ft., 32 notes.  
Flute, 8 ft., 32 notes.  
Trombone, 16 ft., 32 pipes.

Tromba, 8 ft., 32 notes.

This organ was dedicated with a recital by Professor Karl Haase, F. A. G. O., director of music in Concordia Teachers' College, Seward, Neb.

**TASK FOR MAURO-COTTONE**

**To Compose Series of Organ Works for Irving Berlin Firm.**

The Irving Berlin Standard Music Corporation announces that it has placed under exclusive control Dr. Melchiorre Mauro-Cottone, chief organist of the Capitol Theater, New York City. Mr. Cottone is at work composing a series of organ compositions especially suited for motion picture and concert use. These compositions will be published separately and in folio form.

Melchiorre Mauro-Cottone comes from a family of illustrious musicians, his grandfather and his father having been organists and composers. He has concertized extensively in Europe and in this country, as a solo pianist and choral and orchestral conductor. He has been accompanist for several artists of international reputation, and was connected with the Savage Opera Company in the capacity of conductor for the first production in America of Puccini's "The Girl of the Golden West."

Mauro-Cottone has to his credit more than 200 compositions for organ, orchestra, piano, voice and violin. King Victor Emanuel, on the suggestion of Premier Mussolini, this year bestowed upon him the cross of Cavalier of the Crown of Italy.

Mr. Mauro-Cottone is a member of the American Guild of Organists, the National Association of Organists and the Society of Theater Organists of New York.

**Celebrates Over Aged Organ.**

"Old Organ Sunday" was observed in Zion Lutheran Church, Chester, Pa., Oct. 9, commemorating the installation and dedication of the instrument by David Tannenburg, a famous organ builder, in 1791. The organ is still in regular use.

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**Text by Thomas Littlefield Marble Music by Florence Edna Chipman**

Solo voices required are Soprano, Alto, Tenor, two Baritones and a Bass. The work is in two parts. The numbers are well-contrasted, melodious and singable. The part writing is very skilfully written.

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## Who's Who Among American Organists

### DeWitt C. Garretson.

DeWitt C. Garretson, A. A. G. O., organist and choirmaster of St. Paul's Cathedral at Buffalo, will complete ten years of service in that famous church next May. During the decade he has been in Buffalo he has been a power for good in everything that pertains to the advancement of church music in that city and a leader among the organists of the community. That leadership was well illustrated two years ago when, as dean of the local A. G. O. chapter, he managed the preparations for the Guild convention, an event whose success was due to the hospitality of the members in Buffalo.

Mr. Garretson was born at Perth Amboy, N. J., April 9, 1885. His activity as a church musician began early in life when he became a choir



DEWITT C. GARRETSON.

boy in St. Peter's Episcopal Church, the oldest church in New Jersey. At the age of 15 he did as have so many others—advanced from the choir stalls to the organ bench. For four years he continued as organist and choirmaster at St. Peter's before going to a better position at Trinity Church, Parkersburg, W. Va. Here he remained two years and then he was appointed to the post at Trinity Church, Pottsville, Pa., where he remained a year and a half.

From Pottsville Mr. Garretson went to Grace Church at Utica, N. Y. Here he was organist and choirmaster for a period of nine years. On May 1, 1918, he was appointed to the position at St. Paul's Cathedral, Buffalo.

Mr. Garretson has to his credit the organization of two chapters of the American Guild of Organists. The first of these was the Central New York, of which he was the first dean. Then he organized the Buffalo chapter and again was the first dean.

Mr. Garretson has pursued his studies with some of the best men in the United States. He worked at the piano with Henry F. Anderson of Cleveland and then studied organ with J. Warren Andrews of New York. He received his training in boy choir work from G. Edward Stubbs and theory with Warren R. Hedden, Dr. Alfred E. Whitehead of Montreal and the late Homer Norris of New York.

In addition to his duties at St. Paul's Mr. Garretson is visiting choirmaster at the First Presbyterian Church of East Aurora, N. Y., lecturer on church music at the DeLancey Divinity School and instructor in choral singing at the Buffalo Seminary. He has given many recitals and has officiated at the opening of a number of organs in the East.

Mr. Garretson married Donna Van Winkle of Parkersburg in 1909.

### William Dawson Armstrong.

Illinois has an organist and all-around musician in William D. Armstrong, who is a native of the state and has spent his entire life in the city of Alton. So noteworthy have been the

achievements of Mr. Armstrong that a book devoted to his life, entitled "William Dawson Armstrong, American Composer," was written about ten years ago by W. T. Norton, vice-president of the Illinois Historical Society.

Mr. Armstrong was born Feb. 11, 1868, at Alton. His grandfather was one of the earliest settlers of Alton and his father, William Armstrong, was one of the prominent citizens of the community and an energetic foe of slavery. William D. Armstrong received his education in the schools of his native city, but early began the study of music. Among his teachers may be mentioned Joseph Gratian, the noted organ builder, and Mrs. Lucia I. Priest (nee Imogene Brown) of Alton, Charles Kunkel, E. R. Kroeger, Louis Mayer and P. G. Anton of St. Louis, Clarence Eddy of Chicago and the late G. M. Garrett of Cambridge, England.

Mr. Armstrong was instructor in the Forest Park University for women in St. Louis from 1891 to 1892 and musical director of Shurtleff College and the Western Military Academy at Upper Alton, 1892 to 1908. He was organist in the First Baptist and St. Paul's Episcopal Churches of Alton, and later organist and director of music in the Church of the Redeemer (Episcopal), 1894 to 1898, and the Church of the Unity of St. Louis, 1898 to 1908. From 1908 to 1912 he was president of the Illinois State Music Teachers' Association, and in 1905-6 vice-president of the National Music Teachers' Association. He has appeared as both concert organist and pianist, although in recent years he has made teaching a specialty.

Mr. Armstrong was selected as one of the solo organists at the St. Louis Louisiana Purchase Exposition in 1904.

While widely known as a composer, Mr. Armstrong has contributed articles to magazines and papers of this country. He has written in nearly all the larger and smaller forms of composition, for orchestra, organ, piano, voice and their different combinations. Most of his writings are in manuscript, including "The Specter Bridegroom," an opera in three acts, first presented in St. Louis with Grace Van Studdiford in the title role.

Mr. Armstrong is an honorary member of the Societe des Auteurs and Compositeurs de Musique, Paris, and a member of the American Guild of Organists. He has been called upon to hold positions of trust in the com-



WILLIAM D. ARMSTRONG.

munity, being a vestryman in St. Paul's Episcopal Church and director of the Young Men's Christian Association, also a member of the school board and the board of trade, a Knight Templar, past master of the Masonic Lodge, and president of the Masonic Temple Association.

### Frederick Maxson.

Philadelphia, noted for its organs and organists, numbers as one of the most prominent of the latter Frederick Maxson, who has made a national reputation as a player and teacher.

Mr. Maxson was born at Beverly, N. J., and was one of the favorite pupils of David D. Wood, the blind

organist whose Bach interpretations have never been excelled in their faithfulness to the spirit of the old master. He also studied with Alexandre Guilmant of Paris and acquired from him the finesse and verve which is so characteristic of the French school. Mr. Maxson is a fellow of the American Guild of Organists, one of the founders of the American Organ Players' Club and an associate of the Royal College of Organists of London. He has frequently acted as examiner at the annual Guild and American Organ Players' Club examinations and his services are in demand as an adjudicator at various musical competitions. He is one of the deans of American recitalists, having concertized extensively, particularly in the East. His recitals have always elicited favorable comments from the press.

Mr. Maxson's first organ position in Philadelphia was at Christ Methodist Church. He then went to the Central Congregational Church and for the past twenty-five years has been organist and director at the First Baptist Church. His faithful and efficient service at the latter church was recognized by the congregation on Oct. 2, it being the occasion of his twenty-fifth anniversary, and he was presented with a handsome watch and some beautiful flowers, accompanied by many congratulations from members of his congregation. The special musical services under Mr. Maxson's direction have attracted large congregations and have been recognized as of a superior type artistically. One of the choirs under his direction won the first prize at an Eisteddfod, singing the test composition a capella and from memory. Mr. Maxson is also known as a composer, having written for the organ, for solo voice, duets, anthems and choral services.

Mr. Maxson has been a successful teacher for many years, latterly confining his work to organ and theory. His influence educationally is far-reaching. Over 200 of his pupils are holding church positions and many of them have successfully passed the ex-

aminations of the various organists' organizations. One of the finest monuments that a man can build is the perpetuation of his ideals in the life and work of his pupils and Mr. Maxson may ever be happy in the thought that his sphere of influence is widening and that he has made a real contribution to the art of good organ playing.

As is the case so often where art is transmitted from father to son, we find that Mr. Maxson's son Raymond is also an organist and splendid musician. He is organist and director at the First Presbyterian Church of Bryn Mawr, Pa.

CHARLES J. DRYFUSE.

### Julian R. Williams.

One of the valuable acquisitions to the ranks of Pittsburgh organists of the last year who is making a splendid record at St. Stephen's, in Sewickley, one of the large suburban churches, is Julian R. Williams.

Mr. Williams was born at Picton, Ont., in 1894. He attended Northwestern University and the Provincial University of Saskatchewan, Canada. Previous to 1914 he studied organ for about five years with Dr. Francis Hemmington and Dr. Peter Christian Lutkin of Chicago. Early positions as organist included the First Methodist Church, Elgin, Ill., and the Third Avenue Methodist Church, Saskatoon, Sask.

From 1918 until 1922 Mr. Williams taught music at Westminster College, New Wilmington, Pa., at the same time continuing his organ study with Harvey B. Gaul of Pittsburgh. During the summer of 1922 he studied organ with Libert and Widor at Fontainebleau and was awarded the first grand prix.

From 1923 to 1926 Mr. Williams was organist and director of music at the large First Presbyterian Church at Huntington, W. Va. He left Huntington to become organist and choirmaster of St. Stephen's Episcopal Church, Sewickley, and completed a very successful first year at this church Aug. 1.

## Have you heard Virginia Carrington-Thomas play?

At the Oklahoma Convention of the F. M. C., 1926, where she played her own compositions, the New Music Review said:—

"HER PLAYING CREATED A SENSATION. IT WAS THE OUTSTANDING EVENT OF THE WHOLE CONVENTION."

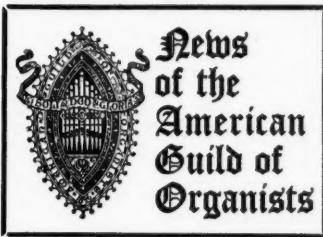
The American Organist said of her playing at the A. G. O. Convention, 1926:—

"LISTENING TO BACH ONE COULD CLOSE ONE'S EYES AND IMAGINE ONESELF IN THE CLOISTERED TWILIGHT OF A EUROPEAN CATHEDRAL."

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## News of the American Guild of Organists

[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

### Southern California.

At a meeting of the Southern California chapter held in Los Angeles Monday, Oct. 3, seventy members being present, the following resolution was duly proposed and carried unanimously:

Whereas, At the convention of the National Association of Organists, held in St. Louis, Mo., in August last, three members of our chapter greatly distinguished themselves—

Ernest Douglas by winning the \$500 prize given by the Kilgen Organ Company for an organ composition in larger form, the competition being open to all America;

Arnold Dann, official guest recitalist, who created a fine impression by his artistic rendering of a masterly program, and

Roland Diggle, who wrote a Concert Overture for the convention, which was played by Arnold Dann and received with much approbation, and who did executive work of a highly constructive nature; and

Whereas, The Southern California chapter desires to record its admiration and appreciation of these things; therefore be it

Resolved, That the official congratulations of the Southern California chapter of the A. G. O. be tendered to these three gentlemen for their successful work at the A. G. O. convention, that the same be spread upon our minutes, that a copy of the same be sent to each of them, and that a copy be sent to several organ newspapers selected by the secretary.

P. SHAUL HALLETT,  
Chairman of the Resolutions Committee.

### Western Pennsylvania.

A meeting of the officers and committees was held Sept. 8 at the Pittsburgh Musical Institute, at which the following were present: Messrs. Jennings, Norton, Oetting, Pearson, Renton, Schuneman, Steiner and Williams. The recital given by Mr. Farnam last January was such a success, both financially and esthetically, that the program committee was requested to make arrangements for another recital by a visiting artist. Other details for the season's programs were discussed, and with the enthusiasm manifested the outlook is for a very successful and interesting season. Plans are on foot to increase the membership and boost the activities of the Guild, as well as the individual activities of its members.

The September meeting of the chapter was held Sept. 29 at the Congress of Women's Clubs. Twenty-two members were present, enjoying a good dinner and a general good time. Three applications for membership were received and approved. W. K. Steiner was appointed by the dean to serve on the executive committee in the place vacated by Mr. Oetting upon his election as dean. Reports from committees were read and the secretary was authorized to have a membership list mimeographed, to be distributed among the members for their information. After the business meeting, interesting vacation experiences were recited by the members present, including a long report on the convention of the Canadian College of Organists at Toronto by Charles A. H. Pearson.

### District of Columbia.

The first monthly business meeting of the District of Columbia chapter for the season was held Oct. 3 at 8 p. m. in the choir-room of the Church of the Epiphany, with Rolla G. G. Onyun, newly-elected dean, presiding. In spite of discouragingly wet weather the roll-call showed thirty-five members present, and a most contagious spirit of enthusiasm marked the entire evening.

The growth of the chapter during the past year has been worthy of note,

the membership now numbering over 100. For this, as well as our delightful convention in June, Mr. Torovsky, our dean for the past two years, deserves great credit, for to his able management and magnetic personality is due largely our robust health as a chapter and our auspicious start on another year's work. In recognition of Mr. Torovsky's tireless efforts in making possible the success of the convention the chapter presented to him two beautifully bound volumes of organ music, the presentation being made by Miss Charlotte Klein. An A. G. O. pin, a personal gift from the present dean, Mr. Onyun, was presented later.

After disposing of the business of the evening, a brief address, in which plans for the year were outlined, was delivered by Mr. Onyun. A course of four evenings' lessons on the subject of modulation will be given by Edgar Priest, A. R. M. C. M., at successive business meetings, and details of programs, lectures and recitals were discussed.

The program feature of the evening was a paper on "Carillons," presented by the registrar, Mrs. John M. Sylvester, who was tendered a vote of thanks by the chapter.

After adjournment a delicious buffet supper was served to members and guests.

MRS. JOHN M. SYLVESTER,  
Registrar.

### San Diego Chapter.

The San Diego chapter convened Oct. 4 for its first meeting of the season. The meeting, which was preceded by a dinner, was held at the Dolly Madison tea-room and the newly-elected dean, Mrs. Katherine Nolan Andrews, presided. Royal A. Brown, organist of St. Joseph's Church, gave a resume of the work done in Paris last summer by the Albert Riemenschneider group of American organists who studied under the eminent French master, Dupre. Several visiting organists availed themselves of the invitation extended by the local chapter to attend. At the November meeting a lecture will be given which will deal with problems of organ construction and installation.

### Michigan Chapter.

The Michigan chapter has in prospect an unusually busy season. Francis L. York, dean of the chapter, will present fifty pairs of concerts on the new organ of the Detroit Institute of Arts and four of these will be given on Friday evenings and Sunday afternoons by the Guild. They will all be free to the public. Dean York is planning to have a series of three talks on organ construction by representatives of leading organ builders and there will be recitals in various churches. The fifty-five chapter members will meet once each month.

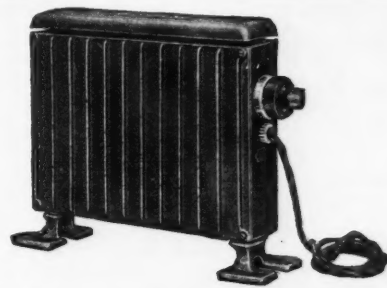
### Missouri Chapter.

We welcome to St. Louis Daniel R. Philippi, who comes to us from Pennsylvania to succeed Arthur Davis at Christ Church Cathedral, and Miss Louise Titcomb, F. A. G. O., who comes from Georgia to the music department of Lindenwood College, in St. Charles. Two new members were elected—Miss Josephine Silsby and Miss Grace Terhune. Considerable time was divided between reminiscences of the N. A. O. convention (which was thoroughly enjoyed by all St. Louisans) and plans for the coming season.

W. A. LANGTRY, Registrar.

### Wicks Organ at Washington, Pa.

A three-manual consisting of great and swell, with an echo division in the belfry of the church, has been installed by the Wicks Pipe Organ Company of Highland, Ill., in the Jefferson Avenue Methodist Church of Washington, Pa. The organ has the Wicks direct electric action. There are five stops on the swell, four on the great and three and a set of chimes in the echo, with two stops on the pedal. The church organist is Mrs. Boyd S. Sharp. Two opening recitals were played—one by Mr. Schmidt-Gregor of Washington, D. C., and the other by Mrs. Sharp, assisted by Miss Margaret L. Seamon, pianist.



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## Rambling Remarks on an Organist's Sojourn in France

By LYNNWOOD FARNAM

### Third Article.

On past occasions a summer Sunday in Paris has yielded rich impressions in the way of church music, but this, the fourth visit, did not prove so fortunate. Nevertheless much of interest occurred, a few crumbs were picked up and some amusing episodes experienced. It appears difficult to ascertain particulars of hours of services at the various churches, let alone the music. Would that there were published a newspaper list similar to that issued by the New York Evening Post!

In the company of Mr. and Mrs. Albert Riemenschneider and family a visit was paid to the Protestant Lutheran Church "de l'Etoile," where Alexandre Cellier plays, but we were informed that the organist was away on a holiday. Next we "taxied" to the Church of St. Philippe du Roule, arriving in time to hear M. Henri Mulet extemporize a fine postlude on the melody of the "Ite Missa Est." After a pleasant meeting and chat with M. Mulet we visited St. Augustin, but finding that there would be no music at the next service, we strolled over to La Madeleine and took seats, expecting a grand mass followed by an organ recital. Chancing, however, to glance back at the "grand orgue" we saw only the empty case gaping at us, for, like M. Bonnet's instrument at St. Eustache, it is undergoing a rebuilding. We heard some Gregorian chant accompanied by the "orgue de chœur" (which has an extraordinarily pervading pedal organ, but very unpleasant reeds) and the voices of the choir sounded "mixed." Following: this, after essaying St. Germain des Prés and St. Sulpice with no result, we gave up our quest.

At the church doors may be seen many poor people, old Svengali-faced men, mothers with infants in arms and cripples beseeching alms.

In the afternoon, following a ride and ramble through the Bois de Boulogne, a second visit was paid to the Church of St. Philippe du Roule, where the reverently-conducted and excellently-sung service, embellished in the usual way with fine antiphonal organ playing, worked spiritual benefit to the hearers. M. Mulet had, however, barely embarked upon a promising grand flight in the form of a postlude when, for some unknown reason, "les souffleurs" went on strike and the music collapsed in a dismal, sinking wail, and did not rise again. After this we ended disappointedly at St. Clotilde, the grand organ standing silent owing to M. Tournemire's being on his holiday.

In the evening many very doleful sounds assailed the ear as one sat in the house of our host. From a neighboring chapel could be heard the sound of untrained, raucous voices painfully ambling unaccompanied through "There is a Happy Land" and other tunes. This was followed by a half hour of "Shall We Gather at the River," practiced adagissimo on a melodeon.

It was a pleasure to renew contact with Marcel Dupre and Mme. Dupre and to see the delightful surroundings of the spacious home at Meudon in which they live and work. Their gardens, the well-stocked library, the beautiful view of Paris with the surrounding country and their concert hall containing Guilment's organ (an excellent three-manual Cavaille-Coll) are, with many other things, undoubted sources of comfort and inspiration to them and their friends. I was present at two two-hour sessions of M. Dupre's organ class. At one he sketched and elucidated his methods and plans of improvisation for symphonic movements, in this case a slow movement, two scherzo movements and a rondo-finale, afterward improvising each in entirety in his usual amazing and finished way. At the second he gave his ideas on the phrasing, registration and general per-

formance of the Bach Toccatas and Fugues and the Passacaglia. I was fortunate, also, to hear M. Dupre give a private recital at the Trocadero, when he played more Bach, his own "Cor-tege et Litanie," "Spinning Song," the Finale of the Passion Symphony and an improvisation. We were to have had the Franck B minor Chorale, but the other big pieces of the program had proved such a tax for the six blowers that it was felt best to omit it. (The Trocadero organ, by the way, is ordinarily blown electrically, but the motors were temporarily out of commission; hence the human service.)

Another most enjoyable out-of-town visit was that to M. and Mme. Joseph Bonnet at the summer home of Mme. Bonnet's family (Turennes), the Chateau de Conde at Esbly, about twenty-five miles from Paris. Here, amid an extensive, well-wooded park, around which curves the river Morin in its course to the Marne, is the spacious chateau, the foundations of which date from the fourteenth century and the building from the seventeenth. Adjoining the chateau is the little Church of St. Libiare, dating from 1627, containing at the west end the family pew of the Turennes, an interesting old clock, some ancient wind instruments (one an ophicleide) and a dignitary's chair especially prized because used by the famous Bossuet, bishop of the diocese of Meaux, on his visit to Conde in 1671. M. Turenne is a member of the firm of Barbier, Bernard & Turenne, for many years past designers and constructors of lighthouses and reflectors. A large wooden lighthouse tower which, with its big lamp, was on exhibit at the Chicago world's fair of 1893 and subsequently was brought back by its owner, is now re-erected in the chateau grounds, where it is used as a pavilion from which to watch games. M. Bonnet is about to bring out the fifth volume of his historical series published by Schirmer, which will contain a little-known chorale and fugue of Brahms. He is also re-editing the Durand edition of Bach's organ works.

On the invitation of Paul Brunold I spent some time with him at his historic organ at the Church of St. Gervais, so long played by various members of the Couperin family, and recently faithfully restored to its original condition. It is well that now and then an ancient instrument should thus remain unchanged, so that the music of its period may receive original presentation, and that we may understand just what governed the style of writing of a past day, when the compass of manuals (five in this case) was on three clavier, from CC to d (fifty-one notes), the pedal from AA to c (twenty-eight notes), and combination movements, swell-boxes, pneumatic action and "tirasses" did not exist. The registers of this organ are distributed as follows: Pedal, six; positif, eleven; grand orgue, fifteen; bombarde, one (a 16-ft. bombarde); recit, two (haut-bois and cornet), and echo (flute and trompette). The tone of the diapasons is very fluty, but they, with the flutes, produce a beautiful effect, the cornets are quite charming, while full organ has a snarly character all its own. The clarinets are inclined to be droll. It is a pity that the mixtures cannot be well tuned at present owing to the absence of proper tuning slides. There is only one coupler movement in the organ, brought into action by drawing forward the third manual and locking by iron bars placed at the side of the keyboards. When this is done the positif is coupled to the grand orgue and both positif and grand orgue are coupled to the bombarde. We had music by Bach, Purcell, Frescobaldi and other old masters.

A week in August spent with Mr. and Mrs. Chandler Goldthwaite at their seaside place at Le Pouliguen, Lower Loire, yielded many interesting and enjoyable experiences. The country hereabout abounds in rocky and tortuous water fronts, long stretches of sandy beach and harbors which wind through the center of the towns where the tide flows in and recedes twice daily. The principal occupations of the people appear to be

fishing, sheep farming and the production of salt from marshes. The nearby ancient and picturesque towns of Bourg de Batz, Guerande and Saille were settled as early as the eighth century by Spanish fishermen, and were closely connected with the story of Duchess Anne of Brittany, one legend being that in return for the help of the populace in her wars with the neighboring duke she granted many privileges and an unusual number of titles to the common folk. The Bretons living here kept many of their national customs up to about fifty years ago, but now one of the few remaining is the wearing by the women of several varieties of a very pleasing white head-dress.

One notices throughout this part of France small images in niches on all sorts of buildings, many gigantic windmills (a few of which go) and that the openings in the uppermost story of French farm buildings are nearly always boarded up instead of glassed, the room being used as a store room or hayloft. Small models of sailing boats are also to be seen hanging mascot-like in practically all the churches.

On Aug. 15, the feast of the Assumption, a party of us numbering five walked two and a half miles to Batz, where, following a service, we found a crowd gathered in front of the parish church to see a local company of recruits draw up and salute the banner of their patron saint. The church dates from the thirteenth century and appears to be one of two hereabouts having a "grand orgue" in the west gallery. The instrument is contained in a handsome case, empty at present owing to a rebuilding. We made friends with the kindly priest, who presented us with a photograph of the organ.

Another pilgrimage was to Guerande, where is a noble, venerable collegiate church dedicated to St. Aubin. It is of cathedral-like proportions and architecturally marred only by a rather cheap, nearly modern, spire. The east window, which from a distance appears to fill the entire space of the wall and which has an immense circular design in its center, is very striking, as is also that in the north transept, a gorgeous creation almost entirely blue. The only organ here is a very ordinary one-manual, hand-blown and enclosed in a castle-like turreted wooden case with eighteen pull-down pedals and swell shutters in front. Its stops are as follows: Bourdon, 16 ft.; flute (diapason), 8 ft.; bourdon, 8 ft.; gambe, 8 ft.; prestant, 4 ft.; trompette, 8 ft. (each stop drawable in treble and bass). No French organ, however small, appears to be complete without a loud, sharp trompette. Clerambault's Prelude in D minor can be played quite acceptably on this little instrument. Another day we visited Le Croisic, where the spacious parish church contained a prettily cased west gallery organ of probably ten speaking stops.

At Le Pouliguen in the parish church is one of the most cleverly designed and satisfactory instruments for its simple purpose I have ever seen. It is of a series built by Louis Debierre of Nantes in five different sizes and specifications, the largest containing five complete divided sets and two half (treble) sets, while the smallest has two complete and two half (or treble) sets. It is about the size of an average detached console, its pipes (some of which are polyphonic in the bass—that is, one pipe is by pneumatic stopping of the speaking length made to do duty for three notes) are all contained in the console, the wind supply is unusually adequate (foot blown by the player or an assistant on ample treadles and the wind can be stored up to last twenty-five seconds on soft stops), its voicing is excellent, it has a transposing keyboard and an arrangement whereby any combination is adjustable by turning the stops desired half-way round, then bringing them visibly into operation by means of a left or right-hand "combinaison" stop. The compass is fifty-six notes and the stops divide into bass and treble at middle b and c. The Le Pouliguen specimen (which sells for 24,500 francs—about \$980 at

present rate of the franc) contained the following stops:

BASS.  
Bourdon, 8 ft.  
Violoncello, 8 ft.  
Flute oct., 4 ft.  
Trompette, 8 ft.  
TREBLE (Middle c up).  
Bourdon, 8 ft.  
Violoncello, 8 ft.  
Flute oct., 4 ft.  
Trompette, 8 ft.  
Bourdon, 16 ft.  
Voix Celeste, 8 ft.

The swell pedal is between the knees, working from side to side, with shutters on top and at the back.

I saw several Debierre organs in Nantes churches. One of their features is the system of manipulation by notch locking stops, those on the right locking inward to the left and vice versa. (The stops put on by the combination pedals, however, are simply moved downward without being locked.) They also have "combinaison" stops for each manual, which at the moment of being drawn cause existing registration to be retained, during which another combination can be arranged by hand and brought into operation by reversing the "combinaison" movement (stop or pedal). The treatment of the pedal organ in some of the organs of this builder is entirely by extension and borrowing, in one instance a light 16 and two 8-ft. stops borrowed from the great being all the pedal that existed in a three-manual of twenty-nine speaking stops, although a sensation of bass was in full organ produced by the lowest octave of the manual *bombarde*, 16 ft., which, strangely, did not exist on the pedal, and in another the four 8-ft. stops and one 4-ft. of the great were each extended an octave to form the pedal organ. In the latter instrument, a three-manual of grand orgue, six stops; recit, nine stops; positif, eight stops (containing six-rank mixture, trumpet and clarion), and pedal, five stops, there is no 16-ft. manual stop and the only sub-coupler is on the great, where, when drawn, it brings into use the only available pedal pipes down to the 16-ft. C—a very questionable arrangement.

I would that it had been possible to photograph the congregation about us at Sunday morning mass in Nantes Cathedral. A most unusual diversity of types, from aged working people dressed in worn and simple garb, with darkly soiled, well-thumbed breviaries, nuns of various ages and wearing many sorts of headgear, to numerous well-to-do folk. Very few young men or children were to be seen; in fact, the greater part of French church gatherings I attended appeared to be made up of the old and those approaching middle age.

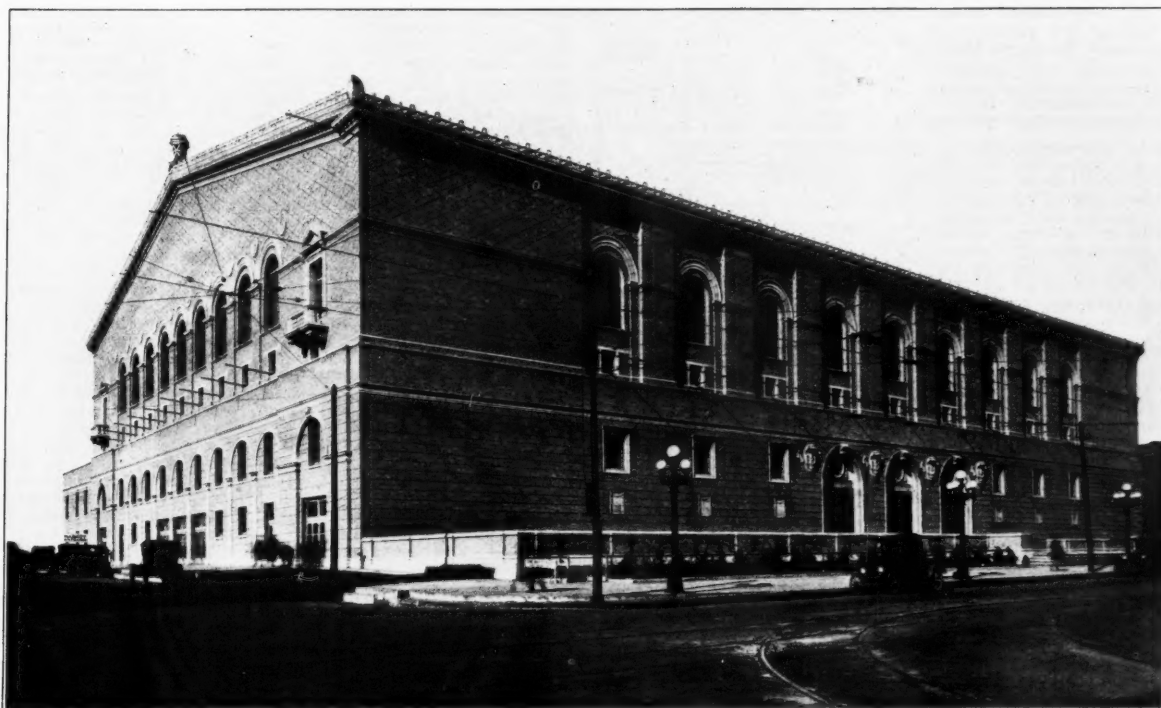
Other doings included a trip to St. Malo, where, arriving at a hotel on a Sunday evening, we were surprised at hearing the latter part of a beautiful choral service broadcast from Plymouth Parish Church, England (H. Moreton, organist and choirmaster). There was something touching and intriguing about this experience, the unexpectedness and wonder of it in a strange place, especially to one who seldom has the opportunity of "listening in." The hymn "Eternal Father, Strong to Save" and Davies' "God Be in My Head" were the works sung. Later we walked round the walls of St. Malo and took a charabanc trip to glorious Mont St. Michel and the twelfth century Cathedral of Dol.

### Coopersmith at Capitol.

Succeeding Carl McKinley, who has gone to Europe, as associate organist at the Capitol Theater, New York. J. M. Coopersmith has become associated with Dr. Melchiorre Mauro-Cottone. Mr. Coopersmith is a musician of wide experience, having been organist in practically every Broadway theater. Till now his chief associations have been with David Mendoza, Dr. William Axt, Hugo Riesenfeld and Josiah Zuro. When Mr. Zuro trained an ensemble of forty voices which was featured in the presentation of "The King of Kings," Mr. Coopersmith assisted Mr. Zuro, also playing the organ solo parts of the score. Mr. Coopersmith has played the organ parts of the scores for "Old Ironsides," "The Big Parade," "Ben-Hur" and other big pictures.

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# THE DIAPASON

A Monthly Journal Devoted to the Organ  
Official Journal of the National Association of Organists.

S. E. GRUENSTEIN, Publisher.

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CHICAGO, NOVEMBER 1, 1927.

Those whose province it is to promote the cause of music from the commercial side—which means, actually, from the artistic side to the same extent, for what benefits the music industry will promote the cause of the artist—are busy preparing a slogan. They are looking for something like "Eventually; why not now?" or "Ask the man that owns one," which will attract nationwide attention. Some of the bright organists of the country may be able to help in this quest. Hermann Irion, president of the Music Industries Chamber of Commerce, has appointed a committee to draft plans for the slogan campaign, recently proposed by the National Association of Musical Instrument and Accessories Manufacturers. To stimulate the desire to play a musical instrument is to be the first object of the slogan. It will be spread on delivery wagons, in dealers' windows, on letterheads and in display advertising. Everywhere will be emblazoned the terse injunction to play a musical instrument. The paint and varnish industry has popularized "Save the surface and you save all." So successful has it been that today the slogan is said to be worth a million dollars a word to the industry. It is said that the committee's problem is to find a satisfactory slogan that will benefit every branch of the music industry. The awakening of the public to the beauty and utility of self-expression will be its message.

## BISHOP HUGHES ON MUSIC

"Jazz Is Fleeting, Hymns Live On, Bishop Asserts!"

This headline in the Chicago Tribune naturally attracted our attention, and we hope both the headline and what Bishop Edwin H. Hughes of the Methodist Episcopal Church had to say which inspired the heading will be read and remembered by all who heard him and all who read about it. Bishop Hughes was preaching the conference sermon on Oct. 9 at the First M. E. Church of Oak Park, Ill., before the Rock River conference, over which he presided. It seems that he devoted a large part of his discourse to the subject of church music, and he spoke as one who knows his subject and has thought upon it sympathetically. As quoted by the Tribune reporter, Bishop Hughes called attention to an encouraging fact in this manner:

"Jazz and ragtime and such songs as 'The Good Old Summer Time' have their day and pass into oblivion, while 'Rock of Ages' and 'Jesus, Lover of My Soul,' live on forever."

"There is no divorce between religion and music," the bishop declared in his sermon. "When Robert Ingersoll, the noted infidel, was buried the Associated Press carried the announcement: 'There will be no music at the service.' Of course not. What has infidelity to sing about, anyway?"

Bishop Hughes then tested the musical knowledge of the audience by asking any one who could name any of the forty-two operas written by Han-

del to raise his hand. No one responded.

"Well, I do not wish to claim superior knowledge," said the bishop. "I do not know the name of any one of those forty-two operas myself. But it was when Handel took his themes from the Bible that he rose to the sublimity of the Hallelujah Chorus, which nobody forgets."

"Perhaps none of you could name any of the ninety-five theses which Martin Luther nailed to the door of Wittenberg Church, but Luther's hymn, 'A Mighty Fortress Is Our God,' is known and sung everywhere." Bishop Hughes said it was a sign of lack of appreciation of the essential worship in music that caused people to whisper and get on their wraps while the singing was in progress. They would not commit such vulgarity during prayer or the reading of the Scripture lesson, he declared.

"I believe in processions and recessions, but if I must choose between them and congregational singing I will let them go," he said. "I believe we can have both, but by all means we ought to restore congregational singing, which is the heritage of our church."

We might have written an editorial on this subject, but the learned and devout Methodist bishop has done it for us, and better than we could do it.

## GOOD EDITORIAL ETHICS

Some very sane and plain things were written by Deems Taylor a few weeks ago when he assumed the editorship of Musical America. In stating his ideals and policies he voices certain principles which will be certain to be successful, merely because they are honest and sensible. When he says that a successful musical publication must be "entertaining and understandable," as well as "incorruptible in reading matter," accurate and unbiased, he utters axioms, perhaps, but they deserve repetition because in some quarters they seem to be overlooked. In what he says on the subject of editorial honesty he emphasizes precepts which The Diapason has always enunciated and to which it has adhered. Incidentally it has paid to do so, not alone in the satisfaction which comes from a clear editorial conscience, but materially, for neither advertisers nor subscribers will long support a magazine which does not possess these simple fundamental virtues, any more than anyone will trade with a merchant of questionable methods when honest ones are to be found. And an editor, all of whose output appears in black and white, hasn't half the chance to conceal his cussedness from his clientele that a dry goods dealer or a grocer enjoys.

Mr. Taylor says on this point:

The second thing I should expect of a great musical paper would be honesty. I should expect its advertising matter to be frankly such, and its reading matter to be chosen for its interest as reading matter, rather than to please some advertiser. I should like to feel that the amount of space a composer or interpreter of music received in its editorial columns had no relation to the amount of space that artist occupied in the advertising columns.

After all, this attitude is only common sense. This magazine wants readers, and its advertisers want to reach those readers. If we run this paper solely for the benefit of our advertisers, we lose our readers; and, losing them, we lose our advertisers as well. For no artist or business man is idiot enough to go on buying advertising space merely for the pleasure of seeing his own name in print.

In other words, honesty not only is right, but it is the best policy.

## MAGAZINE 50 YEARS OLD

Musical Opinion, which in England occupies very much the same field which The Diapason serves in the United States, has reached its fiftieth anniversary, and a special issue Oct. 1 marks the jubilee. This issue is handsomely printed and contains special articles by a number of regular and occasional contributors and messages of congratulation from a number of organists and others.

Musical Opinion has filled a prominent place in the organ world during this half century and has witnessed all the great changes which have come over the organ, making the period of its existence the most important in

the history of the instrument. Its clientele will testify that Musical Opinion has given it faithfully from month to month an accurate and informative record of the activities of the organ world of Great Britain. It has striven to be fair and interesting, and has succeeded in both.

"Some day there will be written a symphony on aviation," asserts a writer representing the American Air Transport Association in a story sent to The Diapason. There will be movements, he points out, depicting the burst of the giant motor, the whirr of the propeller, the swish of the wind, "a lullaby of motion" in the air and finally an "andante of safety and rest." Yes, but that is not the worst of it. We shall probably have an airplane stop on theater organs, imitating some or all of these things.

A handsome pamphlet describing and illustrating a large residence organ in the home of a prominent Englishman contains the complete specification of the instrument and details concerning all its resources and accessories. And on the last page is the picture of a remarkably handsome cow! Having been brought up during a part of our youth in a dairy country, this immediately attracted our attention. We find that "the heifer illustrated is the best of its year" in a famous herd owned by the possessor of the organ and is worth about as much money as the choir division of the organ which shares the contents of the pamphlet with her bovine majesty. Next we pick up Musical Opinion and find that the members attending the organists' congress at Reading, while in the midst of their august deliberations, found time "after a corporate luncheon" to pay a visit "to Huntley & Palmer's biscuit factory, where the whole of the processes involved were inspected with much interest." This must have been a welcome change from inspecting an organ factory, but we hope none of the organists forgot themselves so far as to "snitch" a few cookies while their hosts were not looking. We mention these things in the most friendly spirit as showing how human our English brethren are. But we wonder what their editors would say if the cow and the cookies had figured in some American doings.

"Orchestral Tone Color, Past and Present," is the subject of a scholarly article in the Musical Quarterly by Edwin Hall Pierce, F. A. G. O., of Auburn, N. Y. Mr. Pierce is the recent winner of the \$100 prize offered by The Diapason under the auspices of the National Association of Organists for the best paper on the interpretation of music on two-manual organs.

Those who are grieved over the fact recorded in The Diapason Sept. 1 that the great Sesqui-centennial organ was sold for only \$25,000 may derive some comfort from the fact that the huge building which housed the instrument is not valued at more than a fraction the selling price of the organ. Press reports say that the auditorium at the Sesqui-centennial grounds in Philadelphia has been sold to Philip E. Wright, a dealer in pig iron, for \$3,400, which is \$1,400 less than he bid a month earlier. The transaction is subject to the approval of the United States District Court.

A movement is on in Germany for the adoption of a uniform console and standardization of stop arrangement. A writer on the subject in the Zeitschrift für Instrumentenbau of Leipzig says that "our present-day console is nothing more than a museum of antiquated and modern accessories," and he lays the blame on both organ builders and organists. He and other writers present their arguments for standardization without apparent expectation of a realization of their hopes. One writes that he "cannot overcome the thought that perhaps the narrowness of organ builders and organists is insurmountable." All of which would indicate that the world is about the same, no matter what side of the ocean you are on. "In the work of the traveling concert organists the

console is the sore point," says the first German writer mentioned. "Their entire efforts must be concentrated on registration, not because it is in itself so difficult, but because every console looks different." He tells a story about an organ in which were incorporated several special pistons and pedals desired by the organist who was to preside over the instrument and on which he laid great stress. A noted performer was invited to give the inaugural recital. He ignored these mechanical helps. When the local organist called his attention to them he asked for a club. "What for?" asked the puzzled organist. The laconic answer was: "That I may smash the blankety-blanked junk." Our great concert organists do not display such bluntness as our Teuton friend, but no doubt he expressed their feelings on certain occasions.

It is reported in the British Weekly that Albert Schweitzer, the remarkable scholar, musician, physician and missionary, laboring in darkest Africa, is visiting Europe and giving organ recitals to raise money for the support of his medical missionary work.

The Musical Scrapbook is the latest addition to the musical press of America. Its first issue, dated October, 1927, and published in Chicago, has reached The Diapason. The editor is Henry Francis Parks, a scholarly moving-picture organist of high ideals who has made a fine reputation as a teacher and performer. Mr. Parks shows that he is also a good newspaper man. The new magazine is devoted to thought-provoking articles, and two of the initial contributors are Leo Sowerby and Ralph Waldo Emerson. The latter writes on four years' experience in organ broadcasting. Mr. Parks in announcing his policy says that he has no definite musical convictions and is, consequently, musically agnostic; but "we must admit a personal hankering for ultra-modern music, can see no moral harm in jazz (in fact, we like it very much), and despite our very progressive aesthetic contacts we still hold the deepest respect and admiration for the illustrious three B's. \* \* \* We are against the horde of musical fakirs who infest the pedagogical field, the present wave of musical bilge which has swamped our theaters, and also subsidization by any agency of our editorial policies."

## Unusual Service by Church.

Under the direction of Robert M. Treadwell, A. A. G. O., organist and choirmaster, the Claremont Presbyterian Church of Jersey City, N. J., is doing an unusual work with its "music service department." Inquiries concerning this activity are received from all parts of the United States. The organization consists of several choirs. The junior choir has as its members boys from 8 years up and girls of 10 years and older. The intermediate choir is composed of girls of 15 and over. The senior choir is composed of experienced adults. Examinations are held and prizes given early in May. The annual commencement, with conferring of certificates, is held at the end of the month. The choir school represents the choir at work and study. Attention is given to voice development, enunciation, correct breathing, hymn, anthem and solo singing. The intermediate division receives special drill from the soprano soloist, Mrs. Julia Miller Jones. The music school, the newest feature of the music service, consists of piano instruction, both in private and class lessons.

## Bach and Breakfast.

"A Chicago correspondent, in the course of a letter concerning Bach matters recently discussed in this journal, tells us that Haupt, the famous old German organist, regularly began the day by playing the whole of Bach's six trio-sonatas from memory before breakfast," says the London Musical Times. "This information our correspondent had from a celebrated organist who was a pupil of Haupt. It is true that the old gentleman had a sort of double breakfast—coffee and rolls very early, then the sonatas, followed by a real breakfast. Even so, it was a feat. We commend this practice to organist readers as a bit of stern self-discipline for the coming winter."



*The Free Lance*

By HAMILTON C. MACDOUGALL

Arnold Dolmetsch has been having the time of his life with a festival of the old music for viols, lutes and recorders in the charming Surrey village of Haslemere. There is everything in this old village to charm the eye and numberless literary and artistic associations to interest the mind.

Dolmetsch is well known to Bostonians from his connection with Chickering & Sons, for whom he made clavichords, harpsichords and spinets. His book on the method of playing these old instruments is an authority on the subject, and there is a movement on foot to endow his work so that the knowledge and skill he possesses may be preserved for the generations to come. This will leave him free to make the old instruments in considerable number for those who desire them, as well as to spread information as to their proper manipulation.

I heard only one concert at Haslemere, but my impressions were as follows (I give them for what they are worth): (1) The recorders (flutes played from the end) are most pleasing in tone and the ensemble from five or six of them is charming, although never loud. (2) The ensemble of harpsichord, recorders and viols was always gentle in sound, never obtrusive; indeed, I imagine it could not be made so. (3) These old instruments, from their lack of assertiveness, make excellent accompanists for voices, either solo or ensemble. (4) This would suggest that our modern orchestras are by no means ideal as accompanying forces, though admirable as powerful auxiliaries. (5) I was struck with the tempi adopted for the courante and sarabande in the suites, the former being much slower than I anticipated, and the latter an allegretto. I have always thought of the sarabande as a very slow dance; I presume, however, we must accept Dolmetsch's tempi as final.

The dancing, the costuming and the musical feeling thrown into every piece were all most creditable.

If it be asked, "Do you think we would do well to return in considerable measure to the music and instruments of the years 1600 to 1725?" I would reply unhesitatingly, "No!" As an interesting aside such a return would have a certain value.

In a service I heard in Lichfield Cathedral on Sept. 4 I was much struck by the repose shown in the Magnificat and Nunc Dimittis. I mean by "repose" that feeling of the hearer that the music is going adequately, that the rests are not shortened, that the holds are given their full length, and that there is a pause after them long enough to allow all resonance to die away. I also mean by "repose" that the words are stressed, but not garbled. We are sometimes so absorbed in "getting by" that we neglect this particular side of our church music; at any rate,

that is the opinion I have formed after hearing services in many of the cathedrals and large parish churches of England.

The National Union of Organists' Associations, founded in 1913, had a four days' session in Reading, England, Aug. 29 to Sept. 1. Purcell Mansfield asked me to go as his guest and I would have done so if the sessions had been devoted to papers and discussions; on the contrary, aside from a luncheon and two or three organ recitals by local players there was a lack of those features that would be an inducement for an organist to attend. At any rate, I did not feel that I could leave my family in London for a purely social function, no matter how agreeable. There are thirty-five associations of organists affiliated with the N. U. O. A. and it must have become a society of importance.

Our English friends would undoubtedly find our Guild meetings and the sessions of the N. A. O. boring on account of the numerous papers and the comparative absence of social meetings; there is something to be said for their point of view.

I quote the following from the Queen: "She likes Emerson." "Oh, well, she would, you know; she likes Bach and—and—and porridge and all that sort of thing."

**Tri-Cities Club Event.**

A. Cyril Graham, head of the organ department of Augustana College, was the principal speaker at the open meeting of the Tri-City Organists' Club at the First Methodist Church of Rock Island Oct. 10. The speaker, who had returned from a summer in France, spoke on "French Organs and Organ Players." The meeting was in the form of a dinner served by the choir of the church and formed a fitting beginning to what promises to be a very successful year. There were about 100 guests, including members and friends of the organization. A splendid talk was given by the Rev. J. A. Chapman, pastor of the church, on the subject "Organists and Their Work." A special guest at the dinner was C. F. Dunn, an organ builder at Lincoln, Neb. Later the guests went to the church auditorium, where an interesting program was played by Miss Gertrude Branigan, organist at Trinity Cathedral, Davenport. The program consisted of organ arrangements of operatic works. Mrs. Marvin Thollander read Reed's "The Master's Violin."

**Opens New Evanston Organ.**

Horace Whitehouse, who has assumed his new duties at the Northwestern University School of Music and at the First Congregational Church of Evanston, presided at the three-manual organ built by the Skinner Company for the new edifice of the church, Oct. 9 to 16. On the evening of Oct. 9 he played these selections in a dedicatory organ recital: Fugue in E flat ("St. Ann's"), Bach; Sonata in D minor, Mendelssohn; Canonetta, Federlein; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Chorale in B minor, Franck.

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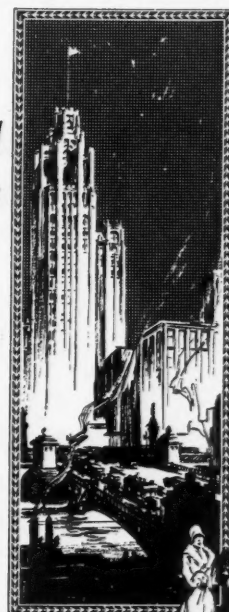
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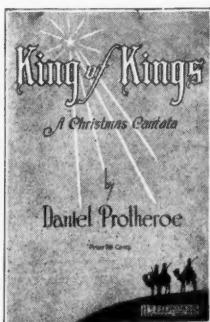
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**Milwaukee Notes**

By SHELDON FOOTE, F. A. G. O.

Milwaukee, Wis., Oct. 19.—The Wisconsin chapter of the A. G. O. bestrode their various gasoline steeds on Sept. 10 and pointed them north some fifty miles to the summer palaces of Mrs. Winogene Hewitt Kirchner and Lewis Vantine, both of which face the lake on one of the most beautiful sand beaches in Wisconsin. Bathing, games, conversation and food, wherein must be mentioned the "hot dog" served from Vantine's sky diner, combined to make the merry crowd happier and gave impetus to the work of the coming season.

On Thursday evening, Oct. 13, Mrs. Rees Powell was the charming hostess to the members of the Guild and Hermann Nott told us in a most interesting way of his trip abroad and of the visits he made to many of the old churches and cathedrals in Austria, Germany and Switzerland.

Earl Morgan of St. Paul's Church announces that he will again give a series of musical services. In these services he includes several organ numbers and many splendid programs have been heard there in past seasons.

Sheldon Foote of St. Mark's has planned a series of recitals to be given on the first Sunday of each month at 4 p. m. The first of them was given on Oct. 2.

**Takes Position at Miami, Fla.**

Mrs. Florence Ames Austin of Providence, R. I., has been appointed to take charge of the music department at Miss Harris' School in Miami, Fla., and after a number of years of activity as a church organist in Rhode Island has moved South. Miss Harris' School is an exclusive institution whose work covers the period from lower school to college preparatory.

**Van Dusen Club's Meeting.**

The Van Dusen Organ Club held its opening meeting for the season at Kimball Hall, Chicago, Saturday evening, Oct. 15. After brief addresses of welcome to new and old members by Miss Alvina Michals, president, and Frank Van Dusen, honorary president, a program was given, including selections by the WLS radio artists, Dean R. and Paul B. Upson and Robert E. Dougan, alias "Tom, Dick and Harry." A "first release" of the moving pictures of the club's trip through the West Side boulevards and parks to the Kimball factory, taken in June, was pre-

sented. These pictures showed the club members themselves in action throughout the trip, as well as views taken at the factory. To see themselves was a source of real amusement and merriment to the members. Later a Charlie Chaplin comedy was presented, followed by refreshments and a dance.

**Latest Contracts for Kilgen.**

Recent Kilgen orders include: Zion Lutheran Church, St. Louis; Baptist Church, Maplewood, Mo.; St. Agnes' Catholic Church, Uniontown, Ky.;

Grace Lutheran Chapel, Chicago; Bethel Episcopal Church, Iron Mountain, Mich.; St. Anthony of Padua, Chicago; Tyrian Lodge, F. A. M., Brooklyn; St. Martin of Lours, Philadelphia; St. Margaret's Catholic Church, Narberth, Pa.; Sacred Heart Church, Jersey City, N. J.; Elfinwild Presbyterian Church, Pittsburgh; Salem Lutheran Church, Troy, Ohio; Mount St. Mary's College, Oklahoma City; St. Malachy's Catholic Church, Beattie, Kan.; St. Benedict's Catholic Church, Covington, Ky.; Sacred Heart Church, Indianola, Neb., and St. Joseph's Catholic Church, York, Neb.

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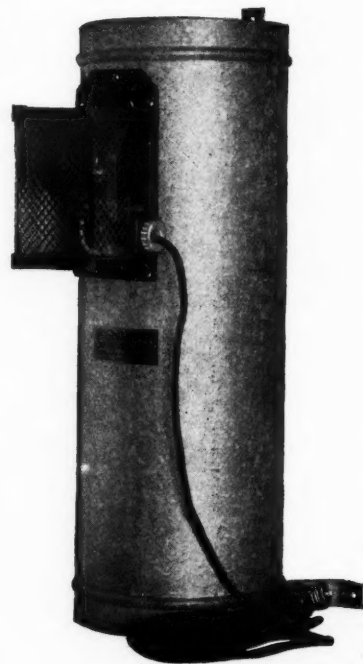
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ror Works

*Revisions in Territory Arrangements are Being Considered at the Present Time*

## Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

### New Christmas Music.

The middle of October is not the best time to review new Christmas music, for not all of it has usually reached my desk before November, but every year the requests for early suggestions seem to compel attention. This time there are so many good things that I scarcely need to apologize for haste.

First of all, there is a really excellent carol-anthem by a composer whose writings have usually appeared to me well put together, but uninteresting, Miss Frances McColin; it is entitled "Come Hither, Ye Faithful" (D), the text being part of Caswell's translation of the "Adeste Fideles," with some joyful Alleluias for good measure. The music is intended for singing unaccompanied by a chorus in four parts plus soprano and tenor soli; this is far less formidable than it sounds, for the part-leading is easy and inevitable and the melody has a modal loveliness that makes it easy to remember and delightful to interpret. This seems to me far better than anything else the composer has published, though it is one of her easiest things. It was awarded the second prize offered by the patroness of the Westminster Choir of Dayton, Ohio; I can only wonder what won the first prize.

Ditson has two other numbers this year which interest me. One is an arrangement of George Nevin's very popular cantata, "The Adoration," for women's voices, four parts, with solos for soprano and alto and mezzo, the time of performance being estimated at twenty-five minutes. The original work, easy and tuneful, has been a favorite of its type for many years, and I see no reason why the new form should not be as welcome, with the pretty lullaby and other graceful bits appropriate to women's voices. The other Ditson number is a new edition of "There Shall a Star from Jacob," from Mendelssohn's "Christus," the most popular chorus in that work, ending with a beautiful chorale. I have done it with a mixed quartet, but, of course, it is intended for chorus. It is rather more appropriate to Advent than to Christmas; the ideal position is the Sunday before Christmas Day. It is very suave and Mendelssohnian; not one of his best, but decidedly pretty, and the chorale is really fine.

Gray has a number of new things, the best of which are two carol-anthems for women's voices. The first of these is Donovan's "How Far Is It to Bethlehem?" The words, naive and pretty, are by Frances Chesterton, and are especially suited to musical interpretation of the delicacy and atmosphere which the composer has achieved. The style is French, suggestive a little of César Franck's well-known "Virgin at the Manger," but quite original and perfectly planned; a modern organ will add much to the color. I see no reason why this should not go well as a trio for solo voices.

In the same class with this exquisite number is Mackinnon's "Mary, the Mother" (G), in four parts, but easy and sure to come off well. There is a little chromatic descending figure which suggests the wind—not too obviously, I think, and certainly effectively. Nobody who has not directed a chorus of women will realize how skillfully this carol-anthem is written vocally. Be sure to see these two numbers; they are among the most effective for women's voices that I have had the pleasure of reviewing.

Mackinnon has also two new carols for mixed voices, unaccompanied, both published by Gray. The more original of the two and a trifle difficult in spots is "A Christmas Folk-Song," with a beautiful text by Lizette Woodworth Reese, one of the best of our lyricists. The music is excellent, I think, and gives great opportunity for shading; once or twice the soprano divides for a few notes, and the effects required seem to put the number a little beyond a quartet. The other Mackinnon carol is called "O the Holly"; it is jolly, fluent, and not so original as we ex-

pect from its composer; personally I do not feel that it is quite ecclesiastical in its jollity, either, but most people will not agree with me in that judgment.

You are wondering what the new numbers are in Dickinson's Sacred Chorus Series, and I am reporting sorrowfully that so far as I know there are none new for Christmas this year. But we are promised a book of the Dickinson carols for this season (G), which will contain, I dare say, some of the best of the numbers previously published. If it reaches me soon, I shall be able to tell you more about it in the December issue.

Two of the new Christmas issues of the A. P. Schmidt Company deserve mention. One is Barnes' "Christmas Joy," a little anthem with soprano solo, all easy and melodious. The style of the choral writing suggests a quartet, and the style of the solo suggests Maunder somewhat trimmed up in the organ accompaniment. Mr. Barnes can do much better than this in small forms; remember the exquisite little three-page number of a few seasons ago called "The Three Kings" (S), which you had better see again if you have never tried it with a quartet. The other Schmidt anthem is Risher's "Hallelujah to Our King," cheerful and old-fashioned and easy, with a medium solo.

I have just received from the American office of the Oxford University Press a set of their Christmas numbers published during the last three years, some of which are decidedly good:

Willan—Two Christmas Carols for Male Voices: "The Mummers' Carol," "God Rest You Merry."

Willan—Two Carols arranged with a refrain in faux-bourdon: "The First Nowell," "The Great God of Heaven." H. C. Stewart—"Carolette," S.

Gracie—"I Sing a Maiden," mostly four-part unaccompanied, the soprano occasionally divided.

Arnold Foster, arr.—"The Coventry Carol," all four parts divide occasionally; not easy.

Rubbra—"The Virgin's Cradle Hymn," four parts a cappella, only two pages, Latin text by Coleridge.

Warlock—Three Carols; parts for small orchestra obtainable: "Tyrley Tyrlow," "Balulalow," S obligato, "The Sycamore Tree."

W. H. Bell—Four Medieval Songs, published separately: "Hymn to the Virgin," "The Maiden that is Makes," "Mater Ora Filium," "The Flower of Jesse." (Parts for piano and string orchestra are obtainable for all four songs; all four are for women's voices, three parts.)

The Willan arrangements are very good, especially the carols with faux-bourdon, quaintly effective, the second one being suitable for processions. There is no reason why such things should be limited to Anglo-Catholic churches; there is nothing essentially Anglican about them, and certainly these are very easy.

The "Carolette," in rocking rhythm,

is simple and yet quite original; interesting use is made of a Latin refrain, "Aeternitatis Luminis." A quartet could manage this nicely. The organ part is free enough to be interesting.

Of the lot I like best the carol by G. H. Heath Gracie, with a charming text and highly original music, serene and exquisite. Few compositions by modern English composers have seemed to me so inevitable and graceful in harmony, so fluid in rhythm. Here is a carol that deserves the labor of very careful preparation. It is new this year.

For a college choir, or in some church that is broad enough not to object to a Latin text, the Rubbra number will be welcome. It is both easy and pretty. You might use it at some quiet moment in the service when it can be hummed, or sung very softly. It is not too much for a quartet.

The Warlock carols are all three original and charming, but the first and third are perhaps too jolly to be used in church, and I suppose that all three were intended for concert use with small orchestra. The accompaniments are quite modern, but never ugly and never difficult; the vocal parts are reasonably easy. The four numbers by Bell are also intended for concert use, I suppose, but they, too, are not very difficult; the accompaniments are idiomatic to strings. I list these two sets for women's colleges or choral societies which wish to give some Christmas numbers.

Two Christmas carols from English publishers of a different type of music have come to my desk this year; neither carol of this year's composition but both melodious and pretty. One is Sanderson's "The Moon Looks Down on Bethlehem," a pretty unaccompanied number in four parts (Boosey), with a melody that suggests a Scottish folk-tune. The other is "The Holy Child," by Easthope Martin (Boosey or Enoch), an accompanied quartet or chorus on Luther's "Away in a Manger," easy and tuneful.

The best new solo I have seen is Paul Ambrose's "There's a Song in the Air" (Presser) for high voice. This is not one of the composer's best, but it is singable.

### Other New Music.

There are two new settings of the "Benedictus es, Domine," one by J. S. Matthews in D (G) on a plainsong chant, easy and sure to prove popular with people of taste who want a simple, manly setting; the other by Norman Coke-Jephcott in G (St), more difficult, but not excessively so, with a free and interesting organ part.

Candlyn's Communion Service in D flat (G) ranks with the two by Noble in G minor and in A (both Schirmer) as the best American settings since Parker in E; and I do not know of a fifth American service to compare with these four. It is as easy as Noble in G minor and almost as appealing melodically; it goes without saying that it is beautifully put together. I like particularly well the setting of the "O Salutaris" ("O Saving Victim"), which

may be used in place of the "Gloria in Excelsis" at penitential seasons; it is in fluent plainsong style, opening with men's voices in unison, using vocal harmonies only for the Amen. The accompaniment is as suave and serene as possible and the entire section has the exalted simplicity of Willan. The "Agnus Dei," with a baritone solo, should make a beautiful separate number in the non-liturgical churches; it is even within the capacity of a quartet, as is the luscious setting by Noble in his G minor service, which evidently has inspired Candlyn throughout, though it is nearly all unmistakably Candlyn at his simplest and strongest. Even the settings of the "Kyrie" have beauty and individuality, as so few settings do.

A number of us on this side of the Atlantic have come to admire the anthems of Eric Thiman. This year we have from him a fine setting of "Come, Holy Ghost" (N), for Whitsuntide, ordination, confirmation, and sermons on the Third Person of the Trinity. It will rank among the best numbers for its season, and it is easy, suitable for any sort of choir.

Dr. George B. Nevin has a new Advent anthem this year, "The Day of the Lord Cometh" (D), with a short solo section for bass. It is melodious, easy and joyful.

Don't let your interest in the new Christmas carols make you forget the set of chorale preludes for organ that Dr. Noble is bringing out with the Schmidt Company, wherein he has renewed his youth like the eagle and given us compositions in their own form as fresh and original and virile as the great series of unaccompanied anthems that made him famous. They are as much better than most writings in that form as his anthems are better than the anthems of the school of Barnby. I have just been playing his prelude on that lovely tune "Walsal." Here is a wistful and tender little number, not quite what we think of as within the range of Noble's genius unless we remember his early Christmas carols; it will make a perfect offertory for the Christmastide.

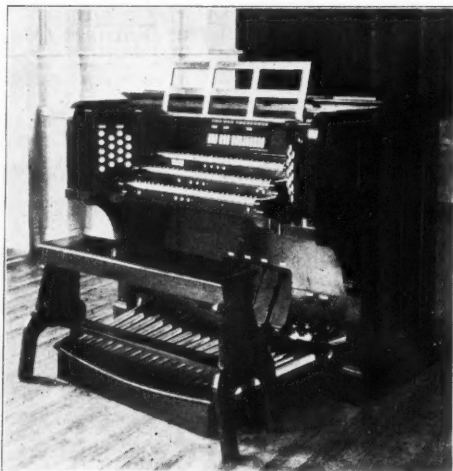
The autumn series of Sunday afternoon recitals in the Scranton, Pa., Chamber of Commerce will open Oct. 30 and last through Thanksgiving Day. The large Kimball organ was equipped with a player mechanism during the summer.

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By WILLIAM LESTER.

"Across the Infinite," four scriptural sketches for organ, by R. Deane Shure; published by J. Fischer & Bro., New York.

This set of excellent pieces for organ should have received attention ere this issue, but it unfortunately came during vacation time, and has been held up beyond its deserts. The four individual numbers, "Wings of Light," "Weeping Mary," "Willow-Whisper" and "Wilderness March," are each headed by an appropriate Scriptural quotation, which serves as a clue to the sometimes realistic types of musical idioms used. I can think of no more appropriate or effective church service than to have these beautiful musical inspirations fittingly played to a listening congregation after the illuminating text to each has been read. The musical structures are not complicated; neither is the harmonic vocabulary so abstruse as to call for any comment or analysis. Mr. Shure is not a modernist of the "shocker" variety; neither is he a pedant who places conventionality before expressiveness. He seems to seek for elevated beauty of thought and utterance—and in this set of pieces often achieves both.

"The Good Shepherd," sacred cantata, by J. F. Ohi; published by the Concordia Publishing Co., St. Louis.

This simple choral work stands out of the common rut of such material in a refreshing fashion. Too often simplicity in church music is made the cloak to cover up paucity of ideas, lack of selective technique, and as the major excuse for cheap trivialities. Not so in this case. The composer evidently has steeped himself in the virile beauties of the chorales, until something of their elemental strength has become fused in his own writing. The cantata is to be highly recommended to the choir-master who has to use material marked by an avoidance of difficulties, who all too often is forced to lower his artistic standards to the grating needs of a choral body unable to face the grind of any music above the simplest. Even the humblest volunteer organization will greet this work for its simplicity and charm, the auditors will welcome its melody and smooth harmonizations, and the leader will cordially appreciate its sterling craftsmanship.

"Break Forth into Joy," by Alfred Wooler; published by Clayton F. Summy Company, Chicago.

Another anthem by the prolific Mr. Wooler. Probably it may be laid to prejudice, but I am not overfond of most of the products of this pen. So much of the material is banal and stodgy. But I must grant it a certain effectiveness of mass motion—it is quite easy to "sing unto the Lord with a loud noise" in this anthem. My chief objection to it is the bareness of the harmonic vesture and the blunt monotony of the squarecut phrases.

Chorale Prelude on the Tune "Melcombe"; same on "St. Ann"; same on "Rockingham"; same on "Stracathro"; same on "St. Kilda"; same on "Walsal"; Fantasy on a Welsh Tune; all by T. Tertius Noble; published by the Arthur P. Schmidt Company, Boston.

Organ music of today is receiving a virile impetus toward higher levels with these new works by T. Tertius Noble. Such musical fantasy, coupled with utter command of technical resources, is not often met. Imagination is quite common in the music of the era; even virtuosity of vocabulary and mechanism is fairly widespread, but the balanced combination of heart and head is seldom noted. We have the ideal balance in these works, however. That the material is well set for the organ goes without saying; the stuff "plays" beautifully. The tunes chosen for the embryonic germs of the pieces

are probably better known on the other side than here; at least most of the themes were unfamiliar to me. But they are all meaty and have offered much fine fruitage of development to the expert mind of the composer. The best of the numbers have that bigness of conception and that urge and sweep to be found only in the music which touches the peaks. My special favorite is the last title—the Welsh tune found in a bottle cast away by some unknown Welsh sailor, which became one of the home-songs of the Welsh race. I used it for my dedication program at New First Church early in October, and its surge and sweep made a great impression. All of the numbers deserve and demand a detailed study and exposition; but space limitation forbids more than a hearty welcome to some unusually fine music, and a sincere hope that the organ fraternity will seize the opportunity to give wide use to work which is most worthy of enthusiastic propaganda.

"Come, Spirit of the Living God," by Oley Speaks; "Eventide," by Margaret Carreau; published by G. Schirmer, Inc., New York.

Two melodious sacred solos, easy and musically attractive. Both are above the average in worth and distinctly so in style and workmanship. Each is available in two keys.

"The Voice that Breathed O'er Eden," by Dykes; Gloria from Mozart's Twelfth Mass; published by G. Schirmer, Inc.

Two tried and true sacred choral numbers in new dresses. Harry Rowe Shelley has arranged the first for male voices and W. G. Owst has furnished up the Mozart for three-part chorus of women's voices. Both new versions are well done, and are valuable additions to uncrowded fields.

"There Is One Way," by William Berwald; "Benedictus es Domine" in F, by P. D. De Coster; published by G. Schirmer, Inc.

The first-named is an easy, tuneful anthem by an expert composer. Marked by an ingratiating tune and swing, and put down with an experienced eye for vocal effect, it can hardly fail to please and profit the choir choosing it. I wish I could say as much for the other number, but it is decidedly amateurish. Such uncouth oversights as sustaining a sub-dominant chord of F major on the organ while the innocent tenors droop from D natural through D flat to a home-base C is not quite as certain to sound as well with voices as it may when tried over on a parish-house piano. The basic musical ideas are not bad. With a little care in the working out of the material and a severer course of self-criticism, quite a creditable anthem might have resulted.

"Vespertine," by Orlando A. Mansfield; "Coro Marziale," by Orlando Mansfield; "Caroletta," by Frederic Groton; Berceuse, by William R. Spence; "A Song of Happiness," by C. W. Diekmann; published by Oliver Ditson Company, Boston.

A set of tuneful, easy and effective numbers for organ, all by composers of quality, and with all of them succeeding in bringing out meritorious works. The various types of moods and movements are indicated by the titles. All of the pieces are simple in structure and in point of technical difficulty. All will be welcomed for service use or for teaching purposes.

"L'Angelus," piece for organ, by J. Stuart Archer; published by W. Paxton & Co., London.

A colorful number, cleverly, yet simply, registered for the instrument; beautifully written and effective far beyond what the simple means used would suggest. Music to be heard, not judged from the looks of the music on paper.

"Out of the East," by Ira B. Wilson; "King All Glorious," by Roy E. Nolte; published by the Lorenz Company, Dayton, Ohio.

Two seasonal choral works of the type widely distributed by this house. The music is very simple in both idiom and type, the choral parts are in-

entionally almost purely harmonic, little of any part-writing subtlety is to be found, the organ or piano accompaniment is seldom anything more than a doubling support for the voice parts—in a word, cantatas for amateurs. This is not to be held against these two works. As long as there are choirs who can do this kind of thing, and nothing better, just so long will there be a need for just such products as these. It is fortunate that two such good works as those under consideration are available for such a use. In my opinion it is better for choirs to do this kind of work rather than to do nothing. So these two compositions are to be recommended.

"The Coffee Cantata," by J. S. Bach; "The Peasant Cantata," by J. S. Bach; edited and arranged by J. Michael Diack and Harry Edgar Baker; published by Paterson, Sons & Co., Glasgow.

Choral societies anxious to get hold of novelties off the beaten track will do well to consider these two works. They show Papa Bach in an unwonted mood of frivolity. Dubbed "humorous cantata," the humor is of a decidedly Teutonic type, and the books are decidedly juvenile in content. But the music with its rich grace of movement and its efficiency will more than redeem these defects. If our choral societies cannot overcome their chronic aversion to doing works by contemporary native composers, they might at least venture away from the beloved "Elijah," "Messiah," "Messe Solenne," et al., long enough to try out one or both of these reborn novelties. The audiences will call them blessed.

"The Star of Hope," a Christmas pageant written and compiled by Grace Pierce Maynard; "The Adoration," by George B. Nevin; published by Oliver Ditson Company.

Two seasonal service works. The first is a carol service in the guise of a pastoral play with carols and hymns interspersed in the text. The music is simple, the play is naive and appealing, and the costuming and settings are colorful and easy to manage. Mr. Nevin's popular cantata is issued in a version for women's voices, thus making it available for such forces. It will now continue its triumphant way in a larger stride.

"While Shepherds Watched Their Flocks," by E. Marzo; "Ye Joyful Bells, Lift Up Your Voices," by Philip Greeley; "There Shall a Star from Jacob," from "Christus," by Mendelssohn; "The Glorious Morn," by Louis R. Dressler; "Come Hither, Ye Faithful," by Frances McColin; published by Oliver Ditson Company.

A worthwhile sheaf of Christmas anthems certain to be heartily welcomed by the chorister in search of seasonal novelties. All are excellent and easy to do. The precise type of each is suggested by the title—choose any or all, and you can't go wrong. My special preferences are for the Mendelssohn excerpt and the McColin number.

"Sweet Was the Song the Virgin Sang," by James R. Denny; published by H. F. W. Deane & Sons, London.

A lovely carol set for five-part chorus without accompaniment. The voices called for are s.a.t.bar.b. A condensed score is provided for use in rehearsal. The contrapuntal skill displayed is first-class, much use is made of modal coloring and the music is well worth doing well.

"And There Were Shepherds," by Ira B. Wilson; published by the Lorenz Company, Dayton, Ohio.

A simple solo for the Christmas season, originally a very successful anthem as published in this firm's Choir Herald. Its vogue caused its re-issue in various solo and ensemble forms. Melodically attractive and simple.

"The Shepherd's Vision," by Mary Rosa; "Noel," by Rita Bowers; published by the Lorenz Company.

Two anthems for mixed voices, both prize-winners in a recent contest held by this publishing house. Both are dia-

tonic in vocabulary and homophonic in lay-out, and will offer no difficulties in performance. The first-named offers an obbligato for flute or violin.

"The Burning Babe," by Charles Wood; "God Omnipotent Reigneth," sixteenth century melody by Daques, arranged for mixed voices by Charles Wood; Compline Hymn, by Noel Ponsonby; "Why Art Thou So Vexed, O My Soul" and "Out of the Deep," by C. H. Trevor; published by H. F. W. Deane & Sons, London.

A bundle of excellent choral works for service use. The first listed is a lovely, simple carol, sincere and attractive. The Wood version of the sixteenth century French chorus will offer easily achieved mass effects laid out deftly for mixed voices, with a solid organ part of decided individuality. The Ponsonby piece is a smoothly-worked-out unaccompanied chorus in the "cathedral" manner, certain to be devotional in effect and a pleasure to sing. The first Trevor anthem opens with a colorful solo for medium voice, followed by a three-part chorus for women's voices. The music is melodious and aristocratic, simple in outline and attractive in contour. The last title listed above is set for five-part chorus; the suggested form is a cappella, but an optional organ part is provided. It offers a musical number written with a keen appreciation of choral possibilities and a definite individuality of idiom.

Fugal Kyrie, arranged from J. S. Bach for double choirs by Gerrard Williams; published by W. Paxton & Co., London.

Mr. Williams has taken the fourth fuge from the famous forty-eight and set it for voices grouped as two choirs of five parts each. It makes a surprisingly effective choral work, not too difficult for average use. It is unfortunate that an English text was not added, so that such a work could have had a wider use in various denominations.

"A Southland Song," by William Lester; "Silver Clouds," by Gordon Balch Nevin; published by Clayton F. Summy Company, Chicago.

The Southern Song is a song-form romantic piece using the spiritual idiom, giving opportunity for the display of solo stops with no great technical labor. A middle section for string color makes use of the fine old "Deep River" tune. The Nevin tidbit is a scherzo that ripples along as its title suggests. It is first-class, and cannot help becoming a favorite.

"Glad Hosannas," and "Sounding Joy," both compiled by Walter Wismar; published by the Concordia Publishing House, St. Louis.

These two volumes of Christmas carols, noels and chorales will be welcomed for the diversity and excellence of the contents, for the catholicity of the selections included, and for the quality of the format. The choral versions are well made. Much of the material is new to this reviewer. All is practical and most attractive.

#### A Billion Christmas Seals!

Few persons have any conception of the magnitude of the annual Christmas seal sale. Looking at a single seal, it is hard to realize that it is only one of a billion and a half, which had to be printed a whole year in advance of the December sale. To print, distribute, advertise and sell over 1,500,000,000 seals is a project that is somewhat out of the ordinary for social and philanthropic organizations. The first step is the selection of a design. The 1927 seal was designed by John W. Evans of Brooklyn, New York, a noted artist and woodcut engraver. It shows Santa Claus driving over the snow in a sleigh pulled by his reindeer. Besides his packs full of presents he is carrying the message of health for the new year. To thousands of people has been given the optimistic message that tuberculosis is a curable disease. Steady progress is being made in the fight against it, for since the organization of the National Tuberculosis Association in 1904 the death rate from it has been cut more than 50 per cent. Christmas seals furnish the ammunition that is winning the battle.

**With the Moving  
Picture Organist**

By WESLEY RAY BURROUGHS

**Balkan Music.**

Three small countries of Europe—Bulgaria, Roumania and Serbia—in the region of the Balkan mountains, are grouped for the sake of brevity. "A Balkan Episode," by Gruenwald, is a moderate martial movement in A minor, and "The Balkan Princess," by Rubens, is in a general classification. Bulgaria's national air—"Maritza"—is to be found in the Mammoth Collection (Lake) on page 101. "Bulgarian Dance" in D minor is in "Twenty-five Hebrew Songs" (C. Fischer.) Roumania, whose queen—Marie—visited this country recently, has a larger list to catalogue. An earlier queen—Carmen Sylva—was greatly beloved by the people and was a musician of unusual attainments. A set of waltzes of this name (G minor) was written for her by J. Ivanovici. "La Belle Roumaine" (E minor), by the same composer, is another set. Saint-Saens wrote and dedicated his Fantasia in D flat for organ to still another queen—Elizabeth. The two works of large calibre are: "Roumanian Festival Overture," by Keler-Bela, and "Roumanian Interlude," by R. Gruenwald. There is also a "Roumanian Dance" in Katz's collection of Hebrew Songs. The national air—"Long Live the King"—is in Lake's Mammoth Collection.

Serbia—remembered because of its association with the beginning of the world war in 1914—has only its national hymn (Mammoth Collection) to its credit. It is now a part of Jugoslavia.

It is a good plan for the theater organist, after he has carefully and painstakingly catalogued his library, to go over the typewritten list and make a memorandum of all the orchestrations he has therein. We have done so, and placed this list under "O," arranging it so that should we desire to know whether we have the number or not, a quick reference to this list—arranged alphabetically—will soon tell us. It is in the matter of co-operation with the orchestra leader that this will prove beneficial. Sometimes it happens that he does not have a particular orchestration, and if the organist does have it, he can foster that true fellow feeling that will prove of inestimable value to him. Strange as it may seem, there are many old numbers—and by old we mean those of ten to fifteen or more years ago—that are constantly being brought into films today in the form of flash-backs, or long-continued scenes where a direct cue (music on the screen) calls for some particular piece, and it is strange that many leaders do not even take the trouble to keep these old-timers in their libraries.

As an instance, we reviewed a film only three weeks ago that brought in "Over There." Another comedy required "Chong." In college songs "A Stein Song" and "When Good Fellows Get Together" are valuable. In comedy playing, "Hail, Hail, the Gang's All Here"; in colonial, "An Old-Fashioned Garden" and "Smilin' Through"; in dream music, "A Dream," by J. C. Bartlett, and Victor Herbert's "Dream Melody" (Sweet Mystery of Life); among Hawaiian

pieces, "My Isle of Golden Dreams" and "Honolulu Eyes" should be acquired, and among Irish selections, "That Tumbledown Shack in Athlone," "When Irish Eyes Are Smiling" and "My Wild Irish Rose."

Often publishers send orchestrations to the theaters, sometimes addressed to the leader, or even two parcels, and we believe that if the organist comes into possession of one, and the number is one that will be useful at a later time—like those we have mentioned—he should keep at least a small orchestration—that is for ten pieces—in his repertoire.

A real service was performed for theater players when the White-Smith Music Publishing Company revived and issued Geibel's favorite Southern piece "Sleep, Kentucky Babe," and within the last two months this very piece was called for in a film, in a scene where a male quartet sang it.

While any good oriental number will fit on scenes in Siam, it is noticeable that only three Siamese numbers are listed in our catalogue. "In Siam," by M. Klein; "March of the Siamese," by Lincke, and the national air of Siam are to be found in the Mammoth Collection.

**New Photoplay Music.**

The Southern classification reminds us of a new suite (piano) labeled "Alley Tunes," by David Guion (Schirmer). (1) "Brudder Sinkiller and His Flock of Sheep" is a tone picture of a revival meeting. (2) "The Lonesome Whistler" shows a ducky ambling down the alley in the dead of night, whistling to keep up his courage. (3) "The Harmonica Player" depicts a ducky playing for his dancing pickaninnies in the shadow of the cabin door at evening. This is a good number to use when the film shows one playing a mouth organ.

Oriental: "Lost Caravan," by M. Spitalny (Fox). Evidently the caravan endeavors to find the trail, but gives up with a mournful chant of despair (quartet style), and resumes its march, emerging triumphant. "An Egyptian Love Song," by Haydn Wood, is of special merit. This theme—D minor—is one of the best of recent publication. A second aria in the major mode is in duo form.

Entr'acte, "Lovelorn," by H. Wood, proves to be a charming melody in D, suitable also for bright scenes.

"Legend," by M. Spitalny, begins with a mystic air for clarinet and oboe in B minor. The principal theme, in D, is dignified and broad. The same composer offers "Hebrew Chant," a three-four F minor piece, the third page of which is entirely for harp and strings.

A bit of clever comedy writing is "Punch and Judy" and "March of the Brownies," both by Kathleen Manning (Schirmer). The march has the eccentric swing that is entertaining and amusing and both are elfishly humorous.

Roman and Greek: "Odysseus," by W. Niemann, is an idyl of antiquity and illustrates how, when Odysseus returned from the Trojan war, he found Penelope waiting, and he heard a shepherd's pipe.

One of the difficulties with which the theater player has to contend is that of boisterous audiences on holidays. Thanksgiving, Christmas and New Year's are the most trying days. What with the superabundance of children, their laughter, talking and general hilarity, it is impossible to use

effectively any soft or delicate combination of stops, if the feature be a dramatic one. The point we wish to make is: Increase the volume of tone by using different combinations of stops that will rise above the hum of conversation and bring out the organ to full much oftener than ordinarily.

**Celebrates Organist's Tenure.**

Philip Hauser's fortieth anniversary as organist of the East Sixty-eighth Street Dutch Reformed Church, New York, referred to in The Diapason last month, was celebrated Oct. 11. Mr. and Mrs. Hauser met the pastor of the church, the Rev. Julius Jaeger, and Mrs. Jaeger at the parsonage and were escorted by them to the church, where the consistory, members of the church, the choir and many former members of the choir, to the number of about 400, were assembled. The hall had been darkened except for forty bulbs on a four-tier cake surmounted by a replica of the church with a forty-rung ladder leading up to it. The choir assembled on the stage and about eighty voices sang "Gott grüsse Dich" under the direction of Mr. Hauser's brother, Frank Hauser. The pastor followed with the invocation and an address, supplemented with a gift in the form of a substantial check from the consistory and congregation. Mr. Hauser responded, giving a retrospect of the trials and pleasures during his incumbency. Dr. William A. Kottman, a member of the choir when Mr. Hauser became organist and now principal of a New York public school, was toastmaster and called upon Dr. Arthur B. Churchman of Bethany Memorial Church, the Rev. George G. Wacker of Brooklyn and the Rev. J. Schmidt. Refreshments were served, and a toast was sung by the choir, after which Mr. Hauser was presented with a set of engrossed resolutions. Telegrams and letters of felicitation were received from Governor Alfred E. Smith, Colonel Theodore Roosevelt, Dr. Walter Damrosch, Chief Justice E. G. Gavegan, Edwin Franko Goldman, the Rev. F. C. Erhardt, under whom Mr. Hauser began his tenure, and many others.

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*In Los Angeles and Southern California*

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Oct. 15—The first meeting of the local chapter of the American Guild of Organists was held Oct. 3, when some sixty members sat down to a fine dinner at the First Baptist Church. This is an excellent beginning for the new season's work and is most encouraging to the officers.

After the dinner Arnold Dann of Pasadena gave a recital, presenting the same program that he played at the N. A. O. convention in St. Louis. There was a good attendance and the program was followed with great interest, the fine Kimball organ sounded most effectively and Mr. Dann showed some beautiful registration. The assisting artist was Mrs. Beulah Ellis, soprano soloist of the First Baptist Church, who sang songs by Kahn and Morse Rummel, accompanied by David Wright.

The First Baptist Church is also sponsoring an "Eight Choirs Musical Festival" to be given each Tuesday evening, beginning Oct. 18, and continuing until Dec. 8. Those taking part, in order of their appearance, are the Wilshire Presbyterian choir, the First M. E. choir, the Pomona College choir, the Bible Institute choir, St. John's Episcopal, St. Paul's Cathedral, First Methodist and First Congregational. The programs will be varied and it will give everyone interested in church music an opportunity of hearing what these choirs can do.

The Casavant organ in the new Unitarian Church was dedicated Sunday afternoon, Oct. 2, when a recital was given by Amedee Tremblay, the organist of St. Vincent's Roman Catholic Church. This is the first Casavant organ to be heard in California and the recital created a great deal of interest. The organ has some forty registers, with a solo manual prepared for, some of the soft stops are very effective and when the solo is added it should prove a distinct addition to the city's instruments. Mr. Tremblay played an enjoyable program with good taste and style, the outstanding numbers being the Franck Chorale in A minor, the Guilman "Funeral March and Song of the Seraphs" and the recitalist's "Menuet Francais."

My friend Dr. Dinty Moore tells a good story of two young men who grew up together at school. One was always at the bottom of the class, while his chum had everything handed him on a platter. At college it was the same, the one not noticed, the other the hero on every occasion. Later on one became an organist in a small church, while the other was the organist at a large city church. As time went on the city organist became an organ architect, while the little chap still played his old two-manual in a

little town. In due time the little chap died and went to heaven. He was received kindly, and, while no fuss was made over him, he was quite happy with his wings and harp and in time forgot the hardships of his previous existence, until one day, while walking down the main street with another organist, talking, I presume, of the American composer, he saw a great parade coming down the street, headed by the band, and in the middle of the parade was his old friend, the organ architect. This was the last straw, and he sat down in the gutter unmindful of the passing throng. It was not long until one of the heavenly policemen came and asked him what was wrong.

"Well," he said, "that sort of thing was all right on earth. I did not mind those distinctions there, but I expected things to be different up here."

"Never mind, old chap," said the heavenly copper, "we simply had to do something, for it's the first time that an organ architect has ever come up here."

The Rev. Arnold Bode has been appointed organist, choirmaster and assisting priest at St. James' Episcopal Church, South Pasadena, in place of Edwin Tarbox, who has resigned because of ill health after nearly two decades of service.

Morton F. Mason, who for over thirty years was organist and choirmaster at the First Presbyterian Church in Pasadena, celebrated his fortieth wedding anniversary Oct. 10. The occasion was remembered by a number of his friends, who presented him with a purse, and by the local chapter of the A. G. O., which sent Mr. and Mrs. Mason best wishes with some flowers. Mr. Mason has been very ill for some time and I am sure this slight tribute of affection from his friends did him a world of good.

**Busy at Hillgreen-Lane Factory.** Hillgreen, Lane & Co., of Alliance, Ohio, are busy completing organs for Temple Beth El, Asbury Park, N. J.; the Second Church of Christ, Scientist, Rochester, N. Y.; Haili Church, Hilo, Hawaii; Pearl Memorial M. E. Church, Omaha, Neb.; Coliseum Place Baptist Church, New Orleans; the First Christian Church, Chickasha, Okla.; Bexler Theater, Dover, Ohio, and others. They have just completed the installation of organs in the First Baptist Church, Ada, Okla.; the First Presbyterian Church, Castle Shannon, Pa.; the First M. E. Church, South, Franklin, La.; Evergreen Presbyterian Church, Youngstown, Ohio; St. Matthew's Lutheran Church, White Plains, N. Y.; the Lyric Theater, Fairport Harbor, Ohio; the Morrison Theater, Alliance, Ohio; the Lyric Theater, Brownwood, Tex., and a studio organ for Ernest Prang Stamm of St. Louis, Mo.

Professor Hamilton C. Macdougall of Wellesley, who has spent the summer in England, sailed Oct. 2 on the Berlin after a fine trip in the English lakes country and Scotland. Some of his impressions have been recorded in his "Free Lance" column. Dr. Macdougall had been abroad since Aug. 15.

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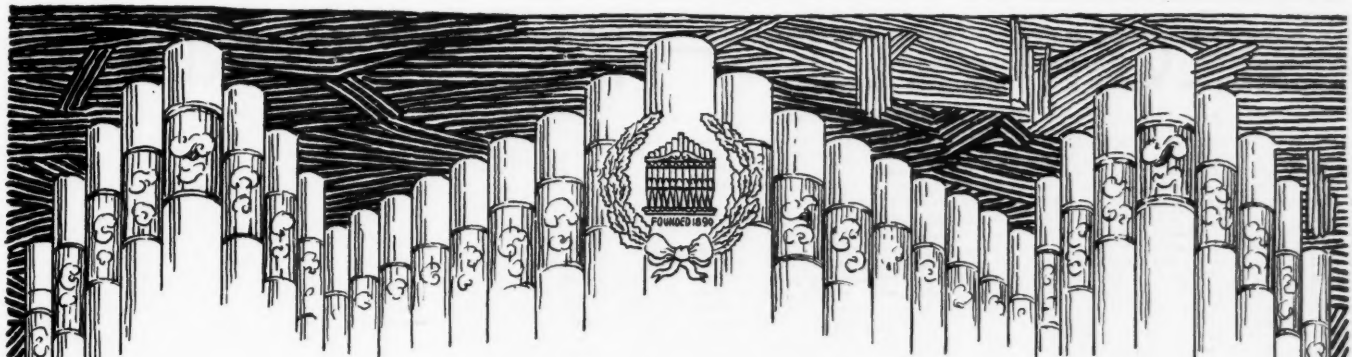
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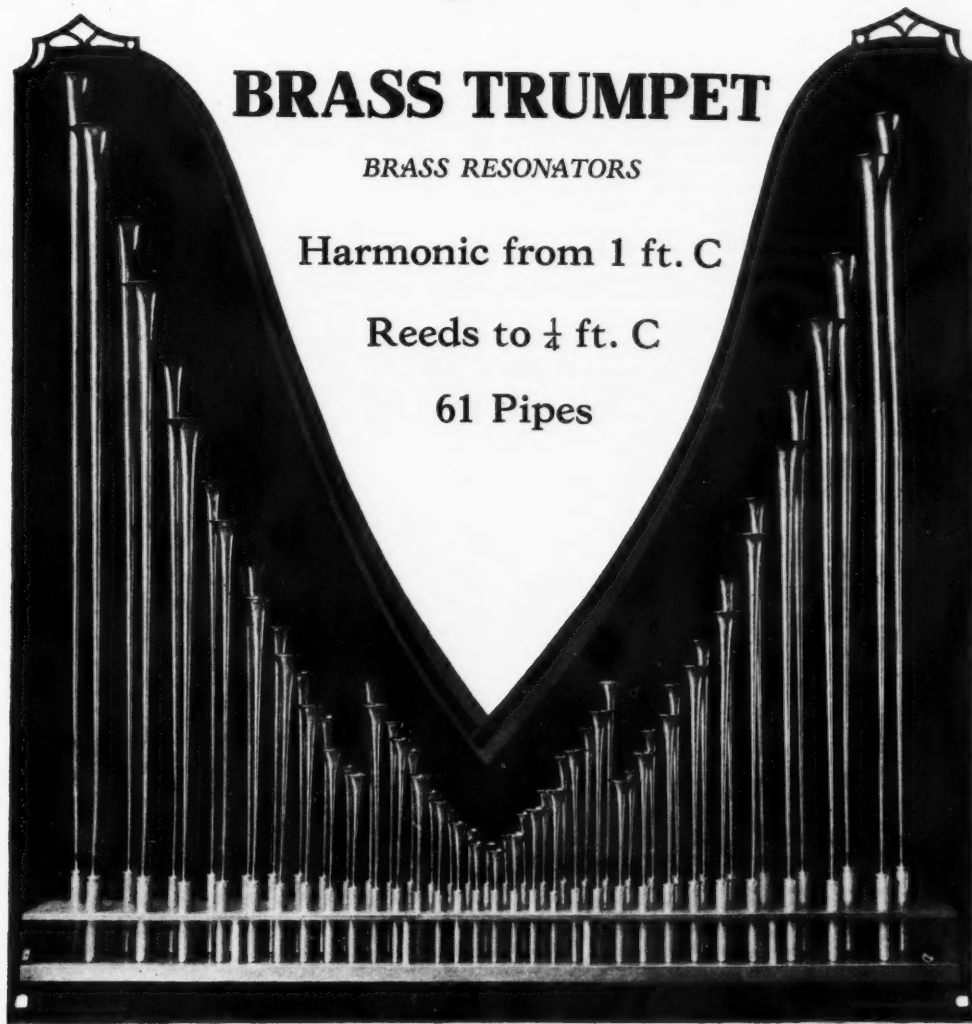
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# RECITAL PROGRAMS

**Daniel R. Philippi, St. Louis, Mo.**—In his hour of organ music at Christ Church Cathedral Sunday evening, Oct. 2, Mr. Philippi played: Overture to the Occasional Oratorio, Handel; Three Pieces ("To a Wild Rose," "To a Water Lily" and "From an Indian Lodge"), Macdowell; Prelude in C sharp minor, Rachmaninoff; Meditation, Bach-Gounod; "La Fleuse" ("The Spinner"), Raff; "Une Tabatiere à Musique," Lladoff; Symphonie Poem, "Finlandia," Sibelius.

Mr. Philippi's program Oct. 16 was as follows: Overture to "Tannhäuser," Wagner; Nocturne, "Midsummer Night's Dream," Mendelssohn; Prize Song, "Die Meistersinger," Wagner; Fugue in D major, Bach; "Ballet of the Spirits," Gluck-Jennings; "The Swan," Saint-Saens; "Grand Choeur" in D major, Gullmunt.

On Oct. 23 his offerings included: Prelude and "Liebestod" ("Tristram and Isolde"), Wagner; "Chanson Triste," Tschaiakowsky; "Evening Bells and Cradle Song," Macfarlane; Serenade and "Ave Maria," Schubert; Prelude to "The Deluge," Saint-Saens; "Marche Slav," Tschaiakowsky.

The recitals started off with a remarkable attendance. Despite a steady downpour, crippled traffic following the tornado and the tornup condition of the city, there were over 400 present Oct. 9.

**Warren D. Allen, Stanford University, Cal.**—Mr. Allen, the university organist, who has opened his series of Sunday and Tuesday recitals at the Memorial Church, Stanford University, gave a program of works by contemporary European composers on Oct. 20. His offerings consisted of the following: Allegro from Sixth Symphony, Widor; Berceuse and "Ariel," Bonnet; Pastorale from Suite, Op. 14, de Maleingreau; "Kyrie Eleison" (from "Cathedral Windows") and Choral Improvisation, "Praise the Lord, O My Soul," Karg-Elert; Fisherman's Song and "Fantomime," Manuel de Falla; "Lied" and "Carillon," Vierne.

On Oct. 13 Mr. Allen's selections consisted of works from Mendelssohn to Debussy and Saint-Saens. He played as follows: Prelude in G major, Mendelssohn; "Scherzo Symphonique," Lemmens; "Vision," Rheinberger; "Cantilene Pastorale," Gullmunt; "Benedictus," Reger; "Cortege," Debussy; Fantasia in D flat, Saint-Saens.

**A. Leslie Jacobs, Worcester, Mass.**—In a series of short Thursday noon recitals at Wesley Methodist Church Mr. Jacobs, the organist and director, has given the following programs among others:

Sept. 15—March for a Festival, DeLamarter; "A Drowsy Afternoon," Lemont-Nevin; Pastorale (Sonata in D minor), Gullmunt; "Wind in the Pine Trees" (Mountain Sketches), Clokey; "In Paradise," Dubois; "Flat Lux," Dubois.

Sept. 22—March from "La Clemenza di Tito," Mozart; "A Cloister Scene," Mason; "Canyon Walls" (Mountain Sketches), Clokey; "A Song of India," Rimsky-Korsakoff; Cavatina in C, Drida-Mansfield; Allegro ma non troppo, from Sonata in A minor, Borowski.

Sept. 29—Prelude in G minor, Rachmaninoff; Three Mountain Sketches, Clokey; Cradle Song from "Jocelyn," Godard; Military March, Schubert.

**Raymond C. Robinson, F. A. G. O., Boston, Mass.**—Mr. Robinson, who has returned from his trip to Europe, has resumed his Monday noon recitals at King's Chapel. His initial program was as follows: Prelude and Fugue in B minor, Bach; "Rhosymedre" (Welsh Folk Song), Vaughan-Williams; Canon, Schumann; Chorale in B minor, Cesar Franck; "Ariel," Bonnet; "Angelus du Soir," Bonnet; Finale (Symphony 3), Vierne.

On Oct. 10 he presented the following program: Pontifical March, Widor; "Ave Maria," Henselt; "Piece Heroique," Cesar Franck; Minuet (Symphony 4), Vierne; "Lamentation," Gullmunt; Londonderry Air, arranged by Saunders; Finale (Symphony 1), Vierne.

**Herbert E. Hyde, Chicago.**—Mr. Hyde opened the season of community organ recitals at his church, St. Luke's, Evanston, on the evening of Oct. 13 with the following program: Prelude and Fugue in B flat major, Bach; Cantilene and Pastorale, Rheinberger; "Peer Gynt" Suite ("Ase's Death" and "In the Morning"), Grieg; Kyrie, Benedictus and "Gloria in Excelsis," Reger; Berceuse, Palmgren; Berceuse, Jarnefelt; "Funeral March of a Marionette," Gounod; Fanfare, Lemmens.

These recitals are to be given the third Tuesday of every month. The one in November is to be played by Horace Whitehouse.

**Charles Galloway, St. Louis, Mo.**—Mr. Galloway's program for his recital at Graham Chapel, Washington University, on the afternoon of Oct. 16 was as follows: Fugue a la Gigue, Bach; "Adoration," de Arbaolaza; Concerto in D

minor, Handel; Canon in B minor, Schumann; Allegro and Adagio from Sixth Symphony, Widor; "The Bells of St. Anne de Beaupre," Russell; "Marche d'Ariane," Gullmunt.

**Rollo Maitland, F. A. G. O., Philadelphia, Pa.**—Mr. Maitland gave the following program at the inaugural recital on the three-manual Austin organ in the First Baptist Church, Plainfield, N. J., Sept. 20: Overture, "Midsummer Night's Dream," Mendelssohn; Pastorale from First Sonata, Gullmunt; Passacaglia, Bach; Canzonetta, S. Marguerite Maitland; Improvisation showing the resources and capabilities of the instrument; Third Chorale, Franck; Caprice, "The Brook," Dethier; "The Bells of St. Anne de Beaupre," Russell; Spinning Song, Mendelssohn; "Liebestraum," No. 3, Liszt; "Marche Slav," Tschaiakowsky.

In addition to playing several familiar hymns on each program, Mr. Maitland broadcast the following numbers from station WOO in the series of Sunday evening recitals on the Wanamaker grand organ, Philadelphia:

Oct. 2—Largo, "New World" Symphony, Dvorak; Allegretto, Wolstenholme; "Kol Nidrei," Bruch; "The Lost Chord," Sullivan.

Oct. 9—Serenade, Kinder; Minuet from "Samson," Handel; "Liebestraum," No. 3, Liszt; "La Cinquantaine," Gabriel-Marie; "Cantilene Nuptiale," Dubois; "Marche Religieuse," Gullmunt.

Oct. 16—"Kammenoi-Ostrow," Rubinstein; Allegretto Grazioso, Hollins; Largo, Handel; "Deep River," paraphrased by Mr. Maitland; "Consolation," Mendelssohn; Caprice, Matthews.

Oct. 23—Communion in G. Batiste; Bourree in B minor, Bach; Nocturne, R. K. Miller; "Agnus Dei," Bizet; Allegretto in B flat, Lemmens; "Indian Summer," Herbert.

Oct. 30—Duet from "Songs without Words," Mendelssohn; Minuet, Boccherini; "The Swan," Saint-Saens; "The Thrush," Kinder; "Priere a Notre Dame" and Toccata from "Suite Gothique," Boellmann.

**George H. Fairclough, F. A. G. O., St. Paul, Minn.**—In his recitals at the University of Minnesota, Minneapolis, every Tuesday at 4 p. m. Mr. Fairclough plays before an audience of students and his program is repeated at 7 p. m. over the radio by the university station, WLB. His October offerings included:

Oct. 4—Sonata in C minor, No. 3 (Preludio), Gullmunt; "In the Garden," Goodwin; Rural Sketches (Suite), Nevin; Air for the G string, Bach-Lemare; Bourree in B minor, Bach-Fairclough; "Moonlight" Sonata (first movement), Beethoven; "Minuet a l'Antique" (MSS.), Fairclough; "Nachtstück" in F, Schumann; Overture on Negro Themes, Dunn.

Oct. 11—Allegro Vivace (first movement, Symphony 5), Widor; Serenade, Widor; "Caprice Viennois," Kreisler; Fugue in G minor (the lesser), Bach; "On Wings of Song," Mendelssohn; "The Squirrel," Weaver; Fountain Reverie, Fletcher; Scherzo in Canon Form, Jadasohn; "Sunday Morning at Glion," Bendel; Overture, "Merry Wives of Windsor," Nicolai-Ellingford.

Oct. 18—"Finlandia," Sibelius; Romance in D flat, Sibelius; Prelude to Act 1 ("Carmen"), Bizet-Koch; Nocturne in E flat, Chopin; Prelude and Fugue in D, Bach; "A Cloister Scene," Mason; Unfinished Symphony (first movement), Schubert; Serenade, Schubert; "Piece Heroique," Franck.

Oct. 25—Allegro (first movement, Symphony 6), Widor; "The Mist," Gaul; "Soeur Monique," Couperin; St. Ann's Fugue, Bach; Andante Cantabile, Tschaiakowsky; Hungarian Rhapsody, No. 5, Brahms; Cantabile in B, Franck; Minuet in A, Boccherini; Adagio Pathetique, Godard-Fairclough; Berceuse, Godard; Introduction to Act 3, "Lohengrin," Wagner.

**William H. Oetting, Pittsburgh, Pa.**—In a recital on the new four-manual Möller organ in the German Evangelical Protestant Church on Smithfield street, Oct. 28, Mr. Oetting presented this program: Concert Overture in C minor, Hollins; Prayer from "The Jewels of the Madonna" (transcribed by Middelshulte), Wolf-Ferrari; Minuet, Boccherini-Lemare; The Bells of St. Anne de Beaupre, Russell; Prize Song from "Die Meistersinger," Wagner-Brewer; "Liebestod," from "Tristan and Isolde," Wagner-Gibson; "Pilgrims' Chorus" from "Tannhäuser," Wagner-Eddy; Festival Prelude on "Ein Feste Burg," Faulkes; "Evening Bells and Cradle Song," Macfarlane; Toccata from the Fifth Symphony, Widor.

**A. Cyril Graham, Rock Island, Ill.**—Mr. Graham played these selections in a recital before the Tri-Cities Organists' Club at Augustana College on the evening of Oct. 17: Prelude and Fugue in A minor, Bach; Cantabile, Franck; Sonata No. 5, Gullmunt; Prelude-Canon, Vierne; "Les Tombeaux" and "Le Moulin," Cellier;

Scherzo, Jacob; "Hymn of the Nuns," Lefebure-Wely; "Suite Latine" ("Ave Maris Stella" and "Lauda Sion"), Widor.

**James Philip Johnston, F. A. G. O., Pittsburgh, Pa.**—In a recital at the First Presbyterian Church of Union City, Ind., Sept. 30, Mr. Johnston gave the following program, assisted by Miss Aline Hower, violinist: Overture to the Occasional Oratorio, Handel; Aria in D, Bach; Third Sonata (Preludio, Adagio), Gullmunt; Rondino (violin and organ), Kreisler; Canon in B minor, Schumann; "Pilgrims' Chorus," Wagner; "Romance without Words," Bonnet; "Deep River" (violin and organ), Burleigh; Gavotte from "Mignon," Thomas; Berceuse, Dickinson; Capriccio, Lemaire; March from Third Symphony, Widor.

**Mrs. Harry Hope, Oklahoma City, Okla.**—Mrs. Hope, organist of the Shrine Auditorium, whose recitals are broadcast from station WKY, gave the following program, Oct. 4, at the auditorium: Allegro Maestoso, West; Air from "Water Music," Handel; "Sunshine," from "Longwood Sketches," Swinnen; Epilogue, Willan; Toccata in F, Bach; "Song of the Night" and "Song of the Orient," Sheppard; "The Musical Clock," Slade; Romance, Bonnet; Finale in B flat, Wolstenholme.

**Wilhelm Middelshulte, Chicago**—In a recital at Holy Family Chapel, Nazareth College, Nazareth, Mich., on Oct. 20 Dr. Middelshulte played the following program: Concerto (Allegro, Adagio and Finale, with Middelshulte Cadenza), Handel; Pastorale, F major, Bach; Toccata and Fugue, D minor, Bach; Adagio, from Piano Concerto, Op. 73, Beethoven; Creation Hymn, Beethoven; Andante, from Fantasy for a Mechanical Clock, Mozart; Sonata, C major (with Middelshulte Cadenza), Mozart; Allegro Cantabile, from the Fifth Symphony, Widor; Scherzo, C minor, Gullmunt; "Dreams," Wagner; Bohemian Rhapsody, Smrz; "Angelus," Liszt; "Flat Lux," Dubois; "Perpetuum Mobile" (pedals alone), from Concerto for organ and orchestra, Middelshulte.

**Renó B. Myers, Wichita, Kan.**—Mr. Myers gave the following program Aug. 14 in a recital at the Baptist Church of Fairfax, Okla., on the new Estey organ: "Grand Choeur in F," Salome; Adagio from Sonata, Rogers; "Chant Pastoral," Dubois; "Marche Triomphale," Dubois; Largo, Handel-Whitney; Christmas Pastoral, Harker; "A Shepherd's Evening Prayer," Nevin; Ceremonial March, Harris; "Reflection, Friml; Offertoire in E, Bead; "Creendo," Lassen; "Emmaus," Frysinger; Berceuse, Godard; "Moonlight," Harris; "Shining Water," Friml-Federlein; "Jubilata Deo," Silver.

**Ellen M. Fulton, F. A. G. O., Scranton, Pa.**—Miss Fulton gave a recital Sept. 6 at the Westminster Church, New Glasgow, N. S., in honor of her mother's birthday. Her program was as follows: Londonderry Air, Old Irish Folk Song; "Ronde Francaise," Boellmann; Chorale Prelude, "Rejoice Greatly, O My Soul," Karg-Elert; "The Legend of the Mountain," Karg-Elert; "The Squirrel," Powell Weaver; "Song of the Basket Weaver," Russell; "Sunshine and Shadow," Charles A. Stebbins; "Lied," Vierne; "Romance sans Paroles," Bonnet; "Dance of the Candy Fairy," Tschaiakowsky; "A Swan Song," Farjeon; Toccata from Fifth Symphony, Widor.

**Ralph A. Harris, New York City**—In his "half-hour of organ music" at St. Paul's Episcopal Church, Brooklyn, which is a feature supplementing the evening service, Mr. Harris played these programs in October:

Oct. 2—Festival Toccata, Fletcher; "The Question" and "The Answer," Wolstenholme; Fantasia in F, West.

Oct. 9—Sonata 4 in D minor (complete), Gullmunt; Reverie, Bonnet.

Oct. 16—Andante Cantabile, Tschaiakowsky; Two Short Preludes and Fugues, Bach; "Marche Religieuse," Gullmunt; Evening Song, Bairstow.

Oct. 23—"Fantaisie Chorale," Reuchsel; "Within a Chinese Garden," Stoughton; "Hosannah," Dubois; Gavotta, Martini; Largo, Handel.

Oct. 30—Short Prelude and Fugue in E, Bach; "Requiem Aeternam," Harwood; "Piece Heroique," Franck; "Abendlied," Schumann.

**Edwin Stanley Seder, F. A. G. O., Chicago**—Mr. Seder gave the first of two dedicatory recitals on the new Austin three-manual in the First Methodist Church of Omaha, Neb., Oct. 13. He was assisted by the chorus choir of the church, consisting of 100 voices, under the direction of Lawrence Dodds, with Mrs. Howard Ruston, organist of the church, as accompanist. Mr. Seder played: Concert Overture in F minor, Hollins; Menuett in A, C. P. E. Bach; "Come, God, Creator, Spirit Blest," Bach; Magic Fire Scene ("Die Walküre"),

Wagner; Suite from "Water Music," Handel; "The Bells of St. Anne de Beaupre," Russell; "La Concertina," Yon; "Canyon Walls" (Mountain Sketches), Clokey; "The Awakening" (Burgundian Hours), Georges Jacob; Improvisation on well-known hymn-tunes; Samoan Lullaby, Tod Boyd; "Carillon-Sortie," Mulet.

**H. G. Langlois, Mus. B., Toronto, Ont.**—In a recital at All Saints' Church Sunday, Oct. 16, Mr. Langlois was assisted by Elie Spivak, violinist, in the following program: Festal Hymn, Piutti; Air (violin and organ), Bach; Chorale Preludes, "In Thee is Bliss" and "Jesu, Joy of Man's Desiring," Bach; Meditation (violin and organ), Massenet; "Ride of the Valkyries," Wagner.

**Sheldon Foote, Mus. B., F. A. G. O., Milwaukee, Wis.**—Mr. Foote played as follows in his "hour of organ music" at St. Mark's Episcopal Church on the afternoon of Oct. 2: Sonata in C minor, Gullmunt; Aria and Gavotte (from Orchestral Suite in D), Bach; "Lament," Carl McKinley; "The Thrush," Ralph Kinder; Largo (from Symphony "From the New World"), Dvorak; Heroic Piece, Cole.

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

Oct. 2—Prelude and Fugue in E minor, Bach; Chorale Prelude, "Herzlich thut mich verlangen," Bach; Theme and Variations from Tenth Sonata, Rheinberger; Intermezzo, Bizet; Evensong, Schumann.

Oct. 9—Prelude and Fugue in A minor, Bach; Prayer and Cradle Song, Moline; Andante from Third Sonata, Mendelssohn; Fantasia in E flat, Saint-Saens.

Oct. 16—March in F, Gullmunt; Melody in G, Gullmunt; Caprice from Seven Sketches, Barnes; Andante Cantabile and Finale from Fourth Symphony, Widor.

**Henry F. Anderson, F. A. G. O., Cleveland, Ohio**—Mr. Anderson, organist of Emmanuel Church, Cleveland, gave a recital Sept. 28 at St. James' Church, Painesville, Ohio, playing as follows: "Suite Gothique," Boellmann; "La Nuit," Karg-Elert; "Monastery Hymn at Sunrise," Wareing; Caprice, Wolstenholme; "Grand Choeur," Hailing; "Finlandia," Sibelius; "Marche Russe," Schminke; "Saa Gardens," Cooke; A Song of Happiness, Diggle; "Prece della Sera" ("Evening Prayer"), Brocca; Toccata, Yon.

**William E. Bretz, Harrisburg, Pa.**—Mr. Bretz, organist of Zion Lutheran Church, gave the dedicatory recital on a two-manual Wurliitzer organ in Zion Lutheran Church, Enola, Pa., and his selections were: Offertoire in D minor, Batiste; "A Memory," Gillette; "In Summer," Stebbins; "A Song of Gratitude," Cole; "The Magic Harp," Meale; "Will of the Wisp," Nevin; "In Moonlight," Kinder; Berceuse, Dickinson; "Autumn," Johnston; "The Lost Chord," Sullivan.

**Humphrey J. Stewart, San Diego, Cal.**—Three programs of recent recitals played at the outdoor organ pavilion in Balboa Park by Dr. Stewart, the official organist, who gives a recital program every day, were:

Sept. 7—Toccata and Fugue in C, Bach; Prelude to the oratorio "The Hound of Heaven," Stewart; Prelude, "Lohengrin," Wagner; "Marche Heroique," Saint-Saens; Serenade, Rachmaninoff; "Isle of Dreams," Torjussen; "The Bells of St. Anne de Beaupre," Russell; "Marche Russe," Schminke.

Sept. 20—Prelude and Fugue in C minor, Bach; "Clair de Lune," Karg-Elert; "Suite de Ballet," Stewart; Toccata from "Suite Gothique," Boellmann; "Arpa Notturmo," Yon; "Evening Chimes," Wheelodon; "Danse de la Fee Dragée," Tschaiakowsky; Overture, "Euryanthe," Weber.

Sept. 27—Prelude and Fugue in D minor, Mendelssohn; "Chanson du Soir," Becker; Scherzo, Wolstenholme; Fantasia in E flat, Best; "Vorspiel," Parsifal, Wagner; "Danse de la Cour," Brocca-Stewart; "Sunset and Evening Bells," Federlein; "Rameses II." (Egyptian Suite), Stoughton.

**James R. Gillette, Northfield, Minn.**—Mr. Gillette has resumed his Sunday afternoon recitals at Carleton College. His initial program for the season contained these selections: "Jubel" Overture, Weber; Minuet, de Lully; "Anna Magdalena's March," Bach; Pavane, Brissot; Fantasia and Variations, Dubois; "Liebestod," Wagner.

**Robert G. Thomas, St. Louis, Mo.**—In a dedicatory program on the new Möller two-manual in the Kingshighway Methodist Church Sept. 16 Mr. Thomas played: Allegro Maestoso (Third Sonata), Gullmunt; Adagio (Third Sonata), Gullmunt; "Will of the Wisp," Nevin; "March of the Toys," Schminke; "In Springtime," Kinder; Caprice in B flat, Botting; March in D, Gullmunt.

# RECITAL PROGRAMS

**Ralph Morse Gerber, A. A. G. O., Chicago**—Mr. Gerber, organist of Temple Israhel Israel, went to Cleveland Oct. 13 to play the dedicatory recital on the large Möller organ in the Euclid Avenue Baptist Church, the specification of which appeared in The Diapason for October. His program was as follows: Toccata and Fugue in D minor, Bach; Serenade, Schubert; "Will o' the Wisp," Nevin; Fantasia, "Rip Van Winkle," Demarest; "Song of Sorrow," Nevin; Overture in B minor, Rogers; "The Thrush" and "The Glowworm," Lemare; Funeral March and Seraphic Chant, Guilman; Rhapsody, Silver.

**Frederick C. Mayer, West Point, N. Y.**—The eighty-first public recital was played in the cadet chapel of the United States Military Academy Sunday, Oct. 16. Mr. Mayer was assisted by Eleanor Owens, soprano, of New York City. The organ program follows: Variations on the Chorale "Wer nur den lieben Gott lässt walten," Charles H. Rinck; "A Deserted Farm," "To a Wild Rose" and "To a Water Lily," MacDowell; "March Capriccio" in B major, Mendelssohn.

**Andrew Baird, Poughkeepsie, N. Y.**—In his most recent recitals at Arden House, the home of Mrs. E. H. Harriman, Mr. Baird has presented these programs: Sept. 26—Sonata Tripartite, Nevin; "Invocation," Karg-Elert; Gavotte in G, Martini; "Marche Funebre et Chant Seraphique," Guilman; First Movement from "Unfinished Symphony," Schubert; "Hymn of Glory" (dedicated to the American Legion), Yon; Berceuse from "Jocelyn," Godard; "Marche Militaire," Shelley; "Chant de Bonheur," Lemare; "The Minster Bells," Wheelton; "The Music Box," Liadoff; Overture to "Tannhäuser," Wagner.

Oct. 3—Third Sonata, in C minor, Guilman; Evensong, Johnston; Serenade, Schubert; "In Springtime," Kinder; "Marche Pittoresque," Kroeger; "Träumerei," Schumann; Grand Fantasia ("The Storm"), Lemmens; "An Elizabethan Idyl," Noble; "Marche Pontificale," de la Tombelle; "At Evening," Dudley Buck; Melody in A. Dawes; March and Chorus from "Tannhäuser," Wagner.

Oct. 10—Chorale and Minuet Gothicque, Boellmann; "Lamentation," Guilman; Persian Suite, Stoughton; "Potomac Park Boat Song," Shure; Chromatic Fantasia, Thiele; Adagio Pathétique, Godard; "Paeon" (a Song of Thanksgiving), H. Alexander Matthews; "The Holy Night," Buck; "Hosanna," Dubois; Elevation, Guilman; "Christmas in Sicily," Yon; Grand Chorus in D, Faulkes.

**Edward G. Mead, Ithaca, N. Y.**—In his latest recitals at Cornell University Mr. Mead has played:

Oct. 14—Sixth Sonata, in D minor, Mendelssohn; Pastorale, Franck; Fugue in G minor (lesser), Bach; "De Profundis," Bartlett; Minuet in A, Boccherini; "Marche Pontificale," Lemmens.

Oct. 21—First Sonata in D minor (Largo e Maestoso—Allegro), Guilman; "Within a Chinese Garden," Stoughton; Toccata in D minor (Dorian), Bach; Meditation, Truette; "Thistle-down," Loud; "Piece Heroique," Franck.

**Miss Irma Clark, Morristown, N. J.**—Miss Clark, a 1927 graduate of the Guilman Organ School in New York, gave a recital on the afternoon of Oct. 19 at the home of Mrs. Spanger, Egbert Hill, Morristown, on the Aeolian organ. This recital was given for the Morristown Women's Civic Association. The numbers played were as follows: Andante Cantabile, Tschaiakowsky; Serenade, Schubert; Reverie, Strauss; "Träumerei," Schumann; Elevation, Battmann; Allegretto, Leybach; Andantino, Thompson; Romance, Shepherd; Largo, Handel.

**Fred J. King, Winona, Minn.**—In a recital at the cathedral, Sept. 25, Mr. King played: Toccata and Fugue in D minor, Bach; Adagio from Symphony 3, Haydn; Fantasia in F minor, Mozart; Largo (from the "New World" Symphony), Dvorak; Barcarolle and "In the Arbor," Hoffmann; Overture to "Ruy Blas," Mendelssohn; "O Sanctissima," with variations, Chipp; "Reve d'Amour," Corbett; "Marche Heroique," Lemare; Toccata, Maily.

**Samuel A. Baldwin, New York City**—Professor Baldwin has resumed his Sunday and Wednesday afternoon recitals at the College of the City of New York. Some of his October offerings consisted of the following:

Oct. 16—Pastoral Sonata, Rheinberger; Largo from Sonata, Op. 2, No. 2, Beethoven; Prelude and Fugue in D major, Bach; "Tanglewood Tales" (after Hawthorne), Stoughton; Chaconne, Bonnet; Andante Cantabile in E flat, Tschaiakowsky; "Finlandia," Sibelius.

Oct. 19—Magnificat in D minor, Lemaigne; "Night" and "Dawn," Cyril Jenkins; Fugue in E flat major, Bach; "Love's Delight" and "Love's Sorrow,"

Kreisler; "Marche Funebre et Chant Seraphique," Guilman; Largo from Symphony "From the New World," Dvorak; "Marche Ecossaise," Chadwick.

Oct. 23—"Suite Gothicque," Boellmann; Evening Song, Baird; Prelude and Fugue in A minor, Bach; Gavotta, Martini; Berceuse, Vierne; Concert Study for Pedals (No. 1), Yon; Old Melodies—"Drink to Me Only with Thine Eyes," English; "Deep River," Negro, and Song of the Boatmen on the Volga, Russian; Forest Spell ("Siegfried"), Wagner.

Oct. 26—Concerto in C minor, Handel; Pastorale, Bach; Fugue in G minor (lesser), Bach; Idylle, Quef; Pavane, "The Earle of Salisbury," and "A Gigg," William Byrd; Symphonic Poem, "Orpheus," Liszt; Fountain Reverie and Festival Toccata, Percy E. Fletcher.

**Frank M. Church, Athens, Ala.**—Mr. Church, director of music at Athens College, played as follows in a recital at the First Baptist Church of Booneville, Miss., Sept. 26, on a two-manual organ built by Henry Pilcher's Sons: "Tannhäuser" March, Wagner; "To the Rising Sun," Torjussen; Cradle Song, Ethel Leginska; Variations on an American Air, Flieger; Musette, Dardrieu; Caprice, Guilman; Fantasia on Swiss Melodies, Breitenbach; "To a Wild Rose," MacDowell; "Angels Serenade," Braga; "Spiderweaver" (new), R. Deane Shure; Overture to "Martha," Flotow.

**O. H. Kleinschmidt, A. A. G. O., Warrenton, Mo.**—Mr. Kleinschmidt gave a recital on the evening of Oct. 2 at the Central Wesleyan College Church, assisted by Mrs. Kleinschmidt. The organ selections were: "In India" (Suite), Stoughton; Grand Chorus (in march form), Guilman; Serenade, Moszkowski; "Priere," Jumel; "Lohengrin" (Introduction to Act 3), Wagner.

**Julian R. Williams, Sewickley, Pa.**—Mr. Williams was heard in a recital on Oct. 11 at St. John's Lutheran Church, Freedom, Pa. The following numbers were played: Festival Prelude on "Ein Feste Burg," Faulkes; "Memories," Dickinson; "Ronde Francaise," Boellmann; "Finlandia," Sibelius; Evensong, Johnston; "The Primitive Organ," Yon; "Song of India," Rimsky-Korsakoff; Toccata from Fifth Symphony, Widor; "Deep River," arranged by Rogers; Minuet in A, Boccherini; Sonata Tripartite, Gordon Balch Nevin.

**Charles Corson Bonte, Brooklyn, N. Y.**—Mr. Bonte, organist at the Beverly Road Presbyterian Church, Brooklyn, played at a wedding in that church on Sept. 24 and used the following numbers: "Invocation," Dubois; Coronation March, Meyerbeer; "The Swan," Saint-Saens; "Marche Champetre," Boex; "Venetian Love Song," Nevin; "Good Night," Nevin; "A Sunset Meditation," Biggs.

**Paul H. Eickmeyer, Grand Rapids, Mich.**—In a recital Sept. 30 at the East Congregational Church, of which he is organist and director, Mr. Eickmeyer played this program: Three Chorale Preludes ("Dearest Jesus, We Are Here," "The Old Year Hath Passed Away" and "Lord God, Now Open Wide Thy Heaven"), Bach; "Invocation," Reger; "Ave Maria," Schubert-Nevin; "Piece Heroique," Franck; Intermezzo from Third Symphony, Vierne; Serenade, Kinder; Finale from First Symphony, Vierne.

**Claude L. Murphree, Gainesville, Fla.**—In his recital at the University of Florida Oct. 16 Mr. Murphree played: Prelude and Siciliano from "Cavalleria Rusticana," Mascagni; Chorale Prelude, "Herzlich that mich verlangen," Bach; Prelude to "Carmen," Bizet-Koch; "The Little Bells of Our Lady of Lourdes" and "Vesper Processional," Harvey B. Gaul; "Doll Dance," Nacio Herb Brown; "Song of the Volga Boatmen" (by request), arranged by H. J. Stewart; Symphony No. 5, in F minor, Widor.

**William H. Barnes, Chicago**—In a recital opening the Kimball three-manual in Westminster Presbyterian Church at Dubuque, Iowa, Oct. 11, Mr. Barnes played: "Caprice Heroique," Bonnet; Reverie, Bonnet; Allegretto, Volkmann; "The Legend of the Mountain," Karg-Elert; Scherzo, Rogers; Andante (Sixth Symphony), Tschaiakowsky; Nocturne, Ferrata; "Ronde Francaise," Boellmann; Allegro con brio (D Minor Sonata), Maily; "Beside the Sea," Schubert; Scherzo (from Fifth Sonata), Guilman.

**H. T. Gilberthorpe, F. R. C. O., A. R. C. M., Hamilton, Bermuda**—In a recital Sunday evening, Aug. 28, at the Cathedral of Bermuda, Mr. Gilberthorpe played this program: Concert Fugue on a Bell Theme, Bexfield; Reverie, Gilberthorpe; Scherzo and Finale from Symphony No. 2, in C minor, Holloway.

**Dr. Ray Hastings, Los Angeles, Cal.**—Numbers played in recent popular programs at the Auditorium by Dr. Hastings

included: Coronation March from "The Prophet," Meyerbeer; Chorale, "My Chosen King," Bach; March on Themes from "The Nibelungen Ring," Wagner-Sontag; "Confidence," Mendelssohn; Nightingale's Song, from "The Bird-Seller," Zeller; "By the Waters of Minnetonka," Lurance; "The Guardian Angel," Pierne; Concert Fantasia, Conde; "Love's Greeting," Hastings; "Just for Fun," Hastings; Nocturne, Doud; Grand Offertory, "The Choir Celestial," Doud.

**C. Harold Einecke, Quincy, Ill.**—In an "hour of organ music" at Salem Evangelical Church, Oct. 2, Mr. Einecke played: Toccata and Fugue in D minor, Bach; "Song of the Basket-Weaver," Russell; "Liebestod" (from "Tristan and Isolde"), Wagner; Chorale Prelude, "Herzlich that mich verlangen," Bach; Menuet, Paderewski; Aria, Lotti; "A Song of Gratitude," Cole.

**Fred Faassen, Zion, Ill.**—In his most recent recitals at Shiloh Tabernacle Mr.

Faassen has played: Oct. 12—Andante Cantabile from Quartet in D major, Tschaiakowsky; "Narcissus," Nevin; Indian Summer Sketch, Brewer; "Esmeralda," De Mesquita; "Cabaletta," Lack; "Legende," Friml; "A Dream," Bartlett.

Oct. 16—"Adoration" from "The Holy City," Gaul; "Romanze," Sibelius; "One Fleeting Hour," Lee; Festival March, Foote; Andante Pastorale in A, Spence; "Legende," Friml; Evensong, Martini.

**Dorothy Joan Brandon, Oberlin, Ohio**—The first of the senior organ recitals of the class of 1928 at Oberlin College was played at Finney Memorial Chapel Oct. 10 by Miss Brandon. Her program was as follows: Chorale No. 2, in B minor, Franck; Scherzo, from Second Symphony, Vierne; "By the Fireside," G. W. Andrews; Prelude and Fugue in E minor, Bach; "The Legend of the Mountain," Karg-Elert; Prelude and Fugue on Bach, Liszt.

## LARGE MÖLLER DEDICATED

**F. W. Bailey Gives Interesting Demonstration at Worcester.**

Epworth Methodist Church at Worcester, Mass., opened its new Möller organ of four manuals, including both echo and solo divisions, Sept. 18. Frederic W. Bailey, who drew up the specifications, presided at the console and played an interesting program to demonstrate the tonal variety of the instrument. In a group designed as an "interpretation of the organ" he included the following:

- The Majestic Full Organ—Hallelujah Chorus, Handel.
- The Distant Echo Organ—Humoresque, Dvorak.
- The Multi-colored Flutes—Serenade, Schubert.
- The Weird Clarinet—"Shepherd's Tale," Nevin.
- The Stately Diapasons—"A Mighty

- Fortress."
- The Colorful English Horn—Londonderry Air.
- The Shimmering Strings—Andante Cantabile, Tschaiakowsky.
- The Inspiring Trumpets—"Onward, Christian Soldiers."
- The Celestial Vox Humanas—"Silent Night, Holy Night."
- The Worshipful Chimes—"Nearer, My God, to Thee."

## Scholarships Are Awarded.

The free scholarships offered annually by Mr. and Mrs. Philip Berolzheimer to talented young men and women at the Guilman Organ School have been awarded by Dr. William C. Carl and the board of examiners to Warren Hale, New Britain, Conn.; Robert Mills, Brooklyn, N. Y.; Beatrice Lundell, Jersey City, N. J., and Rowland Oakes, Brooklyn, N. Y.

# Christmas Music

## ANTHEMS

(A few later issues)

EDWARD SHIPPEN BARNES, Christmas Joy .....	12
F. LESLIE CALVER, I Sing the Birth .....	10
J. LAMONT GALBRAITH, O Little Town of Bethlehem .....	12
CUTHBERT HARRIS, Lo! the Manger Where He Lies .....	12
EDWIN H. LEMARE, What Sudden Blaze of Song .....	12
T. TERTIUS NOBLE, The Shepherds .....	12
ANNA PRISCILLA RISHER, Hallelujah to Our King .....	12

## MEN'S VOICES

GENA BRANSCOMBE, Hail Ye Tyme of Holidayers .....	12
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## WOMEN'S VOICES

F. LESLIE CALVER, On Christmas Day (Trio) .....	12
CUTHBERT HARRIS, O Lovely Voices of the Sky (Trio) .....	12
ORLANDO A. MANSFIELD, He Shall Be Great (Trio) .....	12
PURCELL J. MANSFIELD, Good Christian Men, Rejoice (Trio) .....	10
THREE CHRISTMAS CAROLS (Trios) .....	12
Kitson—The Shepherds Had an Angel	
Northcote—Sweet Was the Song	
Colborn—In Bethlehem	

## TWO-PART CAROLS

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

## UNISON CAROLS

HAROLD V. MILLIGAN, Three Christmas Carols .....	10
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## ORGAN

GEORGE A. BURDETT, A Christmas Meditation on "The First Noel" and "Holy Night" .....	50
WILLIAM FAULKES, Paraphrase on a Christmas Hymn (O Little Town of Bethlehem) .....	60
ARTHUR FOOTE, Op. 80, Christmas .....	60
E. HARDY, The Hymn of the Angels .....	40
JULIUS HARRISON, Gloria in Excelsis .....	40
CHARLES H. MORSE, The Coming of the Magi .....	45

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**Philadelphia News**

By DR. JOHN McE. WARD

Philadelphia, Pa., Oct. 20.—A very elaborate ceremony was performed in the Cathedral of SS. Peter and Paul on Oct. 3 by the cardinal, who elevated two of the local clergy to the position of domestic prelates. The investiture marked the first appearance of Reginald M. Silby, formerly of Omaha, as organist and choirmaster here.

The historic organ in Old Christ Church, built by Erben in 1836 and later rebuilt by Haskell, has undergone some renovation and additions to its pipe work, performed by the Midmer-Losh firm.

Edgar Stillman Kelley's "Pilgrim's Progress" was presented by the chapel choir at the Washington Memorial Chapel, Valley Forge, on Sunday evening, Oct. 9, under the direction of Marian Spangler, with Eskil Randolph at the organ.

Firmin Swinnen gave the "guest recital" in the First Reformed Church on Sunday evening, Oct. 2.

Miss McCollin's talks, with musical analysis of the programs of the Philadelphia Orchestra, operas, Brahms Chorus, and other civic musical events, have firmly established themselves as part of the musical life of the city.

The Y. M. C. A. School of Music is making strides to outdo itself. Benjamin L. Kneeder is the director and has associated with him Rollo Maitland in the organ department, and Stanley T. Reiff, head of the theory section. Mr. Maitland gave the first faculty concert on Oct. 11 in the auditorium.

Selections from the various oratorios of Mendelssohn were given at the Walnut Street Presbyterian Church Oct. 16 under the direction of William S. Thunder, organist.

The writer recently dropped in at St. Clement's Church one morning to talk to its organist, Henry S. Fry, whom he found at the console plugging away for dear life. The conversation was brief and here's the reason:

Recital, Oct. 5—Tabernacle Lutheran Church.

Recital, Oct. 6—Ridge Avenue M. E. Church.

Recital, Oct. 23—Old Christ Church.

Recital, Oct. 27—Church of the Immaculate Conception.

Recital, Nov. 1—Egyptian Theater.

Recital, Nov. 15—Heidelberg Reformed Church.

Rules at Holy Trinity Episcopal Church, Collingswood, prevented the song "O Promise Me" being sung at the wedding of Mr. and Mrs. Andrew Cochran in the church, so it was arranged to have the number sung by Miss Evans in the studio of Strawberry & Clothier and broadcast at the moment when the bridal couple returned to the bride's home for the reception. Mrs. Cochran was substitute organist at the church during the summer.

**TO PLAY FOR FLOWER SHOW**

Ellen M. Fulton Gives Interesting Programs Inspired by Blooms.

Miss Ellen M. Fulton, F. A. G. O., has been engaged by the Florists' Club of Scranton, Pa., to give organ recitals during the three days' flower show in the Chamber of Commerce. At the last show Miss Fulton provided several "programs inspired by the spirit of the flowers," and the music,

played by candlelight, with the groupings of flowers in the auditorium, made a beautiful innovation. It was so successful an experiment that Miss Fulton has been re-engaged to play programs at the November show.

**Large Party Visits West Point.**

About 100 members of the N. A. O. and other New York organists made an automobile trip up the Hudson Oct. 12 to see and hear the great organ at the West Point Military Academy, built by M. P. Möller and recently enlarged. The day was lovely and every detail was pleasant. Frederick C. Mayer, the West Point organist, played a short program for the visitors at 1:30. After the recital the guests gathered in the choir, and in small groups listened to interesting demonstrations of the instrument by Mr. Mayer. The party returned to New York about sundown.

**Christian on Coast Tour.**

Palmer Christian of the University of Michigan passed through Chicago Oct. 24 on his way to the Pacific coast, where he has been booked for a series of recitals. Oct. 29 he appeared at Vancouver, B. C., and Nov. 1 he is to play at Victoria. Nov. 4 he is booked for the Lewis and Clark high school at Spokane. Nov. 11 he will play at Leland Stanford University and Nov. 14 at the First Baptist Church of Los Angeles. Other dates are in Seattle, Nov. 3, and at Pasadena and Redlands, Cal., and Lewistown, Mont.

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**WHERE COOLIDGE ATTENDS**

**Organ of Edwards Church, Northampton, Enlarged by Chadwick.**

Charles F. Chadwick, the Springfield, Mass., organ expert, has completed the installation of a number of additions to the organ in the Edwards Church of Northampton, Mass., attended by President Coolidge when he is at home, and rededication of the instrument took place Sunday, Oct. 9, with James H. Wakelin, organist and director, in charge. Three years ago Mr. Chadwick changed the action of the same organ to electro-pneumatic. A number of the stops have been revoiced. Among the new stops are a vox humana, viole d'orchestre, viole celeste, a harp and chimes. The original organ was built by the late George S. Hutchings.

The specification as redesigned by Mr. Chadwick is as follows:

**GREAT ORGAN.**

1. Diapason, 16 ft., 61 pipes.
2. Diapason, 8 ft., 61 pipes.
3. Viola d'Gamba, 8 ft., 61 pipes.
4. Doppel Flöte, 8 ft., 61 pipes.
5. Octave, 4 ft., 61 pipes.
6. Flute Harmonique, 4 ft., 61 pipes.
7. Octave Quint, 2 1/2 ft., 61 pipes.
8. Fifteenth, 2 ft., 61 pipes.
9. Trumpet, 8 ft., 61 pipes.
10. Chimes, 25 notes.

**SWELL ORGAN.**

11. Bourdon, 16 ft., 61 pipes.
12. Violin Diapason, 8 ft., 61 pipes.
13. Salicional, 8 ft., 61 pipes.
14. Aeoline, 8 ft., 61 pipes.
15. Viole d'Orchestre, 8 ft., 61 pipes.
16. Vox Celestes, 8 ft., 61 pipes.
17. Stopped Diapason, 8 ft., 61 pipes.
18. Flauto Traverso, 4 ft., 61 pipes.
19. Flautino, 2 ft., 61 pipes.
20. Dolce Cornet, 3 rks., 183 pipes.
21. Cornopean, 8 ft., 61 pipes.
22. Oboe, 8 ft., 61 pipes.
23. Vox Humana, 8 ft., 61 pipes.
24. Harp (Mayland), 8 ft., 61 notes.

**CHOIR ORGAN.**

25. Geigen Principal, 8 ft., 61 pipes.
  26. Doicissimo, 8 ft., 61 pipes.
  27. Melodia, 8 ft., 61 pipes.
  28. Flute d'Amour, 4 ft., 61 pipes.
  29. Violina, 4 ft., 61 pipes.
  30. Harmonic Piccolo, 2 ft., 61 pipes.
  31. Clarinet, 8 ft., 61 pipes.
  32. Chimes (Mayland), 25 notes.
- PEDAL ORGAN.**
33. Diapason, 16 ft., 42 pipes.
  34. Bourdon, 16 ft., 42 pipes.
  35. Gedeckt (from No. 11), 16 ft., 30 notes.
  36. Quint (from No. 34), 10 1/2 ft., 30 notes.
  37. Octave (from No. 33), 8 ft., 30 notes.
  38. Gedeckt (from No. 34), 8 ft., 30 notes.

**Recital Series by Seibert.**

Henry F. Seibert will conduct a series of recitals and special musical services at his church in New York, Holy Trinity Lutheran, beginning the first Sunday afternoon in November and continuing every month thereafter. Mr. Seibert has been engaged to play a monthly recital at White Plains, N. Y. He will also resume his recitals at Town Hall, New York, appearing every two weeks. Oct. 9 he broadcast a recital over WJZ. Oct. 11 he played at Brattleboro, Vt. Oct. 30 he played a return engagement on a three-manual Casavant at Huntington, N. Y.

Russell Broughton's new "Benedictus es," dedicated to Harold Tower, has just been published by the Oliver Ditson Company. Mr. Broughton is spending this year back in Oberlin, both he and Mrs. Broughton working for their master's degrees, he in music and Mrs. Broughton in mathematics. Mr. Broughton's successor at Christ Church, Burlington, Iowa, is Loren Adair, who was graduated from Grinnell College last year.

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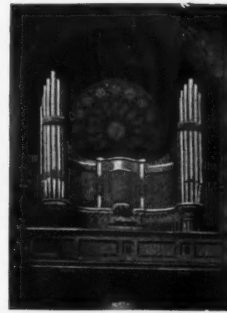
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**BIG GIFT FOR CHAUTAUQUA**

**Recital Hall to Cost \$100,000 Will Be Built—Porter Organist.**

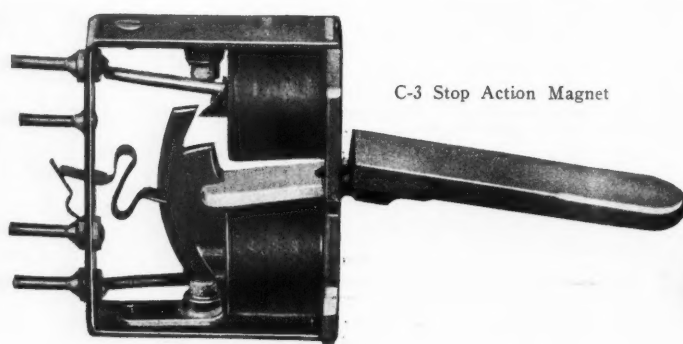
The largest single contribution ever made to the Chautauqua Institution in its fifty-three years of history has been announced by President Arthur E. Bestor. It is a gift of \$100,000 for the new recital hall by Mrs. O. W. Norton of Chicago, in memory of her husband and her daughter, Miss Ruth Norton. The Norton family has long been identified with Chautauqua.

This recital hall will have a seating capacity of 1,200 to 1,800. It will be erected in a location as near the center of the grounds as possible. It will be completed for the season of 1929. Plans will be prepared under the general supervision of Lorado Taft. Otis Johnson of Chicago has been chosen by the Norton family as the architect of the new building. This recital hall will be used for many purposes and will be available for conventions throughout the year, especially before and after the Chautauqua season.

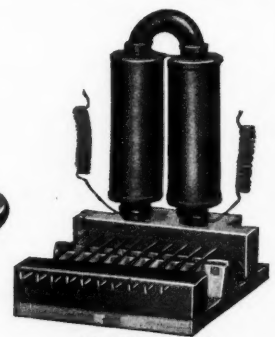
Chautauqua has long been one of the great musical centers of the country during the summer. Its great choruses have been widely known. It has one of the largest music schools in the country, with such instructors as Ernest Hutcheson, recently appointed dean of the graduate school of the Juilliard Foundation; Horatio Connell of the Curtis School of Music, Philadelphia; Professor H. Augustine Smith of Boston University, and Professor Howard W. Lyman of Syracuse University. For many years the New York Symphony Orchestra has made Chautauqua its summer headquarters. Last year the Rochester Opera Company gave a series of operas in English.

Hugh Porter, official organist of Chautauqua, has done extensive recital work. The Sunday organ interlude series has become one of the most pleasant features of the season. Mr. Porter arranges his programs to cover the whole range of organ music, drawing his selections from composers of the earliest periods to the most modern. The audiences for these recitals have been steadily growing and on one occasion last summer a record-breaking number turned out. Mr. Porter has had charge of all the organ activities, the sacred song services, Sunday morning services, and all occasions at which the organ is used.

F. P. Hillgreen of the firm of Hillgreen, Lane & Co., was one of those who attended the reunion of the American Legion in Paris. Afterward he visited Germany, Sweden, Belgium and other countries of Europe, and he is expected to return to his home at Alliance, Ohio, in a few days.



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*Help Is Suggested  
to Repair the Organ  
in Notre Dame, Paris*

On Board the Steamship "Mauretania," Sept. 15, 1927.—Dear Mr. Gruenstein: As Mrs. Robinson and I were not on a pilgrimage entirely musical, our wanderings in Holland, Germany and Switzerland would have no interest for you as far as "shop" goes.

In Venice I explained to the sacristan at St. Mark's that I was an organist and would like to meet Sig. Giovanni Pittau, the organist of the cathedral, and see the organ. My Italian being limited to a few phrases useful for travelers by land or by sea, and acquired from a Lilliputian dictionary loaned me by a pupil in London, it became necessary to hunt up a certain kindly priest who spoke French. Even so I'm not sure but that the obliging sacristan considered me a player upon the hand organ, for, upon arriving at the second organ on which Mr. Pittau was improvising, he drew my attention four different times to the pedals, explaining in pantomime that the organist was actually playing notes with his feet. I assured him in stage whispers that I had not only seen pedals before, but had occasionally used them.

Mr. Pittau was very gracious, and showed me the organ, a large two-manual with many coupler tablets. The barrier of language prevented conversation; so we exchanged cards with considerable ceremony, and went down together to a kind of choir-room, where I heard some good singing of Gregorians. I was somewhat disillusioned as to the state of organ music in Italy. In the cathedral at Como I heard part of a service, but the organ was reedy and harsh, and the playing bad.

In France a day at Fontainebleau gave me the opportunity of seeing several American students at the conservatory, and of meeting M. Libert and of hearing one of his lessons.

Upon arriving in Paris for a final week in Europe, my first visit was naturally to M. Joseph Bonnet, with whom I did some work two years ago. This is being written on the Mauretania, on which I was delighted to find, as we left Cherbourg, my friend Lynnwood Farnam. As he has already written an article for The Diapason in which he describes the Chateau de Conde, where the Bonnets spent the summer, I will omit a description of the place.

Reaching Esbly on a cold, rainy afternoon, I got a taxicab and was soon at the gateway of the chateau. Not expecting me that day, M. Bonnet was out hunting in the woods of the estate, but Mme. Bonnet rang a big bell hung high on a corner of the wall, and presently he came out of the woods, bareheaded and with a gun under his arm. It was splendid to see him again and to have been so cordially welcomed by his charming wife, whom I met for the first time that afternoon. I was taken out to see the old family chapel and was told about plans for the installation of an organ in one of the delightful rooms on the ground floor of the chateau. I had the pleasure of meeting Mme. Bonnet's father, mother and sister. Their simple, cordial hospitality was most delightful. At the end of my stay Mme. Bonnet took me to the station in a large, speedy car. Settled in the compartment in a double-decked suburban train, I had a last glimpse of M. and Mme. Bonnet waving farewell as their car shot off on its return to the chateau.

A ride of about an hour down the lovely valley of the Marne took me to Paris in time to be at Notre Dame at 6 o'clock to keep an appointment which M. Vierne had made for me to see his organ. To my great regret he was not in Paris, but his pupil and summer substitute, the Comte de Saint-Martin, met me at the Presbytere, and, with M. Lapresté, of the Cavaille-Coll Organ Company, took me up the old spiral stone stairway to the organ loft. There followed a most enjoyable hour and a half hearing and trying the organ. It was thrilling to start fortis-

simo with the full power of the magnificent ensemble, to reduce gradually by "kicking off" the vents one by one until only swell to great remained, then to close the ancient ratchet swell slowly to pianissimo position. Lighting an oil lamp, M. Lapresté led us through the organ, explaining the repairs necessary to restore the instrument to condition.

There are those in America who are interested in raising a contribution toward some repairs on M. Vierne's organ as a tribute to one who has so greatly enriched the literature of the organ, and as an expression of international good will. For Notre Dame is more than a French Catholic church; it belongs to the world in history, literature, art and faith. It is a national monument, yet the church in France cannot now look for the financial support of the state as before the separation. The parish of Notre Dame is too poor to have the work done. If done at all, it will have to be by means of contributions from friends. It was with this in mind that I seized the opportunity of seeing the organ to go over the mechanism also. I will be glad to answer any questions that I can as to the condition of the instrument.

Arrived at the swell shutters, away up at the foot of the rose window, we stopped, for the day was ending with a clear sunset, the light of which, through that wonderful glass, was a truly glorious vision. With the spirit of the devout craftsmen of the middle ages M. Lapresté pointed out and explained the details of the figures in the great concentric circles of the window, how the lowest circle represents workers, the harvesters, the artisans, and all the rest.

The organ is in bad condition; pipes fallen, dented and broken, air leaks, leathers cracked or gone, dust over all, impeding and corroding the action. The console needs additional coupling facilities and modern swell pedals. A curiosity of the organ is an ancient "orage" or "storm" effect, worked by a ventill.

A solemn service for the American Legion was to be celebrated there the next Sunday. It was with sincere regret that I explained to M. Saint-Martin, as we parted in the square below, my inability to be present. Some hundreds of miles at sea on that day I thought of the impressive ceremony, and heard again in imagination the splendid powerful tone of the old instrument.

I'm not sure but that it might be a fine thing for us to do a bit toward restoring what is gone in the organ loft of Notre Dame.

Very sincerely yours,  
RAYMOND C. ROBINSON.

**Miss Drexel as Host.**

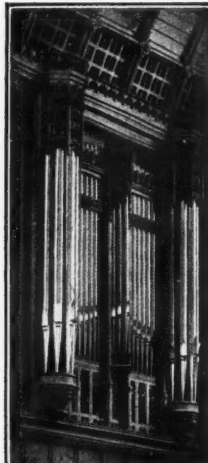
The Reading, Pa., Country Club was the scene of a pleasant event Sept. 16 when Miss Rhea E. Drexel, organist and choir director of St. Luke's Lutheran Church, entertained the members of the choir, the church council and their wives and guests. This is an annual affair. Dinner was served at a U-shaped table which was decorated with flowers and ferns. During the course of the banquet Miss Drexel was presented with a dainty gift by her co-workers. The Rev. W. A. Fluck, pastor of St. Luke's, made the presentation address. After the dinner, thirty members of the choir entertained the assembly with a minstrel sketch and humorous playlet, entitled "The Old Maid's Club." Both proved a success under the direction of Arthur Brenner, tenor soloist. Music, dancing and games were other features of the evening's pleasure.

Thirty members of the choir of St. Stephen's Church, Sewickley, Pa., sang a service at St. Luke's of Chartiers Church, Woodville, Pa., Oct. 2. This church is unusually interesting because it is the oldest place of worship west of the Allegheny mountains, dating from 1765. The organ in the church was a gift many years ago from Trinity Church, Pittsburgh, which was about 1800 a mission conducted by the rector of St. Luke's. This organ was brought across the mountains on mule-back, when the roads were only trails and wagons could not get through.

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Gamba, 8 ft. (56 scale), 61 pipes.  
Dulciana, 8 ft. (53 scale), 61 pipes.  
Doppel Flöte, 8 ft., 61 notes.  
Viol d'Orchestre, 8 ft. (66 scale), 61 notes.

Viol Celeste, 8 ft. (64 scale), 49 notes.  
Wald Flöte, 4 ft., 61 notes.  
French Horn, 8 ft., 61 notes.  
Chimes (with dampers).

**SWELL ORGAN.**

Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft. (42 scale), 73 pipes.  
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Salicional, 8 ft. (58 scale), 73 pipes.  
Viol d'Orchestre, 8 ft. (66 scale), 73 notes.

Viol Celeste, 8 ft. (64 scale), 61 notes.  
Viollna, 4 ft., 61 notes.  
Harmonic Flute, 4 ft., 73 pipes.  
Twelfth, 2 1/2 ft., 61 notes.  
Piccolo, 2 ft., 61 notes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Tremulant.

**CHOIR ORGAN.**

Contra Viol, 16 ft. (T. C.), 61 notes.  
Violin Diapason, 8 ft. (44 scale), 73 pipes.

Concert Flute, 8 ft., 73 pipes.  
Aeoline, 8 ft. (60 scale), 73 pipes.  
Voix Celeste, 8 ft. (58 scale), 61 pipes.  
Viol d'Orchestre, 8 ft. (66 scale), 73 pipes.

Viol Celeste, 8 ft. (64 scale), 61 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Chimes, 20 tubes.  
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**PEDAL ORGAN.**

Resultant, 32 ft., 32 notes.  
Open Diapason, 16 ft. (large scale), 32 pipes.

Bourdon, 16 ft., 32 pipes.  
Gedeckt, 16 ft., 32 notes.  
Flute, 8 ft., 32 notes.  
Octave, 8 ft., 32 notes.  
Cello, 8 ft., 32 notes.  
French Horn, 8 ft., 32 notes.

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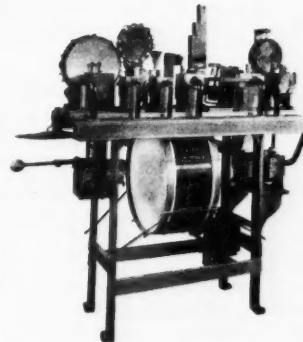


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News from St. Louis

By DR. PERCY B. EVERSDEN

St. Louis, Mo., Oct. 18.—Daniel R. Philippi has assumed his duties as organist and choirmaster at Christ Church Cathedral and has inaugurated a series of Sunday evening organ recitals. Mr. Philippi has affiliated with the local chapters of both the A. G. O. and the N. A. O. and is making many friends.

Ernest R. Kroeger is playing at the Episcopal Church of St. Michael and All Angels, returning to his first love after many years' devoted service in other denominations.

Arthur Davis has accepted the position of organist and choirmaster at St. Mary's Cathedral, Memphis, commencing his duties there with a recital on Oct. 20. He leaves a host of appreciative friends in St. Louis who will miss his genial company.

William H. Barnes of Chicago gave a recital at Christ Church Cathedral on Oct. 10, the church being fairly well filled. We looked in vain for any ante-nuptial music on his program, but read into his rendition of "Am Meer" some dream of his approaching embarkation on the matrimonial sea.

The tornado of last month gave several of our organists an enforced vacation in that for a week or so many organs were without power. Two churches were demolished, three lost their roofs and two were affected by water; otherwise we experienced an almost miraculous escape.

Milton McGrew, organist at Holy Communion, has gone to Chicago on a leave of absence, and his post is being filled by Miss Katherine Carmichael, for many years organist at the West Presbyterian Church, who leaves her work there to the regret of a large congregation. Mrs. Grace Newman, a former St. Louis organist, is now playing at West Presbyterian.

Another change takes Hugo Hagen to St. Peter's Evangelical Church, a position held by William F. Moritz for twenty years. This leaves the First Congregational open, no choice yet having been made of a successor to Mr. Hagen.

Edwin H. Lemare, municipal organist of Chattanooga, Tenn., opened his winter series of recitals in that city Sunday, Oct. 2. He has prepared interesting programs for the season, to be interpreted on the large Austin organ.

Dr. Sidney C. Durst, the Cincinnati organist and composer, spent the summer in Peterboro, N. H., where he finished two works for orchestra and organ which are to be presented publicly during the winter.

ECHO OF THE ORGANISTS' CONVENTION IN ST. LOUIS.



Group picture taken in front of the new factory of George Kilgen & Son, Inc., at time of annual meeting of N. A. O.

Pittsburgh News Items

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., Oct. 20.—The weekly recital season began Saturday evening, Oct. 1, at Carnegie Music Hall, and Dr. Charles Heinroth will play every Saturday evening at 8:15 and on Sunday afternoons at 4 o'clock. This is Dr. Heinroth's twentieth season.

On Sunday, Oct. 2, at 3 p. m., Dr. Caspar P. Koch gave his opening recital at the Carnegie Music Hall, North Side.

William H. Oetting will give the first recital on the four-manual Möller organ in the new German Evangelical Protestant Church on Smithfield street Oct. 28.

The Shadyside Presbyterian Church, Earl Mitchell, organist and director, has introduced a unique service on Wednesday afternoons from 5 to 6, called "The Worship Hour." Organ music, hymns, selections by the quartet, Scripture sentences and readings on the theme "The Presence of God" constitute a beautiful period of meditation. In the same church on Sunday afternoons at 4:45 a vesper chorus of twelve voices is used with the quartet. This service is broadcast by KDKA.

Two Pittsburgh organists are engaging in pianistic activities of note at the present time. W. K. Steiner, A. A. G. O., is broadcasting for KDKA Wednesday evenings a piano recital of works of famous composers, arranged each week according to

schools or nationalities. Frank Kennedy, who presides at the four-manual Möller organ in the Smithfield Street M. E. Church, familiarly known as "Brimstone corner," played the Haydn Concerto in D major at the Pittsburgh Musical Institute Oct. 20, with Charles N. Boyd. Mr. Kennedy is a teacher of piano at the institute.

On the occasion of the visit of President and Mrs. Coolidge to Pittsburgh for the founder's day exercises at Carnegie Institute, Oct. 13, Dr. Heinroth played organ numbers, and a quartet of prominent church singers sang, accompanied by Earl Mitchell. Secretary Mellon and several diplomats were in the Presidential party.

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- No. 706. "The Virgin's Cradle Hymn," by Edmund Rubbra..... 10c
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  - No. 212. "Adam lay i-bounden"..... 12c
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  - No. 507. "Hymn to the Virgin"..... 20c
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**New York Activities**

*News of the Organists and Their Work in the Metropolis*

By RALPH A. HARRIS

New York, Oct. 21.—Willard Irving Nevins played the initial program on the four-manual Skinner in the Fourth Presbyterian Church, of which he is organist and choirmaster, on Sunday evening, Oct. 16. The program consisted of organ and choral numbers, compositions of Borowski, Frysinger, Parker, Scott, Dickinson and other American composers. This church has a mixed quartet.

On Sunday evening, Oct. 23, Mr. Nevins gave Gaul's "Holy City," with chorus augmented from the choir of St. Bartholomew's.

Another male choir gone! Calvary Church, on Fourth avenue, has maintained a choir of men and boys for many years, and holds an excellent tradition for good choral music. John Bland has been the choirmaster for over a decade, with John Cushing and Hugh Porter, successively, as organists. Beginning with the present season the boys are dispensed with, and henceforth a mixed choir of men and women will do the choral offices at Calvary Church.

The church organists of New York City who have extensive vacations are all back at work again; during the summer there is little to report about organistic activities, except that we are all out of town. For September and early October one might with safety report that all are returning and resuming their labors for the winter season.

William Hawke, lately of Forest Hills, L. I., and formerly of Toronto, a pupil of Lynnwood Farnam, has become the organist and choirmaster of the Church of St. Edward the Martyr. A new organ is about to be installed.

Ernest F. White plays a twenty-minute recital every Sunday evening at the Flatbush Presbyterian Church, Brooklyn. The programs include excellent works from all schools, particularly the best of American composers. The organ is a Möller.

Channing Lefebvre gives half-hour recitals twice a week, Wednesdays and Saturdays, at Trinity Church, during the noon hour. Great crowds of business people of the Wall street district fill the church. The organ here is one of the Skinner masterpieces.

Dr. Samuel A. Baldwin has begun his twenty-first season of free organ recitals in the Great Hall of the College of the City of New York. These are given every Wednesday and Sunday afternoon through the academic year.

At St. Paul's Church in Brooklyn your correspondent has begun the second series of the "half-hours of organ music" every Sunday evening during the season. Since their inauguration a year ago, attendance and interest has steadily grown, and it is an important feature of the weekly program at this church.

G. Darlington Richards reports that

the four-manual, seventy-five-stop, Austin organ in St. James' Church, which was partly installed during the summer of 1924, has been completed, and will shortly be ready for use. A detailed report of the opening will come later. During the summer months Mr. Richards relieved Dr. Miles Farrow at the Cathedral of St. John the Divine while he was on an extended tour of France and England.

Announcement has come to hand of the opening of the New York offices of Henry Pilcher's Sons in Steinway Hall. This company, so well known for superior workmanship in the Southern states for over a century, should be better known in the East. We wish them every success.

Beethoven's "Missa Solemnis" is to be given by the chorus of the Society of the Friends of Music, 250 voices, under the direction of Artur Bodanzky, at the Metropolitan Opera House, Sunday evening, Oct. 30.

**Greet Canon Fellows at Dinner.**

About fifty members of the Guild and others attended the dinner given by A. G. O. headquarters at the Town Hall Club in New York Oct. 18 for the Rev. Edmund Horace Fellowes of St. George's Chapel, Windsor Castle, who has come to America to lecture on church music. In addition to members of the Guild, representatives of various publishing houses were present, as also the Rev. Caleb R. Stetson, S. T. D., rector of Trinity Parish. Dr. Fellowes was introduced by Warden Sealy in a short address, after which those present listened to an informal and very interesting talk about the research work which Dr. Fellowes has been doing for the last twenty years. After closing his address Dr. Fellowes in answer to questions from the warden gave a very interesting amplification of certain details which he had only touched on before.

William H. Barnes gave recitals in October as follows: Oct. 5, Westminster Presbyterian Church, Minneapolis; Oct. 9, Christ Church Cathedral, St. Louis; Oct. 11, Westminster Presbyterian Church, Dubuque, Iowa; Oct. 13, Salem Evangelical Church, Quincy, Ill.; Oct. 14, First Methodist Church, Danville, Ill. Nearly all of these organs were designed by Mr. Barnes, and at the recitals he gave the lecture on organ tonal structure that has proved interesting to churches with new instruments.

The Reading Choral Society, N. Lindsay Norden, conductor, has begun rehearsals for the work of the season. The first program, to be presented in December, will consist of miscellaneous numbers, and will be accompanied by fifty men from the Philadelphia Orchestra. The chorus numbers 200 singers, and is in unusually good condition this year, as the majority of the singers have been in the organization for a period of years, during which time the principal choral works have been given under Mr. Norden's direction.

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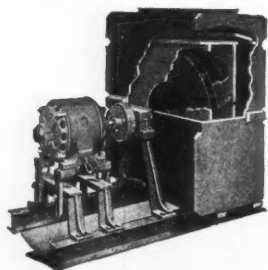
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