

# THE DIAPASON

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## GREAT SESQUI ORGAN GOES TO UNIVERSITY

### GIFT OF CYRUS H. K. CURTIS

Austin Instrument of More Than 200 Stops to Have Permanent Home in New Auditorium at University of Pennsylvania.

The organ built for the Sesquicentennial Exposition at Philadelphia last year by the Austin Organ Company, one of the largest instruments in the world, with a little over 200 stops, has been purchased by Cyrus H. K. Curtis, the Philadelphia publisher, and presented to the University of Pennsylvania for its new William B. Irvine Auditorium. Dr. Herbert J. Tily, Philadelphia musician and president of the Strawbridge & Clothier Company, who was the power behind the throne which brought about the construction of the organ, was active in influencing the decision of Mr. Curtis and thus finding a permanent home for the great instrument. Austin forces are already at work removing the organ from the auditorium on the Sesquicentennial grounds.

The organ will be changed somewhat, in that it will be divided and will occupy four chambers, but these chambers are close together and therefore will produce good tonal and well balanced results.

The new auditorium is well along toward completion and is a beautiful building seating approximately 3,000 people. It was designed by the famous architect Horace Trumbauer. Ample space has been provided for the organ and when completed it should prove to be one of the outstanding instruments of the country.

The Irvine Auditorium has approximately the same seating capacity as the City Hall Auditorium in Portland, Maine, where the fine Austin organ holds forth, also a gift by Cyrus H. K. Curtis, which, by the way, is a memorial to his old friend Hermann Kotschmar. Mr. Curtis is named after Mr. Kotschmar, his full name being Cyrus Hermann Kotschmar Curtis. A point of interest is that Mr. Kotschmar had a great influence on the life of Mr. Curtis.

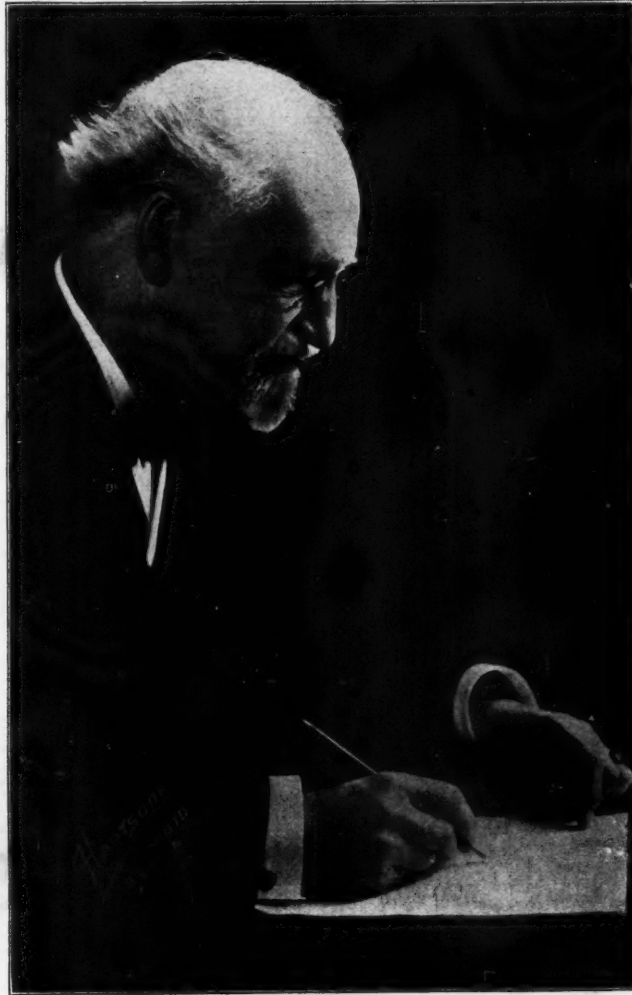
Provost Penniman of the university announced Nov. 21 that the organ had been presented to the university by Mr. Curtis, following its purchase by Mr. Curtis from the receivers of the Sesquicentennial Association. Acceptance of the instrument was announced at the conclusion of a meeting of the university board of trustees. It was accepted on behalf of the board by a committee headed by Arthur L. Church. Mr. Curtis told at the meeting of the civic value of the large organ installed in Portland, Maine. Upon being assured by university officials that the Sesquicentennial organ could be placed in the new Irvine Auditorium and that it would prove an invaluable addition there, he at once arranged for its transfer to the university.

Specifications of the organ were drawn by a committee of Philadelphia organists composed of Henry S. Fry, Dr. John McE. Ward, Rollo F. Maitland, Frederick Maxson and S. Wesley Sears. They appeared in The Diapason March 1, 1926.

### Seder to Play with Bach Chorus.

Edwin Stanley Seder, F. A. G. O., is announced as soloist with the Chicago Bach Chorus at Orchestra Hall Dec. 16 in two groups of Bach numbers, including the Fantasia and Fugue in G minor and the "Sinfonia" from the Christmas Oratorio, the chorus under William Boeppler, director, singing excerpts from this work. Mr. Seder was organist Nov. 13 for three festival services at St. Stanislaus' Church, playing the four-manual Wicks organ, which he recently dedicated.

## CLARENCE EDDY, WHO IS RECOVERING AFTER OPERATION.



Clarence Eddy, acknowledged dean of American organists, is recovering slowly from a severe illness. Latest news from his Chicago home is that he is able to sit up and even to take automobile rides with Mrs. Eddy, and in a short time it is hoped by his many friends in every part of the world that he will be quite himself again.

Mr. Eddy was taken ill as he was preparing for his winter recital tour on the Pacific coast. He had booked a number of engagements for the trip. He was compelled to undergo an operation, which he withstood most encouragingly despite his age, and has

returned to his home from the hospital.

Mr. Eddy has been prominent as a concert organist and teacher longer than any other living American and is known throughout the world, for he has played in many countries and for a series of years lived in Paris. He passed his seventy-sixth birthday anniversary last summer. For many years he has been a resident of Chicago and in 1879 he gave a series of 100 recitals in this city in which there was not the repetition of one composition. Because of his many tours and dedicatory recitals his name has become a household word.

## AEOLIAN'S ORGAN VESPERS

Programs Broadcast every Sunday Night from Station WJZ.

The Aeolian organ vespers are broadcast every Sunday night from 7 to 7:30 Eastern standard time over WJZ. Archer Gibson played the first recital Nov. 6. M. Mauro-Cottone played the second on the 13th and Gottfried H. Federlein the third on the 20th.

The Wednesday night Aeolian concerts began in October and are heard over a series of stations from 8:30 to 9 every week. These concerts include piano, organ and various instrumental and vocal numbers, with talent of the first rank. Rudolph Ganz was concert pianist for the first broadcast, and a string ensemble of twenty-one players from the Philadelphia Orchestra has appeared twice.

National radio vespers, conducted under the auspices of the New York Federation of Churches, is heard over WJZ in Aeolian Hall every Sunday from 5:30 to 6:30 Eastern time. Dr.

Harry Emerson Fosdick is the regular preacher. George Shackley is the organist and the federation male ensemble provides the rest of the music.

## MEYER FACTORY ENLARGED

Addition to Milwaukee Pipe Plant Includes Sunny Voicing Room.

Jerome B. Meyer & Sons, Inc., of Milwaukee, makers of organ pipes, announce the completion of an extensive addition to their factory. For some time it had been evident that to render increasingly efficient service an extension program would be in order. Plans were formulated during the summer which resulted in the construction of an addition to the plant giving considerable more floor space and room for an enlarged working force. The new building contains a modernly equipped voicing and experiment room and office. Light was the paramount consideration in the voicing room. Over 75 per cent of the walls are in glass.

## JOHN WESLEY NORTON IS VICTIM OF TRAGEDY

### ORGANIST TAKES OWN LIFE

Choirmaster of St. George's Church, Flushing, L. I., and Formerly at St. James' Episcopal Church, Chicago, Long a Sufferer.

John W. Norton, organist and choir-master of St. George's Episcopal Church, Flushing, L. I., N. Y., chairman of the executive committee of the National Association of Organists, and known as one of the ablest choir directors in the country, was found dead in his apartments opposite his church in Flushing on Nov. 3. When the doors were broken down it was found that the burners in a gas stove had been opened and cracks in the windows stuffed with paper. A letter from an intimate organist friend was in Mr. Norton's hand. Every indication pointed to the fact that Mr. Norton had taken his own life.

For several years Mr. Norton had not been in good health and for three years he had suffered from a continual headache. This led to mental depression which his close friends had noted. Mrs. Norton was in Chicago at the time of her husband's death, at the family home in Evanston, which she had not been able to leave because of the illness of her parents, the Rev. Dr. and Mrs. James S. Stone. Mr. Norton left Chicago two years ago, resigning his position at St. James' Episcopal Church, where he had served for fifteen years, after a nervous breakdown in the midst of which he disappeared from the city, afterward appearing in New York. Since then it had been believed that he was regaining his health and in his position at St. George's he was making a pronounced success, while he had won the respect and admiration of his fellow organists in New York.

Strangely, Mr. Norton showed no signs of depression to any of his close friends in his last days. He had lunch with Ralph A. Harris only two days before his death, planning a joint N. A. O. service. Harry Miller, the director of Camp Squapan, where Mr. Norton was assistant director, at Bridgeton, Maine, was with him at the Town Hall Club until late Wednesday evening, planning for next summer's camp. Thursday morning about 10 o'clock Dr. Taylor, his rector, found him dead in his apartment.

A requiem communion service was held at St. George's, at which Dr. Taylor celebrated, Saturday morning; it was largely attended. The funeral service was held at St. George's Church Saturday afternoon at 3:30. Dr. T. Tertius Noble played the Chopin Funeral March while the procession entered. The choristers sang, "Hark, Hark My Soul" and "Ten Thousand Times Ten Thousand," with Dr. Clarence Dickinson at the organ. Dr. Dickinson conducted Dr. Noble's a cappella anthem "Souls of the Righteous," which the same boys had sung on the preceding Sunday under the baton of Mr. Norton. A very touching bit of the service was the singing of Mr. Norton's own setting of "Breathe on Me, Breath of God," by the tenor soloist.

The service was conducted by Dr. George Ferrand Taylor, rector of St. George's Church, and was all done most beautifully. The personal relation between Dr. Taylor and Mr. Norton was a delightful friendship.

The pallbearers were the wardens and vestrymen of St. George's Church. A guard of honorary pallbearers representing the National Association of Organists and the American Guild of Organists also attended. Among them were Reginald L. McAll, president of the National Association of Organists; Frank L. Sealy, warden of the American Guild of Organists; John Doane, of the Church of the In-

carnation; William H. Barnes of Chicago; Frederick Riesberg of the Musical Courier; Ernest White of the Flatbush Presbyterian Church; Walter Peck Stanley, North Reformed Church, Newark; Herbert Sammond, director of the Morning Choral of Brooklyn, and other choral societies; Sumner Salter and Ralph A. Harris. The floral tributes were many, and beautiful. Burial was at Flushing cemetery.

John W. Norton was born at Morris, Ill., in May, 1883. He received his early training from his mother, Laura Bancroft, who before her marriage had been an organist and active musician at Syracuse, N. Y., and in Boston. He was a choir boy in St. Luke's Church at Dixon, Ill., and alto soloist under S. Wesley Martin, who at that time was also choirmaster of St. Chrysostom's Church in Chicago. He studied organ and voice with Mr. Martin and later took voice work with Arthur Beresford at the University of Illinois. Later he studied organ and theory under Dr. Peter C. Lutkin, Dr. Walter Keller, Clarence Dickinson and Harrison M. Wild. He made two trips to Europe and during the war served as bandmaster of the First Regiment band at the Great Lakes naval station and later on the Agamemnon.

From 1902 to 1905 Mr. Norton was organist of the Church of the Good Shepherd in Chicago. Then for four years he was at St. John's Episcopal Church in Dubuque, Iowa. In 1909 he succeeded Clarence Dickinson at St. James' Episcopal Church, and held that position until two years ago, when he moved to New York and became organist and choirmaster at St. George's, Flushing.

Mr. Norton was for three years, from 1919 to 1922, dean of the Illinois chapter of the American Guild of Organists. Then he was for three years president of the Illinois council of the National Association of Organists, and it was through his efforts that the organ and orchestra concerts held for three years by the Illinois council in co-operation with the Chicago Symphony Orchestra were initiated.

On moving to New York Mr. Norton became interested in the activities of the N. A. O. at headquarters and last year was elected chairman of the executive committee, a position to which he was re-elected at the St. Louis convention.

Mr. Norton leaves a widow, who is the daughter of the Rev. Dr. James S. Stone, rector emeritus of St. James' Episcopal Church, Chicago.

HEARD BY BOSTON WOMEN

Stoughton and Lander Give Programs for Organ Players' Club.

Determined to make the 1927-8 season most successful, the Boston Women Organ Players' Club began the season's activities with the largest membership this organization has ever had enrolled. A tentative program of luncheons and social activities, as announced by the committee on arrangements, indicates that a varied series of entertainments will be given.

The opening activity of the year occurred at the Estey organ studio when R. S. Stoughton entertained members of the club with a recital of his own works, assisted by Miss Pauline Banister, soprano. In introducing Mr. Stoughton, Mrs. Natalie Weidner, president of the organization, commented on his ability as a player.

Thomas W. Lander, an instructor at the New England Conservatory of Music and organist at the Church of the Redemption, gave the following program at the second meeting of the club: Scherzo from Guilman's Fifth Sonata; "Chant du May," Jongen; Canon in B minor, Schumann; Finale of Second Symphony, Widor. Mrs. Nina Mae Forde, a popular radio soloist, gave a short recital at the same meeting, accompanied by Mrs. Natalie Weidner. Luncheon was served after the meeting by Mrs. Mina del Castillo, Miss Alice Cunningham and Mrs. Maude Hack, hostesses.

Haydn's "Creation" was given by the mixed choir of St. George's Episcopal Church, Brooklyn, under the direction of Professor H. G. Eskuhe, Sunday evening, Nov. 6.

RECEIVERS ARE NAMED FOR WELTE COMPANY

ACTION TAKEN BY CREDITORS

New York Concern Which Has Been a Factor in Organ Building in Difficulties—Step Said to Be "To Conserve Assets."

On the application of Robert T. Lytle, vice president of the Welte Company, Inc., Federal Judge Knox in New York on Nov. 17 appointed William Blau of 475 Fifth avenue and Hardie B. Walmsley, 120 Broadway, receivers in equity to protect the interests of the corporation and its creditors. W. E. Fletcher, president of the company, confirmed the truth of Mr. Lytle's statements regarding the company's financial condition and joined in the request for the appointment of a receiver.

Mr. Lytle, in his affidavit, sets forth that the company owes him \$50,000 on loans, covered by promissory notes, and \$2,500 for back salary. The current liabilities of the company, he states, amount to \$250,000, of which \$90,000 represents sums due creditors which the company is unable to pay. A payroll amounting to \$13,000 is due, he adds, with no funds in sight to meet it.

Mr. Fletcher in his answer estimates the corporation's assets at \$2,100,000. A statement given out by George W. Gittins, director of the company, explained that the receivership was asked "to conserve the assets of the company, which occupies a basic position in the piano and organ industry."

An order to make the receivership permanent will be sought from Judge Knox in the United States District Court in New York Dec. 2. At the hearing application will be made for permission to issue receivers' certificates in the amount of \$100,000 to provide funds to protect the property of the company and to enable the receivers to continue the business.

The Welte receivership does not come as a complete surprise to the organ world, as rumors of financial difficulties had been circulated for some time. There have been reports also of negotiations with various other concerns for taking over the Welte business. The company has been building organs for some time, but until two years ago the business was confined to residence instruments. Then there was adopted a program of expansion under which a new organ factory was erected in New York, the organ department was greatly enlarged, and a number of important instruments have been constructed. The effect of the receivership on contracts on which the factory was working is not known at the present time.

THE DIAPASON.

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WANTS in the Organ World

The classified section of The Diapason, containing offers of organs for sale, openings for men, advertisements of those seeking situations, etc., etc., may be found

ON PAGE 40 OF THIS ISSUE

DINNER IN HONOR OF SHUEY

Oldest Minneapolis Organist Toasted by Shriners of Home City.

Captain A. M. Shuey, the oldest living member of Zuhrah Temple of the Shrine and the oldest organist in Minneapolis, who founded the first uniformed Shrine patrol in North America, was honor guest at a testimonial dinner given him by the temple patrol and his friends Nov. 15 at the Nicollet Hotel, marking his retirement as active head of the organization. Captain Shuey celebrated his eightieth birthday anniversary on April 9.

"Captain Shuey is a national institution," Congressman Walter H. Newton declared at the dinner. "National because he answered Lincoln's call for troops, pioneered westward after the war to help build the city of Minneapolis, and after settling here drilled people all over the country."

One of Captain Shuey's old friends, Joe Mannix, newspaperman and globe trotter, was an honor guest at the dinner. He told of his meetings with Captain Shuey more than forty years ago and referred to his organ playing in St. Mary's Episcopal Church in 1876.

On behalf of Zuhrah Temple Judge Dickinson presented to Captain Shuey a scroll on which a resolution of thanks and good wishes from the temple are inscribed. C. E. Ovenshire, past imperial potentate of the Shrine, was spokesman for Zuhrah Temple in presenting Mr. Shuey with an easy chair and a footstool. Others who spoke were A. A. D. Rahn and J. Harry Lewis, editor of the Shrine magazine. S. V. Wood presided at the dinner, which was attended by more than 300 persons.

Mr. Shuey, who, incidentally, is a brother of William H. Shuey, the Chicago organ "fan" and former organist, moved to Minneapolis from his boyhood home at Oxford, Ohio, in 1866 and married the same year. His first job was in a small orchestra and six years later he organized the Minneapolis Musical Society, an orchestra of

eighteen pieces. He began playing the organ at Plymouth Congregational Church in 1871. In 1876 he formed the Minneapolis Orchestral Union and played first violin in it. In 1876 he was appointed organist of St. Mark's Episcopal Church and held this position for twenty years. During that time he gave a number of recitals and dedicated many organs. Mr. Shuey has composed a number of organ pieces and masses, etc. He and his wife are enjoying good health at their Minneapolis home. They have two married daughters.

DEDICATION IN MINNEAPOLIS

Kilgen Organ in the New Bethlehem Lutheran Church.

An interesting dedication service for a new church and organ was that of Bethlehem Lutheran Church, Minneapolis, Minn., Sunday, Nov. 13.

From a very meager beginning in 1894 the church has grown, taking into its fold three other churches, and today it represents a congregation of 1,100, including members of various communions and offering a church home to many nationalities. An imposing structure has been erected in a new and central location, and in it has been installed a three-manual Kilgen organ at which Miss Cora Uglem presides and which accompanies a chorus of fifty voices under the direction of Hjalmar Hanson. Miss Uglem, who spent the summer in Europe, presided at the dedicatory service and included in her program: "Grand Choeur," Faulkes; Andante Cantabile, Tschaikowsky; Solemn March, Meacham; Prelude from Third Sonata, Guilman; "Dream," Kopyloff; "Marche Religieuse," Guilman; "Benediction," Saint-Saens; "Song of Consolation," Cole; Maestoso, MacDowell; Prelude in D, Glazounoff; "Romance sans Paroles," Bonnet; Postlude in D, Smart.

There are two memorial stumps in the organ—a harp celesta being given by Mrs. C. S. Orwoll and a set of cathedral chimes by Dr. N. H. Scheldrup.

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Be sure to read this Complete List of Contents

Table listing musical pieces and composers: Adagio (Beethoven), Air (Bach), Air (Giordani), Air (Rinaldo) (Handel), Air (Pur Dicceti) (Lotti), Andante (Orfeo) (Gluck), Andante (Mendelssohn), Andante (Tschaikowsky), Andante Religioso (Thome), Andantino (Franz), Andantino (Lemare), Angels' Serenade (Braga), Angelus (Massenet), Anita's Dance (Grieg), Aragonaise (Massenet), Asc's Death (Grieg), Ave Maria (Gounod), Ave Maria (Schubert), Barcarolle (Offenbach), Berceuse (Jocelyn) (Godard), Berceuse (Schytte), Bridal Chorus (Wagner), Cantilene Nuptiale (Dubois), Cavatina (Raff), Chants Russes (Lalo), Cinquantaine (Gabriel-Marie), Consolation No. 5 (Liszt), Consolation (Mendelssohn), Coronation March (Meyerbeer), Cradle Song (Hauer), Cradle Song (Iljinsky), Cygne, Le (Saint-Saens), Dance of the Hours (Ponchielli), Dead March (Saul) (Handel), Dervish Chorus (Sebek), Erotik, Op. 43, No. 5 (Grieg), Evening Prayer (Reinecke), Evening Star (Wagner), Fanfare, Op. 49 (Ascher), Festival March (Gounod), Funeral March (Chopin), Gavotte in D (Gossec), Grand March (Aida) (Verdi), March (Tannhauser) (Wagner), Hallelujah Chorus (Handel), Humoreske (Dvorak), Hungarian Dance (Fauré), Hymn to the Sun (R. Korsakow), Idyl (Evening Rest) (Merkel), Intermezzo (Macagni), Kol Nidrei (Hebrew), Largo (Symphony) (Dvorak), Largo (Xerxes) (Handel), Larme, Un (A Tear) (Moussorgsky), Lost Chord, The (Schubert), Madrigal (Simonetti), March (Tannhauser) (Wagner), Marche Celebre (Lachner), Marche Militaire (Schubert), Marche Nuptiale (Ganne), Melodie Op. 19 (Massenet), Melody in F (Rubinstein), Military Polonaise (Chopin), Minuet in G (Beethoven), Minuet (Mozart), Moment Musical (Verdi), Moment Musical (Schubert), My Heart (Samson) (Saint-Saens), Nocturne, Op. 9, No. 2 (Chopin), Norwegian Dance (Grieg), Oriental (Cui), Pilgrim Chorus (Wagner), Players, Op. 5 (Granados), Poeme (Fibich), Prayer (Humperduck), Prayer (Octet) (Schubert), Prelude in C Sharp Minor (Rachmaninoff), Prelude (Lohengrin) (Wagner), Pres de la Mer (Arensky), Prize Song (Wagner), Quartet (Rigoletto) (Verdi), Rameaux, Les (The Palms) (Fauré), Reverie, Op. 9 (Strauss), Romance (Rubinstein), Romance, Op. 26 (Svendson), Salut Sans Paroles (Fauré), Russian Patrol (Rubinstein), Romanza d'Amour (Elgar), Sarabande (Handel), Scotch Poem (MacDowell), Serenade (Drigo), Serenade (Gounod), Serenade (Schubert), Serenade (Widor), Serenata (Mozzkowski), Sheherazade (R. Korsakow), Sextette (Lucia) (Donizetti), Simple Aveu (Thome), Song (Tschaikowsky), Song of India (R. Korsakow), Souvenir (Drdla), Spring Song (Mendelssohn), Torchlight March (Clark), Traumeri (Schumann), Triumphal Entry (Halvorsen), Unfinished Symphony (Schubert), Vision (Rheinberger), Voix Celeste (Batiste), Volga Boatman Song (Russian), Waltz in A, Op. 39 (Brahms), Wedding March (Mendelssohn), Wedding March (Mendelssohn)

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**GOTHIC EDIFICE DESIGNED**

Important Installation to Be Made in Westminster Presbyterian Next Spring—Design by George G. Hitchcock.

One of the outstanding installations to be made on the Pacific coast during the coming year will be the organ for the new Westminster Presbyterian Church at Pasadena, Cal. The Reuter Organ Company of Lawrence, Kan., has been selected to build the instrument, which will be a large four-manual and echo. The selection of the organ was made by Professor George G. Hitchcock of Pomona College, Claremont, Cal. The specifications were prepared by Professor Hitchcock in collaboration with A. G. Sabol of the Reuter Company.

The new Westminster Church will be a magnificent structure of pure Gothic design. The organ will be installed on both sides of the chancel, and the sound openings will face into the chancel. The echo division will be placed in the tower. Completion of the edifice is planned for next April, at which time the organ will be opened.

The entire organ will be under expression, with the solo and choir together in one chamber. Besides the complete equipment of couplers, combination pistons and other accessories, this instrument will be equipped with several additional accessories which will be of value to the organist and will add to the effectiveness of the organ.

The specification follows:

**GREAT ORGAN.**

- Wind pressures, six to ten inches.
- 1. Diapason, 16 ft., 97 pipes.
- 2. First Diapason, 8 ft., 73 pipes.
- 3. Second Diapason, 8 ft., 73 pipes.
- 4. Doppel Flöte, 8 ft., 73 pipes.
- 5. Viola da Gamba, 8 ft., 73 pipes.
- 6. Erzähler, 8 ft., 73 pipes.
- 7. Claribel Flute, 8 ft., 73 pipes.
- 8. Octave, 4 ft., 73 notes.
- 9. Harmonic Flute, 4 ft., 73 pipes.
- 10. Tromba, 8 ft., 73 pipes.

Tremolo.

**SWELL ORGAN.**

- Wind pressures, six to ten inches.
- 11. Salficional, 16 ft., 97 pipes.
- 12. Bourdon, 16 ft., 97 pipes.
- 13. Diapason, 8 ft., 73 pipes.
- 14. Tibia Clausa, 8 ft., 73 pipes.
- 15. Salficional, 8 ft., 73 notes.
- 16. Gedeckt, 8 ft., 73 notes.
- 17. Voix Celeste, 8 ft., 73 pipes.
- 18. Flauto Dolce, 8 ft., 73 pipes.
- 19. Flute Celeste, 8 ft., 61 pipes.
- 20. Aeoline, 8 ft., 73 pipes.
- 21. Wald Flöte, 4 ft., 73 notes.
- 22. Salficet, 4 ft., 73 notes.
- 23. Nasard, 2 1/2 ft., 61 notes.
- 24. Flautino, 2 ft., 61 notes.
- 25. Mixture, 4 rks., 244 pipes.
- 26. Contra Fagotto, 16 ft., 97 pipes.
- 27. Fagotto, 8 ft., 73 notes.
- 28. Clarion, 4 ft., 73 notes.
- 29. Cornopean, 8 ft., 73 pipes.
- 30. Orchestral Oboe, 8 ft., 73 notes.
- 31. Echo Salficional, 8 ft., 73 notes.

Tremolo.

**CHOIR ORGAN.**

- Wind pressure, six inches.
- 32. Dulciana, 8 ft., 101 pipes.
- 33. Diapason, 8 ft., 73 pipes.
- 34. Concert Flute, 8 ft., 73 pipes.
- 35. Viole d'Orchestre, 8 ft., 73 pipes.
- 36. Dulciana, 8 ft., 73 notes.
- 37. Unda Maris, 8 ft., 61 pipes.
- 38. Flute d'Amour, 4 ft., 73 pipes.
- 39. Dulcet, 4 ft., 73 notes.
- 40. Piccolo, 2 ft., 61 notes.
- 41. Dolce, 2 1/2 ft., 61 notes.
- 42. Dolce, 2 ft., 61 notes.
- 43. Dolce Tierce, 1-3/5 ft., 61 notes.
- 44. Clarinet, 8 ft., 73 pipes.
- 45. English Horn, 8 ft., 73 pipes.
- 46. Harp, 8 ft., 61 bars.
- 47. Celesta, 4 ft., 49 notes.

Tremolo.

**SOLO ORGAN.**

- Pressures, ten to fifteen inches.
- 48. Gross Flöte, 8 ft., 73 pipes.
- 49. Viole d'Orchestre, 8 ft., 73 notes.
- 50. Tuba Mirabilis, 8 ft., 85 pipes.
- 51. Clarion, 4 ft., 73 notes.
- 52. French Horn, 8 ft., 73 pipes.

Tremolo.

**ECHO ORGAN.**

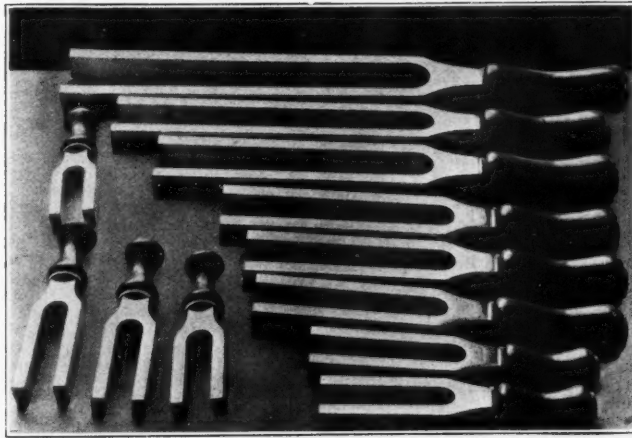
- Pressure, six inches.
- 53. Echo Salficional, 8 ft., 73 pipes.
- 54. Echo Flute, 8 ft., 73 pipes.
- 55. Flute Celeste, 8 ft., 61 pipes.
- 56. Vox Humana, 8 ft., 61 pipes.
- 57. Chimes, 25 tubes.

Tremolo.

**PEDAL ORGAN.**

- Pressure, ten inches.
- 58. Diapason, 16 ft., 32 pipes.
- 59. Bourdon, 16 ft., 32 pipes.

**GOVERNMENT GETS ITS PITCH FROM THESE TUNING FORKS.**



Twelve special tuning forks of large size have been added to the equipment of the Bureau of Standards at Washington, having been made in Chicago at the factory of J. C. Deagan, Inc. These new tuning forks, shown in the accompanying picture, will interest organists generally who associate the name of Deagan primarily with the manufacture of chimes, harps and other organ percussions. The Deagan factory makes tuning forks at prices from 50 cents up. The twelve forks made for the government cost \$285. Nat-

urally this equipment for the use of the Bureau of Standards must be as accurate as human ingenuity can make it. Deagan forks have been in use by the bureau for some time, and the dozen new ones supplement the earlier ones. Setting a definite pitch is no mean task and this service has been rendered for a long time to the musicians of the United States and other countries by the Deagan craftsmen, under the direction of J. C. Deagan, rated for years as probably the greatest living authority on pitch.

- 60. Violone, 16 ft., 32 notes.
- 61. Salficional, 16 ft., 32 notes.
- 62. Lieblich Gedeckt, 16 ft., 32 notes.
- 63. Dulciana, 16 ft., 32 notes.
- 64. Octave, 8 ft., 12 pipes.
- 65. Gedeckt, 8 ft., 12 pipes.
- 66. Still Gedeckt, 8 ft., 32 notes.
- 67. Flute, 4 ft., 12 pipes.
- 68. Trombone, 16 ft., 32 pipes.
- 69. Contra Fagotto, 16 ft., 32 notes.
- 70. Tromba, 8 ft., 12 pipes.
- 71. Chimes, 25 notes.

- Sub Bass, 16 ft., 44 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Tuba, 16 ft., 12 pipes.
- Bass Flute, 8 ft., 32 notes.
- Octave Bass, 8 ft., 32 notes.

There are twenty-nine couplers and twenty-eight combinations.

**ADDITION TO WICKS PLANT**

**Fourth Unit of the Factory at Highland, Ill., Is Completed.**

In consequence of a growth of business, the Wicks Pipe Organ Company has found it necessary to make an addition to its factory facilities at Highland, Ill., in the form of a new building of modern steel and tile construction, 50 by 100 feet, of two floors and trussed roof, making the upper floor entirely free of posts and supports. The second floor will be used for woodworking machinery exclusively, while the basement space will be used for drying purposes and the storage of lumber stock for immediate use. The plan is to utilize this entire unit for the cutting out and sizing of all the wood parts that enter into organ construction before they are passed on to the cabinet shop and assembly-room. The new building forms the fourth unit of the plant, which now consists of the new mill building, the main building, housing the cabinet shop and erecting-rooms, the metal pipe shop building and the machine-shop building. All are of substantial construction, well lighted and ventilated and heated through a central heating plant.

**SERIES FOR MRS. HARRIMAN**

**Nineteen Recitals by Baird in Fourth Season at Arden House.**

Andrew Baird, Poughkeepsie, N. Y., private organist for Mrs. E. H. Harriman, widow of the railroad magnate, at her home, Arden House, finished his fourth season of recitals for Mrs. Harriman Oct. 31. During the season he gave nineteen recitals and in his programs he included 232 compositions. On the list were ten sonatas complete, five suites and one concerto. He gave entire programs of works of American, French, Italian and Russian composers, besides programs of works by Mendelssohn and Gounod. For the final recital he selected this program: Overture to "Oberon," Weber; "Ave Verum," Mozart; Concerto in F, Handel; Pastorale, Wely; Triumphal March, Hailing; "Annette et Lubin," Durand; "Les Preludes" (symphonic poem), Liszt; Meditation, d'Evry; "Chansonnette," J. C. Banks; Variations on an American Air, Flagler; "A Song of Joy," Fry singer; "Auld Lang Syne" Variations, Thayer.

**FOUR-MANUAL AEOLIAN FOR VASSAR COLLEGE**

**WILL BE INSTALLED SOON**

New Instrument to Be Placed in Chapel Has "Straight" Specification—Self-Player as a Part of the Equipment.

Vassar College, Poughkeepsie, N. Y., is to have a new four-manual organ of large proportions. The contract has been awarded to the Aeolian Company of New York. While the instrument will be equipped with a separate Duo-Art console, it is essentially a large "straight" organ, having a solid group of diapasons on the great and a full set of chorus reeds in the swell. The choir organ is especially complete. The work of installation is well along and the organ will be opened early in 1928. The organist and choirmaster of Vassar is Professor E. Harold Geer. The chapel itself is a beautiful building of stone construction, and has for many years been one of the campus features. Thirty years ago the original Hutchings-Votey was installed and its pipes were used in the new instrument.

The organ specification is as follows:

**GREAT ORGAN.**

- Double Diapason, 16 ft., 73 pipes.
- First Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 pipes.
- Wood Diapason (Gross Flöte), 8 ft., 73 pipes.
- Waldflöte, 4 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Hohlflöte, 4 ft., 73 pipes.
- Fifteenth, 2 1/2 ft., 61 pipes.
- Twelfth, 2 ft., 61 pipes.
- Trumpet, 8 ft., 73 pipes.

**SWELL ORGAN.**

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Salficional, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Quintadena, 8 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Cornet Mixture, 4 ranks, 244 pipes.
- Harmonic Piccolo, 2 ft., 61 pipes.
- Double Trumpet, 16 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.

**CHOIR ORGAN.**

- Contra Dulciana, 16 ft., 73 pipes.
- First Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Salficional, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Rohrflöte, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Tierce, 1 3/5 ft., 61 notes.
- Septieme, 1 1/7 ft., 61 notes.
- Contra Fagotto, 16 ft., 73 pipes.
- Flügelhorn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.

**SOLO ORGAN.**

- Clarabella, 8 ft., 73 pipes.
- Cello Celeste, 8 ft., 73 pipes.
- Cello, 8 ft., 73 pipes.
- Tuba, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.

**PEDAL ORGAN.**

- Contra Bourdon, 32 ft., 44 pipes.
- First Diapason, 16 ft., 32 pipes.
- Second Diapason, 16 ft., 44 pipes.
- First Bourdon, 16 ft., 32 notes.
- Second Bourdon, 16 ft., 32 pipes.
- Violine, 16 ft., 44 pipes.
- Dulciana (from Choir), 16 ft., 32 notes.
- Quint (from Bourdon), 10 1/2 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- Gedeckt, 8 ft., 32 notes.
- Bourdon, 8 ft., 32 notes.
- Dulciana, 8 ft., 32 notes.
- Violoncello, 8 ft., 32 notes.
- Super Octave, 4 ft., 32 notes.
- Trombone, 16 ft., 44 pipes.
- Tromba, 8 ft., 32 notes.
- Harp (playable from all manuals).

Marshall Bidwell of Cedar Rapids, Iowa, has been engaged to give a recital on the municipal organ at Springfield, Mass., Dec. 27. He will be assisted by a boy choir from Christ Church. Another engagement for Mr. Bidwell for the Christmas season is at the First Methodist Church of Pittsfield, Mass., Dec. 30. On Nov. 28 he played at Rock Island, Ill.

**KILGEN FOUR-MANUAL FOR FATHER GALLAGHER**

**INSTALLATION IN BROOKLYN**

**St. Louis Builders Place Instrument in Church of Our Lady of Perpetual Help—Rector a Musical Authority.**

An interesting installation is the four-manual Kilgen organ being erected in the Church of Our Lady of Perpetual Help in Brooklyn, New York, at 526 Fifty-ninth street. The rector, the Rev. Francis Gallagher, C. S. S. R., is considered one of the leading authorities in this country on organs and church music. Much time was spent by Father Gallagher and his architect, the late F. Joseph Untersee of Boston, in designing both church and organ chambers. Consulting with Alfred G. Kilgen, vice-president of the firm of George Kilgen & Son, Inc., and other officers of the company, a four-manual has been designed which will enable this church to take a leading part in the liturgical music of Greater New York.

- The specification follows:
- GREAT ORGAN.**  
 Open Diapason, 16 ft., 85 pipes.  
 First Open Diapason, 8 ft., 61 pipes.  
 Second Open Diapason, 8 ft., 61 notes.  
 Third Open Diapason, 8 ft., 61 pipes.  
 Gross Flöte, 8 ft., 61 pipes.  
 Gamba, 8 ft., 61 pipes.  
 Melodia, 8 ft., 85 pipes.  
 Gemshorn, 8 ft., 61 pipes.  
 Octave, 4 ft., 61 notes.  
 Forest Flute, 4 ft., 61 notes.  
 Flute Quint, 2 1/2 ft., 61 notes.  
 Flute Octaviane, 2 ft., 61 notes.  
 Tromba, 8 ft., 73 pipes.  
 Clarion, 4 ft., 61 notes.  
 Chimes (from Solo), 25 notes.
- SWELL ORGAN.**  
 Bourdon, 16 ft., 97 pipes.  
 Diapason Phoron, 8 ft., 73 pipes.  
 Small Diapason, 8 ft., 85 pipes.  
 Stopped Flute, 8 ft., 73 pipes.  
 Clarinet Flute, 8 ft., 73 notes.  
 Viole d'Orchestre, 8 ft., 73 pipes.  
 Voix Celeste (independent), 8 ft., 61 pipes.  
 Sallcional, 8 ft., 85 pipes.  
 Aeoline, 8 ft., 73 pipes.  
 Prestant, 4 ft., 73 notes.  
 Flute d'Amour, 4 ft., 73 notes.  
 Violina, 4 ft., 73 notes.  
 Cornet, 2 1/2 ft., 3 rks., 183 pipes.  
 Flautina, 2 ft., 61 notes.  
 Fagotto, 16 ft., 97 pipes.  
 Corneopean, 8 ft., 73 pipes.  
 Oboe, 8 ft., 73 notes.  
 Vox Humana, 8 ft., 73 pipes.  
 Clarion Dolce, 4 ft., 73 notes.  
 Tremolo.
- CHOIR ORGAN.**  
 Quintaton, 16 ft., 85 pipes.  
 Violone Diapason, 8 ft., 73 pipes.  
 Violoncello, 8 ft., 85 pipes.  
 Concert Flute, 8 ft., 85 pipes.  
 Flute Celeste, 8 ft., 61 pipes.  
 Quintadena, 8 ft., 73 notes.  
 Dulciana, 8 ft., 73 pipes.  
 Unda Maris, 8 ft., 61 pipes.  
 Fugara, 4 ft., 73 notes.  
 Flauto Traverso, 4 ft., 73 notes.  
 Piccolo, 2 ft., 61 notes.  
 French Horn, 8 ft., 73 pipes.  
 Orchestral Oboe (synthetic), 8 ft., 73 notes.  
 Clarinet, 8 ft., 73 pipes.  
 Harp, 49 bars.  
 Tremolo.
- SOLO ORGAN.**  
 Contra Tibia, 16 ft., 85 pipes.  
 Stentorphone, 8 ft., 61 pipes.  
 Gross Gamba, 8 ft., 73 pipes.  
 Gamba Celeste, 8 ft., 61 pipes.  
 Tibia Clausa, 8 ft., 61 notes.  
 Gambette, 4 ft., 61 notes.  
 Tibia, 4 ft., 61 notes.  
 Tuba Profunda, 16 ft., 85 pipes.  
 Tuba Harmonica, 8 ft., 61 pipes.  
 Cor Anglais, 8 ft., 61 pipes.  
 Chimes, 25 bells.  
 Tuba Clarion, 61 notes.  
 Tremolo.
- PEDAL ORGAN.**  
 Open Diapason (low octave resultant), 32 ft., 32 notes.  
 First Open Diapason, 16 ft., 32 pipes.  
 Second Open Diapason, 16 ft., 32 notes.  
 Violone, 16 ft., 32 pipes.  
 Tibia, 16 ft., 32 notes.  
 Bourdon, 16 ft., 44 pipes.  
 Lieblich Gedeckt, 16 ft., 32 notes.  
 Bass Flute, 8 ft., 32 notes.  
 Octave, 8 ft., 32 notes.  
 Cello, 8 ft., 32 notes.  
 Tuba Profunda, 16 ft., 32 notes.  
 Bassoon, 16 ft., 32 notes.  
 Tromba, 8 ft., 32 notes.

F. Henry Tschudi gave an organ recital at Schermerhorn Hall, New York, Nov. 15, under the auspices of the New York Institute for the Education of the Blind.

*Philadelphia News*

By DR. JOHN McE. WARD

Philadelphia, Pa., Nov. 19.—At the monthly musical service in the Oxford Presbyterian Church on Nov. 5 the chorus choir consisted of seventy-five voices and sang "O God, Who is Like unto Thee," Foster; "The Silent Sea," Neidlinger; "I Heard the Voice," Liszt-Schnecker; "Thine is the Kingdom," Gaul. Walter D. Eddows is choirmaster, ably assisted by his wife as organist.

A recital of compositions by Harry A. Matthews, both organ and vocal, was the feature of the evening service at the Park Avenue Church Nov. 5. Helen B. Buckley is organist and director.

Edna May Allen was organist at a concert given by the Junger Maennerchor Nov. 6 at Beaver College, Jenkintown.

The large organ in Strawbridge & Clothier's store was used as the accompanying instrument for a concert performance of the "Chimes of Normandy" Nov. 7 by the chorus attached to the institution. It was played by William S. Thunder.

The East Allegheny M. E. Church, of which Isabel Stroude is organist, held an elaborate musical service in the church Oct. 31. "Stabat Mater," by Rossini, was the principal vocal selection, and organ numbers by Faulkes, Read and Mendelssohn were cordially received by a capacity audience.

At Cooper Memorial M. E. Church Oct. 29 the following program was performed: "Song to the Evening Star," Wagner; "Laus Deo," Dubois; Andante in D, No. 6, Lemare; "Prodigal Son," Berridge. Mrs. Edna R. Dale is organist.

The new Welte organ in the Oak Lane Presbyterian Church was inaugurated by Charles M. Courboin Oct. 22. William C. Schwartz, organist of the church, is giving weekly recitals before the Sunday evening services.

The new Möller two-manual in the Hancock M. E. Church was formally opened Oct. 26 by Newell Robinson of Grace Church, Mount Airy, as guest organist. The Concert Overture by Maitland; Chorale in A minor, Franck, and Allegro, by Dethier, were the most important selections on the list. Mrs. Howard P. Ruhl, the regular organist, is giving thirty-minute recitals preceding the Sunday services.

Bethlehem Lutheran Church, which has been closed for renovation since July, was reopened on Nov. 5. James C. Warhurst is the regular organist and choirmaster and was assisted on this occasion by the Bethlehem men's choir of thirty voices.

**GUILMANT ALUMNI TO MEET**  
**First Reunion of Season Dec. 3—Plans for the Winter Term.**

The winter term of the Guilmant Organ School will begin Tuesday, Jan. 10, following the holiday vacation, with a large enrollment already assured. Students from distant parts of the country are taking the courses during the fall term and will continue throughout the season. Dr. Carl has taken up several practical subjects at the sessions of the master class, notably the church service and how to play and conduct it; also recital playing, how to practice and congregational singing. A different line of work will be taken up at the winter term.

The first reunion of the alumni association will be held Monday evening, Dec. 5, when Willard Irving Nevins, a member of the faculty, and Dr. Carl's assistant, will give a recital on the new Skinner organ in the Fourth Presbyterian Church, New York, where he is organist and director of the music. A reception will be held in the church parlors after the recital. The school also has courses in

**YOUTHFUL VIRTUOSO IS COMING FROM ITALY**

**FERNANDO GERMANI TO PLAY**

**Organist Only 21 Years Old Who Has Achieved Remarkable Reputation in Rome to Be Heard on Wanamaker Organs.**

Following the precedent established several years ago of introducing noted organists of Europe as well as America, the Wanamaker Auditorium concert direction of New York announces that in January lovers of organ music will have an opportunity to hear a remarkable young Italian performer who will make his American debut in concerts on the Wanamaker organs in Philadelphia and New York. The newcomer is Sig. Fernando Germani of Rome, 21 years old, who began the study of music with Bajardi at the St. Cecilia Academy at the age of 3 years, later taking up composition with Ottorino Respighi and organ with the late Marco Enrico Bossi, and afterward with Manari.

For the last seven years Germani has been official organist at the famous Augusteo concerts with Molinari, the conductor, who will conduct the New York and St. Louis symphony orchestras this season. Fernando Germani not only plays regularly with Molinari at



FERNANDO GERMANI.

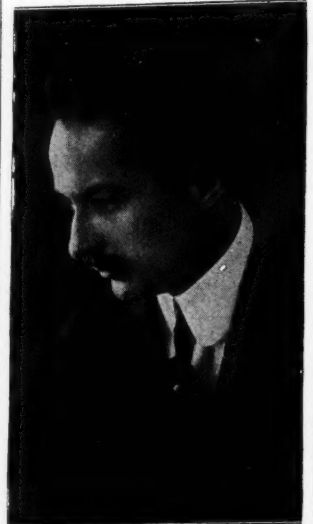
the Augusteo concerts, but has given numerous recitals which have won the enthusiastic praise of the press.

This young Italian is said to have a specific organ talent, his technique is brilliant and of the utmost surety, he plays everything from memory, and he has developed a maturity of interpretation remarkable for his young years. He is also said to be a tone colorist of unusual gifts. Germani was selected to give the commemorative recital on the anniversary of the death of the late Sig. Bossi, and he has recently been chosen by Casella to present the Italian premiere of Casella's "Concerto Romano" for the organ and orchestra with the Augusteo in Rome. Germani is also a member of the faculty of the Pontifical School of Sacred Music.

theater playing, and a large number of the graduates are holding important positions. A point to be emphasized this season is registration, and how to manage a large modern organ.

Basile Kilbalchich wins the hearts of the choral music loving public of New York more and more year by year. He appeared at the Town Hall with his twenty multi-colored choristers, known as the Russian Symphonic Choir, Sunday afternoon, Oct. 30, and was greeted with tremendous enthusiasm. The program, mostly Russian, was largely from the great wealth of musical literature of the Greek Orthodox Church, with compositions by Arckhangelsky, Rimsky - Korsakoff, Rachmaninoff, Tchesnokoff, Gretchaninoff and others.

**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 virtuosos 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 "Toccatina and Fugue in C Major," the high light of the program. His pedal technique was dazzling in the Toccatina. 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.

**“THAT SOMETHING  
WHICH IT SHARES  
WITH THE  
STRADIVARIUS VIOLIN**

**--SOMETHING WHICH CANNOT BE NAMED  
OR DESCRIBED IN SPECIFICATIONS--IS  
THE OUTSTANDING CHARACTERISTIC  
OF THE SKINNER ORGAN”**

**THUS A GREAT MASTER OF THE ORGAN, ATTEMPTING  
TO DEFINE THE PSYCHOLOGICAL APPEAL OF SKINNER  
TONE, HAS APTLY PUT INTO WORDS A THOUGHT WHICH  
HAS SOUGHT EXPRESSION IN THE MINDS OF THOUSANDS**

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*Factories: Dorchester and Westfield, Mass.*

### Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., Nov. 21.—John Hermand Loud, organist and choirmaster at Park Street Church, has entered upon what promises to be a busy season. As in other years, on Wednesday evening, Nov. 16, he was called upon to give an illustrated recital at the Weltman Conservatory of Music, Malden. This time the subject of the lecture was "Tchaikowsky" and the music took in a wide range of selections, some of it being in four-hand pianoforte arrangements. Also before an appreciative audience at First Church, Weymouth Heights, he improvised on the hymn-tune "Lead, Kindly Light" in conjunction with an organ recital. This he does par excellence. The program for his recital included material from several schools of organ music. The Prelude and Fugue in A minor by Bach occupied the place of honor. The conclusion was reached in Mr. Loud's own Fantasia on "Old Hundred." He did not neglect to present his two popular compositions, Capriccio in E and "Chant Angelique." Lighter works on this occasion were by Stoughton, Guilman, Faulkes, Hollins and Wolstenholme. Cesar Franck's choice Pastorale was not forgotten.

It was eminently fitting that a concert should be given in memory of Charles Bennett, who for years was prominent in Boston life as singer, composer and member of the faculty of the New England Conservatory of Music. Besides an address by the Rev. Mr. Sherrill, rector of Trinity Church, music was furnished by a chorus, the organ and a trio (pianoforte, violin and cello). Four songs selected from Mr. Bennett's compositions were sung. The chorus included his students, friends and members of the faculty. The organists were Wallace Goodrich and Albert W. Snow.

Henry Gideon, organist and choirmaster at Temple Israel, is giving seven Saturday night talks on the "Art of Listening to Music," at 6 Byron street, on those evenings when the Boston Symphony Orchestra is on tour. The talks are in connection with the Community Church, now holding services in Symphony Hall. Assisting artists join him in presenting the program.

If people in Boston do not speedily get "fed up" on organ music it will not be the fault of our church musicians, for they are surely doing all they can to meet popular demand. Three outstanding recitals are given each Sunday afternoon, these being at First Church, Emmanuel Church and Trinity Church. On Monday noon Raymond C. Robinson gives his recitals at King's Chapel. Possibly when the considerably enlarged organ at the Cathedral Church of St. Paul is ready additional recitals will be given. The placing of the organ in this last case, on each side of the chancel, and at a considerable height above the stalls, is a notable improvement and should add greatly to the effect of the music. And then there is in embryo the plan of giving noon recitals on Saturdays during January and February under the auspices of the New England chapter, A. G. O., of a popular character. Judging from all this endeavor, the Boston public has every opportunity to hear good organ music at no particular expense.

The program for William E. Zeuch's opening recital Sunday afternoon, Nov. 13, was as follows: Fantasia and Fugue in G minor, Bach; "Rhosymedre," Vaughan-Williams; Gavotte, Gluck; Berceuse, Dickinson; Toccata, Baisstow; Serenade, Rachmaninoff; Andantino, Chauvet; "Soeur Monique," Couperin; Evensong, Johnston; Finale, Symphony I, Vierne. About 375 persons were present at this recital.

Vesper services Thursday afternoons have been resumed at First Church under the direction of Professor Marshall, organist emeritus. An organ

recital for a half-hour precedes these services. For the first recital Nov. 10 the organ music included: Prelude in B flat minor and "My Heart Ever Faithful," Bach; Chorale in A minor, Franck; "Ave Maria," Schubert; Elevation, Bossi. At the end of November Professor Marshall discontinues his services at the Copley M. E. Church, where he has been organist and choirmaster since the large four-manual organ was installed.

The people of St. John's Church, Saugus, are proud of their reconstructed church building. On Nov. 10 Bishop Babcock visited the parish and consecrated the sanctuary and dedicated the new organ, rebuilt by William Laws, Beverly. The service was largely attended and great praise has been given to the music sung by the volunteer choir, most of which had been prepared under the direction of the rector, the Rev. Marcus H. Carroll, well-known composer of church music.

On Saturday evening, Oct. 29, an unusually pleasant event took place at Jordan Hall in connection with the alumni association of the New England Conservatory of Music. It was a concert of original compositions, and practically in every instance these compositions were of the highest type. The attention of organists would be focused chiefly on the Sonata for Pianoforte and Organ composed by Joseph Wagner, '23, conductor of the Civic Orchestra. It is in three movements and was played by the composer at the piano, with Harold Schwab, '22, at the organ. A Finale in C major was composed and played by Homer C. Humphrey, '01. The sonata makes the impression of being better adapted for piano and orchestra and is sufficiently meritorious to warrant such treatment. In such a form it would be much more effective. The Finale was very brilliant and a work of extreme difficulty.

At the opening concert of the People's Symphony Orchestra Sunday af-

ternoon, Nov. 13, conducted by Emil Mollenhauer, the organ part of Elgar's "Cockaigne" overture was played with substantial body of tone by L. G. del Castillo.

Two memorials to Henry King Fitts were dedicated Nov. 20 at St. John's Church, Roxbury. The first, a lectern, was the gift of members of the graduate choir school and the second, a statue of Christ, the Good Shepherd, was presented by members of the Fitts family. For many years, except for a brief connection with St. Luke's Cathedral, Portland, Mr. Fitts was organist and choirmaster at St. John's and was held in high esteem by all. This parish has been noted for its fine rendition of Gregorian (plain chant) masses and Psalter. This resulted from his interest in plain chant and the teaching of the congregation to take an active part in the singing. Mr. Fitts after his decease was succeeded by Richard G. Appel. Father Frederick Fitts, a brother, is rector of the parish.

The Truette Organists' Club has announced its monthly programs for the season. The circular features lectures, "kitchen orchestra," the children's chorus from the Lancaster Theater, an annual dinner and a service to be held at St. Paul's Cathedral Church.

Miss Amy Stanford, organist and choirmaster of Christ Church, Hamilton, is giving a series of recitals on the Tuckermann memorial organ built by the Frazee Company. A request program was presented Sunday, Oct. 30. The Frazee organ in Christ Church, Needham, on which recitals were given by Gerald Foster Frazee in September and October exemplifies the use of harmonics derived from a set of dulciana pipes. As a unit organ it is most successful. Mr. Frazee graduated from the New England Conservatory of Music and is a former pupil of Everett E. Truette. Since taking charge of the music at the Con-

gregational Church in Auburndale he has been greatly in demand as organist and director of glee clubs.

On the evening of Oct. 26 Harry Upson, Camp appeared before the Truette Organists' Club with a stereopticon talk on "Interesting New England Organs" wherein he covered in a practical way all phases of organ construction. Later he is to continue with a blackboard talk on "Organ Specifications."

#### Harold Tower Appreciated.

On the occasion of the beginning of the thirteenth year of the incumbency of Harold Tower as organist and choirmaster of St. Mark's Episcopal Pro-cathedral at Grand Rapids, Mich., St. Mark's Herald calls attention to the anniversary and says among other things: "In these twelve years Mr. Tower has built a fine, enthusiastic organization. Many boys, some now grown to manhood, are eager to express their appreciation of his teaching, enthusiasm for his ideals, and loyalty to the standards of discipline and conduct which he demanded. His readiness to share in the work of the parish through the organization of the choir for men and boys and the choir for girls as well as generous giving of time to all parish activities has made his life a very active influence in St. Mark's. The parish may well congratulate itself in the beginning of Mr. Tower's thirteenth year."

#### Reinhart Begins Season.

Nathan Iredell Reinhart of Atlantic City, N. J., opened his 1927-28 recital season on Tuesday evening, Nov. 1, appearing in Wesley M. E. Church, Pleasantville, N. J., playing the following numbers: "Egmont" Overture, Beethoven; "The Old Refrain," Kreisler; Cavatina, Bohm; Cantilene, Salome; March from "Tannhäuser," Wagner; "The Rosary," Nevin; Grand Offertoire in F, Batiste; Toccata and Fugue in D minor, Bach.

## Christmas Chimes

Christmas eve. Across the earth's scintillating, white coverlet, the moon casts its silvery light. Here and there the silhouettes of the trees—animated by the breath of winter—wave to and fro. Hearts, young and old, thrill with suspense. Hark! "Silent Night, Holy Night!" The golden, pulsating voices of the chimes from the neighboring belfry break through the stillness and interpret the mystery of it all—Christ is born!

It's morning! The darkness is melted off into soft shades. In the distance—the chimes. Their notes ring jubilantly in the crisp, frosty air and strike the white coated roofs with a sweet echo. The world is awake. Happiness is in the air. The chimes speak—Christ is born!

The noon is short. The chimes announce its arrival. Listen! "Come, Thou Almighty King." Thought alone is delicate enough to tell the breadth of it all. The Yuletide feast. Christ is born!

Evening again! The sun has gone down and only the red glow of twilight steals over the virgin snow. The chimes. A pause and a recollection of the day's happiness. A voice calls within so tremulous and so real, that the heart aches and the tears start—Christ is born!

On this day of days, though they never bow their heads 'neath the roof of the church, the chimes proclaim to the world—Christ is born!

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**Westminster Church  
Pasadena**



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The organ, to be a large four manual and Echo, will be a notable addition to the many other outstanding Reuter installations on the Pacific Coast.

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~ LAWRENCE, KANSAS ~

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**GIFT TO HIGH SCHOOL  
DEDICATED IN CHICAGO**

**NEW ORGAN AT LINDBLOM**

Three-Manual Built by M. P. Möller  
Is Presented to Community by  
Howard W. Elmore—Dr. J.  
Lewis Browne at Console.

An important addition to the musical equipment of the Chicago high schools was dedicated at the Lindblom High School, West Sixty-first and Lincoln streets, Thursday evening, Nov. 10. Dr. J. Lewis Browne was at the console. The organ, a three-manual, was built by M. P. Möller, Inc. It is placed on both sides of the auditorium, is entirely under expression and has a portable console.

The program was somewhat of a departure from the regular run of dedicatory programs, featuring the organ in three different phases—first as a solo instrument, second in accompaniments to the chorus and, third, as an accompaniment to the orchestra. The organ is well placed and made a strong appeal to the audience of 2,500 which completely filled the auditorium.

Following are the specifications:  
GREAT ORGAN.

1. Double Open Diapason, 16 ft., 73 pipes.
  2. First Open Diapason, 8 ft., 73 pipes.
  3. Second Open Diapason, 8 ft., 61 notes.
  4. Dulciana, 8 ft., 73 pipes.
  5. Doppel Flöte, 8 ft., 73 pipes.
  6. Tibia Plena, 8 ft., 73 pipes.
  7. Solo Flute (from No. 28), 4 ft., 61 notes.
  8. Principal (from No. 27), 4 ft., 61 notes.
  9. Melodia, 8 ft., 73 pipes.
  10. Viola da Gamba, 8 ft., 73 pipes.
  11. Tuba, 8 ft., 73 pipes.
  12. Clarion, 4 ft., 61 notes.
  13. Chimes, 20 bells.
- SWELL ORGAN.
14. Bourdon, 16 ft., 37 pipes.
  15. Open Diapason, 8 ft., 73 pipes.
  16. Stopped Diapason (from No. 14),

- 8 ft., 61 notes.
  17. Violin (from No. 18), 4 ft., 73 notes.
  18. Salielonal, 8 ft., 73 pipes.
  19. Cornopean, 8 ft., 73 pipes.
  20. Viole d'Orchestre, 8 ft., 73 pipes.
  21. Flute d'Amour, 4 ft., 73 notes.
  22. Piccolo, 2 ft., 61 notes.
  23. Voix Celeste, 8 ft., 61 pipes.
  24. Posaune, 16 ft., 73 pipes.
  25. Oboe, 8 ft., 73 pipes.
  26. Vox Humana, 8 ft., 61 pipes.
- CHOIR ORGAN.
27. English Open Diapason, 8 ft., 73 pipes.
  28. Concert Flute, 8 ft., 73 pipes.
  29. Doppel Flöte (from No. 5), 8 ft., 73 notes.
  30. Flauto Traverso (from No. 9), 4 ft., 73 notes.
  31. Dulciana (from No. 4), 8 ft., 73 notes.
  32. Viola da Gamba (from No. 10), 8 ft., 73 notes.
  33. French Horn, 8 ft., 73 pipes.
  34. Unda Maris, 8 ft., 61 pipes.
  35. Clarinet, 8 ft., 73 pipes.
  36. Chimes, 20 notes.
  37. Celesta Harp, 49 bars.

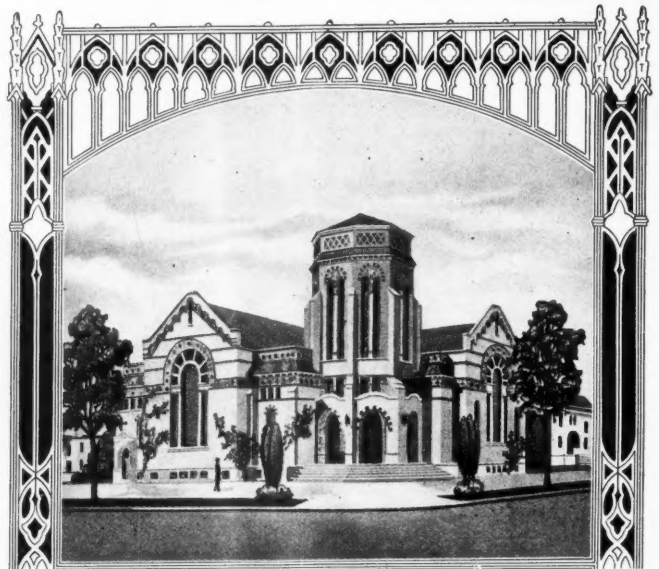
PEDAL ORGAN.

38. Diapason Resultant, 32 ft., 32 notes.
39. First Open Diapason, 16 ft., 44 pipes.
40. Second Open Diapason, 16 ft., 32 notes.
41. Bourdon, 16 ft., 44 pipes.
42. Lieblich Gedeckt, 16 ft., 32 notes.
43. Posaune, 16 ft., 32 notes.
44. Bass Flute, 8 ft., 32 notes.
45. Octave Bass, 8 ft., 32 notes.
46. Cello, 8 ft., 32 notes.

The organ is a gift to the school of Howard W. Elmore, who contributed \$22,000 for it "in love and concern for the youth of West Englewood." According to Principal Harry Keeler, the new gift to Lindblom is the most valuable asset in the cultural development of the community. When the board of education accepted the organ, it contributed \$5,000 to prepare the building for the installation.

Takes St. Paul, Minn., Church.

Frank K. Owen has been appointed organist and choirmaster of Christ Episcopal Church at St. Paul, Minn. Mr. Owen leaves Pawtucket, R. I., to accept the position in the Northwest.



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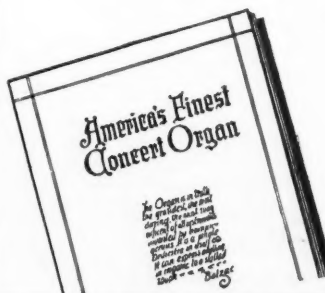
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**Firmin Swinnen's**

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



# The Superb Four-Manual Skinner

at Grove Park Inn, Asheville, N. C., is *For Sale* and is available for immediate delivery

**T**HIS wonderful organ—probably the best-known instrument in the United States—was installed only a few years ago and practically new at this time, is offered for immediate delivery. The lease under which the Inn was built expires January 1st, next, and because of the death of the owner of the property, the Executors are compelled to sell it. The organ is owned by the operating corporation and therefore will be removed and sold if a suitable purchaser is found.

Mr. Skinner said at the time that this was the best work he had produced up to then. Courboin and Gleason and Bonnet have played it and were enraptured by it. Clarence Dickinson, Yon, Eddy and others of our greatest artists have played it. Palmer Christian was regular recitalist with us and we are sure will tell any inquirer of its marvelous beauty.

It is one of Skinner's greatest and most noted works. It is perfect in every detail.

The price today would be around \$65,000.00 to \$75,000.00. We will consider an offer of half that if a purchaser is found before January 1st, so that the instrument will not have to be stored after removal.

The stops are as follows:

### GREAT ORGAN

- 16' Bourdon (Pedal Extension)
- 8' Diapason
- 8' Second Diapason
- 8' Stopped Diapason
- 8' Erzähler
- 8' Claribel Flute
- 8' Flute Celeste
- 4' Octave
- 4' Flute
- 8' Cornopean
- 8' Piano
- 4' Piano
- Tremolo
- Blank
- Blank
- Blank

} Interchangeable with Swell

### SWELL ORGAN (In Box)

- 16' Bourdon
- 8' Diapason
- 8' Stopped Diapason
- 8' Flute Celeste
- 8' Salicional
- 8' Voix Celeste
- 8' Claribel Flute
- 8' Conical Flute
- 4' Octave
- 4' Celestina (2 rk. Unda Maris)
- 4' Flute
- 2' Flautino
- Solo Mixture—3 rks.
- 16' English Horn

- 8' Cornopean
- 8' Trompette
- 8' Vox Humana
- Tremolo
- Blank
- Blank
- Blank
- Blank

### ORCHESTRAL ORGAN (In Box)

- 16' Gamba
- 8' Diapason
- 8' Concert Flute
- 8' Aeoline
- 8' Unda Maris
- 8' Dulcet—2 rks.
- 4' Flute Harmonique
- 2 1/2' Nazard
- 8' Clarinet
- 8' Orchestral Oboe
- Harp (with Damper)
- Celesta
- Tremolo
- Slow Tremolo
- Harmonic Celeste
- Blank
- Blank
- Blank

### SOLO ORGAN (In Box)

- 8' Cello
- 8' Gamba Celeste
- 16' Bassoon
- 8' Musette

- 8' Orchestral Oboe } Interchangeable with
- 8' Clarinet } Orchestral Organ
- 8' Heckelphone
- 8' Tuba
- 8' French Horn
- Tremolo
- Slow Tremolo
- Blank
- Blank

### ECHO ORGAN (In Box)

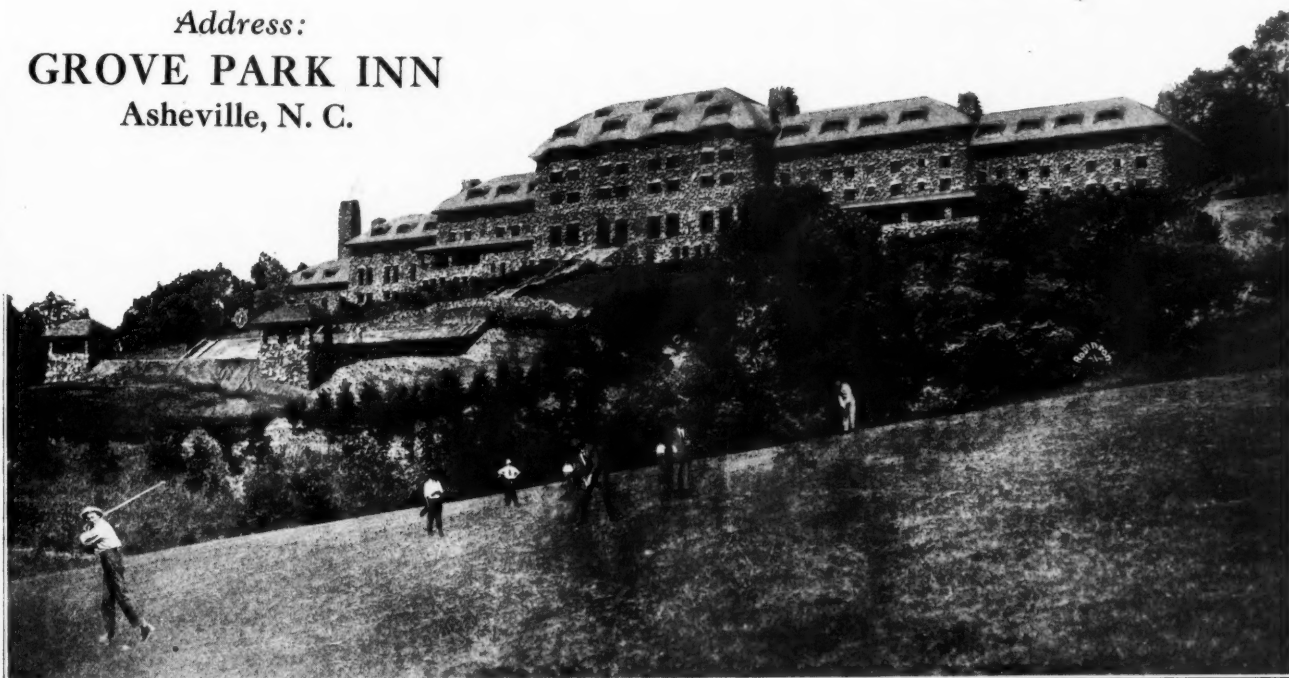
- 8' Salicional
- 8' Voix Celeste
- 4' Flute
- 8' Vox Humana
- Cathedral Chimes
- Tremolo

### PEDAL ORGAN—(Augmented)

- 32' Gravissima (12 Resultant)
- 16' Sub Bass
- 16' Bourdon
- 16' Gamba (from Orchestral)
- 8' Octave
- 8' Cello (from Solo Gamba Celeste & Cello)
- 32' Bombarde
- 16' Trombone
- 16' English Horn (from Swell)
- 8' Tromba
- 16' Bassoon (from Solo)
- 16' Piano
- 8' Piano
- 8' Second Bourdon
- 8' Flute
- 8' Still Flute

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### TO SERVE IN DUAL ROLE FOR CHAPEL AND 'MOVIE'

#### MILITARY ACADEMY ORGAN

**M. P. Möller Forces Installing Four-  
Manual Designed by Hope L.  
Baumgartner at Corn-  
wall, N. Y., School.**

A four-manual concert instrument is being installed by the forces of M. P. Möller in the new cadet chapel of New York Military Academy at Cornwall, N. Y. The new Möller reproducing player will be a part of the equipment of the organ. The specifications were designed by Hope Leroy Baumgartner of Yale University in consultation with the Möller staff.

The academy authorities have published a handsomely printed and illustrated booklet describing the organ and reproducing its specifications. The organ will be used for chapel services as well as for recitals. It will be used also to accompany motion pictures and other forms of entertainment, which made it necessary that additional stops, traps and other effects be included, so that every mood of the motion picture could be properly accompanied by the organ.

The organ will be placed in three locations—the great and choir in a chamber at one end of the stage, the solo and swell at the opposite side, and the echo in the rear. All departments will be enclosed.

Following is the scheme of stops:

#### GREAT ORGAN.

Bourdon, 16 ft., 73 pipes.  
First Diapason, 8 ft., 61 pipes.  
Second Diapason, 8 ft., 73 pipes.  
Double Flute, 8 ft., 61 notes.  
Concert Flute, 8 ft., 73 pipes.  
Soft Viol, 8 ft., 61 notes.  
Gemshorn, 8 ft., 73 pipes.  
Octave, 4 ft., 61 notes.  
Flute, 4 ft., 61 notes.  
Twelfth, 2½ ft., 61 notes.  
Fifteenth, 2 ft., 61 notes.  
Nineteenth, 1½ ft., 61 notes.  
Twenty-second, 1 ft., 61 notes.  
Harmonic Trumpet, 8 ft., 61 pipes.

Xylophone, Single, 49 bars.  
Xylophone, repeating.

#### SWELL ORGAN.

Gedeckt, 16 ft., 97 pipes.  
Diapason, 8 ft., 73 pipes.  
Harmonic Flute, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 notes.  
Viole d'Orchestre, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Harmonic Flute, 4 ft., 61 notes.  
Flute d'Amour, 4 ft., 61 notes.  
Salicional, 4 ft., 61 notes.  
Twelfth, 2½ ft., 61 notes.  
Piccolo, 2 ft., 61 notes.  
Oboe, 16 ft., 49 notes.  
Tuba, 8 ft., 85 pipes.  
Oboe, 8 ft., 73 pipes.  
Tremolo.  
Orchestra Bells, single, 37 bars.  
Orchestra Bells, repeating, 37 notes.

#### CHOIR ORGAN.

Soft Viol, 16 ft., 85 pipes.  
Diapason, 8 ft., 73 notes.  
Concert Flute, 8 ft., 73 notes.  
Soft Viol, 8 ft., 73 notes.  
Celeste, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 notes.  
Flute, 4 ft., 73 pipes.  
Celeste, 4 ft., 61 notes.  
Gemshorn, 4 ft., 61 notes.  
Nazard, 2½ ft., 61 notes.  
Flautino, 2 ft., 61 notes.  
Tierce, 1 3/5 ft., 61 notes.  
Clarinet, 16 ft., 49 notes.  
Clarinet, 8 ft., 73 pipes.  
Tremolo.  
Celesta.  
Snare Drum, tap.  
Snare Drum, roll.  
Snare Drum, Muffled Roll.  
Tambourine.  
Castanets.  
Tom Tom.  
Indian Block.

#### SOLO ORGAN.

Solo Flute, 8 ft., 61 pipes.  
Solo Viol, 8 ft., 61 pipes.  
French Horn, 8 ft., 61 pipes.  
Orchestral Oboe, 8 ft., 61 pipes.  
Kinura, 8 ft., 61 pipes.  
Tuba, 16 ft., 61 notes.  
Tuba, 8 ft., 61 notes.  
Tuba, 4 ft., 61 notes.  
Tremolo.  
ECHO ORGAN.  
Echo Flute, 8 ft., 61 pipes.  
Muted Viol, 8 ft., 61 pipes.  
Muted Celeste, 8 ft., 61 pipes.  
Echo Flute, 4 ft., 61 notes.  
Muted Celeste, 4 ft., 61 notes.  
Vox Humana, 8 ft., 61 pipes.

Chimes, 21 bars.  
Tremolo.

#### PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 notes.  
Soft Viol, 16 ft., 32 notes.  
Gedeckt, 16 ft., 32 notes.  
Solo Flute, 8 ft., 32 notes.  
Solo Viol, 8 ft., 32 notes.  
Gedeckt, 8 ft., 32 notes.  
Tuba, 16 ft., 32 notes.  
Tuba, 8 ft., 32 notes.  
Tuba, 4 ft., 32 notes.  
Bass Drum.  
Snare Drum.  
Small Cymbal.

Twenty-four couplers and thirty-five combinations are included in the mechanical accessories at the console.

#### Lecture Course by Don H. Copeland.

"The Philosophy of Musical History" is the subject of an interesting course of lectures by the Rev. Don H. Copeland at Christ Episcopal parish-house, Dayton, Ohio. The course was opened Oct. 19 and will continue for ten Wednesday evenings, closing Dec. 21. Mr. Copeland is organist and curate of Christ Church and an effective force for the promotion of good church music in his community. The ten subjects listed by him are as follows: "The Approach to the Philosophy of Musical History"; "The Dim Vista of the Past"; "The Great Occidental Peculiarity"; "What the Human Voice Did to Music"; "A New Way of Looking at Music"; "What Instruments Did to Music"; "Effects of the New Birth"; "Space—Motion—Energy"; "About Two Giants," and "Why We Have the Sonata."

#### Death of Widow of Louis Falk.

Mrs. Clara Falk, widow of Dr. Louis Falk, died Nov. 8 at the home of her daughter, 50 East Cedar street, Chicago. Dr. Falk, who died several years ago, was for a generation one of the most prominent organists of Chicago. He was for a long series of years at the Union Park Congregational, now the New First, and thereafter at the First Congregational Church of Oak Park. Mrs. Falk is survived by a daughter, Mrs. Franklin Miller.

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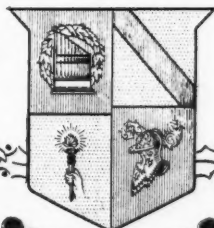
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1640



1927

MIRABILE AUDITU

**CONGRESS IN GERMANY  
DISCUSSES PROBLEMS**

**IDEAL TONE IS ONE SUBJECT**

**Sessions at Freiberg Marked by Recitals on Old Silbermann Instrument of Forty-five Stops, Built in 1714.**

The third congress for the promotion of the art of organ playing and building in Germany was held at Freiberg, Saxony, Oct. 2 to 7. The opening event was a recital by Gunther Ramin on the rebuilt Sauer organ in the Leipzig Conservatory, an instrument of three manuals and seventy-three speaking stops, enlarged recently from its original resources of fifty-three stops. At the first session the Rev. Dr. Mahrenholz of Grossengden delivered an address on "The Present Status of the Organ Question in the Light of the History of the Organ." Discussions at the congress comprised among other subjects three groups as follows: Liturgical music; artistic problems in organ construction and playing, and organ building.

Differences of opinion as to organ console arrangement and the correct ideals of tone marked the sessions, but there was apparent unanimity on the proposition that there must and will come a higher appreciation and a more thorough cultivation of organ music.

A spirited debate was provoked by the address of Professor Carl Straube of Leipzig on the proposal to establish a general German organ council. The most impressive features of the congress are said to have been the morning services and evening concerts in the Freiberg Cathedral, which contains the oldest of the large Silbermann organs, an instrument built in 1714. This organ has three manuals and forty-five stops, and as it has undergone virtually no changes, it offers an accurate example of the organs of the days of Silbermann. The impres-

sion made by the instrument was said to be overwhelming in general, but there were differences of opinion as to whether it represents the ideal of organ tone as accepted today. The closing event of the conference was a trip to Dresden to see and hear several Silbermann organs.

**Canadian Folksong Competition.**

An international jury of musicians from France, Great Britain, the United States and Canada will decide on the scores submitted in the E. W. Beatty \$3,000 competition for compositions based on French Canadian folksong melodies in connection with next year's folksong festival at Quebec. The Paris Conservatoire has nominated Paul Vidal. Great Britain will be represented by Sir Hugh Allen, a director of the Royal College of Music, London, and professor of music in the University of Oxford, and Dr. R. Vaughan-Williams, a recognized master of folk music. The adjudicator for the United States will be Eric De Lamarter, associate director of the Chicago Symphony Orchestra and organist of the Fourth Presbyterian Church. The closing date for entries is Dec. 15 and it is anticipated that the winning compositions will be performed at the festival at Quebec next May. The competition is divided into five classes—\$1,000 for a suite or tone poem for small orchestra; \$1,000 divided into \$750 and \$250 for cantatas, \$500 for a suite for string quartet, and two prizes of \$250 for groups of arrangements of "chansons populaires." All compositions must be based on French Canadian folk melodies. The office of the secretary of this festival is room 324, Windsor Station, Montreal.

In a recital by artist pupils of Heniot Levy, Karleton Hackett and Frank Van Dusen of the American Conservatory of Music at Kimball Hall, Chicago, on the afternoon of Nov. 5 Paul Esterly played the first movement of Guilman's Sonata in D minor and Whitmer Byrne played the second and third movements.

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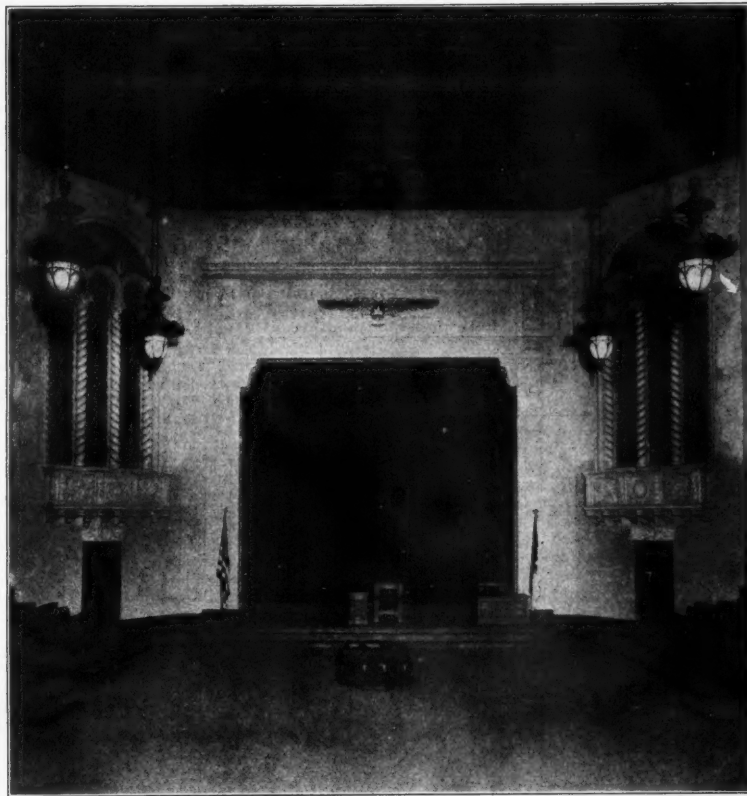
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# National Association of Organists Section



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—Herbert Staveland Sammond, 725 Argyle road, Brooklyn, 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.

In the passing of our executive committee chairman, John W. Norton, each member of that committee feels the loss of a personal friend. To the work of the N. A. O. he gave generously of his time and he endeared himself to all who came to know him. His spirit of enthusiasm will live long among his many N. A. O. friends.

It will be good news to our members and chapter and state presidents to know that the executive committee has decided to omit the national initiation fee of \$2 for new members for the first three months of 1928. This means that there are now four months in which to procure new members at the \$3 a year rate. After much discussion and in view of the fact that several new chapters are about to be formed, it was deemed wise to add this incentive to new membership drives for the early months of next year. We hope that you will tell your friends about this. Suggest that they take memberships for themselves as Christmas presents. Every state and local chapter president will receive due notice of this action.

At the last meeting of the executive committee a committee was appointed to undertake a work in New York City which ought to be of value and use to all local chapters if carried out by them in their own localities. The plan is to compile a list of organists or persons having an active part in the musical work of every church in the city. The task will be undertaken by a committee working among the various denominations and through the organized church federations, if there be such groups. With such a list the headquarters council hopes to reach every organist in New York and keep him informed concerning our public meetings, national competitive contests and conventions.

There is a great opportunity for such work not only in our large cities, but in smaller communities as well. It will be interesting to note the progress of this committee and the adoption of its plan by our chapters.

Herbert S. Sammond, the newly-elected chairman of the executive committee, comes into that office well prepared for the position. Having been a member of the executive committee for many years, and a staunch supporter of the association since its beginning, he is thoroughly acquainted with the aims and objects for which the organization stands.

Under the guidance of Mr. Sammond's charming personality and executive ability the committee feels that it will easily pass over any difficulties which may lie ahead of it.

## Executive Committee Meeting.

The November meeting of the executive committee was held at headquarters on Monday, Nov. 14. Those present were President McAll, Mrs. Keator, Miss Coale and Messrs. White, Harris, Sammond, Stanley, Farnam, Ambrose, Weston, Riesberg and Nevins. The meeting was called to order by Secretary Nevins and President McAll was elected temporary chairman.

It was moved and voted that the president appoint a committee to prepare a memorial resolution on our late chairman, John W. Norton. Messrs. Sammond, Harris and Noble were appointed by Mr. McAll. Mr. Harris was given power to act with the pub-

lic meetings committee regarding a suitable public memorial service for Mr. Norton.

After much discussion it was moved and ordered that no national initiation fee be charged new members in the months of January, February and March.

Various reports concerning the 1928 convention city were heard, but action was deferred.

President McAll reported that he soon expected to visit the newly-formed chapter at Baltimore.

The public meetings committee was given the power to arrange and cooperate with the American Guild of Organists for a series of services or meetings in New York City during the winter.

Herbert S. Sammond was unanimously elected chairman of the executive committee, to serve until the next national convention.

A committee consisting of Messrs. Harris, Weston, Stanley, McAll and Sammond was appointed to undertake the compilation of a directory of organists and musical directors for the various denominations of Greater New York.

## Meeting with Hymn Society.

Under the joint auspices of the National Association of Organists and the Hymn Society, a public meeting was held at the Convent of the Sacred Heart, New York City, Monday evening, Nov. 21. Mrs. Justine Ward, exponent of the famous Justine Ward method of musical training for children, lectured on "Worship Music, Past and Present." She was assisted by her famous choir, which demonstrated her method in the course of the lecture. There was an appreciative audience of good size.

## Iowa Council.

A meeting of organists in Iowa was held in the First Presbyterian Church at Cedar Rapids Friday evening, Oct. 28, at the invitation of Marshall Bidwell, head of the organ department of Coe College, to consider the organization of an Iowa council of the National Association of Organists. The council was formed at this meeting, with the following officers:

President—Marshall Bidwell, Cedar Rapids.

Vice-president—Albert Scholin, Waterloo.

Secretary—Alfred Smith, Des Moines.

Treasurer—Mrs. L. B. Graham, Cedar Rapids.

After a thorough discussion of the aims of national, state and local groups, organizers were named for local chapters throughout the state, these chapters to be formed immediately. A state convention will be held during the year, possibly in the spring.

The objective in the minds of the officers is to have the Iowa state council be the hosts of the national convention in 1929. A friendly spirit and warm co-operation was manifest throughout the meeting, and following adjournment Mr. Bidwell responded to requests by playing several numbers on the Skinner organ.

## Delaware Chapter.

The November meeting of the Delaware chapter was held in the form of a dinner meeting at the McConnell restaurant, Wilmington. Greetings were voiced by T. Leslie Carpenter, president. Many activities for the season were discussed, among which were another concert with an ensemble of quartets similar to the one given last year, and a joint recital with the Delaware State Music Teachers' Association. A committee was appointed to arrange for these events. Mr. Carpenter also plans to have two organ recitals in which several members of the chapter will participate. Miss Bertha Mae Gardener, the new organist of St. Paul's M. E. Church, was elected as a member. Mrs. Josiah Bacon gave a resume of the Atwater Kent audition as conducted by the Delaware com-

mittee, of which she was chairman. Her talk proved to be very interesting as well as instructive. The chapter decided to have dinner meetings each month.

WILMER CALVIN HIGHFIELD,  
Secretary.

## Worcester Chapter.

Walter W. Farmer, organist of the First Baptist Church, Worcester, Mass., was host for the November meeting of the chapter. A business meeting preceded the musical program and plans were made for a dinner meeting in December and a large choir meeting later in the winter, when a cantata will be presented. The activities of the membership committee were also reviewed at this meeting.

The theme of the musical program was "Sacred Music, Old and New," and this proved to be a subject for much helpful and enjoyable discussion. Mr. Farmer and Mrs. Marion McCaslin presided at the console, playing numbers by Mozart, Boellmann and Guilman, while Mrs. Beulah Hildebrandt, contralto, sang compositions of Stradella, Gluck, Mendelssohn and Cesar Franck.

The new Möller organ in the Boylston Congregational Church was dedicated on Nov. 7 with a recital played by W. A. Goldsworthy of New York. Walter A. Morrill is organist and choirmaster of that church. Mr. Morrill is an active member of the Worcester chapter.

ETHEL S. PHELPS, Secretary.

## Kentucky Chapter.

The Kentucky chapter is presenting Charles Galloway, the St. Louis organist, in a recital at the First Christian Church of Louisville Thursday night, Dec. 1. Mr. Galloway is known throughout the nation as one of our greatest organists, and we look forward to his visit and his recital in Louisville.

The chapter held its regular meeting at the Arts Club Monday, Nov. 14. The chapter is planning a number of musical events. Carl Shackleton, organist and choirmaster of the Second Presbyterian Church, gave a special musical service for the chapter Sunday evening, Oct. 30. The choir sang "Faith and Praise," a cantata by John E. West. A good-sized congregation was present. The choir of Christ Church Cathedral, under the direction of Ernest A. Simon, sang "The Woman of Sychar," by R. S. Stoughton. Especially noticeable in this singing was the fine quality of the boy choir. A large congregation was present.

## Camden Chapter.

Our October meeting, a most enjoyable evening, opened with two organ numbers by Miss Ethel Mayhew, a new member, who really had not expected to play, but, having some music with her, was prevailed upon thus to introduce herself. A suggestion was made that we initiate all future new members in the same way. Then Mrs. S. Herbert Taylor gave a pleasing rendition of the ever-welcome Bach "Ave Maria" and "Trees," by Rasbach, accompanied by Miss Florence Owrid. Robert Haley and John Heckman proved themselves to be a good team in an excellent performance of the organ-piano "Fantasie" by Demarest. Another impromptu number was the improvisation by Charles T. Maclary on a theme given by Laurence Curry, in which true musicianship and creative ability were exhibited.

Mr. Curry read a scholarly treatise on "The Creative Listener," which stirred the members to a real discussion, a thing we have been trying to do all these years. The argument waxed so enthusiastic that the president had to stop us or the ice cream would have melted. So we adjourned to the church parlor and submitted to the graces of our hostesses—Mrs. Seybold and Miss Sterling. Incidentally Miss Sterling is now Mrs. Perry

and instead of staying in town to feed us, went on a honeymoon with her new husband. She will reside at Catskill, N. Y.

Henry S. Fry, guest organist of the evening at the October recital, displayed his musicianship to the greatest advantage on the beautiful Casavant organ in a well-selected program. The single number of the Choral Association, sung in memory of our deceased member, Daniel Strock, M. D., was a beautiful a cappella setting of the words "Souls of the Righteous," written by Mr. Fry.

The last month also witnessed a novel method of bolstering up our treasury in the nature of a food sale which was made successful by the efforts of its manager, Mrs. Gertrude D. Bowman.

The chapter welcomes two new active members—Miss Ethel Mayhew of Woodbury and William Clair of Merchantville—and two new associates—Louise Jacoby and William G. Moore of Haddonfield. Mr. Moore is prominent in Philadelphia musical circles, being president both of the Orpheus Club and the University of Pennsylvania Musical Club.

## Union-Essex Chapter

The November meeting of the Union-Essex chapter took place Monday evening, Nov. 14, at Trinity Episcopal Church, Cranford, N. J. Dinner was served, followed by singing by the choir of twenty-five boys and men of Trinity Church, under the direction of George Huddleston, an address by George Meade, assistant organist of Trinity Church, New York City, and a demonstration of boy choir training by Mr. Huddleston.

Fifteen new members have joined the chapter at the two meetings of this season. The next meeting will be held at Newark in January.

MARY AUGUSTA HOOKER,  
Secretary.

## Central New Jersey.

Chapter members held a get-together dinner meeting at the Chimney Corner Grill, Trenton, Nov. 21. It was one of the most successful events thus far held by this branch of the National Association. Edward A. Mueller, organist and choirmaster of the State Street M. E. Church, presided as toastmaster and introduced the principal speaker of the evening, J. Warren Davis, Judge of the United States Court of Appeals, District of New Jersey.

The keynote, organ of the Central New Jersey chapter, contained many contributions of interest in its last issue. One, by Reginald L. McAll, president of the association, entitled "The Place of Music in Education," aroused much favorable comment. "How to Write Descant," by Grace Leeds Darnell, president of the Union-Essex chapter, likewise received praise. Paul Ambrose, president of the chapter, wrote an interesting article under the title "A Message from the President" and George I. Tilton contributed a paper on "Hymns; Their Use and Place in the Services of the Church and Church School." Two poems from the pen of Ramona Chapman Andrews added to the attractiveness of the keynote. They were "A Greeting to The CIPHER" (referring to the Camden chapter paper) and "Fantasia."

The editorial staff of the Keynote is as follows: Miss Isabel Hill, editor-in-chief; Ramona Chapman Andrews, associate editor, and W. Augustus White, business manager.

Last year the historic First Presbyterian Church, in the business center of Trenton, was taxed to its capacity by the host of lovers of good music who wished to attend the carol service sponsored by the Central New Jersey organists, an annual event in that city. The chapter is planning for this year's service in the hope that its success may rival that of last year.

Officers and members of the executive committee of the Central New Jer-

sey chapter are: President, Paul Ambrose; first vice-president, Ramona Chapman Andrews; second vice-president, Mrs. Kendrick C. Hill; secretary, Miss Caroline C. Burgner; treasurer, Edward Riggs; executive committee members, Mrs. Elliott Cook, Edward A. Mueller, William A. White and George I. Tilton.

CAROLINE C. BURGNER,  
Secretary.

**Norristown Chapter.**

The November meeting of the chapter was held in the First Presbyterian Church, Norristown, Pa., on the 8th. The following officers were elected for the year: President, Eleanor Lois Fields, Norristown; vice-president, Samuel Gaumer, Lansdale; secretary, Margaret Beswick, Bridgeport; financial secretary, Margaret Smith, Plymouth; treasurer, Walter de Prefontaine.

After the business session a delightful informal recital was given by Miss Fields, John Thompson and John H. Duddy, Jr. Miss Fields, the new president, is organist at Calvary Baptist Church, an associate of the American Guild of Organists and an instructor in Curtis Institute.

On Sunday afternoon, Nov. 20, the quartet choir of Calvary Baptist and the First Presbyterian sang Maunder's "Song of Thanksgiving" in Calvary Baptist Church with violin, cello, flute and organ accompaniments. The organists taking part in the program were Joseph Bowman, Lindsay Shaw, Eleanor Fields and John H. Duddy, Jr.

WALTER DE PREFONTAINE.

**Reading Chapter.**

The October meeting of the Reading chapter was held at St. James' Lutheran Church, Reading, Pa., Sunday evening, Oct. 30. The following program was played by our members: Variations on a Scotch Air, Buck (Katherine M. Bossler, Windsor Street M. E. Church); "Kyrie Eleison" (from Mass in B flat), Farmer (Choir of St. James' Lutheran Church, James S. Hinkley, organist and choirmaster); "Vision," Rheinberger (Ira M. Ruth, Salem U. B. Church); "Priere-Offertoire," Devred (George W. Macheimer, Church of Our Father, Universalist); quartet, "Come

unto Him," H. A. Matthews, from "The Triumph of the Cross" (soloists of St. James choir); "Pomp and Circumstance" March, Elgar (Rhea E. Drexel, St. Luke's Lutheran Church).

Our membership is twenty, which is excellent considering the fact that we were organized in February of this year. The members of the chapter are gratified over the attendance at our monthly meetings. The average audience has been approximately 400, whereas any privately-conducted organ recital in Reading seldom draws more than 200. We are, therefore, developing a public interest in our instrument.

We are anticipating the first anniversary of our chapter, which will be observed in February, 1928. A public service will be held in one of the large theaters of the city. According to present plans, there will be a chorus of several hundred voices, in conjunction with the organ.

Officers of the Reading chapter are: President, Myron C. Moyer; vice-president, Earl A. Bickel; recording secretary, Margaret Scheifele; financial secretary, Harold Bright; treasurer, Earl W. Rollman.

The chapter is broadcasting organ recitals every Sunday at 3 p. m. from station WRAW, Reading. These recitals have elicited much favorable comment.

MYRON R. MOYER, President.

**Harrisburg Chapter.**

The Harrisburg chapter held its November meeting in the historic St. John's Episcopal Church at Carlisle, Pa., where the following recital was played: "Caprice Heroique" and "Elfes," Bonnet (Clarence E. Heckler, organist Christ Lutheran Church); Funeral March, Mendelssohn, and "Dawn," Jenkins (Mrs. Estelle Wetzel, Carlisle); "In Summer," Stebbins, and Festival Toccata, Fletcher (Carrie Harvie Dwyer, organist Market Square Presbyterian Church); "Dreams," Stoughton, and "Piece Heroique," Franck (Frank A. McCarrell, organist of Pine Street Presbyterian Church); "Benediction Nuptiale," Dubois, and Finale from Symphony 6, Widor (Mrs. John R. Henry, organist Fifth Street Methodist Church). After the recital, a reception by the church officials was tendered the chapter and refreshments were served.

CLARENCE E. HECKLER, Secretary.

# Will Your Christmas Shopping Include A New Organ

Are you on an organ committee? And do you want the prestige and satisfaction of playing a Hall Organ, but can't make the committee see the great advantages to the church of buying a Hall?

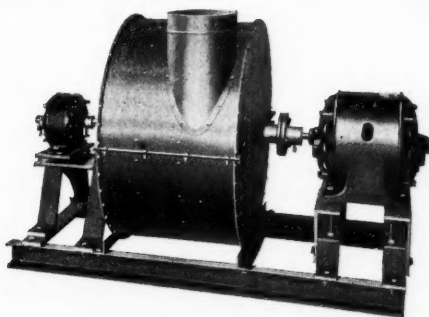
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2. Of what should we be particularly careful to beware?
3. If we intend to hear organs already in churches, how should we select the organs?
4. How can we know that the builder we decide on, really builds every organ individually for a particular church?
5. Who will do the extremely important work of voicing our organ?
6. What is one of the very best sources from which to get unbiased, expert opinion about organs in general?

As an organist you know that these questions are logical, sensible, and trustworthy. The answers will be given here next month. Don't wait till then. Ask your committee chairman to write us for the answers immediately. We invite and will gladly answer these and any other questions asking information on organs and organ building.

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**SKINNER TO WHITE PLAINS**

**St. Bartholomew's Episcopal Church to Have Three-Manual.**

St. Bartholomew's Episcopal Church at White Plains, N. Y., has given the Skinner Organ Company the contract for a three-manual instrument. The scheme of stops is to be as follows:

**GREAT ORGAN.**

Bourdon (Pedal ext.), 16 ft., 17 pipes.  
Open Diapason No. 1, 8 ft., 73 pipes.  
Open Diapason No. 2, 8 ft., 73 pipes.  
Clarabella, 8 ft., 73 pipes.  
Principal, 4 ft., 73 pipes.  
Chimes (electric action), 20 tubes.

**SWELL ORGAN.**

Open Diapason, 8 ft., 73 pipes.  
Rohr Flute, 8 ft., 73 pipes.  
Saldicional, 8 ft., 73 pipes.  
Celeste (Tenor C), 8 ft., 61 pipes.  
Octave, 4 ft., 73 pipes.  
Mixture, 3 rks., 183 pipes.  
Contra Oboe, 16 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
Tremolo.

**CHOIR ORGAN.**

Orchestral Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Tremolo.

**PEDAL ORGAN (Augmented).**

Open Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Octave (Open Diapason), 8 ft., 12 pipes.  
Flute (Bourdon), 8 ft., 12 pipes.  
Oboe (from Swell), 16 ft., 32 notes.  
Chimes (from Great), 20 notes.

**Detroit Children's Recitals.**

St. Paul's Cathedral at Detroit is planning a series of recitals for boys and girls of Detroit, through an arrangement with Francis A. Mackay, organist and master of choristers of the cathedral. Invitations have been sent to the schools of the city and to the boys and girls of the cathedral church schools and the week-day community school at the cathedral. The first of the recitals was given Oct. 28 at 5 o'clock. Mr. Mackay included in this recital an address upon the construction of the organ and the arrangement of the stops and the use of the organ pipes. Parents of children throughout Detroit are invited to attend these recitals with their boys and girls.

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**HENRY S. FRY**  
**ORGAN RECITALS—INSTRUCTION**

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.

Mr. Fry's playing likewise sustained the musical reputation of his home city, so well cared for in other fields by the incomparable Philadelphia Orchestra and Curtis Institute of Music. For he possesses the rarest of all virtues in an organist and that is the restraint of a man of true good taste. The fine instrument he played is capable of reaching almost any extreme he might have driven it toward, and he chose none of them.

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

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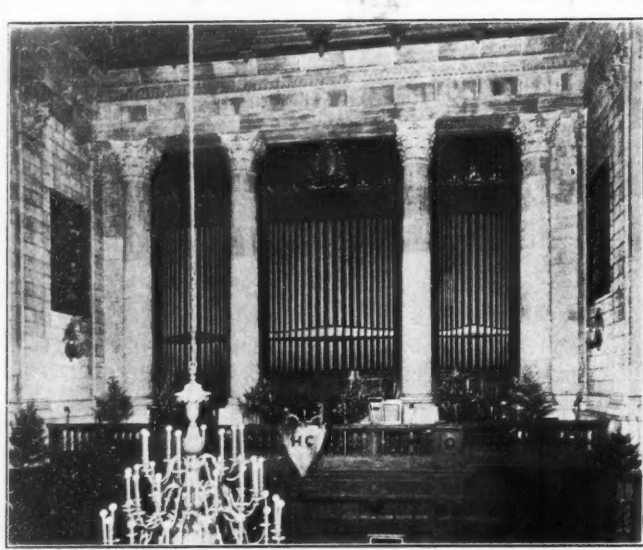
The above prize was offered under the auspices of the National Association of Organists, donated by Kiggen Organ Co., and awarded Mr. Ernest Douglas of Los Angeles, Calif.

It consists of three movements: A Prelude, a Legende and a Toccata. The first movement is sonorously marked by force and majesty of style, whereas the Legende has a haunting melody in which fine use is made of several of the softer solo stops. The finale presents a Toccata after modern French manner and works up to a decidedly brilliant finish.

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<b>HYVLE</b> .....	Arthur Davis	40
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<b>SORTIE</b> .....	Arthur Davis	50

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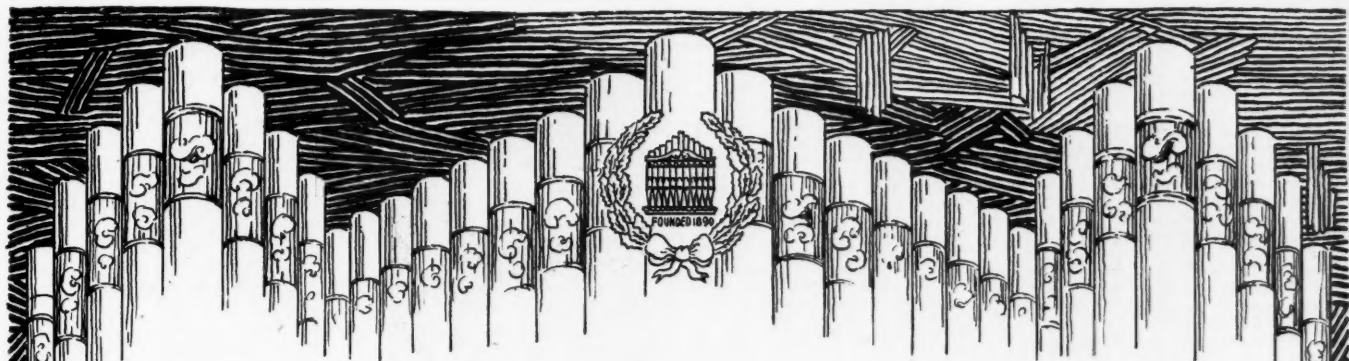
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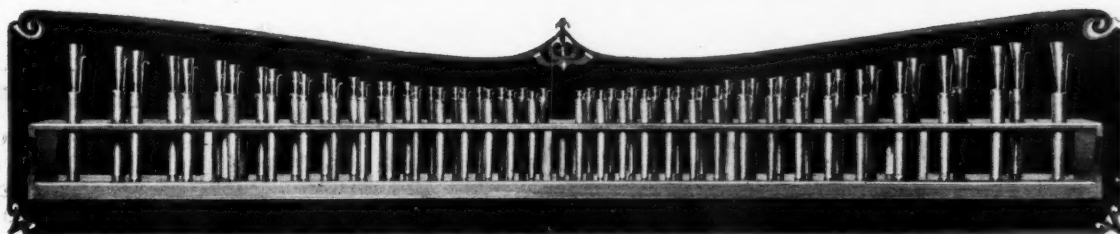


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**Chicago Organist's Twenty-fifth Anniversary Is Observed.**

J. F. Reuter, organist and director at Holy Cross Lutheran Church, Racine avenue and West Thirty-first street, Chicago, observed his twenty-fifth anniversary as a Lutheran parochial school teacher and organist at that church Oct. 25. On Nov. 20 Mr. Reuter gave his second recital on the new three-manual organ at the church, built by the Wangerin Company.

At the anniversary celebration the Chicago Teachers' Conference was represented by its president. Warm appreciation for Mr. Reuter's work in school and church was expressed in several valuable gifts and by a congregation which filled every seat in the church.

Mr. Reuter was graduated from the Lutheran Teachers' College at Addison, Ill., in 1902. His first field of activity was at Bloomington, Ill. In 1905 he came to Chicago to be a teacher and principal organist and choir director at Zion Church, where he remained until 1920. From there he went to Holy Cross Church.

Mr. Reuter takes deep satisfaction in the fact that his only son entered his father's profession recently and is serving at Ionia, Mich., after graduation from the college at River Forest, Ill.

At his recital Nov. 20 Mr. Reuter played: Prelude and Fugue in A minor and Andante from Sonata 4, Bach; Sixth Sonata, Mendelssohn; "Idylle," Reuter; Toccata, MacMaster; Meditation, James; Funeral March and Seraphic Chant, Guilmant; "Evening Bells," Macfarlane; Second Concert Study, Yon.

Following is the specification of the new organ over which Mr. Reuter presides:

**GREAT ORGAN.**

(Enclosed with Choir Organ.)

1. Open Diapason, 8 ft., 61 pipes.
2. Tibia, 8 ft., 61 pipes.
3. Gamba, 8 ft., 61 pipes.
4. Gemshorn, 8 ft., 61 pipes.
5. Concert Flute, 8 ft., 61 notes.
6. Octave, 4 ft., 61 pipes.

7. Tuba Profunda, 16 ft., 85 pipes.
8. Harmonic Tuba, 8 ft., 61 notes.
9. Tuba Clarion, 4 ft., 61 notes.
10. Cathedral Chimes.

**SWELL ORGAN.**

11. Lieblich Gedeckt, 16 ft., 102 pipes.
12. Open Diapason, 8 ft., 73 pipes.
13. Stopped Diapason, 8 ft., 73 notes.
14. Sallcional, 8 ft., 73 pipes.
15. First Celeste, 8 ft., 61 pipes.
16. Second Celeste, 8 ft., 61 pipes.
17. Flute d'Amour, 4 ft., 73 notes.
18. Nazard, 2 2/3 ft., 61 notes.
19. Flautino, 2 ft., 61 notes.
20. Tierce, 1 3/5 ft., 61 notes.
21. Cornopean, 8 ft., 73 pipes.
22. Oboe, 8 ft., 73 pipes.
23. Vox Humana, 8 ft., 61 pipes.

**CHOIR ORGAN.**


24. Violin Diapason, 8 ft., 73 pipes.
25. Concert Flute, 8 ft., 85 pipes.
26. Dulciana, 8 ft., 73 pipes.
27. Unda Maris, 8 ft., 49 pipes.
28. Flauto Traverso, 4 ft., 73 notes.
29. Piccolo, 2 ft., 61 notes.
30. Clarinet, 8 ft., 73 pipes.
31. Harp (provided for).

**PEDAL ORGAN.**

32. Resultant, 32 ft., 32 notes.
33. Contra Bass, 16 ft., 44 pipes.
34. Sub Bass, 16 ft., 44 pipes.
35. Lieblich Gedeckt, 16 ft., 32 notes.
36. Bass Flute, 8 ft., 32 notes.
37. Cello, 8 ft., 32 notes.
38. Flute Dolce, 8 ft., 32 notes.
39. Tuba Profunda, 16 ft., 32 notes.
40. Harmonic Tuba, 8 ft., 32 notes.
41. Tuba Clarion, 4 ft., 32 notes.

**Former Organist's Opera Succeeds.**

Illustrating the development of native American opera, the opera "The White Bird," by Ernest Carter of New York City, had its German premiere Nov. 15 in Osnabruck, Germany. The opera was performed for the first time in Chicago in 1924, and its success led to a German translation under the name of "Der Weisse Vogel." This performance represents one of the few occasions on which an American operatic work has been produced in Germany. Mr. Carter was graduated from Princeton in 1888. He composed and arranged much of the university music, including the now famous "Step Song." He studied music in Berlin for four years, and for a time lectured on music and was organist and choir-master at Princeton.



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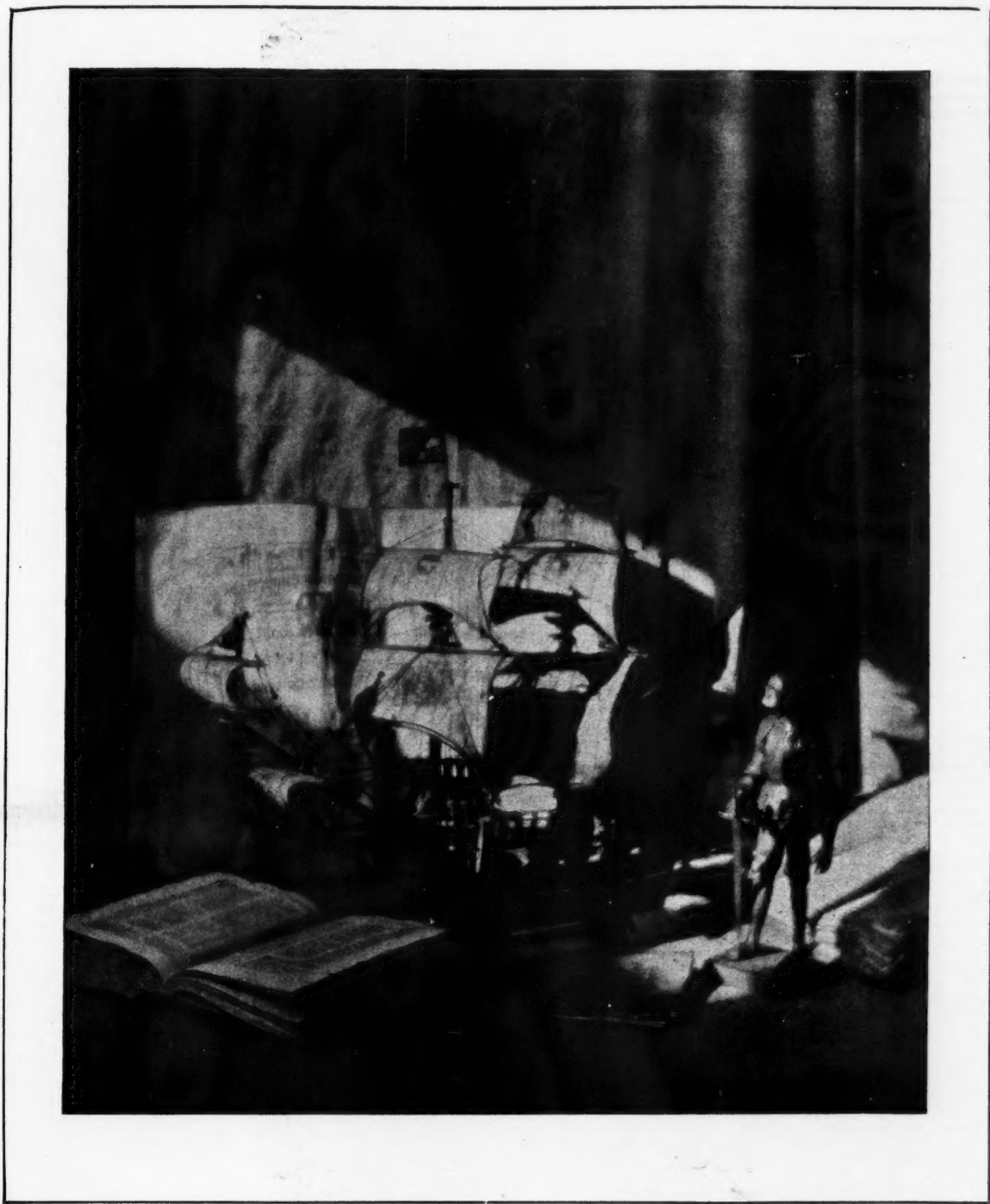
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**WINNIPEG ORGANISTS  
DISCUSS CHURCH MUSIC**

**ANNUAL CONFERENCE HELD**

**Service, Choral Demonstration, Recital  
and Luncheon Mark Session of  
Church Musicians of West-  
ern Canada.**

Winnipeg center of the Canadian College of Organists, an active aggregation of church musicians which is promoting the cause of the best in worship in western Canada, held its second annual church music conference in Winnipeg Oct. 31 and Nov. 1. On the first day there was choral even-song at Holy Trinity Church, at which the officiating clergymen were the Rev. C. Carruthers and the Rev. George Horobin. The choir of the church, directed by Douglas Clarke, F. R. C. O., sang.

On the second day there was a luncheon at the Princess cafe at which the Rev. J. S. Miller delivered an address on "The Hymn in Public Worship." This was followed by an interesting discussion. Mr. Clarke gave a recital at Westminster Church the same afternoon, which was followed by a choral demonstration in which five of the city's choirs participated. The program at this recital was as follows: Fugue in G (a la Gigue), Bach; Prelude on a Theme by Tallis, Harold Darke; Canon in B minor, Schumann; Prelude on "In dir ist Freude," Bach; Two Trumpet Tunes, Purcell.

Writing of the service at Holy Trinity Wilfred Layton makes the following comment:

"This devotional and dignified service transported many of us, in imagination, to one of the great cathedral churches in the old land, whose traditions Mr. Clarke brings with him. The opening Bach prelude, 'Modify Us by Thy Grace,' was a fitting introduction, turning the mind to an attitude of devotion, the music selected throughout being in perfect taste and only serving to add dignity to the Liturgy and to strengthen the unity of the whole service. Dr. Bairstow's setting in D of the Magnificat and Nunc Dimittis, finely rendered, is typical of the best modern church music, and William Byrd's devotional and unaccompanied 'Ave Verum Corpus,' sung in a reverent spirit, was a happy choice of the great master's work.

"The hymns and tunes selected were: 'He Who Would Valiant Be,' set to 'Monk's Gate,' arranged from a traditional English melody; 'And Now, O Father, Mindful of the Love,' to Song 1 by Orlando Gibbons, a great contemporary of William Byrd; and 'Ye Watchers and Ye Holy Ones,' to the fine old German tune 'Lasst uns Gehen.' These tunes afforded a happy contrast in styles."

Extracts from speeches made at the luncheon include the following:

Burton L. Kurth—"Non-liturgical churches suffer from a lack of knowledge of tradition. They rose in protest against liturgy. The work of moderns today is very definitely toward restoring an historical aspect of hymnology. It is a most fascinating study."

Wilfred Layton—"The most beautiful chanting one heard in recent years, I think, was at Temple Church (London) in Walford Davies' time. They tried to make the congregation join in, but it was left really to the choir. The Anglican chant is a difficult thing to manage; one is too apt to hear the 'Anglican thump' (exaggerated accent and throwing it on the wrong syllable). The ideal way is to have the plainsong chant, and the ideal way is to sing it in Latin."

The Rev. J. S. Miller—"Calvin's influence was sufficiently strong in England as well as in Scotland to start a

prejudice against all unscriptural praise. The metrical version of the Psalms became the popular praise book; and as one reared in a church where the metrical Psalms still hold their place in public worship alongside the hymn, I venture to suggest that the only way to use the Psalms in public worship is either to read them alternately in the prose version or to sing them in the metrical form. There never yet existed a congregation that could be trained to chant the prose Psalms adequately. \* \* \* The custom of paraphrasing determined the direction of the development of English hymnody, which, at its best, has its feet firmly on the Scriptures."

The following was the program for the choral demonstration, the final event of the conference: Russian school: "Light Celestial," Tschaiikovsky (Knox choir, direction of W. Davidson Thomson); British school: "Hail, Gladdening Light," Healey Willan (Young United choir, direction of Burton L. Kurth); School of Palestrina: "O All Ye Who Pass By," Vittoria (Broadway Baptist choir, direction of Ronald W. Gibson); British school: Te Deum in B flat, Stanford (Central United Church choir, direction of W. H. Anderson); German school: Double Chorus, "We Bow Our Heads" (from "St. Matthew" Passion), Bach (Holy Trinity choir, direction of Douglas Clarke); "Thou Knowest Lord," Henry Purcell (massed choirs, direction of Wilfred Layton).

**Arthur Becker at Kimball Hall.**

Arthur C. Becker, known not only as a talented organist, but as a pianist and teacher, gave a brilliant recital on the organ in Kimball Hall, Chicago, Sunday afternoon, Nov. 20. With him on the program appeared John Rinkel, well-known Chicago baritone. Mr. Becker is organist and director at St. Vincent's Catholic Church and director of the music school of De Paul University. He played a program which included: "Piece Heroique," Franck; "The Bells of St. Anne de Beaupre," Russell; Scherzo from "Storm King" Symphony, Dickinson; "Ave Maria," Bossi; "Claire de Lune," Bossi; "The Brook" (Caprice), Dethier.

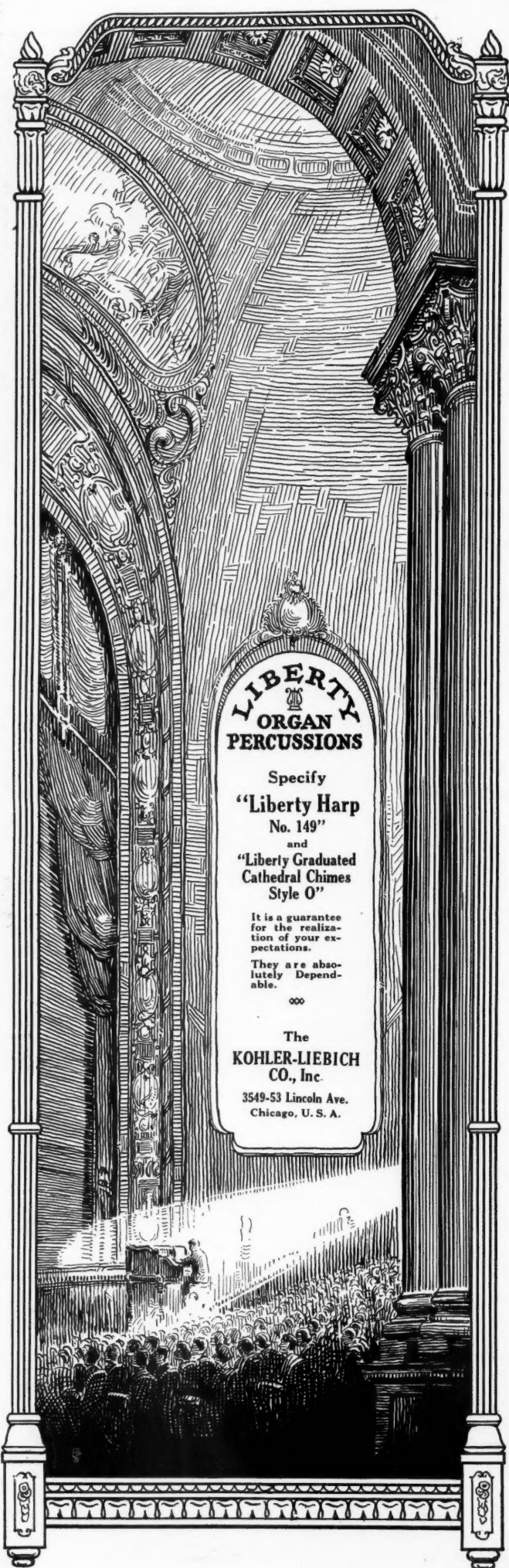
**Paul E. Grosh at Fort Wayne.**

Paul E. Grosh has been appointed organist and director of music at the First Presbyterian Church of Fort Wayne, Ind. Here he presides at a four-manual Estey organ erected two years ago and directs a quartet and chorus. Mr. Grosh has gone to Fort Wayne after coaching during the fall term with Herbert Witherspoon in Chicago. He was formerly director of the Tarkio College conservatory of music in Missouri, and previous to that was at Oberlin and at Wooster College. Mr. Grosh was graduated from Oberlin in 1920 and studied in Paris for two years under Bonnet.

**New N. A. O. Chapter Formed.**

Dr. William A. Wolf, president of the Pennsylvania State council, N. A. O., accompanied by William Z. Roy, secretary, paid a fraternal visit to Williamsport, Sunday, Nov. 13. The purpose of the visit was to greet a group of organists and form a chapter. An organization was effected, to be known as Williamsport chapter, Pennsylvania state council, with Gordon Breary as president.

Frank T. Harrat has entered upon another season of his "popular vespers" at the Chapel of the Intercession, New York City, which is a program of popular appeal, usually consisting of an organ recital by Mr. Harrat, assisted by various artists. On Sunday, Nov. 13, Mr. Harrat played compositions of Loret, Johnston, Rogers and J. C. Bridge.



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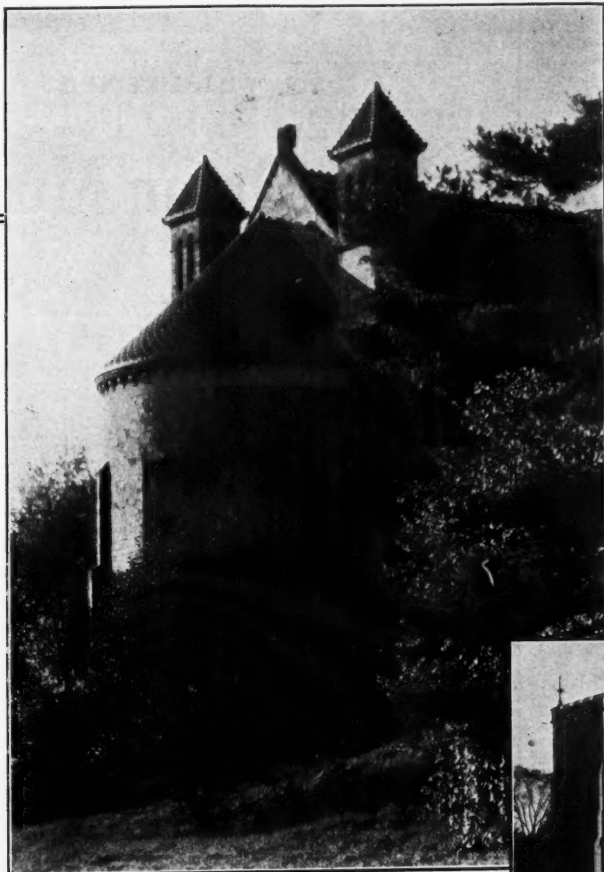
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A three-manual organ has just been installed in St. Aloysius' Catholic Church at Wilkes-Barre, Pa., by M. P. Möller, Inc. The instrument is placed in the gallery. It has a console with stopkeys. The scheme of stops is as follows:

**GREAT ORGAN.**

- Open Diapason, 8 ft., 61 pipes.
- Melodia, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Doppel Flöte, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Chimes (prepared for).
- Tremulant.

**SWELL ORGAN.**

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Salticrion, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Harp (prepared for).
- Tremulant.

**CHOIR ORGAN.**

- English Diapason, 8 ft., 73 pipes.
- Viole d'Amour, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Clarabella, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremulant.

**PEDAL ORGAN.**

- Double Open Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 44 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Bass Flute, 8 ft., 32 notes.
- Octave Bass, 8 ft., 32 notes.
- Violoncello, 8 ft., 32 notes.

There are twenty-five couplers and twenty-nine combinations.

**Austrian Firm's 110th Anniversary.** The prominent organ building establishment of Franz Reinisch, conducted by Karl Reinisch, at Steinach, Tyrol, celebrated its 110th anniversary Sept. 6. At the same time Mr. Reinisch observed the fortieth anniversary

of his taking up the career of an organ builder. About 100 specially invited guests, prominent in every walk of life in Austria, attended the jubilee. The exercises opened with a religious service, followed by an inspection of the factory. Afterward there was a banquet at the Hotel Post.

**Edith Lang Plays Over Radio.**

Miss Edith Lang played the following program at radio station WEAF in the "Cathedral Echoes" series at New York City Sept. 25: "Marche Flambeaux," Guilmant; Andante Cantabile from Symphony 5, Widor; Toccata from Symphony 5, Widor; Prelude on the familiar hymn "Lead, Kindly Light"; "Fiat Lux," Dubois. Oct. 30, substituting as organist and choir director for William E. Zeuch at the First Church, Boston, Miss Lang played: "Songe d'Enfant," Bonnet; "Praeludium" in C minor, Bach. Beside these activities, Miss Lang is chief organist at the Exeter Street Theater, Back Bay, Boston, where, with a beautifully-voiced three-manual Estey at her disposal, she has a large class of organ pupils as well as an especially interesting and lively class in practical harmony for theater organists.

**Tufts to First M. E., Los Angeles.**

Albert Tufts, who has been organist and choir director at the First Presbyterian Church of Santa Monica, Cal., for the last year, has been appointed organist at the First Methodist Church in Los Angeles. The direction of the choir of over 100 voices is under Frederick Vance Evans. The organ is a large four-manual Austin, and both church services are broadcast over KJH. Since 1917 Mr. Tufts has been a resident of California, after living in the East for many years.

Harry A. Durst has joined the New York office of the W. W. Kimball Company. He had been associated with the Aeolian Company for the last five years and prior to that was associated with the W. W. Kimball Company in New York.

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FRANK L. SEALY, *F. A. G. O., Warden American Guild of Organists, Organist, Madison Avenue Baptist Church, New York City.*

I have played many organs during my professional career, beginning with Jardine and continuing through other makes. Now I have for constant use the beautiful organ you placed in the Rialto some years ago. I have given a number of recitals on your organ in St. Luke's Church, have played your wonderful instrument in the University at Boulder, Colo., also the Tabernacle organ of Salt Lake City, Utah, and the one in the Municipal Hall, San Francisco, Calif. I have always found your organs satisfactory and I believe your console equal, if not superior, to that of any other builder.



S. WESLEY SEARS, *Organist and Choirmaster, St. James' Church, Philadelphia, Penn.*

In my opinion the Austin Organ is a marvelously beautiful and artistic instrument. Exquisite tone, perfect responsive action, and a thoroughly comfortable console replete with every accessory essential to instantaneous change from one combination of stops to another, all tend to make it a genuine delight to the organist and a source of never-ending pleasure to the listener.



HENRY F. SEIBERT, *A. A. G. O., Concert Organist, New York City.*

Austin has always stood in the front rank of organ manufacturers. The name Austin stands for a certain stability. As one speaks of character in a personality, so one can give praise to the character of tone and workmanship in the Austin Organ. Austin Organs have a good, sound ensemble, quiet tones that are sweet and ethereal, and orchestral tones that lend themselves well to the colorful effects of the modern organ. In addition to the superior tonal qualities, they possess the elements that should appeal to the business man who looks for value received. It is a pleasure to me to bear testimony to the work of Austin.



FREDERICK W. SHARP, *Organist and Choirmaster, Second Presbyterian Church, Evanston, Ill.*

It gives me pleasure to write you my opinion of your instruments. I have played them for about fourteen years and find the voicing and tonal qualities second to none. I know of no other instrument which is as reliable, mechanically. The Second Presbyterian Church of Evanston, Ill., of which I am organist, recently placed a four-manual contract with you. The choice of the committee after investigating the leading builders was unanimous for Austin.



CHARLES A. SHELDON, JR., *City Organist, Atlanta, Ga.*

It is always a pleasure to say a good word for the Austin Organ, as it has been my pleasure to preside over the instrument in the Municipal Auditorium for eleven years. The new console just installed is wonderful, and the behavior of the instrument under very adverse conditions is nothing short of marvelous.



JOHN H. SHEPHERD, *Organist Rialto Theatre, Allentown, Penn.*

In the past twenty years I have presided at many Austin Organs, namely, St. Stephen's Episcopal, Irem Temple and First Presbyterian, all of Wilkes-Barre, Penn., the Second Presbyterian, Scranton, the State Normal School, Mansfield, Penn., and Rialto Theatre, Allentown, serving in each of the above positions for three years. Tonally, I do not think there is a better organ made. With all the above organs I have had no mechanical troubles; they were always ready and responded to all demands. The Rialto organ is used ten hours each week day and has not missed a day in the three years. I wish you success which you so well deserve.



FREDERICK STANLEY SMITH, *Beaver College, Jenkintown, Penn.*

It gives me great pleasure to say a word in commendation of the Austin Organ. Tonally, it is highly gratifying, whether the stops are considered individually or with regard to the ensemble. To the performer the console is most comfortable, everything being within easy reach of the hands and feet. The key action is quick and at all times reliable, and the patent adjustable combinations leave nothing to be desired. It is a treat to play an Austin Organ.



J. HERBERT SPRINGER, *Organist and Choir Director, St. Matthew's Lutheran Church, Hanover, Penn.*

I was convinced after examining many of the finest organs in the country that Austin Organs from every standpoint were supreme. Now after using this great instrument I am positive I made no mistake in selecting the Austin for St. Matthew's Church.

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## Who's Who Among American Organists

### Alle D. Zuidema.

From his boyhood days Dr. Alle D. Zuidema, the Detroit organist, has taken a lively interest in the organ and organ playing. When, as a boy, the morning sermons became uninteresting or went beyond his capacity for understanding, he fell to admiring the display pipes on the organ, and wondered how it would seem to be in command of such an array of sound makers. His early study was pursued at the parlor organ, under the guidance of one of the local organists at Holland, Mich., where he was born in



DR. ALLE D. ZUIDEMA.

1887. But boyhood games held many an appeal, and one of the early pictures is that of the boy on his velocipede going toward the horizon as the humble teacher approached. Nevertheless, during those years something of a foundation was laid, and piano study later became more serious than parlor organ study had been. When pipe organ study became a possibility in 1902 no task was too difficult. The following year he accepted a position as organist of the Fourteenth Street Christian Reformed Church at Holland. Professor C. N. Colwell, organist of the Park Congregational Church, Grand Rapids, was then engaged as teacher of both piano and organ.

In 1904 Mr. Zuidema gave his first public recital, with a Grand Rapids tenor as an assistant. The church was crowded to the doors. The success of this event, together with the interest in his duties as a church organist, led him to decide upon a musical career. In 1905 he resigned his position and entered the Detroit Conservatory of Music as a student in the classes of Dr. Francis L. York, the president.

His first Detroit post was with the Preston M. E. Church, which position he resigned to accept that at the Cass Avenue M. E. Church. After one and one-half years' service at Cass avenue he accepted the position as organist of the Church of Our Father, Universalist, where he remained for two years. The following year, 1909-1910, he served the congregation of Temple Beth El, and in 1910 he was engaged by the Jefferson Avenue Presbyterian Church, which he has served continuously since that time.

During the years between 1905 and 1910 Dr. Zuidema had continued his study of piano, organ and theory under the tutelage of Dr. York and L. L. Renwick. In 1907 he joined the conservatory faculty as an instructor in piano, organ and theory, and in 1911 the degree of bachelor of music was conferred upon him. Continuing his study, he was at the Peabody Conservatory, Baltimore, for further theory work with Gustav Strube in 1917 and in 1918 he was honored with the degree of doctor of music from Detroit Conservatory of Music for excellence in theoretical branches. The work for the degree included a three-part oratorio on the life of Christ. During this year he took further theoretical work

with Felix Borowski and organ with Clarence Eddy at the Chicago Musical College.

In 1922 Dr. Zuidema spent the summer abroad, studying organ with Charles M. Widor of St. Sulpice, Paris, and Henri Libert of the Basilica of St. Denis. Piano work was also done with Isidore Philipp and Robert Casadesus, and a study of the history of music was made with M. Pillois of the Conservatoire.

In 1925 the Jefferson Avenue Church erected a fine English Gothic edifice, housing a large four-manual Skinner organ and a twenty-three bell carillon from the foundry of Gillett & Johnson, Croydon, England. As no carillonneur seemed available, Dr. Zuidema turned his attention to carillon playing, with the result that his proficiency merited study abroad. The summer of 1927 found him at Mechlin, Belgium, to study with M. J. Denyn. A tour of inspection of the carillons of Flanders followed, and finally a visit to the foundry at Croydon. His reputation as a carillonneur promises to equal that as an organist.

In addition to his many duties as an instructor and church and recital organist, Dr. Zuidema has served as piano instructor for the Detroit Institute of Technology (1906-1916); Michigan editor for the Clef of Kansas City, Mo. (1916-1919); secretary of Gamma chapter, Sinfonia Fraternity of America (1907-1909); president of Epsilon Tau Mu (1912-1915); sub-dean Michigan chapter, American Guild of Organists (1911-1912); secretary Michigan chapter, A. G. O. (1914-1915), and member of the board of trustees of the Detroit Conservatory of Music (1917-1927).

Dr. Zuidema is at present an instructor in piano, organ and theory at the Detroit Institute of Musical Art, having resigned his position with the Detroit Conservatory of Music last June.

### Frank W. Smith.

Frank W. Smith is a Chicago organist and choirmaster with years of experience and a record that might well be the envy of almost any other Episcopal organist. At the same time he has attained success in business, for he is a department manager for one of the largest trust companies in the United States and is a lawyer by training, as well as a church musician. For approximately thirty-five years he has been serving prominent Episcopal



FRANK W. SMITH.

churches in the diocese of Chicago. If you should interrogate Mr. Smith himself as to that which stands out in his career he would say with that good humor for which he is noted that he is the only man in Evanston who neither dances, nor plays cards, nor drives a car, nor plays golf—a decidedly negative record, in contrast with his record as an organist.

Frank W. Smith was born Jan. 4, 1873, at Portland, Me. He was the

son of the Rev. Daniel F. Smith, D. D., and Eliza Stone Smith. His early musical education was received from an aunt who was a church organist. Later he studied piano with the late Albert F. McCarrell and organ and harmony under W. S. B. Matthews. His first organ position was at the Church of the Good Shepherd in Chicago, where his father was rector. Next he was at St. Luke's in Evanston, a church of which his father was the first rector. Here he had successively a quartet, an adult chorus and finally a choir of men and boys, which he organized.

In 1908 Mr. Smith was appointed organist and choirmaster at the Cathedral of SS. Peter and Paul under Dean Sumner, remaining until 1915. While here he maintained the music at the old cathedral on a high plane. In 1915 he went to the Church of the Atonement in the Edgewater district under the Rev. Frederic S. Fleming, D. D. Here he is in charge of a choir of forty male voices and presides over a three-manual Casavant organ.

Despite his business connections Mr. Smith has found time to write a number of hymn-tunes and has made arrangements from early composers for the services of the Church of the Atonement, besides writing settings of the Te Deum, the Benedictus, the Jubilate Deo and the Magnificat and Nunc Dimittis. His Communion Service in D is published by the H. W. Gray Company.

Mr. Smith married Miss Florence A. Carpenter of Evanston, a Northwestern University graduate, in 1902. She died in 1921, leaving a son, Daniel F. Smith II, who is now at Phillips Exeter Academy, preparing for Yale.

For twenty-five years Mr. Smith has lived at Maple avenue and Lee street in Evanston and his hobby outside the organ and his weekday responsibilities is gardening.

### Henry A. Ditzel.

Henry A. Ditzel of Dayton, Ohio, has the distinction of being a prophet honored in his own country. For not only is Mr. Ditzel a pianist, organist and teacher of high rank, but he is considered a source of musical knowledge in his community.

Born in Dayton in 1873, Mr. Ditzel had his first schooling, both musical and academic, in his native city. When quite young he was given piano lessons by Howard Forrer Pierce, Dayton's foremost teacher at the time. Showing exceptional ability, he was sent abroad, where, in Berlin, a profitable period of study ensued. He took piano with Ernest Jedlieska and Moritz Moszkowski, organ with Bernard Irrgang and harmony and composition with Ludwig Bussler and O. B. Boise. During two years of Mr. Ditzel's five-year stay in Berlin he taught at the Klindworth-Scharwenka Conservatory, and he made his concert debut with the conservatory orchestra, playing the Tschaiakowsky B flat minor Concerto.

In 1903 Mr. Ditzel returned to Dayton. The same year the First Lutheran Church of Dayton engaged him as organist and choirmaster, a position he still holds, with ever-increasing success.

At Christmas the Ditzel program of carols played on the First Lutheran Church organ is a musical event of the holidays. This program has been an institution on the afternoon before Christmas for more than eighteen years. So many have had to be turned away for lack of room that for several years the program has been played on the Sunday preceding Christmas at the National Cash Register "School-house," and again at the church on the day before Christmas.

Mr. Ditzel is planning to give Dayton additional programs of the nature of his holiday recitals. The church has placed a fine Estey organ, completed about six months ago, at his disposal. This great instrument is equipped with the Estey luminous console. It is a four-manual with ten diapasons, fourteen strings, including a floating string section, and twelve flutes.

Not only has Mr. Ditzel won an enviable place as teacher and recitalist, but he has to his credit a number of piano pieces of great charm and his

four-part choral compositions for church use are widely known. A few years ago, when the National Cash Register Company built the "School-house" referred to and dedicated the splendid auditorium to the public and to educational and welfare projects of the community, Mr. Ditzel was asked to cooperate with the Estey Company in the designing of an organ suitable to it. He was given carte blanche in the commission and the result is that the "School-house" has one of the finest organs in the country. Mr. Ditzel opened the organ



HENRY A. DITZEL.

with a brilliant program and from time to time some of the greatest of concert organists have played there.

Mr. Ditzel has done considerable broadcasting over the radio, playing from Detroit, Columbus, Boston and other Eastern stations.

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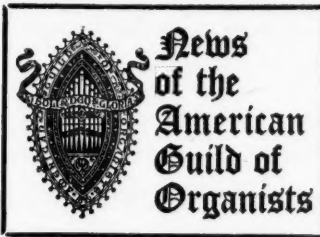
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## News of the American Guild of Organists

[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.]

### New England Chapter.

The return annually of Chandler Goldthwaite as the chapter's guest organist is one of the major features of the season's activities. The excellence of his performances can never be questioned. Artistry and technical impeccability are justly balanced. After listening to a recital of his, such as the one given at First Church the evening of Nov. 14, there can remain for discussion the subject of aesthetics, and, as all know, this subject can be viewed from many different angles and with no likelihood of perfect agreement. There is no gainsaying that Goldthwaite's long suit as a performer is his brilliancy, to say nothing of kaleidoscopic changes of tone color. He is a master of the modern French school of composition and playing. But in contrast to this modern music, not all of which is unpleasant, the music of the older classicists, unless it be certain pretty compositions by Couperin and others, stands at a disadvantage. For most of the older music there must be sounded greater emotional depths, a matter, indeed, that does not always accord with facile technique, although nothing is thereby implied derogatory to correct and clean technical performance. The inner significance of motive and phrase must be comprehended in their inner relationships.

The allegro arranged from Bach's Italian Concerto was effectively played. Seeing that Bach transcribed Vivaldi's violin concertos for the organ, it is wholly justifiable to transcribe Bach's pianoforte music for the organ; nevertheless, as in this particular instance, the gain is not commensurate. The music is weaker than corresponding movements by Handel and certain of the movements from the Vivaldi-Bach concertos. The Dupre Toccata would have made a splendid concluding selection, being brief and climactic. The best feature number of the whole program was the kind of perpetual motion entitled "Staccato Etude" composed by Goldthwaite and played with perfect clarity, at topmost speed, with leggiero touch, and chiefly in double thirds, a feat that was astounding. Franck's "Piece Heroique" received its accustomed and expected treatment. To the works mentioned there may be added Vierne's "Clair de Lune" and Jepson's "Pantomime," both of which left nothing to be desired. A Spanish selection entitled "Sumare," by Milhaud, although representative of modernism as generally understood, was attractive music in its bizarre treatment.

### Michigan Chapter.

The Michigan chapter held its first meeting for the season at St. Paul's Episcopal Cathedral, Detroit. A fine supper was served by the ladies of St. Paul's, after which Dean Francis L. York opened the meeting, introducing Dean Johnson of St. Paul's Cathedral, Rabbi Leo M. Franklin of Temple Beth El, and the Rev. Chester Emerson of the North Woodward Congregational Church, each of whom brought greetings from the churches. Other ministers present were the Rev. Messrs. S. S. Marquis, A. P. Reccord, F. D. Adams, S. H. Forrer, A. N. McEvoy, A. E. Magary and William E. Barton.

Plans for the year were outlined, including some interesting monthly meetings, as well as the participation by members of the Guild in the weekly recitals to be given on the organ in the new Institute of Arts and Sciences.

The chapter voted to secure, if possible, the holding of the next convention of the Guild in Detroit, offering as inducements our wonderful scenic surroundings, our number of new and

significant organs, and the general interest taken in organ music by many important laymen in the city, as well as by the clergy.

The meeting then adjourned to the cathedral proper, where Mr. Kato gave a masterly reading of de Malingreau's "The Tumult in the Praetorium," Toccata and "Gloria" by Dupre, and the first movement of a Widor symphony. I have heard no organist of recent days who gives a more inspirational interpretation; all his work is memorized, adding greatly to the impressiveness of his interpretation.

ABRAM RAY TYLER,  
Recording Secretary.

### North Carolina Chapter.

At the last annual meeting of the North Carolina chapter, held at Raleigh in April, it was unanimously decided that the chapter should annually sponsor an organ students' contest, to be held in connection with the annual meeting of the chapter each spring. The contest has for its aim the encouragement of young musicians to study organ and to raise the standard of church playing in the state. There will be one adjudicator, an organist of distinction. Each contestant shall be required to send to Professor C. James Velie, Elon College, N. C., chairman of the contest committee, an enrollment fee of \$1, with his or her name and complete address, not later than April 1, 1928. Any organ student not more than 25 years old who is a resident of the state of North Carolina is eligible to enter the contest. Tuesday, May 1, 1928, is the tentative date set, in connection with the annual meeting of the North Carolina chapter.

Requirements include playing at sight a hymn chosen by the judge; playing one of the Little Eight Preludes and Fugues, by Bach; playing one of the following numbers: Adagio from Third Sonata, Guilman; Prayer from "Suite Gothique," Boellmann; March from First Suite, Rogers, and Postlude in F major, West. Contestants will not be required to play from memory, but they must arrange their own stop combinations and turn the pages of their music themselves.

### Illinois Chapter.

The first service of the fall season was held at the Church of the Epiphany, Ashland boulevard and West Adams street, Chicago, on the evening of Nov. 15. A multiplicity of other events the same night prevented many members from being present. Frank E. Aulbach, organist and choir-master at the Epiphany, played the service with poise and accuracy and also gave three organ solos as prelude and postlude, his selections being the Pastoral from Guilman's First Sonata, Clokey's "Jagged Peaks in the Starlight" and Von's Toccata. His choir sang Mendelssohn's "Lord, How Long Wilt Thou Forget Me?"

The visiting organists were Miss Stella Roden of the Lake View Presbyterian Church, who played "The Dawn," by Nevin; Swinnen's "Chinoiserie" and Franck's "Piece Heroique," the last with fine style; Charles H. Demorest, F. A. G. O., of St. Paul's Episcopal, who played Hollins' Concert Overture, Nevin's "Silver Clouds" and Shelley's "Fanfare d'Orgue," giving an especially good interpretation of the first number, and Dr. Francis Hemington, who was welcomed back to the Epiphany, where he played for a quarter of a century, and whose selections for the occasion were the Great G minor Fugue of Bach, presented with scholarly style, and Gale's "Sunshine and Shadow."

### Western New York Chapter.

The Western New York chapter was delightfully entertained Saturday afternoon, Sept. 17, by Mr. and Mrs. Carl Paul at their beautiful home in Highland Park, Rochester. The meeting, which was the first of the season, took the form of a lawn party. The weather was ideal and balmy. Supper, attractively served outdoors in the Italian gardens, amid flowers and evergreens, was greatly enjoyed by the thirty-five guests present. Later the annual election of officers took place and resulted in the unanimous re-election of the present officers: Dr. George Henry Day, dean; Miss Alice Wysard, sub-

dean; Mrs. Wallace I. Miller, secretary; Miss Gertrude M. Miller, treasurer; and George S. Babcock, registrar.

On Oct. 20 an interesting and impressive recital was given in Christ Church, Rochester, under Guild auspices, before a large congregation. Organ solos were played by Harold Gleason and George S. Babcock. Christ Church choir of fifty men and boys sang Dr. George Henry Day's dramatic cantata, "Dies Irae," under the direction of the composer. The service was beautifully rendered and appreciated by the large gathering of musicians and laymen. After the recital there was a pleasant social hour in the parish-house, when refreshments were served.

### District of Columbia.

The monthly business meeting of the chapter was held Monday evening, Nov. 7, in the choir room of the Church of the Epiphany, Dean Onyung presiding. The business included reading of the minutes, the secretary's report of notices sent, letters received and colleagues elected, a report of the treasurer, applications for membership, a report of the recital committee and announcement of programs to be given by the Dayton Westminster Choir, the Polyphonic Choir of Rome and the Rossini "Stabat Mater" by the choir of the Hamline Methodist Episcopal Church.

Since the birthday of the District of Columbia chapter occurs in December, it was decided to celebrate with the annual exchange of courtesies with the Chesapeake chapter, and the following committee was appointed to arrange for the event: Mrs. Frost, Mr. Holer, Mr. Johnson, Mrs. Sylvester, Mrs. Crouch and Mrs. Montgomery, acting with the dean and the sub-dean, Mr. Robinson.

The affiliation of the American Guild of Organists chapter with the District of Columbia chapter of the National Federation of Music Clubs having opened the way for co-operation in the movement for better church music, the new Church Music Bulletin published by the church music council of the federation was presented, together with the plan for introducing it to the choirs of the city. The dean was selected to represent the chapter at the federation board meetings.

The feature of the evening was the presentation of the first of a series of lessons on modulation by Edgar Priest, A. R. M. C. M. These lessons are primarily for those intending to take the Guild examinations, and will be given weekly.

Roll-call showed forty-one members present. Delicious refreshments were served after adjournment.

MRS. JOHN M. SYLVESTER,  
Registrar.

### Eastern Oklahoma.

The Eastern Oklahoma chapter met on the first Tuesday of October and November at the Y. W. C. A. at Tulsa. At the October meeting each member recounted interesting experiences during the summer months and the committees for the year were announced. The sub-dean, Mrs. Marie M. Hine, presided in the absence of the dean, Mrs. Ernest E. Clulow, who was ill.

At the November meeting a large number of the local membership responded to the roll-call and interest was evinced in the programs for the year as outlined by the chairman, Miss Doris Kintner. Serving with Miss Kintner are Wade Hamilton, organist at the Ritz Theater, and Philip La Rowe, organist at the Central High School. The organ over which Mr. La Rowe presides is a large four-manual Kilgen, recently installed, purchased by the graduating classes of the school. A number of guests were present to hear the interesting talk by Mrs. Ida Gardner, one of Tulsa's best-known teachers, on her trip to Paris during the summer. Miss Gardner was chosen by Mrs. Dunning to introduce the Dunning system of teaching in Paris, and will return there next April for further work along that line. At the conclusion of Miss Gardner's talk she presented John Knowles Weaver, past dean of the chapter, and the present dean, Mrs. Clulow, with souvenirs of Paris.

A Thanksgiving program for Nov. 20 was announced, to be given at the high school, with Miss Esther Handley, Mrs. H. H. Ryan and John K. Weaver at the console. A Christmas program will be given at the studios of Mr. Weaver. It is expected that Palmer Christian will be a guest of the chapter early in December on his return trip from the coast.

### Day Opens New Buhl Organ.

Dr. George Henry Day opened the three-manual in St. Mark's and St. John's Church, Rochester, N. Y., Wednesday evening, Nov. 2, before an audience that filled the church. The organ, installed by the Buhl Organ Company of Utica, is placed in two specially-built chambers on opposite sides of the chancel. It is an instrument of twenty-nine speaking stops and twenty couplers, and is unusual in several respects, one being the completeness of the pedal organ, which boasts of no less than four independent stops of 16-ft. pitch. Another feature is the fact that the entire organ is enclosed in expression chambers. Dr. Day's program follows: "Colonial Days," from "Pilgrim Suite," Dunn; Menuet, Beethoven; "Rex Gloriam," Day; Meditation, Sturges; Fugue a la Gigue, Bach; "To a Wild Rose," MacDowell; "Praeludium," Jarnefelt; "Vesper Chimes," Day; "La Cinqtaine," Gabriel-Marie; "Ride of the Valkyries," from "Die Walkure," Wagner.

### Wins Bangor Cathedral Post.

Leslie Douglas Paul has been appointed choirmaster and organist of Bangor Cathedral. Mr. Paul, who is only 24 years of age, held an organ scholarship at the Royal Academy of Music. Since leaving the academy he has been organist at University College Chapel, Oxford; for a year assistant music master at Winchester College and for two years music master at a large preparatory school in Scotland. He was recently appointed to a similar position at Rydal School, Colwyn Bay. There were seventy applicants for the Bangor post. Mr. Paul is a brother of Reginald Paul, well-known pianist.

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

By LYNNWOOD FARNAM

### Fourth Article.

Special high lights in English cathedral music were exemplified at Bristol and York. At Bristol Cathedral (where Hubert Hunt is organist) I heard a Sunday afternoon service of beautiful finish, all the more remarkable for its being the first singing of the choir following their holiday. The canticles were to a choice setting (the Nunc Dimittis being appealingly medieval in character) by Walford Davies and the anthem (Mendelssohn's "Judge Me, O God") received a finely-balanced and euphonious rendering. At service in St. Mary Redcliffe, Bristol, an arresting memory is the effect—thrilling in its unexpectedness—of the second verse of the hymn "Ye Holy Angels Bright" sung with descant. Here also it was good to see forty or fifty people remain after a morning service to hear the organ music Mr. Morgan played.

In all the churches in England I have attended this summer the choice of hymns shows a steady improvement and an appreciation of more virile tunes. At St. Mary Redcliffe the English Hymnal (the use of which was begun only about three years ago) is used for the present at morning services only, but it will no doubt in course of time supplant the other books now doing partial duty.

Three days at York provided a feast in the way of church music. Dr. Bairstow and his splendid choir of twenty boys and nine men, with three additional men on Sundays, recently completed a series of festival services lasting nine consecutive days in commemoration of the 1,300th anniversary of the founding of York Minster, when, with the collaboration of many other cathedral choirs they carried out a truly colossal program. They have indeed been inspired to undertake great tasks, and their repertoire includes an unusually large number of early a cappella works, plus the best of modern church writers. The daily services during my visit included canticles by Camidge (present generation), Rogers, Noble (in A) and Atkins, and the anthems "Sing Joyfully" (Byrd), "My God, Why Hast Thou Forsaken Me" (Mendelssohn), "Why Art Thou So Heavy" (Gibbons), "O God, Thou Art My God" (Purcell), and Parry's "I Was Glad." The tone of the York boys is unusually easy, powerful and brilliant, while the ensemble of the choir is remarkable for its shading and balance and a right sense of the dramatic. They have recently made some fine records for "His Master's Voice," one containing Byrd's hauntingly beautiful "O Christ, Who Art the Light of Day."

Four years ago I had the opportunity of being present at a full Sunday morning service at York Minster, when Dr. Bairstow's glowing and scholarly interpretative accompaniments and extemporizations made a deep impression on me. That impression was intensified at a similar service this Sept. 4, when the music heard from the nave, with the choir singing from temporary summer choir seats west of the organ and the improvised altar (the choir part of the minster has been found too small to accommodate summer congregations) was, above its artistic perfection, charged with great religious and emotional significance. An hour before the service were to be heard varied and riotous peals rung on the newly-tuned bells. At morning prayer the Te Deum and Benedictus were to Bairstow in D (a cappella), splendidly original settings superbly sung. During one hymn a verse was sung with descant, while at the offertory (collected by the choir boys) the hymn was sung in unison by the men and the congregation (offertory anthems are virtually unknown in England). After this service the choir remained in their seats while the clergy retired to robe for the communion and at their entry the hymn "Bread of the World"

was sung. The Bairstow setting for the communion office, welded together in a unity by a central theme, is a very fine one, the Credo, Sanctus and Gloria in particular containing many great moments. As before, the service ended with the Dresden Amen, followed by a lengthy extemporization, beginning with delicate embroidery and slowly rising to a glorious climax, after which the choir sang a brilliant setting of Psalm 150 in procession.

At this service Canon Bell preached a most arresting and forceful sermon on a part of the gospel for the day—"Ephphatha—be opened." An added atmosphere of welcome is more and more noticeable at York Minster. Parts of the building which used to be kept closed are now free to the people at all times, it is open from 8 in the morning until 7:30 at night, and the clergy give bi-weekly talks on the minster and show its treasures. As is no doubt well known in America, the windows of York have for some years past been undergoing restoration, the work being still in progress. (We can feel grateful for the action of Governor Sir Thomas Fairfax, who during the time of Cromwell refused to obey the command that all the painted glass windows in churches be destroyed, thus preserving such wonderful treasures as the "five sisters" window and the great east window of York.) Lead which has lain for hundreds of years in the ruins of Rivaux Abbey and only comparatively recently was discovered has providentially made its appearance in time to be used in the work of re-leading and restoration at York.

The approach to Durham is over a high railroad viaduct, from which is seen the city on a slope ending in the River Wear, while on the opposite bank the cathedral and castle stand up boldly amid richly wooded surroundings. My first ramble was taken in the early evening. A few steps down from the main thoroughfare is a river path which leads to one of the beautiful bridges, and, crossing this, one obtains another grand view from the spot on the bridge where these lines from Scott are cut in the stone work:  
Grey towers of Durham!  
Yet well I love thy mixed and massive pile.  
Half church of God, half castle 'gainst the Scot,  
And long to roam these venerable aisles  
With records stored of deeds long since forgot.

Passing up toward the cathedral, I wandered through a street and square, finally arriving at the cloisters, where quiet reigned, evensong being over, and all in attendance at the cathedral (then closed for the day), having departed. The next morning there was ample opportunity to hear service and look over the fabric of the glorious early Norman nave, the early English chapel of nine altars and the west end Galilee chapel, from a small open vestry window of which an enchanting view of the bank of trees and river below can be had. The sub-organist, Cyril Maude, was in charge, and his playing and the singing of the choir were very enjoyable. An unusual custom here is the inverse order of the retrocessional after service. The verger and clergy lead out, followed successively by the men and the boys, the probationers bringing up the rear.

The organ is an old Willis rebuilt by Harrison and at present the 32-ft. reed and some other stops are not placed. Its effect is warm and rich and splendid, although the 8 and 4-ft. tubas are so enormously effective (they are nearest the nave and on an open soundboard without casework) that if used in full chords they dwarf their background of full great, swell and pedal.

I visited the Harrison & Harrison organ works in Durham, meeting Harry Harrison personally and having a good look around. I have the highest regard for the productions of this firm as exemplified at St. Mary Redcliffe, Bristol (where pedal 32 and 16-ft. reeds are enclosed in the same box as the swell organ), Wells Cathedral, the small classic three-manual of twenty-five speaking stops at St. Margaret's Church, Durham, and other places. I had the privilege of playing and hearing their instrument in the Royal Albert Hall, London, at present consisting only of great, swell and pedal divisions. (It must be the large

est two-manual that ever existed.) The great organ in particular is most striking, the build-up of flue work from the five diversified diapasons and two principals through the fifteenth and bold mixtures to the scintillating cymbale being magnificent. There are also six chorus reeds on the great and a gigantic pedal organ with five 32s and two mixtures to match. Inside the instrument it is something of a sensation, standing back in the center, to look along the avenue running straight past through the four soundboards of the great, through the arch leading into the open space of the hall.

Some pleasant hours were spent with John Compton at the organ built by him at the Liberal Jewish Synagogue, St. John's Wood. It contains many extensions and borrowings (for which reason there are no sub and super couplers), but the total effect and wealth of tonal contrast is amazing and beautiful. The outstanding novelties are the synthetic stops (clarinet, orchestral oboe, pedal 32-ft. "reed," pedal violone, etc.), and the "cube" basses, from the latter of which some fine 32-ft. flue tones are produced from "sound boxes" two or three feet or so in height. The 32-ft. reed in particular is beyond belief.

My wanderings ended with a few days in Lincoln, where I had the pleasure of meeting and hearing Dr. George J. Bennett and seeing some of the multitude of detail which combines to form the wonderful architectural beauty of the cathedral—angel choir, cloister, and wealth of light, graceful early English work, etc. The sounds of repair activity, in considerable measure made possible by American contributions, can be heard most of the time. The organ, with its charming pinnacled case and gilt speaking show-pipes, is another of Willis' (1898). I was much interested to look through the roomy, clean and beautiful triforium arcade, where is installed the swell and the greater part of the pedal organ, the lower pipes of the 32-ft. reed being mitred and the 32-ft. opening lengthwise. Here also in a perfectly open position is the silent blowing apparatus, consisting of three electric motors and feeders, one motor and feeder of which are not used because two have proved ample. I was sorry to hear so little of the choir, but remember with pleasure the discovery of a particularly interesting anthem by Stanford ("Awake, My Heart"), which was finely sung at the one full service I was able to attend.

In conclusion, brief mention must be made of many other impressions, places and instruments. St. Mary Abbot's, Kensington, where my old friend F. G. Shuttleworth is organist, has its churchly electro-pneumatic Hill (which I remember so well in former years) rebuilt and enlarged by Hill-Norman & Beard, and the sterling organ by the same firm at the Third Church of Christ, Scientist, Mayfair (J. Stuart Archer, organist) has been beautified with a magnificent case. St. Paul's Cathedral organ in its temporary position is none the worse for its forced pilgrimage into the nave; indeed, the 32-ft. open seems at present more effective and the great diapasons more appealing. The St. Alban's Holborn instrument by its sweetness and grandeur of tone and blend retains its extraordinary hold upon my affections, and Bach's Toccata in F, which O. Le P. Franklin, the newly-appointed organist, played for me one evening, was especially satisfying on its sparkling ensemble. The three-manual at Farm Street Jesuit Church, Mayfair, has been rebuilt by Willis, and at a Sunday morning mass I heard Guy Weitz accompany the choir with much color and in exquisite taste. The new Westminster Cathedral solo organ with its 16-ft. quintadena, 8-ft. French horn, orchestral trumpet and tuba magna (the last-named now in the box) greatly enhances the resources of that splendid instrument, which is now complete with the exception of the choir organ and a few stops on great and pedal. When the choir organ is added I hope that at present proposed ultra-classic scheme of dulciana, 16 ft.; open, stopped, principal, flute, twelfth, fifteenth, cornet and trumpet will not be carried out. I should like to see the department enclosed and its speci-

fication something like this: Contra viole (soft), 16 ft.; viola da gamba, 8 ft.; claribel flute, 8 ft.; gemshorn (pp), 8 ft.; flauto traverso, 4 ft.; piccolo, 2 ft.; tierce, 1-3/5 ft.; trumpet, 8 ft.; clarinet, 8 ft. To my mind a tierce or a larigot (with the lowest thirty or so unison 2-ft. pipes) should come before a twelfth on choir, swell or solo.

I found a two-manual built in 1927 containing one of those heart-breaking trigger swell pedals, also a three-manual of twenty-eight speaking stops (six of which formed a rather bold choir organ) containing no choir to great coupler. Strange way for the wind to blow!

An amusing comment was made to me by an English organ tuner as he ended his part of the preparations for my recital. Speaking of a previous performance which had been given by one of my brethren in the profession, he said: "E gave it beans—e done a dance on it and I thought 'e was going to break it."

One finds in England a certain amount of interest in American organ compositions. Mr. Morgan at Bristol has played Barnes, James and Stoughton at his recitals, Mr. Colborn these and more, and other players and "fans" are eager to know the best of them, but, while acknowledging sincerity of purpose, many are not thus far convinced by the effort of the composers of the United States.

An indication of the trend of English taste in organ music for general church purposes is contained in the following list of composers, works by whom I heard played unprogrammed on various occasions, such as church and cathedral services, weddings, etc., during my visits of 1924 and 1927: Bach 17, Mendelssohn 5, Franck 4, Handel 3, Rheinberger, Tombelle, Parry and Harwood 2 each, and Best, Blair, Corelli, Davies, Dubois, d'Evry, Faulkes, C. Harris, Karg-Elert, Lemare, Macpherson, Smart, Vierne, Wesley, Widor and Wolstenholme 1 each.

It was a disappointment not to hear Dr. Alcock this trip. (He was absent from Salisbury Cathedral the day I visited there.) Many of my best memories of English organ playing center round him and his masterly work at Westminster Abbey, Westminster Cathedral and other places.

Noone is more surprised than myself at seeing all the foregoing in black and white. Truly the atmosphere of England and France is conducive to effort, even though this has been a dull, rainy summer. But, then, if enervating heat had been present the task might never have been accomplished.

### Lemare on Trip to England.

Edwin H. Lemare sailed for England on the Majestic Nov. 5. He will go direct to Ventnor, I. W., to see his aged father, who, after sixty-five years of service at Holy Trinity Church, Ventnor, resigned two years ago. Mr. Lemare has been engaged by the Gramophone Company to make records. Owing to a limited time for his trip, he will be unable to accept any recital engagements. The Auditorium in Chattanooga was engaged for a "better homes show" the last two weeks in November, which made it possible for Mr. Lemare to ask for a leave of absence for the first two weeks, thereby giving him the month in which to keep his contract with the Gramophone Company. It may be of interest to Mr. Lemare's admirers to know that his first two records with the Victor Company have been released. These are the world-beloved Andantino in D flat and Schumann's "Träumerei." Two more records will be released in the near future.

### H. V. Willis Joins Aeolian.

Henry Vincent Willis, son of Vincent Willis and grandson of "Father" Willis, has joined R. P. Elliot and his associates in the new Aeolian-Votey division of the Aeolian Company, and will devote himself to voicing and other work in connection with tonal development. In addition to Arthur Thompson and Clarence A. Woodruff, Richard Hyman and Harry Stoehr have joined the Aeolian-Votey organ sales and engineering staff, all in New York headquarters.

**PROFESSION IS DEAD;  
FAME PERPETUATED  
GLORY OF BLOWER IS SUNG**

**First Annual Report of Guild of  
Former Organ Pumpers—Statue  
to Commemorate Ten Cen-  
turies of Service Planned.**

Formed for the purpose of perpetuating the memory of a dying, or entirely deceased, profession—that of the organ blower—the Guild of Former Pipe Organ Pumpers has issued its first annual report. This indicates to those interested that the unique organization whose formation was noted in 1926 in The Diapason is flourishing, even if the business of the blower has declined scandalously in this country. Chet Shafer, "grand diapason" of the order, has issued a handsomely printed report and "consolidated balance sheet" of the guild, dated Nov. 1. The motto of his organization, "Pump, for the wind is fleeting," hardly seems to apply, judging from this document, for while the grand diapason is pumping faithfully, there is evidently ample wind supplied for this proposition.

A good conception of the aims and purposes which the guild is pursuing so successfully may be gained from the opening words of the annual report, which are as follows:

Dear Fellow Pumpers: Sitting as a well-ordered unit, in his Sunday clothes, your grand diapason herewith submits the first annual report and consolidated balance sheet of the Guild of Former Pipe Organ Pumpers. You will be glad to know that this non-essential organization, founded a year ago with just about as definite an aim in life as that of a basswood horse on a merry-go-round, is now entering the second year of its existence with very flattering prospects of becoming even less essential. Its success, already assured, has conclusively proved that the crying need of an over-capitalized world for an organization that don't mean anything—and cheerfully admits it—has been definitely satisfied.

It is shown that from a charter membership of 200 there has been an

increase to 500 members in the year, this roster being characterized as "an exclusive brotherhood built on actual merit and not on reflected glory." Among the celebrities mentioned as former organ blowers and members in good standing are Julius Rosenwald, head of the great mail-order house of Sears, Roebuck & Co.; Ambassador Myron T. Herrick of Paris, Will H. Hays and many others just as prominent, not to mention the captains of several great ocean liners, several heads of organ building concerns and at least one man who, as the maker of electric organ blowers, has been instrumental in putting the old-time human blower into the discard.

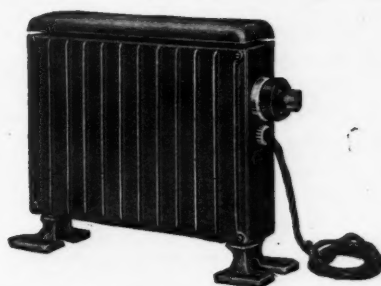
In listing the work to be done in the coming year the grand diapason says among other things:

"Of considerable importance is the fact that preliminary steps have been taken toward the erection of a statue symbolic of the work of all former pumpers. This will give posterity permanent evidence of the existence of the profession before it was so ruthlessly swept aside by electrical systems. With the passing of the present generation the pipe organ pumper will be extinct and it seems only fair that some lasting proof should remain of his contribution to musical and ecclesiastical progress over a period of more than ten centuries."

Summarizing his comprehensive review Mr. Shafer says most seriously:

"The Guild is launched on its career. The pipe organ pumper has already received a big measure of recognition hitherto denied. But greater work must be done. The members, pledged to support the aims, must take up the gauntlet or throw it down or do something with it. Victory must perch on our standards, if we ever have any. The guild doesn't mean anything. Every member should be proud of it. And it must sweep onward to give the pumper the place in history to which he is honestly entitled."

The headquarters of the guild are at 112 East Nineteenth street, New York City, and there are branch offices in various other cities.



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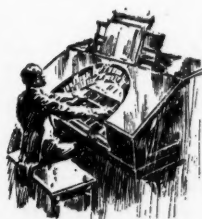
is pleased to announce that at the end of only eight months' operation it is obliged to add to its equipment a three-manual organ to accommodate the increasing enrollment.

This instrument will be installed with the other modern and completely equipped Estey unit theatre-type organs in January, when Mr. Earl Weidner will become associate instructor.

It is hoped that these increased facilities for practice and study will eliminate the present waiting list, and permit instant enrollment.

The film library is also being enlarged, and the school is prepared to offer even more thorough instruction in all branches of theatre organ playing than before.

Plan now to join after the Christmas holidays. For further information address:



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**THE THEATRE ORGANIST'S DAY IS HERE**

## THE DIAPASON

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

S. E. GRUENSTEIN, Publisher.

Address all communications to The Diapason, 1507 Kimball Building, Wabash avenue and Jackson boulevard, Chicago. Telephone: Harrison 3149.

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

\* CHICAGO, DECEMBER 1, 1927.

Close upon the condemnation of "Beautiful Isle of Somewhere" as a funeral song by a cardinal of the Catholic Church comes equally vehement anathematizing of "O Promise Me" as a wedding service accessory by a Lutheran editor. It remains to be seen whether mushiness can be cured by decree or ridicule. We only fear that despite these interdictions and maledictions the songs whose sentimentality is the sole basis of their popularity will benefit from this advertising. People are bound to have the "Beautiful Isle" with its questionable theology and "O Promise Me" with its doubtful taste, and the majority of organists will continue to provide what is ordered at weddings and funerals.

### CHRISTMAS WISHES

Christmas is nearly a month away, or it is at the door, depending on how we look at it. To the busy church musician in the midst of his rehearsals for the various events in connection with the great festival of Christianity, it is too near for comfort. It is the height of the busy season also for the organ builder who is trying to avoid disappointing some purchaser whom he has promised the completion of an organ for Christmas. It is therefore no time for lengthy expressions of good wishes for the approaching holiday season. But we wish all of our readers a merry Christmas, marked by good cheer, health and spiritual satisfaction.

The Diapason with this issue enters upon its nineteenth year, and is compelled without any advance plans—though not against its will—to mail the largest issue ever run off from the pressroom. Our total of fifty-six pages makes the paper seven times the size of its initial issue, with about nine times as much reading matter, and its circulation continues to grow in a rapid yet healthy manner. For all of which we are grateful at this season to a most loyal clientele, such as the editor never dared hope to have when the first number was printed in 1909.

### THE VERSATILE ORGANIST

Who else is so versatile as an organist? It seems to lie in the nature of the profession to combine with it other activities. This is due perhaps to the primitive human urge to avoid starvation. We hear of many professional men, and others, too, who cannot adjust themselves to work other than that for which they have been trained. The minister without a pulpit because of old age or illness is often a pathetic case. The retired fireman and the discharged policeman in days past could open a little saloon on a corner with the financial and moral support of a brewery, but now they seem helpless. But the organist from his boyhood is trained to sidelines. Many are singers and piano teachers, a large number teach in schools, and every line of business contains men who preside at the console in church on Sun-

day, and do it well.

Only recently The Diapason recorded the rise of a "reformed" organist to the head of one of the largest mercantile establishments in the United States. Among the clergy of every denomination can be found men who in the days before they were born again were organists. But this refers to those who are no longer active players. Meanwhile we have "in our midst" a man who is mayor of a thriving municipality on the Pacific coast and at the same time city organist of San Diego, Cal., in Dr. H. J. Stewart. We also have men in the grocery business, printers, and even newspapermen, although of these last the less said the better. Only the other day in gathering facts concerning the career of a Chicago organist of high standing for our "Who's Who" department we discovered that he was a lawyer and department manager of one of the largest trust companies in the United States—as if organist and choirmaster of a large Episcopal church were not enough of a trust for any man.

Incidentally it may not be out of place to suggest to any of our readers who do not regularly read the biographical sketches in the department headed "Who's Who Among American Organists" that they will find it interesting and instructive material. "Lives of great men all remind us we can make our lives sublime," we used to recite. Good organ playing is always an inspiration to the organist; so is a valuable essay on organ matters, and likewise the study of a new composition; to make one's self familiar with the careers of his contemporaries contains just as much that is inspiring and suggestive. The aim of The Diapason is to make these sketches brief and interesting and to select from month to month men and women in all fields of organic endeavor and in all parts of the country. Some of our readers tell us that they have clipped all these biographies and preserved them since the page was started a long time ago. It is our aim eventually to publish the story of every active organist for the benefit of present and future generations.

### JOHN WESLEY NORTON

When tragedy brings to a close such a useful career as that of John Wesley Norton it casts a shadow over the entire organ world. Despite a physical handicap which those who have not suffered ill health cannot picture to themselves, he labored until the day of his death. For a number of years in Chicago he stood out as one of the ablest choirmasters, holding the important position at St. James' Episcopal Church. While laboring at a post that had been made famous by his predecessors and whose reputation he was upholding, he found time for activity on behalf of his fellow organists. He was never too busy for this, as unfortunately are so many prominent men in the profession. For three years he was dean of the Illinois chapter of the A. G. O. and then for three years state president of the N. A. O. The organ and orchestra concerts which he initiated constitute only one of his achievements. In the world war he served his country as wholeheartedly as he had served his church. Seeking a new field in New York after a distracting illness, he not only did excellent work at his new position in St. George's Church, Flushing, but served with energy and enthusiasm as chairman of the executive committee of the National Association of Organists, adding to the circle of his friends and admirers in his new sphere of service. Work and suffering continued until the mind and body no longer could endure, and the result is a distinct loss to church music in this country.

### UKULELE POINTS THE WAY

There is hope of standardization of the organ, or at least the console, after all. The ukulele has been standardized, to the great satisfaction of its makers and purchasers and to the intense amusement of some of the great newspapers. If a ukulele—or should we say *an* ukulele—is to be entitled henceforth to bear the proud name of its Hawaiian ancestors it must conform with certain fundamental principles as to shape and construction. If it were an organ instead of a ukulele,

for instance, it might have to contain at least two sets of pipes and a bellows, with the usual couplers and mechanical accessories. The chairman of the committee of manufacturers—we mean, creators—of artistic ukuleles is very hopeful about standardization in general and says the movement will spread. He is quoted as saying: "What Henry Ford did for automobiles we want to do for ukuleles. We have chosen it as the first instrument to be standardized because it is the most popular and simplest. We are now going on to the others, the guitar, the mandolin and the banjo. It will take us three years to complete the job."

"The Skinner Organ" is the title of an unusually handsome brochure just sent to this office by the Skinner Organ Company. Primarily, of course, it is a piece of literature designed to promote the sale of this company's product, but the little volume is so beautifully printed and contains so much of interest to everyone concerned with the organ that it is well worth having for the organist's library. Among the artistic features are cuts of the Cathedral of St. John the Divine, New York City; the interior of St. Thomas' Episcopal Church, New York; the chapel of Princeton University; the Toledo Museum of Art; Trinity Church, Boston; Temple Emanuel, San Francisco; the Library of Congress; the First Methodist Church, Chicago; the Jefferson Avenue Presbyterian Church, Detroit; the Washington Cathedral; Hill Auditorium at the University of Michigan; the Church of the Holy Trinity, Brooklyn; the Fifth Avenue Presbyterian Church, New York; the Cleveland Auditorium; St. Bartholomew's Church, New York and a number of others. In all of these places there are noteworthy works of Skinner. There is also a useful chapter describing certain modern organ stops. Good taste marks this publication throughout its fifty-four pages and its contents make it a real addition to organ literature.

Early in the fall a railroad accident in Switzerland, in which a number of passengers on a through train were killed, numbered among its victims a man named Joseph Bonnet of Paris. The report, transmitted to the United States, caused fears among many who read it that the famous Paris organist—his friends here refer to him as "our own Joseph Bonnet"—was the wreck victim. When inquiries concerning this reached The Diapason telegrams were sent in an effort to ascertain whether the fears mentioned were groundless or not, and Dr. William C. Carl of New York, close friend of Bonnet, assured this office by wire that Mr. Bonnet was alive and well in Paris, and had not made a trip over the Swiss line. At the suggestion of readers who continue to make inquiries we take pleasure in assuring all of them that Mr. Bonnet is quite safe and sound.

### Worthy of His Hire.

[From the Pacific Coast Musician.]

As an instance of a musician seemingly well paid for the time required of him in the performance of his duties, yet who, at best, is but moderately remunerated for the actual time he gives to meet the demands of his position, take the organist of one of our more prominent churches. He receives from \$1,200 to \$2,400 a year for work that the average attendant of his church probably would assume to be limited to a rehearsal and three or four hours weekly given to the church services. That organist, however, if he keeps himself qualified for his position, gives far more time to the preparation of his music than to its performance in church. The piece that takes him five or six minutes to play may represent that many hours of practice for its perfection. Divide that organist's salary by the figure representing the number of hours which he gives to his work in church and to the necessary preparation of that work and the resulting amount is considerably less than a musician of his ability could earn per hour giving music lessons.

## The Free Lance

By HAMILTON C. MACDOUGALL

Are you a dumbbell?

"Good Heavens," you reply, "no!"

But you may be a dumbbell and do not know it. There are dumbbells in all walks of life and they function in different ways, but at the bottom of every dumbbell's actions is the good old vice of selfishness.

Take, for illustration, the musical dumbbell: He has no conversation except on musical matters; he is a bore at a dinner table; he has no idea of "give and take"; he estimates all people's value in musical coin; he never compliments a brother musician; in fact, he makes a point of keeping silence whenever another musician is mentioned in his presence; his whole atmosphere suggests that he is so filled with the sense of his own importance that the presence of other people than himself in this world does not occupy his attention; he not only does not know how to be gracious, but would not understand what graciousness was if you explained it to him; he may be an obscure and unsuccessful music teacher or the conductor of a symphony orchestra; but, rich or poor, talented or stupid, a mere day laborer in music or at the top of the profession, it is all the same: he's a dumbbell and will probably remain so.

Jones (A family man, not musical, but with a mind of his own): "Do you know, Mac, I think you musicians are going mad on the matter of perfection in musical performance."

Mac: "Explain yourself."

Jones: "Well, do you remember the other night at the Art Club we had 'Box and Cox'? Of course you do. And do you remember that neither of the performers was a musician, and neither could sing with any professional acceptance, yet they gave pleasure to the audience? Don't you remember that you, yourself, thought it good fun?"

Mac: "Yes, that is true, but you ought not to degrade musical performances in general to the level of an amateur show in which nobody pretends to any great excellence but in which the performers do it all for the fun of it!"

Jones: "Ah! I have you there. You say in the amateur show the performers do it for the enjoyment they get out of it; how much enjoyment do the professionals get? You know, for example, that you are never satisfied with one of your church services. You always point to this, that or the other thing—not great in itself, but marring in your eyes the perfection of the whole—and you're not happy."

Mac: "What would you have? What will become of the art of music if a low level of performance is thought to be all right if only the crowd enjoys it?"

Jones: "I don't care anything about the art of music; what I want to see is a general performance of music in families and among friends, where the idea is to have a good time in a simple, hearty way; but your confounded critical musician steps in and is ennuied because the singer hadn't studied the voice and therefore sang naturally and pleasantly, or is bored because the pianist played some impromptu by Schubert in an undistinguished way. And another thing, these high-power music schools like the Curtis School in Philadelphia or the Eastman School in Rochester are not going to help matters at all."

Mac: "Treason! What do you mean?"

Jones: "You know what I mean. Are these schools, with their lists of virtuosi, interested in the general diffusion of musical taste and the encouragement of merely respectable singing and playing in the family and in society? No, sir. These schools are interested in young people who will make themselves into virtuosi, go on the —"

Mac: "Hold on, Jones; what right have you to imply that young people of ordinary talent are deprived by the nature of the case from the help that

these remarkably endowed schools are presumably able to give?"

Jones: "Look at the advertisements of the music schools and note the emphasis on the great names among performing musicians enrolled in their faculties and draw your own inferences."

Mac: "Do you mean to say seriously that the great artists on the rolls of these schools are to teach any musical or unmusical Tom, Dick or Harry that comes along?"

Jones: "Why not? If only the very few, the very, very few gifted pupils are receiving the instruction of the great teachers, is not my point proven? And, further, I believe that the much-derided movements toward class instruction on piano, violin—for example—are much more likely to result to the greater good of the greater number than all this pretentious, expensive and elaborate provision for the intensive cultivation of the few. What will happen to these youngsters that are taken into these schools for professional purposes? Grant that they emerge from their studies exceedingly clever in their specialty: are they likely to be anybody in particular? Even the really remarkable ones will find themselves in a large class of individuals as clever as themselves, and no matter how high they climb in the course of years, they still find individuals beyond them. I tell you, Mac, we need more players, more singers, more families that are able to make their own music, more extensive cultivation of the art, instead of this undemocratic singling out and emphasizing of a few girls and boys who seem to have rather more than the ordinary endowment in music."

Mac: "Undemocratic, is it? What has democracy to do with art?"

#### ORGANS FOR FAMED HOMES

**Artcraft Building for \$1,000,000 Residence and Model House.**

December ushers in the busiest month in its history, the Artcraft Organ Company of Santa Monica, Cal., reports. While four church organs are being rushed for Christmas delivery, contracts for several residence organs, urging Christmas delivery, have been received. Chief among these is the large instrument for the new \$1,000,000 residence of Harry H. Culver, founder of Culver City, Cal. This organ has Deagan harp and chimes as well as all of the usual theater organ traps, and is equipped with a reproducing roll player attachment separate from the console.

The Artcraft Company also takes pride in announcing the awarding to it of the Los Angeles Times contract for the building of a large residence organ in the luxurious mansion being erected by the Times and known as the "Los Angeles Times demonstration home" in the Miramar estates. In this home may be found every luxury known to household science. This residence, overlooking the Pacific Ocean, will be open to the public for six months before being offered for sale. During this time daily recitals by visiting organists are planned by the newspaper "home department."

#### N. LINDSAY NORDEN.



#### MUSICAL SERVICES ATTRACT

##### Norden's Work Draws at First Presbyterian, Germantown.

Sunday evening musical services at the First Presbyterian Church of Germantown, Philadelphia, Pa., have been growing constantly since their initiation in October. The music is under the direction of N. Lindsay Norden, who has used, in addition to the solo quartet, harp and violin, and for certain Sunday evenings a group of trained chorus voices. The popularity of these offerings is attested by the fact that the congregations are increasing in size and the interest in the unique programs is manifest. So far there has been given a service of Saint-Saens' music, Mendelssohn's "Hear My Prayer," a service of Schubert's music, a service of works by Norwegian composers, music by Cesar Franck and the Reinecke "Evening Hymn." Mr. Norden gave some of these services at the Second Presbyterian Church, Philadelphia, prior to his going to the First Church in Germantown, and has gradually built up the interest of the public in good church music through these programs.

##### Goldthwaite Returns to America.

Chandler Goldthwaite, who has spent the last few months in France, arrived in New York on the liner De Grosse on Nov. 4 and in November gave recitals in New England, New York and Virginia. Among his dates were appearances at Middletown, Conn.; Beverly, Mass.; Boston, before the New England chapter, A. G. O.; South Orange, N. J.; the Connecticut Agricultural College; Petersburg, Va.; Richmond, Va., and Melrose, Mass. He is booked to play return engagements with the Detroit Symphony Orchestra under Gabrilowitsch and the Minneapolis Symphony under Verbrugghen and plans to remain in the United States until next March, when he expects to return to Europe.

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Many styles of music are represented, and the scale of technical difficulty is very wide. For the most part these pieces are unduplicated in other collections of organ music; they range from Bach and Handel to Wagner and Rachmaninoff, with American composers adequately represented. Handsomely bound in cloth, gilt.

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## TWO FOR BALTIMORE ARE WORK OF MOLLER NEW ORGANS FOR CHURCHES

### Holy Nativity Episcopal Has Echo Speaking into Auditorium and Chapel—Three-Manual for Wilson Memorial M. E.

M. P. Möller, Inc., has just completed the installation of two three-manual organs in Baltimore, the larger one, with an echo division, being in Holy Nativity Episcopal Church and the other in the Wilson Memorial M. E. Church. In the Holy Nativity Episcopal Church the main organ is to the rear and above the left choir stalls, and the echo organ is at the rear and above the right choir stalls, speaking into the marriage chapel and through the aisles into the main auditorium.

In the Wilson Memorial Church the organ is above and back of the pulpit platform, entirely concealed by grille-work.

The layout of stops at Holy Nativity Church is as follows:

#### GREAT ORGAN.

First Open Diapason, 8 ft., 61 pipes.  
Second Open Diapason, 8 ft., 61 pipes.  
Doppel Flöte, 8 ft., 73 pipes.  
Claribel Flute, 8 ft., 73 pipes.  
Viola da Gamba, 8 ft., 73 pipes.  
Octave, 4 ft., 61 notes.  
Flute Harmonique, 4 ft., 73 pipes.  
Piccolo, 2 ft., 61 notes.  
Tuba, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.

#### SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Orchestral Flute, 4 ft., 73 pipes.  
Flute Twelfth, 2½ ft., 61 notes.  
Flautina, 2 ft., 61 notes.  
Tierce, 1½ ft., 61 notes.  
Open Diapason, 8 ft., 73 pipes.  
Flauto Traverso, 8 ft., 73 pipes.  
Viola d'Orchestre, 8 ft., 73 pipes.  
Sallcional, 8 ft., 73 pipes.  
Aeoline, 8 ft., 73 pipes.  
Viola Celeste, 8 ft., 61 pipes.  
Sallcet, 4 ft., 61 notes.  
Flauto Traverso, 4 ft., 61 notes.  
Dolce Cornet, 3 rks., 183 pipes.

Cornocean, 8 ft., 61 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.

#### CHOIR ORGAN.

Dulciana, 16 ft., 85 pipes.  
English Open Diapason, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Doppel Flöte, 8 ft., 73 notes.  
Flute Harmonique, 4 ft., 73 notes.  
Piccolo, 2 ft., 61 notes.  
Dulcet, 4 ft., 61 notes.  
Clarinet, 8 ft., 61 pipes.  
Harp, 49 bars.

#### ECHO ORGAN.

Echo Flute, 8 ft., 85 pipes.  
Fern Flöte, 4 ft., 73 pipes.  
Flute Twelfth, 2½ ft., 61 notes.  
Piccolo, 2 ft., 61 notes.  
Muted Violin, 8 ft., 73 pipes.  
Muted Violin, 8 ft., 61 pipes.  
Violin, 4 ft., 61 notes.  
Vox Humana, 8 ft., 61 pipes.  
Chimes, 25 notes.

#### ECHO PEDAL.

Echo Bourdon, 16 ft., 32 notes.

#### PEDAL ORGAN.

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

Twenty-seven couplers and twenty-four combination pistons complete the equipment.

The instrument at the Wilson Memorial Church is built according to the following specifications:

#### GREAT ORGAN.

Open Diapason, 16 ft., 73 pipes.  
First Open Diapason, 8 ft., 61 pipes.  
Second Open Diapason, 8 ft., 61 notes.  
Gross Flöte, 8 ft., 73 pipes.  
Claribel Flute, 8 ft., 73 pipes.  
Viola da Gamba, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Octave, 4 ft., 61 notes.  
Flute Harmonic, 4 ft., 61 notes.  
Mixture, 3 rks., 183 pipes.  
Tuba, 8 ft., 61 pipes.  
Chimes.

#### SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 notes.

Sallcional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Viola d'Orchestre, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 notes.  
Sallcet, 4 ft., 61 notes.  
Flute Twelfth, 2½ ft., 61 notes.  
Flautina, 2 ft., 61 notes.  
Cornocean, 8 ft., 61 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.

#### CHOIR ORGAN.

English Open Diapason, 8 ft., 73 pipes.  
Flute Harmonic, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 notes.  
Rohr Flöte, 4 ft., 73 pipes.  
Dulciana, 4 ft., 61 notes.  
Piccolo, 2 ft., 61 notes.  
Clarinet, 8 ft., 73 pipes.  
Harp.

#### PEDAL ORGAN.

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

This organ has twenty-six couplers and twenty combinations.

#### Annual Service of Plainsong Society.

The annual fall service of the Plainsong Society of New York was held Tuesday evening, Nov. 22, in the Church of the Resurrection, 115 East Seventy-fourth street, at the invitation of the Rev. E. Russell Bourne, rector of the parish. Nov. 22 was St. Cecilia's Day and the choir of the society sang the second vespers of St. Cecilia, using the service of solemn vespers authorized by the Rt. Rev. William T. Manning, bishop of the diocese. A three-part motet, "Veni Christi sponsa," written especially for this occasion by Dr. Reginald M. Silby, a vice-president of the society and organist and choirmaster of the Cathedral Church of SS. Peter and Paul, Philadelphia, was sung by the choir of the society. An address was delivered by the Rev. Charles Winfred Douglas, president of the Plainsong Society. Assisting in the service were the Rev. George A. Meyer, St. Paul's

Church, Brooklyn; the Rev. William P. McCune, the Rev. Jerome Harris, the Rev. Harold Renfrew, St. Ignatius' Church, New York, and the Rev. Gregory Mabry, Kingston. The very Rev. Howard Chandler Robbins, dean of the Cathedral of St. John the Divine, who has taken an active interest in the promotion and development of the best in church music, expected to make the address at the service, but was prevented by other official duties, much to his regret, from so doing. Dean Robbins sponsored the service of the society at the cathedral in March of this year and has plans for even greater things in the coming year.

#### Daniel H. Pedtke to Evanston.

Daniel H. Pedtke has been engaged as organist and choirmaster of St. Mary's Catholic Church, Evanston. Mr. Pedtke began the study of music early in life, and at the age of 14 appeared as a concert pianist. At 16 he was the organist at St. Francis Xavier's Church in Chicago. He was also organist and director of the choir at Sacred Heart Church, Hubbard Woods, and later organist at Mount Carmel Church, Chicago. He comes to Evanston from St. Andrew's Cathedral at Grand Rapids, Mich. Mr. Pedtke has made an intensive study of liturgical music, and of congregational singing, which is to be revived under the direction of Professor Otto Singerberger, diocesan director of music.

Rudolf K. Mueller, organist and choir director of Holy Trinity Lutheran Church, Brooklyn, put on an elaborate musical service for the twelfth anniversary of the church on the evening of Oct. 25. The service was attended by a congregation of 600 people. For the prelude Mr. Mueller played the chorale from Boellmann's "Suite Gothique." The postlude was Dubois' "Toccata in G." For the anthems he selected Gounod's "Praise Ye the Father" and Barnby's "O Lord, How Manifold."

# EVENHEETERS

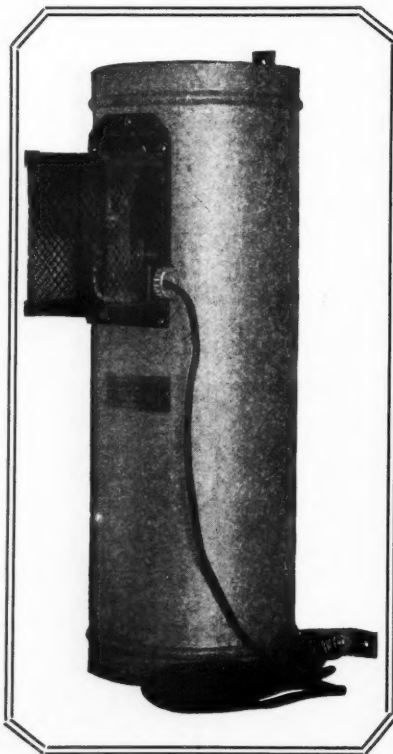
**W**INTER days, their cold and dampness, will play havoc with the delicate mechanisms of your organ unless you protect them from these climatic conditions.

It is difficult to play an organ in which one division is out of tune with another; and your peace of mind, too, is disturbed if one manual of your divided instrument is "Off Pitch" from the remainder of the organ. The whole concert is very easily ruined if this takes place.

All this trouble can be traced to but one source. The cold damp air of winter warps the pipes, unseats the valves and plays havoc in general with your organ.

Why not correct this? Why not be assured of perfect organ service the whole year around by installing Evenheeters? They will keep your organ chamber warm and dry. They will remedy all the evils that winter weather bring.

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First Baptist Church, Arlington, Mass.  
Emanuel Episcopal Church, La Grange, Ill.  
Trinity Baptist Church, Cincinnati, O.  
St. Peter's Church, Washington, D. C.


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Loews, Finkelstein & Ruben, Great  
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## Quartet and Chorus

By HAROLD W. THOMSON, Ph. D.

### Organ Pieces on Hymn-Tunes.

One of the interesting developments of modern church music is the popularity of compositions on English hymn-tunes, corresponding to the use of similar works on German chorales in the Lutheran Church. For the worshiper these pieces have particular value, for they employ melodies rich in religious association and familiar from childhood; at least, this is so when the poor worshiper can identify the tune through the maze of adornment which some composers employ. For just as in the case of the German compositions with the gradation from simplicity to complexity in "Orgelchoral," "Choralvorspiel" and "Choralfantasia," so in the English and American pieces we have some which are merely statement of the melody with two or three slightly unusual harmonizations, some which generously present the entire melody somewhere in the course of development, and some which are fantasias on a part of a hymn-tune. It need hardly be pointed out that the second and third types are effective for the average hearer only if the tune is played in advance, and when not immediately sung, played at the close again. Personally I often use the prelude on a hymn-tune or Bach chorale, followed at once by the hymn sung by the congregation or by the chorale sung by the choir; in the non-liturgical churches there could hardly be a better way of beginning a service.

Dean Peter C. Lutkin has a series of what he calls organ transcriptions (Gray), very simple, clear and effective treatments of tunes, perhaps the best of their type which have been produced in this country:

1. Advent, Veni Emmanuel; "O Come, Emmanuel."
2. Christmas, Mendelssohn; "Hark, the Herald Angels."
3. Epiphany, Dix; "As with Gladness."
4. Lent, Heinelein; "Forty Days and Forty Nights."
5. Easter, Worgan; "Jesus Christ Is Risen."
6. Ascension, Diademata; "Crown Him with Many Crowns."
7. Trinity, Nicea; "Holy, Holy, Holy."
8. General, Laudes Domini; "When Morning Glids the Skies."
9. General, March on Innocents and St. Bees; "Songs of Praise the Angels Sang" and "Jesus, Name of Wondrous Love."

These are published in separate numbers and are all exactly right in their particular type. If you wish settings shorter and still simpler, there are two books by Fritz Reuter, published by the Concordia Publishing House, St. Louis, well-known publishers of Lutheran music, entitled "Thirty Short Preludes" and "Twenty-two Short Preludes on the Most Familiar of the English Gospel Hymns." These seem to me a little too brief, but they might be very useful to some organists. Two somewhat similar volumes are written and published by Herman Grote of 1408 East Prairie avenue, St. Louis; after a short introduction the cantus firmus is usually continued in the tenor. These four volumes I mention particularly for Lutheran organists; a number of organists of that denomination have written about them to me.

Recently the form of chorale prelude or improvisation has been elevated by the publication of a number from the organist of St. Thomas' in New York (Schmidt); and I think that most organists will agree that these are the finest compositions on English hymn-tunes so far published in this country or in England. Some of them are very simple and present the tune in a form easily recognized; for example, there is the first of the set, on "Melcombe" ("New Every Morning," or "My Lord, and Is Thy Table Spread"), which may owe its simplicity to the fact that it was written for me. The set, published separately, consists so far of the following numbers:

1. Melcombe.
2. St. Ann, "Our God, Our Help."
3. Rockingham, "Come, Holy Spirit."
4. Dundee, "O God of Bethel."
5. Picardy.
6. Stracathro.

7. St. Kilda.
8. Walsal.
9. Ton-y-Botel.

A number of these can be used as postludes, particularly numbers 2, 4 and 9, while others will make pretty offertories, especially numbers 3 and 8. You should see all the set.

Here are a number of others, ranging in difficulty from very easy to rather difficult, and varying considerably in quality:

- Atkins—Chorale Prelude on "Worcester"; in "The Little Organ Book." (Deane.)
- Barnes—"Shining Shore;" in "Seven Sketches." (Boston Music Co.)
- Bartlett—Festival Hymn, "St. Ann." (Schirmer.)
- Bingham—Chorale Prelude on "St. Flavian." (Gray.)
- Burdett—Offertory on "St. Gertrude"; several others by same composer. (Schmidt.)
- Darke—Three Chorale Preludes: "St. Peter," "Darwell's 148th," "Tallis." (Novello.)
- Demarest—Prelude on "Amsterdam." (Ditson.)
- Dethier—Christmas, "Adeste Fideles." (Fischer.)
- Dinelli—"Herald Angels." (Fischer.)
- Faulkes—Christmas Meditation on "Adeste Fideles." (Schirmer.)
- Faulkes—Fantasia on "Urbs Beata." (Novello.)
- Faulkes—Tocatta in D minor, "The God of Abraham Praise." (Novello.)
- Faulkes—Rhapsody on "O Filii." (Schott.)
- Grace—Three Psalm-tune Postludes. (Novello.)
- Grace—Toccatina on "Kings Lynn." (Schott.)
- Grace—Reverie on "University." (Schott.)
- Gray, Alan—Prelude on "St. Ann." (Augener.)
- Gullmant—"The Old Hundredth." (Schott.)
- Harwood—Andante Tranquillo on "Bedford." (Novello.)
- Harwood—Communion on "Irish." (Novello.)
- Harwood—Postlude for Ascensiontide, "Thou Art Gone Up." (Novello.)
- Johnston—"Resurrection Morn." "Worgan." (Fischer.)
- Kinder—Fantasia on "Duke Street." (Schirmer.)
- Kitson—Chorale Postlude on "Dundee." (Stainer & Bell.)
- Lemare—Hymn-tune Transcriptions (separate). (Gray.) ("Onward, Christian Soldiers," "Lead, Kindly Light," "Adeste Fideles.")
- Parry—Seven Chorale Preludes, First Set: "Dundee," "Rockingham," "Hampton," "Old 104th," "Melcombe," "Christe Redemptor," "St. Ann." (Novello.)
- Parry—Seven Chorale Preludes, Second Set: "Croft's 136th," "Martyrdom," "St. Thomas," "St. Mary," "Eventide," "St. Cross," "Hanover." (Novello.)
- Sparks—"Jerusalem, the Golden." (Ditson.)
- Stanford—Fantasia on "Intercessor." (Stainer & Bell.)
- Stanford—Prelude on the Easter Hymn. (Stainer.)
- Stanford—Prelude on "Tallis Canon." (Stainer.)
- Stanford—Finale on "Hanover." "Sonata Britannica." (Stainer.)
- Stanford—Fifth Sonata, on "For All the Saints." (Augener.)
- Truette—Chorale Prelude on "Old Hundredth." (Schmidt.)
- Truette—Offertory on Two Hymn-tunes, "Vesper Hymn" and "Eventide." (Schmidt.)
- Village Organist, Book 37—Funeral

Pieces by West on "Fatherland" and "Requiescat." (Novello.)

Village Organist, Book 43—Harvest music: Woods, Variations on "St. George's, Windsor"; West, Improvisation on "Claudius," "We Plough the Fields." (Novello.)

Wallace—Chorale Fantasie on "Heinelein." (Novello.)

West—Prelude Variations on "O Filii." (Novello.)

West—Chorale Fantasia on "Bristol." (Novello.)

West—Three Chorale Preludes: "Winchester New," "Burford," "St. Michael." (Novello.)

Wood, Charles—Three Preludes on Melodies from the Genevan Psalter (Stainer & Bell.)

The Barry Preludes are used a good deal in Great Britain; most of them have more appeal to the organist than to the audience, the tunes being smothered. The same thing is true of the numbers by Grace and Harwood. The one by Bingham is not easy.

There are a number of allied subjects, such as the Lutheran chorale preludes in the works of Bach, Brahms and Karg-Elert, but these must wait for another time. Also there are a number of fine compositions by such writers as Harwood, Bairstow and Willan on old Catholic melodies. I should like to hear from readers about these and allied subjects. For an account of the chorale prelude and for lists of those which have appealed to an English organist, see Westoby's "The Complete Organ Recitalist."

### Late Christmas Numbers.

The best of the late issues of new Christmas music not reviewed here last month are three numbers in the Dickinson Sacred Chorus Series. They are:

Old Dutch Carol—"Sleep, My Jesus, Sleep." A or B.

Corner (Seventeenth Century)—"A Babe Lies in the Cradle." S or T and A or B.

Dickinson—"World, Rejoice! the Saviour Christ Is Born." A cappella, parts divided; one section with soprano solo obbligato, one section for solo quartet and chorus, 17 pp.

For the first two you can obtain parts for violin, cello and harp (piano), as is the excellent custom with this series. The Corner lullaby has long been familiar in an English edition; the other carol is comparatively unfamiliar and worthy of the series; both these accompanied numbers are very easy. The big unaccompanied anthem, dedicated to the Westminster Choir of Dayton, will be useful only to large mixed choirs with good solo voices; it is full of interesting vocal "effects." How it will sound I cannot venture to say, though it looks as though it would be stunning.

The Dickinsons have prevailed upon to publish in book form "A Collection of Christmas Carols" (G), twenty of the most popular numbers in the Sacred Chorus series, including nearly all of my own favorites. Every choir-master should have at least one copy of this book for reference; many will wish to have sets for their choirs. Nearly every number in the book can be sung by any choir from quartet to large chorus.

There is a pretty carol-anthem with

soprano solo called "Behold, a Star on High" (White-Smith) by S. R. Gaines, easy and tuneful and much better than the usual church compositions of this popular composer. There is also an anthem by Barnes, "The Joyful Morn Is Breaking" (Schirmer), based on an old French melody, very easy and pretty if not taken too slowly. It could be done in unison by children's choir. Schirmer also publishes an arrangement for S-A chorus of Neidlinger's popular solo, "The Birthday of a King"; it could be used as a duet, of course.

Dr. George B. Nevin has a Christmas duet entitled "The Infant Light" (Ditson) in two editions—for S-A (the better) and for S-T. It is in the style which has made him so popular, easy and melodious. Schirmer publishes three short songs, two of only two pages:

Dunn—"Out of Bounds," high. Speaks—"Again the Strains of 'Holy Night,'" medium.

Clara Edwards—"The Eastern Heavens Are All Aglow," medium.

The best of these three is that by Miss Edwards, who was able to extend her muse to three pages. The Speaks solo might do at the opening of a service. The Dunn number has a text built on a grotesque "conceit" of Father Tabb—the idea that the world is the child Christ's ball.

### Dedication at Walkerville, Ont.

At St. George's Church, Walkerville, Ont., the dedication of the Hillgreen, Lane & Co. organ was marked by a program by H. P. C. S. Stewart, organist and choir-master of St. George's, with the assistance of a quartet, together with the church choir. The archbishop of Huron read the dedication service and a recital was given Oct. 31. The organ is one of many being installed in Canada by Hillgreen, Lane & Co.

### Miss Dow at Florida State College.

Miss Margaret Whitney Dow, A. A. G. O., has returned to her position at Florida State College for Women after a summer's study at Fontainebleau. She devoted her program Nov. 6 to the French school, which she interpreted with authority, taste in registration and able technique. Her program included Cesar Franck's Third Chorale, Widor's "Miserere Mei," Widor's Pastorale from the Second Symphony and Widor's Sixth Symphony.

**PAUL E. GROSH**

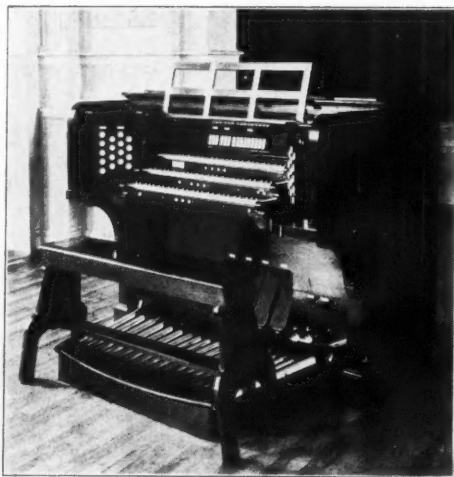
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## The Creative Listener

By W. LAURENCE CURRY

Paper delivered before the October meeting of the Camden Chapter, National Association of Organists.

One of the most earnest and experienced ministers I have known said to me not long ago: "It becomes increasingly harder to run a church." We had been discussing church problems and, primarily, the service. The train, the telephone and the radio have taught us that almost everything can be cut in two with regard to the required time. Our age is rightly called "fast." We live on the run and some of us sleep on the run. The outlook grows continually more materialistic. Business has stalked to the front a prime factor. There is a premium on time. Work can be done more efficiently with machinery; consequently labor has been diminished. This throws the income into the hands of the controllers and creates the keenest type of competition. Divisions of labor have resulted and we find specialists in every line. Thus business problems are shelved for their particular men and solved for the most part outside the main track of business. This attitude pervades everything today. A teacher who has mastered one subject is considered an asset to a particular school system, whereas fifty years ago he would have had to teach probably the whole curriculum.

The minister still remains the master of a gigantic task. Yet today in the large churches of some of our cities the minister devotes himself entirely to the preparation of his messages and maintains a group of assistants to do the church visiting. This method is most efficient and certainly fair to the minister. Why the public expects one human being to call regularly on a thousand people, visit the sick and make emergency calls, prepare two sermons a week besides a mid-week talk and have time left over to be on hand whenever called, when they consider it a man-sized job to take care of one office eight hours a day, with the rest of the time free, staggers the reason. Obviously the problems of church management do not weigh heavily upon the lay mind. The minister must be the chief of psychologists. He must weigh discreetly every policy before presenting it. He must consider the types of minds in his congregation before delivering a sermon. The needs of his people are always a care to him.

Ask the man of the editorial page whether he considers his task easy or not. The minister's is far more difficult. He must deal many times in the abstract and make it practical. His philosophical problems must be clarified for the listener's mind. They must be pointed. As if this were not enough, the minister is battling almost single-handed against a great deluge of mechanistic philosophy born in the seventeenth and eighteenth centuries and culminating in our behavioristic psychology of today. There is nothing more blastically discouraging to the minister than to have the very platform upon which he stands insidiously undermined. The church has a small place in the behaviorist's scheme. When a man is convinced that he has no soul, what use has he for the church? If human beings are merely carbonated material; if man is only 98 cents' worth of chemicals, the whole scheme of creation is certainly a colossal hoax. It is against such vicious propaganda that the minister stands the bulwark. Nor is this all. He is defending himself against the innumerable of thoughtless men who have run afoul a common error when they generalize upon the particular. The most juvenile observer realizes that every minister is not an Elmer Gantry. Only the shallowness of a biased brain would have conceived such a tale concerning the profession the most devoted of all upon earth to the uplift of humanity. Never before has the call for cooperation been more definitely sounded. If the church is to serve it must answer the problems of this day and cease bickering over theology and

music alike. Nothing is more hopeless than a church without a message.

I am about to attack the problem from the unusual point of view—that of the man in the pew. In the last analysis the service is for him. Therefore, a more or less hasty study of him cannot be unwarranted. In order to present him accurately it may be necessary to introduce extraneous psychological material, but this will, in the end, I believe, serve its purpose.

The world has long since forgotten the universe of mind and matter. Objective substances have become subjective. "Mind is matter" is a phrase quite common to the student of philosophy. Ultimately it is just a manner of approach. Nothing is changed essentially. My idea of a particular chair is in no wise changed whether I consider the chair an object outside my psychic sphere or whether I am persuaded it is a projected creation of my mind. My senses inform me that something, which I call a chair, is there. I see it and feel it. These two sense modalities afford me information concerning my chair. But when analyzed they are extremely faulty guides. All my information comes second-hand. The image of the chair impresses itself through light rays upon the retina of the eye, whence the stimulus is carried to the visual center of the brain—and I see a chair. It would be entirely possible to construct a chair of pasteboard of the exact size, shape and color of that chair and replace the original without my noticing the change except when I essayed to use it. The same process holds for the other senses. They are at best poor proof of anything.

Ask any slightly superstitious negro whether he has seen a ghost at any time. Ask a friend of yours what composes the figures on the city hall clock, numerals or blocks? He has undoubtedly looked at the clock every day. Which profile of George Washington appears on the 2-cent stamp, right or left? Such questions as these reveal the unreliability of the senses and the fact that our world is subjective. We are subject continually to stimuli from the outside, but the resultant ideas cannot serve as proof of what is beyond our subjective sphere. We are essentially egoists. We impose our ideas upon the world about us. If they coincide with existing conditions, well and good. If not, a complex results.

It is just this problem that confronts modern educators. We are, as human beings, complicated organisms consisting of three distinct, yet united, departments—first, the intellect; second, the emotions; third, the volitions. In the past they have educated only the intellect and trusted that the emotions would follow suit. Today they face the emotional problem as a serious factor in education. Why? Because no individual can be completely developed in one self alone. One cannot isolate the intellect from the emotions and still have human nature. Emmanuel Kant described disembodied intellect as the ideal of reason. This is, however, an idea, not a tangible working process. The isolation of one part produces a partial and emaciated personality, just as the separation of oxygen and hydrogen destroys the water.

The artistic world is perhaps the most extreme and, because of that, the best example of subjectivity. The creative genius reveals the acme of synthetic personality, crystallized into a vital force. The beauty of the Sistine Madonna lies not in the accuracy of the lines so much as in the emotional inspiration which is evident in that painting. Faust stands against the horizon an immortal figure, the projection of an inspired Goethe. The "Liebestod" music in "Tristan and Isolde" is the result of an intensity of feeling seldom, if ever, surpassed in any of the arts. The Fifth Symphony belies a world of ideas hidden within the pale of the greater Beethoven. These are created worlds, projected worlds. Frederick Nietzsche, the philosopher, said in his article on "Ascentic Ideals": "A complete and perfect artist is to all eternity separated from the real—from the actual." Nietzsche meant that a creation is the negative of the creator, since the creator himself combines both positive and negative in his own personality.

This same process is evident in the observer or the listener as well. The presence of one electric current under the proper conditions induces another current of less strength according to a physical law. So in the listener's self there are aroused emotions which transcend verbal description, induced by the emotions of inspired genius. No two persons react absolutely alike to the same music. This is virtually impossible because of the nature of what is transpiring. Did you ever wonder why certain new music, heard for the first time, left you without any particular reaction at all? This is so often the case that we cease to notice it as a psychological phenomenon. Human nature is a complex of selves. William James denoted them as material, social and spiritual selves together with the pure Ego. These may be easily further subdivided. The effect of anything strikingly new or strange introduces us to a new combination of emotions—a new complex—a new self. Such may be the effect of a new musical idea upon the listener who is creating, because of this, a new world in basic emotions. Everyone creates differently, hence reacts differently. The more profound the music, the more puzzling and sometimes disconcerting the reaction. This illustrates a law in the development of personality. It cannot be overlooked. We find it true in the social sphere as well. The individual must expand socially in proportion to the number of opportunities that present themselves to him. For this reason the minister in any community is a guiding factor. It is with this very problem that he is grappling.

Dr. F. B. Meyer of London described personality on three levels—the spiritual, the intellectual and the material. Religion deals with the spiritual, philosophy with the intellectual and the world with the material. I fear that we suffer from an over-dose of intellectuality in this day. The church has a message for the intellect paving the way to the spiritual. Man is a rational animal, but he worships in the spirit. If the church has a garbled message, alas for the man in the pew! If, on the other hand, the layman is not alert, church attendance becomes drudgery and no more significant than a well-ordered entertainment.

We have come face to face with the problem of absorbing the individual into the service of the church and again separating him from it better off than he was before. Here is a real task. Much depends upon the training of the person. It is difficult to discover where habit stops and volition commences, if, indeed, church attendance has ceased to become a habit. The radio presents itself a serious menace to the non-progressive church. The pooling of the material resources of the great radio interests has made possible the broadcasting of the most able thinkers of our day—men who give the listener plenty to think about—and the best of music. If the radio has done nothing else it has spurred unthinking churches into action. It is an unqualified menace to the backward church. But the radio can never take the place of individual worship because it lacks the personal contact of fellow Christians worshipping at a common altar. Worship is not a passive function, but it seems to me that the radio has partly made it so.

In analyzing the service the paramount factor to be considered is attention. The subject material of the worship varies so that the attention of the individual swerves from the voluntary to the passive, and vice-versa. The listener will involuntarily follow closely the message of some sweet song, well sung, but is liable to recite the Apostle's Creed from mere memory without allowing his intellect to play upon what he is saying. Obviously, then, the service must be constructed to maintain the listener's interest without fatiguing him. Hence the more profound parts of the worship should be interspersed with material more easily grasped.

Three great hazards to the continuity of the service arise at this juncture—first, faulty coherence of sermon and hymn thought; second, a wide bridge between the anthem and sermon; lastly, and in some cases the

worst, the announcements. I know of nothing more damaging to the cohesion of thought than long-drawn-out, extraneous announcements. The church calendar is the place for them for all time. Their place in the service should be minimized. It is necessary to remember that the mind can retain but one primary thought at a time. Therefore the most lasting results are obtained by grouping the service elements about the sermon subject or whatever element of the service is considered primary. By hammering away at one topic the intellect is forced to grasp it and if the choir leader has done his duty, the subject will be doubly reinforced.

This brings us to the character of the music. The uselessness of cheap tunes has long ago been demonstrated. We would be better rid of such musical debris. A catchy melody does not always mean that the anthem has anything to say. Recalling my metaphor of the induced electric current, if the music is shallow in character, it cannot induce a strong, lasting emotional flow in the listener. I realize that in one congregation there exists every musical and non-musical type. Accordingly the music must be varied. But the old cry: "Give the people what they want," if complied with in full, would raise the musical taste not one whit and in results would be metaphorically equal to feeding the baby too much candy. The test of any anthem is (1) does it have something to say; (2) how many times does it say it; (3) does the melody and harmonic background suit the thought of the words? The responsibility of the musical director is almost equal to that of the minister, and it is dangerous for the unskilled to dally in this field.

With all that I have said I have barely touched the fringe of my subject. Yet this must suffice. I believe fervently that the church is facing one of the most proving tests that ever confronted her. She cannot help the world by withdrawing from it. She must not only keep up with it, but, much more, keep a step ahead. The most practical way to lead is to anticipate. The most efficient method of achieving is cooperation. The united thought and prayer of minister and musical director amplified by careful study would increase the power of the church 100 per cent.

### NEW SERIES AT SCRANTON

#### Community Recitals Played at the Chamber of Commerce.

The Scranton, Pa., Chamber of Commerce is presenting musicians of the community in a third series of Sunday afternoon concerts. The Kimball concert organ in the Chamber of Commerce auditorium is always an important feature of these concerts. Miss Ellen M. Fulton, F. A. G. O., has charge of the concerts, thus filling an important post as municipal organist and director of these community events.

Miss Ruth E. Davis was the organist Nov. 6 and played these selections: "Marche Religieuse," Guilmant; "Will of the Wisp," Nevin; "Christmas in Sicily," Yon; "In Summer," Stebbins; "Chinoiserie," Swinnen.

Miss Fulton took part in a Schumann program Nov. 20 and also gave a Thanksgiving Day afternoon recital at which her numbers were: Solemn Prelude, Noble; "A Swan Song," Farjeon; "The Squirrel," Powell Weaver; Chorale Prelude, "Rejoice Greatly, O My Soul," Karg-Elert; "The Legend of the Mountain," Karg-Elert; Sketches of the City, Nevin; Toccatina, Faulkes.

#### Wins the Swift Prize.

Dudley Peele of Philadelphia is the winner of the Swift & Co. male chorus prize song competition, according to an announcement by E. A. Schlamp, president of the chorus. Honorable mention was given to Gustav Mehner of Grove City, Pa. This is the seventh annual competition of the chorus, and the winning of the award carries with it a prize of \$100. The judges were Adolf Weidig, Allen Spencer and D. A. Clippinger. The musical setting is to "Blow, Blow, Thou Winter Wind." It will be sung by the chorus at this season's concert.

**For "Movie" Player;  
Hints on Playing and  
New Publications**

By WESLEY RAY BURROUGHS

**Southern Solo Numbers.**

A reader of this column writes us asking for some good arrangements of Southern melodies suitable for solos. First, then, among the medleys there are "A Southern Fantasy," by Hawkes, and "Uncle Tom's Cabin" and the "Sunny South," both by Lampe. "Kentucky Home" is featured in the cabir number, while the last-mentioned work, an orchestral arrangement, is one of the best pieces that we know. It may be used either with orchestra and organ together or as an organ solo. "Suwanee River," "Dixie," "Kentucky Home," "Mocking Bird" and "Massa's in the Cold Ground" are all included.

In the paraphrase section the favorite "Evolution of Dixie," by Lake, stands first in originality of treatment of that well-known air, and offers opportunity for the organist to display the theater organ, using the tomtom on the "Indian dance," piccolo and drums on the martial part, dainty registration on the minuet and waltz, jazz effects on the syncopated section and full organ on the grand opera and finale. Lord's fantasia on "My Old Kentucky Home," Flagler's variations on "Suwanee River" and Lange's Grand Fantasia on "Dixie" are also good. The first two mentioned are organ solos.

Bland's beautiful song, "Carry Me Back to Ole Virginny," is a standard favorite. It is possible to procure this as a song waltz or a fantasia (Ditson). The last makes a most excellent solo and serves also as a prologue to a Southern film. "New Orleans" overture, by M. Wilson (Schirmer), was written to depict the annual Mardi Gras festival in that city and "Mardi Gras," by Gruenwald (Ditson), is similar in style. "Overture on Negro Themes," by Dunn (J. Fischer), is a legitimate organ work finely written.

"Ethiopian Rhapsody," by L. Hosmer (C. Fischer), is a comparatively late addition to this class and original themes are combined with Southern airs to offer a good medium for solo purposes. "Way Down South," by Laurendeau, is in the nature of a descriptive piece. The synopsis runs as follows: "Evening on the Plantation," "The Cotton Pickers Assemble," "The Darkies Sing and Dance," and a quiet section closing with "Oft in the Stilly Night." Where the organ contains a banjo stop this can be used to good effect. "Twilight in Alabama," by Pabst, is also a descriptive work. Where the number "Evolution of Dixie" is used a set of slides should be made so that the audience will know the different movements that are being played.

**New Photoplay Music.**

Right in line with the foregoing article the first piece in a new assortment of piano pieces (Schirmer) that we have found effective on the theater organ is "At the Cotton Gin," by F. Price. Empty fifths and fourths in the accompaniment serve to depict the mechanical hum of the mill, while an original Southern melody in the treble provides a typical Southern atmosphere.

Oriental: Compositions by Lily

Strickland are always good and a new suite of "Egyptian Scenes" is no exception. (1) "Dusk in the Desert" in E minor opens with the left hand playing the theme and the right embellishing it with arpeggios containing the octave and fifth only. The right hand then assumes the melody with the tenor and alto sections having a constant, ceaseless figure that well pictures the mysterious, calm hour of twilight. (2) "An Arab Shepherd's Song" is comparatively short, but contains two minor arias as if the sheep herder were playing an Oriental clarinet. (3) "Love's Oasis" in C minor is a splendid bit of writing. The theme first appears in the left hand, and later the right has sustained legato chords accompanied by a drone bass.

Woodland: "Moon Paths," by A. Mumma, is a number that illustrates in a really wonderful manner in musical idioms the fleeting clouds that temporarily obscure the moon on a balmy night and the shimmering of the moonlight on the water. The organist here should strive for a decidedly unusual registration, especially on the last six pages. The harp, flutes, celestes, vox humana, twelfth and tierce may be combined to obtain some astonishing effects. "Ode to the Mountains," by M. T. Wright, is appropriate to films showing the grandeur of mountain scenery. This piece is par excellence for short subjects of this nature. "Trees at Night," by T. Johnson, opens with a well-defined A major theme, followed by a short allegro movement in five-four rhythm that aptly visualizes a sudden breeze that sways the tree tops. "Nocturne Amoureux," by Friml, is of a quieter nature throughout, but exceptionally interesting and with the usual original themes that this composer always seems to have ready.

Sea Music: "The Brook," by F. L. Curtis. A lengthy piece of a purely descriptive nature in A. It should be taken at a rapid tempo, with an occasional pedal note.

Flower Song: "The Blue Iris," by F. Schlieder, in A and F sharp minor. This piece illustrates the delicate flower that nestles close to the grassy bank of the lake. Thirty-second notes resolving on the major chord open the number, while a plaintive minor aria offers an effective contrast.

Two-four Bright: "Danse Fantastique," by F. H. Grey, is a scene de ballet in E and A in the tempo of a gavotte. "When Skies Are Blue," by C. Hueter, is also in this class. A good number of bright material in D and G.

Quiet-Neutral: "Homeland," by Hueter, opens with an A flat major theme in the baritone register and is a piece that will fit any quiet scene.

Austrian and Hungarian: Hungarian Dance No. 5, by Brahms (Ditson), is a new arrangement of this favorite and will prove most acceptable to theater organists. In F sharp minor.

Irish: The "Irish Air from County Derry" has been transcribed by C. F. Manney. It seems to have great vogue just at present.

We have recently subdivided our "Bright" cover and isolated the six-eight numbers. Often there is need of a change of rhythm in the bright and happy scenes to get away from the two-four and four-four, and the six-eight gives this relief. Thus in a straight comedy feature, where there is no hint of a dramatic tension, we use light opera selections interspersed with two-four and six-eight bright numbers. "An Arcadian Idyll," by Bostleman, is an especially good piece in this divi-

sion. It is in the joyous, graceful, swinging style.

Two pieces which are particularly appropriate to the Christmas season and which may be used in connection with slides on Christmas Day are: "Christmas Eve," by C. W. Dieckmann, a smooth, flowing number in twelve-eight (G major), and "Christmas Evening," Mauro-Cottone, which contains a part in which the chimes and vox humana are exceedingly effective. Both are published by Gray.

Several additional numbers in Bellwin's Incidental Cinema series come to hand. "Perpetuum Mobile," by Rapee, is a restless agitated allegro with no let-up in the motion until the end. "Grievous War Theme," by Rapee, makes use of the augmented triads accompanied by a solemn bass motive. "Melancholic Andante," by J. Pintel, and "Melancholic Appassionato," by Rapee, are of a pathetic nature, the latter slightly more dramatic in style. "Sinister Presto," by J. C. Bradford, is ominous in character, and at the same time written as an agitato. "Tensive Mysterioso," by D. Peale, contains the elements of mystery and a dramatic tension. "The Clown," by D. Peale, is a burlesque mystery march in six-eight measure.

Miss Grace Chalmers Thomson, formerly of St. Philip's Cathedral at Atlanta, Ga., is now director of music at Rippowam School, Bedford, N. Y., a select private school supported by wealthy New York families. Miss Thomson had the misfortune recently, however, to fall in a dark stairway, suffering a broken left wrist and slight injuries to her back, from which she is recovering.

Wesley Ray Burroughs of Rochester, N. Y., has been appointed organist at the Lyndhurst Theater in that city. He presides over a new organ built by Arthur A. Kohl of Rochester, which Mr. Burroughs describes as a very effective and reliable instrument. A feature of Mr. Burroughs' activity is a "trip through the organ," in which he demonstrates to the audiences various features of the instrument, with comment.

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Editor

The Musical Scrap Book Magazine

Staff:

Chicago Daily News.

Instructor Theatre Organ:  
Chicago Musical College.

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# A KIMBALL ORGAN CARRIES ON

Mr. Albert Cotsworth writes in *Music News* concerning the Kimball Organ in the New First Congregational Church, Chicago:

"A term survives from the Great War as ever-stimulating. Whether first uttered by one soldier to another or from commander to followers, or a ruler to his nation, signifies little. Nowadays the heritage of 'carry on' puts burden and honor wherever it falls. It is a sort of sublime charge which dare not be ignored.

"Many Chicago churches feel it a subtle slogan charging them to remain in the deserted localities where they were once prosperous and to pursue vigorously the work bequeathed by those who inaugurated it and made it purposeful.\* \* \*

"No one organization has put forward a broader, more varied operating scheme than New First. All down the years these pages have chronicled the musical favors and enthusiasms engendered there. The 'United Choirs' are famous the country over, their festivals as attractive and important as they have been for twenty years or more, their enterprise as unailing.\* \* \* And while they were doing these splendid things and having a glorious time as they went along, the organ, as an instrument, was developing, taking on new forms of speech. And, in this way, Chicago met the occasion and evolved a firm which could, and did, secure men and provide measures whereby, through persistent, untiring endeavor and ambition, it could build organs comparing with the best anywhere.

"Carrying on, then, New First has a new organ.\* \* \* Carrying on even better, it is from a Chicago factory. And, carrying on best of all, it adheres to its heritage and is an enlarged, increased expansion and imposing exponent of what its predecessor was. As if it could do itself no higher honor than be a worthy son of its father. Of course such a chap in life is himself, and therefore different, but all the same wants to adhere to family tradition. This is just what has come to pass. A clarion 'carry on' is in its majestic tone. \* \* \* The plate on its console is that of the W. W. Kimball Company. From the specifications and balance, the proportion and judgment, the taste and discretion, has emerged the almost impossible—an organ of purely cathedral breadth, dignity and power and at the same time an organ of inner voices, orchestral and individual, to produce the most delicate prismatic colors of a recital instrument. Practically two organs in character and yet so focused and blended that neither eliminates the other. Not trying to speak first hand, it is fair to assume that the scheme as a whole came from William Lester. Plenty of consultations and adjustments, without doubt, but it speaks eloquently of him and his scrutinizing search to get just what he needed and wanted in addition to what he had before. His English foundation may help explain the noble Diapason choirs which are so dominating and yet so liquid a quality that their preponderance never puts forward an atom of that lumpy heaviness often found where body is sought through that order of tone. So, too, he saw to the imposing pedal section, securing such reserves of sound that no mass of other sections can disturb its surety.\* \* \*

"But it is in its entirety that this instrument meets what has ever been the fundamental purpose of an organ. Power is reckoned as primal. \* \* \* Usually the uninformed gauge such power if 'it shakes the roof and walls.' While this latter is sentimental, the fact abides that the tone must supply so tense a sense of power and bigness as to impress, subjugate. This organ measures up in gorgeous profusion and its power is its very crown and undercurrent of purpose, its permanent wearing quality, its compelling excellence, its quivering essence of beauty. Without that compelling force it would take its place as just another organ. With such complement it is nobility itself. \* \* \*

"The organ \* \* \* may be cited as the most perfect thing of its kind in Chicago or hereabouts. The organ fraternity is united in admiration, feeling a debt of gratitude to the donors that there is in so central a location an organ of such completeness housed where its excellencies may be easily discovered. \* \* \* Were this great organ called 'municipal' there would be no argument. We would be proud and say so. In a big, big way it is municipal and more. It serves a community, and that is all a 'municipal organ' could do, no matter how hard it tried."

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**In Los Angeles and Southern California**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Nov. 17.—The November meeting of the Southern California chapter of the A. G. O. was held on Monday evening, Nov. 7, at the First Presbyterian Church of Hollywood. The soloists were Clarence V. Mader of Pasadena and J. B. Nield, organist and choirmaster of the church. Mr. Mader, who has spent the last year in New York studying with Lynnwood Farnam, played in splendid style the Prologue from the Maleingreau Passion Symphony, the Vivace from the Sixth Trio-Sonata by Bach, "Chanson" by Caudlyn, and the Finale from the First Symphony of Vienne. It was a notable performance and one could only feel sorry that there were not more people out to hear him. Mr. Nield came to Hollywood from Canada a few months ago and this was the first time he had played for the Guild. He has an individual style and has made many friends since his arrival in Hollywood. He played the Mendelssohn Fourth Sonata and pieces by Jenkins, Sanders and Faulkes. The choir sang "O Gladsome Light," by Sullivan, very effectively, and Miss Estelle Videil sang "With Verdure Clad," by Haydn.

The first four of the "Eight Choirs" music programs at the First Baptist Church have been given since the last writing. The scheme seems to have aroused a great deal of interest and Alexander Stewart, musical director of the church, is to be congratulated on the success of the programs. The first program was given by the Wilshire Presbyterian Choristers under the direction of William Ripley Dorr. I had a feeling that the size of the Baptist auditorium bothered the choir and there was a feeling of strain, as if they were making a special effort to make themselves heard in the back seats. However, the program was very well presented and the choir showed careful training. I confess that I don't see any reason for a choir in a Protestant church singing in Latin. Surely there are excellent translations of all these numbers. If not, there is plenty of music as good that could be used in its place. Then, again, why not something by an American composer? Is it asking too much that in a program of twelve numbers three should be American?

The second program was given by the choir of the First African Methodist Church under the direction of Elmer C. Bartlett. This has been the best attended concert so far, the big church being nearly full. The choir sang splendidly, especially in a number of negro spirituals and in Dett's "Listen to the Lambs." Anita Benton Brazley played two organ solos—Allegretto, by Wolstenholme, and Concert Overture, by Hollins—and Gladys Wells was the soprano soloist. It was the sort of program that the layman in the pew likes to hear and I have heard all sorts of good things about it.

The third program was given by the Claremont Community Church choir under the direction of Ralph H. Lyman. Here again we had a jolly good choir in a program that contained things to suit all tastes. Vinal Palmer, the organist, played two or three solos, the choir sang anthems a cappella from the Russian liturgy and favorite anthems by such composers as Ambrose, Franck, Stainer, Rogers, Dett, etc., closing with a stirring performance of the Buck Festival Te Deum.

The fourth program was given by the choir of the Church of the Open Door under the direction of John B. Trowbridge, with Alfred A. Butler as the organ. Mr. Butler played the Bach Passacaglia and numbers by Hollins, Lemare, Kinder and Lemmens, and the choir sang anthems, choruses and hymns in an acceptable manner.

If you have not been out to any of these concerts you should be ashamed of yourself. We all need to hear what

the other fellow is doing, even if we feel that we have nothing to learn.

All our music seems to center in the Baptist Church these days. On Friday afternoon, Nov. 4, from 4 to 5 o'clock David L. Wright, organist of the church, gave a recital, assisted by the Huntington Park Woman's Club chorus. The program contained pieces by Bonnet, Hofmann, Karg-Elert, Guilman and R. Deane Shure, who was represented by his suite, "Through Palestine," an interesting novelty that seemed to give a great deal of pleasure. The women's chorus sang numbers by Ries, Spross and Gaul.

The next of this series of recitals will be given on Dec. 3 at 4 o'clock by Walter F. Skeele. It is many a day since Mr. Skeele has given a recital and he should have the church full.

Walter Earl Hartley, head of the music department at Occidental College, has been appointed organist and choirmaster at the First Methodist Church, Pasadena, in place of Arnold Dann, who has resigned. Mr. Hartley has made a reputation for himself as head of the organ department at Pomona College and is fully capable of upholding the splendid standard Mr. Dann has set for the Pasadena church.

Arnold Dann is leaving for the East the middle of the month. He has a number of recitals booked and is to make some rolls for the Skinner Organ Company. He will be greatly missed by his many friends and admirers. His playing and sincerity of purpose cannot fail to leave their mark and we shall all benefit by his stay among us. The best wishes of the musical fraternity go with him and we all wish him the success he deserves in his new field of work.

I believe I am right in saying that the most satisfying organ recital we have had in Los Angeles for a long time was that by Palmer Christian in the First Baptist Church Nov. 15. It is many a day since I have seen so interested an audience or heard such spontaneous applause. Both were a tribute to a great artist of whom America should feel proud. The program was well chosen and contained music to suit all tastes. The Fantasia and Fugue in G minor of Bach received a splendid reading, the fantasia being especially impressive. On all sides I heard people talking about the three fine pieces by Eric DeLamarer which Mr. Christian played from manuscript—Nocturne, "The Fountain" and "Legend." Here is the sort of music everyone enjoys. It is orchestral in every sense of the word. Number 3 is a masterpiece. Personally I enjoy the two movements of the Elgar sonata. The lovely andante espressivo was beautifully played and I never heard the organ sound better. Here again Mr. Christian revealed the orchestral possibilities of the fine Kimball organ, covering the whole work with a kaleidoscope of color. Other numbers were the "Minuetto Antico e Musetta" of Yon, the charming "Träumerei" of Strauss, arranged by Mr. Christian, and the stunning "Rhapsody Catalane" of Bonnet. The last received a hair-raising performance and brought down the house.

It was a great pleasure to have this gracious gentleman in our midst for a few days. He was entertained at luncheon by the local chapter of the A. G. O. at the Elks' Club and also played recitals at Redlands and Pasadena, giving a different program in each place.

Albert Tufts has been appointed organist at the First Methodist Church, Los Angeles, in place of Arthur Blakeley, who has resigned. This is one of the largest churches in the city and the organ a ninety-stop Austin, one of the largest on the coast. Mr. Tufts will give a half-hour recital before each service, which will be broadcast over KFI.

The Welte Organ Company has finished installation of a two-manual in Pilgrim Congregational Church, North Weymouth, Mass., the gift of Mrs. Abbie E. Beals in memory of her mother. The specification was outlined by Edith Lang, the Boston organist.

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Gentlemen:

It might be of interest to you to learn of the many compliments which we at the Temple Baptist Church, Chicago, are receiving on the organ which you recently installed and which was dedicated on the 21st of September. We have yet to receive a single adverse criticism of the organ although the church has been visited by a goodly number of friends of the members.

I think the tone quality is most usually mentioned. Perhaps this is because many are surprised at the wonderful tonal effect which you secured. As you know, some have felt that the Wurlitzer Company could not properly voice a church organ and that we would get the orchestral effects of places of amusement. Instead, I feel we really have one of the finest church organs of its size that I have ever heard and so far this has been the unanimous opinion.

The Committee was impressed by the courtesy with which they were received at your office and the Board of Trustees and the church with the splendid and efficient manner in which every detail of the installation was carried out. Personally as chairman of the Organ Committee, may I express my appreciation for your helpfulness and interest.

Very sincerely yours,

*George W. Kimball*  
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**FRUITS OF 1927 MUSIC WEEK**

**Schools and Choirs Feel Beneficial Results—Plans for 1928.**

More than a doubling of the extent of national music week in the four years of its existence is shown by figures just made public by the National Music Week Committee. These indicate that 1,614 cities and towns participated in the observance last May. This is contrasted with the first national celebration, in which 780 towns participated. Previous to the synchronization of the various local music weeks, which was brought about by the initiative of C. M. Tremaine, only 150 cities or towns had ever held a music week.

In a large number of instances the local music weeks produced definite beneficial results. These include the organization of bands, orchestras or choral groups, the purchase of musical instruments for schools, a recognition of music as an essential in the school curriculum, and a getting together of local musicians for civic betterment. One example is provided by Goshen, Ind., where music week led to the organization of a choir directors' meeting every other week to promote choral music and to put more enthusiasm into choir work. A result of this team-work is a community Christmas concert of massed choirs planned for the approaching holidays.

It is expected that the achievements of 1927 will be eclipsed by the observance on May 6 to 12, 1928. Among the general features planned by the National Music Week Committee are a special recognition of American music, development of better congregational singing in the churches, development of the music memory contest as a feature of rural music weeks, and a tying-in of the motion-picture houses and the radio with music weeks. Suggestions on these subjects and copies of printed matter such as "How to Organize a Music Week Committee" are to be had without charge from the headquarters of the National Music Week Committee, 45 West Forty-fifth street, New York City.

**Van Dusen Club Appointments.**

Announcement is made of appointments of members of the Van Dusen Club since July to positions as follows: Edward Eigenschenk, organist, Balaban & Katz's Roosevelt Theater; Etwell Hansen, solo organist, Balaban & Katz's Tivoli and Uptown Theaters, Chicago; Dorothy Wythe, Grand Theater, Naperville, Ill.; Nettie Behrend, Lark Theater, Brazil, Ind.; Harry Lee, theater, Rhinelander, Wis.; Alvina Michals, associate organist, Oakland Square Theater, Chicago; Jimmie Swingen, Gaiety Theater, Ottawa, Ill.; Allan Dowdy, Lorraine Theater, Hoopeston, Ill.; Mrs. Fern McConiga, First Congregational Church, Maywood, Ill.; Kenneth Cutler, First Congregational Church, Wilmette, Ill.; Rex Bayne, theater, Kittanning, Pa.; Mrs. B. W. White, solo feature organist, Crane Theater, Carthage, Mo.; Miss Anita De Mars, director of motion picture playing at Bush Conservatory, Chicago; Harold Cobb, director organ department of the Girvin Institute of Musical Arts.

Frank J. Daniel of Scranton, Pa., played two recitals in October—one at the Lithuanian Church and the other in the Suburban Presbyterian Church, which had the good fortune to have presented to it the two-manual Austin organ in the former St. John's Lutheran Church.

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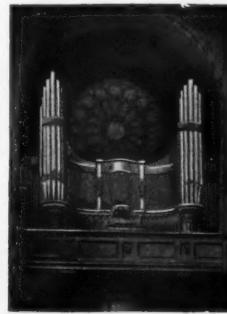
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 Bourdon (Ped. Ext.), 16 ft., 17 pipes.  
 First Diapason, 8 ft., 61 pipes.  
 Second Diapason, 8 ft., 61 pipes.  
 Clarabella, 8 ft., 61 pipes.  
 Octave, 4 ft., 61 pipes.  
 Fifteenth, 2 ft., 61 pipes.  
 Tromba (in Choir box), 8 ft., 73 pipes.  
 French Horn (located in Swell), 8 ft., 73 pipes.  
 Chimes (electric action, in Swell), 20 tubes.

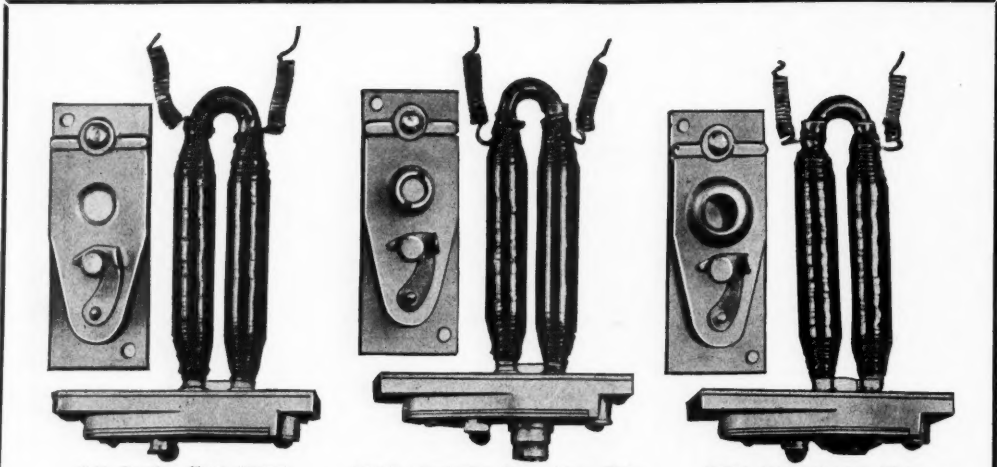
**SWELL ORGAN.**  
 Bourdon, 16 ft., 73 pipes.  
 Diapason, 8 ft., 73 pipes.  
 Rohr Flöte, 8 ft., 73 pipes.  
 Sallcionala, 8 ft., 73 pipes.  
 Voix Celeste, 8 ft., 73 pipes.  
 Aeoline, 8 ft., 73 pipes.  
 Octave, 4 ft., 73 pipes.  
 Flute Triangulaire, 4 ft., 73 pipes.  
 Mixture, 3 rks., 183 pipes.  
 Wald Horn, 16 ft., 73 pipes.  
 Cornopean (big scale), 8 ft., 73 pipes.  
 Oboe d'Amore, 8 ft., 73 pipes.  
 Vox Humana, 8 ft., 73 pipes.  
 Tremolo.

**CHOIR ORGAN.**  
 Concert Flute, 8 ft., 73 pipes.  
 Dulciana, 8 ft., 73 pipes.  
 Unda Maris, 8 ft., 61 pipes.  
 Flute, 4 ft., 73 pipes.  
 Clarinet, 8 ft., 73 pipes.  
 Harp and Celesta, 61 bars.  
 Tremolo.

**PEDAL ORGAN.**  
 Open Diapason (old pipes in present organ), 16 ft., 32 pipes.  
 Bourdon, 16 ft., 32 pipes.  
 Echo Lieblich (Swell), 16 ft., 32 notes.  
 Wald Horn (Swell), 16 ft., 32 notes.  
 Octave, 8 ft., 12 pipes.  
 Gedeckt, 8 ft., 12 pipes.  
 Still Gedeckt (Swell), 8 ft., 32 notes.  
 Chimes (Great), 20 notes.

**Give Piano and Organ Recital.**

An interesting program presented at St. Michael's Episcopal Church, Amsterdam avenue and Ninety-ninth street, New York City, Nov. 22, consisted of compositions for piano and organ together. William Neidlinger was the organist and Mrs. Neidlinger was at the piano. The selections they played, all of them of general interest because of the revived use of organ and piano in ensemble, included the following: Concerto No. 1, Handel; Theme and Variations, Widor; Fantasia and Fugue, Saint-Saens; Andante (from String Quartet), Mozart; Elegie Fugue, Guilman; Intermezzo and Minuet, Bizet; Finale, Saint-Saens.



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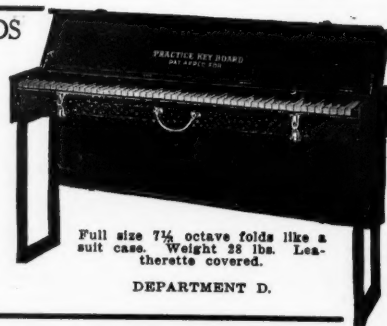
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**Pittsburgh News Items**

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., Nov. 23.—Recitals were given in the Pittsburgh Musical Institute faculty series by Albert Reeves Norton, A. A. G. O., Nov. 8, and by William H. Otting Nov. 22.

At Carnegie Music Hall, Nov. 7, the Musicians' Club sponsored a program of compositions by T. Carl Whitmer, organist and director of the Sixth Presbyterian Church. There were arias and solos for soprano, alto, tenor and bass, a sonata for violin and piano, and choruses sung by the Chamber of Commerce chorus, directed by Harvey B. Gaul, organist and choirmaster of Calvary Episcopal Church. The piano parts were played by Mr. Whitmer, assisted in one of the choruses by Aneurin Bodycombe (at a second piano), organist and director at the First Presbyterian Church of Wilkesburg. Three arrangements from the orchestral score were played on the organ by James Philip Johnston, F. A. G. O. Two of them, "The Meeting of Mary Magdalene and Jesus" and the "Asp Death," from the musical drama "Mary Magdalene," were arranged by the performer, and the third, "Baptism of Jesus," from "The Temptation," was arranged by Mr. Whitmer.

The Mendelssohn Choir opened its season Nov. 15 with a performance of Mozart's Requiem Mass and Dvorak's "Stabat Mater," Ernest Lunt conducting. Earl Mitchell, organist of the Shadyside Presbyterian Church, presided most ably at the organ.

At the celebration of Andrew Carnegie's birthday anniversary by Carnegie Institute of Technology in Carnegie Music Hall the morning of Nov. 18, Charles A. H. Pearson played organ numbers. Senator Fess of Ohio was the speaker.

**Dedication at Oak Park, Ill.**

The Möller organ recently installed in St. Christopher's Episcopal Church, Oak Park, Ill., was dedicated Nov. 6. The organ is a memorial of the Rev. H. Hedley Cooper, a former priest in charge of St. Christopher's, who lost his life in the world war. The instrument is also a memorial to the other members of the parish who gave their lives in that war. The musical part of the service was directed by William G. Hill, organist and choirmaster.

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A RATHER NOVEL IDEA for using R. Deane Shure's "THROUGH PALESTINE" as a service-feature has recently come to our attention; it was worked out by the minister and organist of a church in the middle west during the past year, and proved so satisfactory that we are passing the suggestion along. The organist was to play this suite as a short recital before the evening service and solicited the help of the minister by asking him to read the scriptural quotations accompanying each number. After reading the quotations through, the minister suggested the better idea of telling the story of each number in his own words; this met with the hearty approval of the organist. The program began by the telling of the story of the Pool at Bethesda, after which the organist played the first number. The minister then related some beautiful incidents concerning the second number, and the organist played the number better than he had ever played it before. This was followed by the biblical story of Mt. Hermon and the Transfiguration; the organist was fast catching the spirit of the minister and the sunbursts of light in the number proved tremendously effective. It is not difficult to imagine the silence with which the congregation received the quiet closing measures of "In the Garden of Gethsemane." The whole time consumed had been about thirty minutes; the audience fled out of the church filled with the real spirit of reverence and the minister and organist found themselves united by a spiritual bond of inspiring devotion. Perhaps your minister could work out a similar scheme; at any rate, here is the suggestion.

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4. Garden of Gethsemane (*"Could ye not watch with me one brief hour?"*)

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2. "Weeping Mary" (*St. John, 20-11*)
3. "Willow Whisper" (*Isaiah, 44-4*)
4. "Wilderness March" (*Exodus, 13-21*)

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By WILLIAM LESTER.

Suite in B minor for the organ, by Ernest Douglas; published by the Shattner Piano & Music Co., St. Louis, Mo.

This cyclic work in three movements deserves special notice both because of its unusual intrinsic worth as music and because it was the prize-winning entry in the contest held under the auspices of the N. A. O. for the general convention in St. Louis last summer. This suite achieved the resultant honor, plus the sum of \$500 donated by George Kilgen & Son, Inc. I believe that the organist fraternity will welcome this splendid composition as a really valuable and interesting addition to the list of important works for the instrument in the larger forms. It is music of individuality, set well for the organ, and of definite musical worth.

The three movements are: Prelude, "Legende" and Finale. The opening movement is built on two striking themes, one a bold broken-chord figure, the other a massive chord figure redolent with chromatic motion. The development is largely rhythmic, building up to a fine climax at the close. The middle section is an atmospheric slow movement set for string-tone over a steadily flowing bass pedal motive, suggesting a basso ostinato. A solo recitative passage alternating with light chords for soft flue stops affords variety, leading to a modified reprise of the first theme to close. The Finale is a brilliant toccata-like subject for the full organ, with a bold theme set in the pedals in the style so affected by Widor, Vierne, et al. A slower legato soft section affords the necessary relief and offers opportunity for the consequent return to the opening material and a sonorous and brilliant climax.

If the organists do not seize upon this fine work and make it one of the staple numbers in the organ repertoire they are missing an opportunity to do both themselves and our native music high honor. Seldom does a contest bring forth anything of such high worth, of such practical value, or of such popular appeal.

"Missa Ave Maris Stella," by Nicola A. Montani, published by the St. Gregory Guild, Philadelphia.

Not very much Catholic music comes to this page for notice; but what does come ranks high in musical values and in devotional worth. This short mass is no exception to the rule. It is cast in strict form, properly contrapuntal in structure, with the organ accompaniment based upon three plainsong melodies. The choral writing is beautifully done, the simplicity is that which comes from a consummate control of the intricacies of craftsmanship, not from banal deadness of inspiration. A work to be highly recommended.

"Hark, What Mean Those Holy Voices," by Herbert J. Tily; published by the H. W. Gray Company.

This beautiful Christmas anthem should meet with a warm welcome from the choirmaster who can do antiphonal choral work. That the Philadelphia choral leader should write with a mastery of the mass effects is to be expected. He has, in this large anthem, achieved an artistic success which adds a first-class work to a niche which has been only sparsely filled. Of course the anthem can be done in the usual style if antiphonal equipment is out of the question—it is a stunning choral work any way.

"Ave Maria" for organ, by J. Lewis Browne, transcribed by Clarence Eddy; published by J. Fischer & Bro., New York.

This is a tuneful morsel, offering fine opportunity for the legitimate use

of the beloved vox humana, and for most effective dialogue passages between great and echo divisions. Musically valid and of popular interest.

"Woodland Reverie," by Edwin H. Lemare; published by W. Paxton & Co., London.

Lemare can always be depended on for likable melody, set off by colorful chords, set in an expert way for the instrument, with piquant registration. This number, with all its simplicity of structure and matter, fits all the foregoing requirements. Usable for quiet moments in a recital or for service use.

A Choral Grace, by H. S. Sammond; published by J. Fischer & Bro., New York.

This brief choral number will make a fine prelude to the communion service in non-liturgical churches. It is dignified, melodious and devotional and offers some interesting opportunities for choral effects.

"Christmas Joy," by Edward Shippen Barnes; "Hallelujah to Our King," by Anna Priscilla Risher; published by the Arthur P. Schmidt Company, Boston.

Two anthems for the Christmastide of musical value and general appeal. Neither will offer difficulties in performance; both are marked by ingratiating melody, harmonic interest and devotional mood. Both call for a soprano solo voice.

"Angel Voices," by Alfred Wooler; published by Robin Ellis, Ridgefield Park, N. J.

A simple anthem for Christmas, written in this composer's simple style, but with more than his usual fluency and finish. There is considerable variety of movement and mood. In the hands of a choral body which will plumb its possibilities this number will prove of value for a seasonal anthem.

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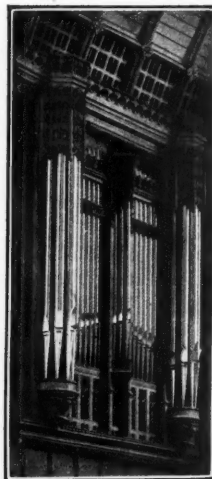
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**New Lutheran Chorus in New York Will Give Interesting Work.**

A pre-Bach Christmas oratorio composed in 1664 by Heinrich Schuetz will be presented for the first time at Carnegie Hall, in New York, Dec. 10, by a recently organized Lutheran chorus of 100 voices under the direction of Albert Stoessel. In addition the chorus will sing the Bach-Stoessel "Festival Prelude," based on three chorales and one chorale prelude of Bach. Both the Schuetz and the Bach-Stoessel numbers will be accompanied by an orchestra from the New York Symphony. Reinald Werrenrath will be the guest soloist.

The new chorus was organized in October. The first rehearsal was held Sept. 25 under the leadership of Hugh Porter, organist of Calvary Episcopal Church, who has been in charge of practically all the preliminary work. Dr. Stoessel taking over mainly the final rehearsals. Mr. Porter will be at the organ the evening of the concert.

Since the Schuetz "Weihnachts-Oratorium" is not only musically, but historically, interesting, it is certain that many lovers of pre-Bach music will turn out to hear this quaint oratorio. The chorus will close the program with the following group of unaccompanied numbers: "O How Shall I Receive Thee?" Teschner; "A Spray Arose to Glory," Praetorius; "Now Raise Your Happy Voice," harmonized by Bach; "Beautiful Savior," arranged by Christiansen; "A Mighty Fortress Is Our God," Hassler-Bach.

Frederick W. Nehring, chairman of St. Matthew's school board, is sponsoring the venture. He is assisted by the pastor of St. Matthew's, the Rev. Dr. A. Wismar, who is the program director, and Herbert D. Bruening, organist of St. Matthew's, who acts as accompanist in Mr. Porter's rehearsals and also serves as librarian.

Two recent contracts received by the Will A. Watkin Company of Dallas, Tex., for Hillgreen, Lane & Co. organs came from the Griffith Amusement Company, Oklahoma City, Okla., for a two-manual, and from the First Presbyterian Church, Cameron, Tex., for a two-manual.

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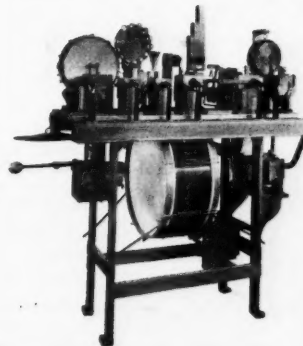


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**News from St. Louis**

By DR. PERCY B. EVERS DEN

A. R. Gerecke, organist of Ebenezer Evangelical Church, one of our younger organists, sends us a program of a recital he played on the new Kilgen organ at the First Presbyterian Church of Belleville, Ill. His numbers were: Theme, with Variations, Faulkes; "Dreams," Stoughton; "In Moonlight," Kinder; "Vision," Rheinberger; "Will o' the Wisp," Nevin; "Liberty Fantasia," Maxson.

With the resumption of evensong at Christ Church Cathedral, Daniel R. Philippi has transferred his weekly recital to Tuesdays at noon. We understand that several additions to the new Skinner organ at the cathedral are planned.

William John Hall, president of the St. Louis chapter, N. A. O., announces a series of Friday evening recitals at Temple Israel in which he is demonstrating the advantage of a proper use of transcriptions in his programs.

Arthur Davis, formerly of Christ Church, and now of St. Mary's Cathedral, Memphis, Tenn., visited several of his St. Louis friends last month. He is thoroughly "en rapport" with his new environment and speaks sanguinely of musical opportunities in the territory over which he now presides as state president of the N. A. O. in Tennessee.

Last month saw the passing of Mrs. Howard Watson, for many years the organist of the Maplewood Avenue M. E. Church and a loyal member of the Missouri chapter, A. G. O. Her funeral was attended by the prominent organists of the city, who entertained a high regard for her genial companionship.

A local paper carries an announcement of the "Beethoven Grocery and Meat Market." We do not know whether a record plays a Beethoven symphony to induce the customers to part more readily with their cash, or if a sonata is to be thrown in with every \$5 purchase.

Charles Galloway has resumed his recitals at Washington University on the third Sunday of the month with a gratifying attendance.

One of the busiest organists in St. Louis is George Devereux of St. Francis Xavier's. In addition to his numerous church services he is director of music at St. Louis University, where, in addition to theoretical classes, he conducts a big chorus, a band and an orchestra.

Pilgrim Evangelical Lutheran Church celebrated its twentieth anniversary Nov. 13, the organist, Martin Burmeister, contributing: "Triumphal March, Hollins; "Pilgrims' Chorus," Wagner, and Coronation March, Meyerbeer. Mrs. I. Marting played: Festi-

tival Prelude, Lemare, and Fanfare, Lemmens.

Paul Friess leaves the Kingshighway Presbyterian Church for St. Michael and All Angels, the latter a growing parish in the exclusive residence part of the city. Mr. Friess is a talented pianist and is accompanist to the St. Louis Morning Choral.

Interest is being evinced in the dramatic production of "Elijah" by a large chorus and orchestra under the direction of Fred Fischer, an organist who apparently has deserted the organ bench for the baton. By the time this appears in print the event will have taken place, being scheduled at the Coliseum for Nov. 29 and 30.

**STATEMENT OF THE DIAPASON.**

Statement of the ownership, management, circulation, etc., required by the Act of Congress of Aug. 24, 1912, of The Diapason, published monthly at Chicago, Ill., for Oct. 1, 1927.

State of Illinois, County of Cook, ss.

Before me, a notary public in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the owner of The Diapason, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the act of Aug. 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

Publisher, S. E. Gruenstein, 306 South Wabash avenue.

Editor, same.

Managing Editor, none.

Business managers, none.

2. That the owner is: (If the publication is owned by an individual his name and address, or if owned by more than one individual the name and address of each, should be given below; if the publication is owned by a corporation the name of the corporation and the names and addresses of the stockholders owning or holding 1 per cent or more of the total amount of stock should be given.)

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

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S. E. GRUENSTEIN,

Sworn to and subscribed before me this 29th day of September, 1927.

(Seal.) WALTER G. HENRY.

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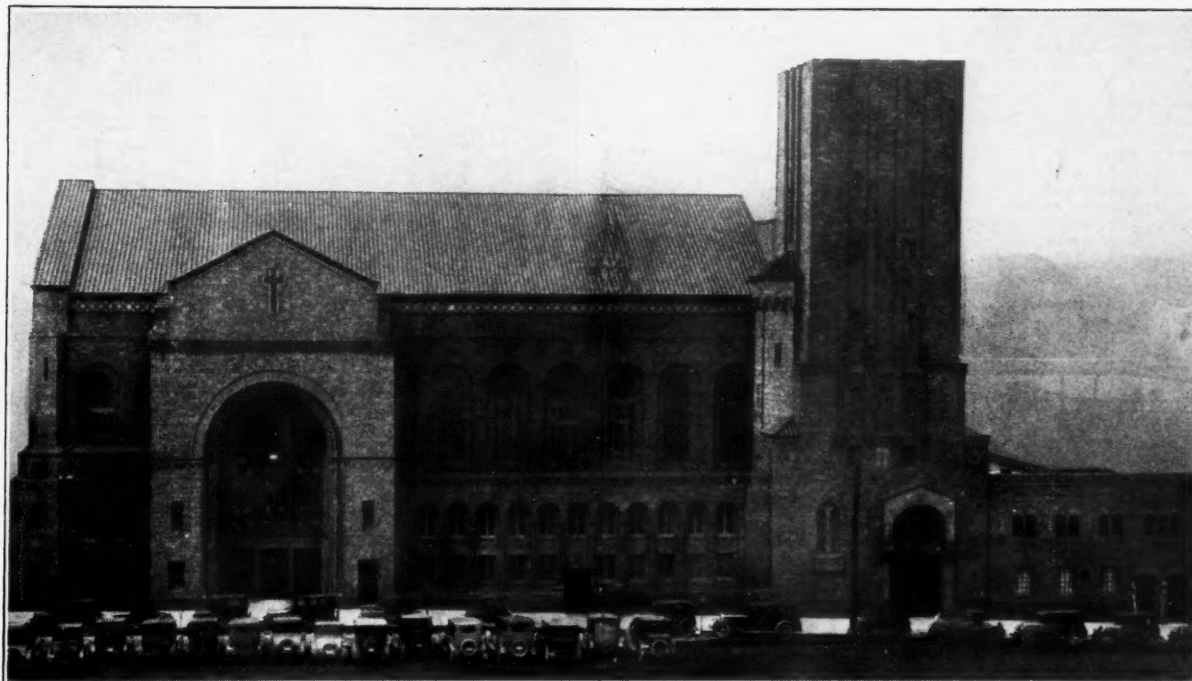
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Following is the scheme of stops:

**GREAT ORGAN.**

- Open Diapason, 8 ft., 73 pipes.
- Gross Flöte, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Second Open Diapason, 8 ft., 73 notes.
- Concert Flute, 8 ft., 73 notes.
- Flute Harmonic, 4 ft., 73 pipes.
- Tuba, 8 ft., 73 pipes.
- Chimes, 21 notes.
- Tremolo.

**SWELL ORGAN.**

- Bourdon, 16 ft., 97 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Flute, 4 ft., 61 notes.
- Nazard, 2 1/4 ft., 61 notes.
- Flautina, 2 ft., 61 notes.
- Tierce, 1-3/5 ft., 61 notes.
- Vox Humana, 8 ft., 61 pipes.
- Oboe, 8 ft., 73 pipes.
- Tremolo.

**CHOIR ORGAN.**

- Open Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.

- Concert Flute, 8 ft., 73 pipes.
- Rohr Flöte, 4 ft., 73 pipes.
- Clarinet, 8 ft., 61 pipes.
- Tremolo.

**SOLO ORGAN.**

- Open Diapason, 8 ft., 73 pipes.
- Fern Flöte, 8 ft., 73 pipes.
- Wald Flöte, 4 ft., 61 notes.
- Muted Viole, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Chimes.
- Tremolo.

**ECHO ORGAN.**

- (Played from Choir Manual.)
- Open Diapason, 8 ft., 73 notes.
  - Fern Flöte, 8 ft., 73 notes.
  - Wald Flöte, 4 ft., 61 notes.
  - Muted Viole, 8 ft., 73 notes.
  - Vox Humana, 8 ft., 61 notes.
  - Tremolo.

**PEDAL ORGAN.**

- Resultant, 32 ft., 32 notes.
  - Open Diapason, 16 ft., 32 pipes.
  - Bourdon, 16 ft., 32 pipes.
  - Octave, 8 ft., 12 pipes.
  - Lieblich Gedeckt, 16 ft., 32 notes.
  - Flute, 8 ft., 12 pipes.
  - Tuba, 16 ft., 12 pipes.
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**Plea for Genuine Reeds as Necessity in Small Organs**

By HENRY BAXTER PARKER

The correspondence growing out of the publication of my article "Keeping Reeds in Shape" in The Diapason some time ago convinces me that there is a keen and widespread interest in organ tone, especially in the reed or lingual type. I am especially glad to add a few words at a time when so many people seem so easily satisfied with substitutes, however meager—substitutes for almost everything, if they are easily obtained.

The day may come when more organists will enjoy a greater familiarity with tone production and the laws governing it, as well as tone quality itself, and when they will be able to make their knowledge count in the more commercial deliberations of organ committees.

In this article I will deal with a phase of the situation which should in a frank, intelligent, far-sighted way be brought to the attention of committees entrusted with the purchasing of organs. We should be quite aware that there is a real danger of many potential music lovers becoming cramped and deformed in musical taste for obvious reasons, among which, to confine myself to the proper scope of this paper, we will consider the average, well-meaning music committee entrusted to draw up appropriate specifications for organs of ordinary size and smaller. Now there is a widespread tendency to avoid taking the number of reeds that they naturally require. The well-known unpleasantness resulting from neglected reeds has led to the unmusical practice of practically excluding them from organs of less than ordinary size.

But reed tones have, since the bronze age, met a need and occupied an important place in our musical desires. They are today so necessary to cultured audiences that the committee generally does one of two things. It either substitutes for the real, legitimate reed a flue stop which most nearly imitates it, or it has several flue stops combined, and has them operated, not from a properly lettered ivory at the console, but from an ivory falsely marked with the name of some reed. I mean, however, to be quite fair to the artists who invented these imitations, or reedless reeds, as they are sometimes called, because they constitute a distinct addition to organ tone, being of a unique character due to unusual structure and peculiar voicing. They should, of course, be accorded a proper place in the community of organ stops, but we should be true enough to our musical and intellectual heritage to insist that these are labial pipes and therefore belong to the flue family, and also see to it that this scientific and musical fact is considered along with the commercial. The genuine reed characteristics are too well known and appreciated to warrant extensive substitution of this nature, even in this hectic period (if we are vigilant), for, of course, the difference between them and the true reeds is apparent directly the two have been heard.

The point in dwelling on this phase of the subject is to be sure that more organists realize just what they miss when they accept synthetic reeds in place of the real reeds. I claim that some of the exquisite, subtle influence inherent in organ music is kept from people who think that they hear the whole gorgeous rainbow of organ tone when some of the primary colors are left out. We realize that all the colors should be preserved even during an age when poor substitutes are so popular in so many phases of life.

Here are a few of the main points which should be considered by the organist in advocating the inclusion of reeds. In the first place, the material should be organized definitely for speeches before the committee, and for correspondence for the purpose of clinching arguments. The organist might begin with a brief historical outline having to do with the develop-

ment of reed and flue tones as our ancestors produced them before they were incorporated in organs, and since. The significance of the fact that reeds are rather recent acquisitions to the organ should be touched, as it throws light on some of the intricate problems associated with the invention and voicing of pipes of this character. Then the significant differences in technique employed in the making, voicing, installing and maintenance of reeds and flues should be described in appropriate detail. It is often possible to illustrate with organ pipes. Thus it can more easily be made apparent that the laws of tone production necessitate reed tones being produced by the "sure nuf" reed. It will be apparent also just why reeds are so very sensitive and thus need a definite sort of care, and why the absence of such care inevitably results in our well-known reed troubles. One of the orchestral reeds can be used to illustrate these points and the well-known care such instruments receive be mentioned. The reasons reeds are so often out of tune with the flues in neglected organs can be graphically shown; also how they often lose their original tone quality and even become silent because of too little care. It should be clearly shown that reeds are off proper tone merely because they lack proper attention; there are usually well-maintained recital organs which can be visited to prove this.

In addition the organist can describe the different reed stops, demonstrate them at a proper instrument, and send the members of the committee a brief dictionary of organ stops, or a brief pamphlet on reeds or flues. The fact that voicers are inventing many more tone colors than appear on the ordinary organ console should be emphasized and organ plants visited before the final specifications are complete if the organ is beyond the usual size. The organist can be assured that the painstaking experiments conducted in many reed voicing studios are constantly adding to the variety of tone colors and thus to the possibilities of a wider enjoyment of organ music.

The day may come when the king of instruments will be properly cared for. Meanwhile the average organist must depend on the uncertain repair man who often cannot be had when he is wanted most. How often just before a public performance a bit of the action will fail to work or a note in one of the solo reeds will go quite off color or become silent! How unfair to the audience musically and to the organist's reputation for artistic registration that a selection on the printed program too late to be omitted must lose the true character of its most telling passages because the solo reed cannot be used! These notes become silent suddenly almost always because of a local condition in the reed pipe itself. Some organists are masters of a sort of first aid, which they can use in a case like this if no proper repair man can be found. Some day many more organists will be able to show the repair man that they are able to apply this first aid, and will not be quite so fearful for the safety of these choice but most sensitive of organ stops.

**Plans for M. T. N. A. Meeting.**

The Music Teachers' National Association will open its second half-century with the annual meeting to be held Dec. 28 to 30 at the Radisson Hotel, Minneapolis, Minn., for which elaborate plans have been made. The program as drafted will include a number of interesting features. One of these will be the organ and choral music session on the afternoon of Dec. 29, with Palmer Christian, organist of the University of Michigan, in the chair. Other items of interest thus far scheduled include a talk on "Tests in Musical Intelligence" by Harrison D. LeBaron of Ohio Wesleyan University; a college and university conference over which J. Lawrence Erb of New London, Conn., will preside; an address on "The Joys of Music Teaching" by Charles N. Boyd of Pittsburgh and an address in memory of Fannie Bloomfield Zeisler by Rosseter G. Cole of Chicago. The St. Olaf Choir of Northfield, Minn., directed by Dr. F. Melius Christiansen, will give a concert on the evening of Dec. 30.

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Series of Programs on Three-Manual Instrument with Self-Player in Large Kress Establishment in California.

Theodore Strong, organist of the Fifth Church of Christ, Scientist, San Francisco, and of radio station KFRC, as well as manager of the Aeolian organ department of Sherman, Clay & Co., gave a series of inaugural recitals at the Kress store in San Francisco Oct. 22 to 29 on the Aeolian three-manual organ installed in this establishment. He was assisted by Murna De Wolfe, organist for Kress & Co. The offerings Oct. 22 were as follows: American Rhapsody, Yon; Meditation in D flat, Kinder; "Liebestraum" (Æolian Duo-Art organ recording), Liszt; Fantasie for Organ and Piano (Marjorie Coletti at the Steinway); Demarest; Serenade, "Coquette," Barthelmy (Murna De Wolfe); "At Dawning," Cadman; "California Lullaby," Rudy Sieger; Festival Toccata, Fletcher. On Oct. 28 he played this program: "A Japanese Sunset," Deppen; Intermezzo from "Cavalleria Rusticana," Mascagni; Selections from "Student Prince" (Æolian Duo-Art organ recording), Romberg; "Sparklets," Miles (Murna De Wolfe); "Love's Old Sweet Song" (played on the Steinway Duo-Art piano, organ accompaniment by Theodore Strong), Molloy; "Dreams," Stoughton; "Idyl," Kinder; "Poet and Peasant" Overture, Suppe.

The instrument has three manuals, the choir being derived from the great. Preparation has been made for the future installation of a vox humana choir organ and an antiphonal division. A self-player is part of the equipment of the organ and was used effectively in connection with the playing of Mr. Strong at the recitals. The scheme of stops of the organ as thus far completed is as follows:

**GREAT ORGAN.**

1. Diapason, 8 ft., 73 pipes.
2. Gross Flöte, 8 ft., 73 pipes.
3. Concert Flute, 8 ft., 85 pipes.
4. Flute, 4 ft., 73 notes.
5. Piccolo, 2 ft., 61 notes.
6. Gemshorn, 8 ft., 73 pipes.
7. Clarinet, 8 ft., 73 pipes.
8. Tuba (high pressure), 8 ft., 73 pipes.

**SWELL ORGAN.**

9. Diapason, 8 ft., 73 pipes.
10. Bourdon, 16 ft., 97 pipes.
11. Flute Espanol, 8 ft., 73 notes.
12. Flute, 4 ft., 73 notes.
13. Flageolet, 2 ft., 61 notes.
14. Italian Viola, 8 ft., 73 pipes.
15. Viole Vibrato, 8 ft., 73 pipes.
16. Salicional, 8 ft., 73 pipes.
17. Salicional Vibrato, 8 ft., 73 pipes.
18. Oboe, 8 ft., 73 pipes.
19. Contra Trumpet, 16 ft., 73 notes.
20. Trumpet, 8 ft., 97 pipes.
21. Trumpet Clarion, 4 ft., 73 notes.
22. Vox Humana, 8 ft., 73 pipes.

**CHOIR ORGAN.**

(Derived from Great.)

23. Diapason, 8 ft., 73 pipes.
24. Gross Flöte, 8 ft., 73 pipes.
25. Concert Flute, 8 ft., 85 pipes.
26. Flute, 4 ft., 73 notes.
27. Piccolo, 2 ft., 61 notes.
28. Gemshorn, 8 ft., 73 pipes.
29. Clarinet, 8 ft., 73 pipes.

**PEDAL ORGAN.**

30. Sub Bass, 16 ft., 32 pipes.
31. Bourdon, 16 ft., 44 pipes.
32. Flute (from No. 31), 8 ft., 32 notes.
33. Gedeckt (from No. 10), 16 ft., 32 notes.
34. Flute Espanol (from No. 11), 8 ft., 32 notes.
35. Contra Tuba (No. 8 Extended), 16 ft., 12 pipes.

The following is from a Brooklyn paper of recent date:

7:30 p. m. "Long-Haired Men and Bobbed-Haired Women," or "The Price of a Haircut." Prelude questions: 1—"Do Bobbed-haired women make the best wives?" 2—"Is it wrong to flirt?" 3—"Is it necessary for a boy to sow wild oats?" Fine anthems by choir. Great song service. Come early for a good seat.

*Milwaukee Notes*

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

Milwaukee, Wis., Nov. 21.—The Wisconsin chapter, A. G. O., announces that the scholarship contest held at St. Paul's Church Nov. 1 was won by Walter Ihrke, a pupil of Herman Nott at the Wisconsin Conservatory. He will receive \$75 in cash to be used in further study with his teacher. The organ test numbers were Mendelssohn's Second Sonata, the Bach Fugue in C minor and Borowski's A minor Sonata, first movement.

Two organ dedications, both of Wangerin instruments, claim first attention during the month. Ebenezer Lutheran held its dedication Oct. 23 with Arthur Bergmann at the console in a program containing numbers by Bach, Handel, Sturges, Faulkes, Schumann and Guilman. The writer was unable to attend but heard the organ earlier in the day and found it a most effective instrument. August Kleinhans, the organist, is to make good use of it.

The second dedication was that of the rebuilt and enlarged organ at Trinity Evangelical Lutheran Church, Karl Markworth, organist. When the large congregation joined with the organ in "Ein' Feste Burg," that justly famous Luther chorale, we received a musical thrill that will not be forgotten. Other pleasure was added by the choir's singing Bach's "Wachet Auf" and "Wie Schön Leuchtet." Mr. Markworth brought out effectively the fine points of his new organ in a program which may be seen on the page of recital programs.

On the evening of Oct. 23 Mrs. A. H. Heiden, organist of Kingsley M. E. Church, presented a service at which the music was selected from the works of blind composers. Members of the Badger Institute for the Blind were guests at the church at this service.

Elwyn Owen, formerly organist of the Garden Theater and now organist and director at Temple Emanuel, reports a good enrollment in his newly-organized school for screen players.

Mrs. Eva Wright is playing some good things at the Merrill Theater downtown.

Dean W. J. L. Meyer of the local A. G. O. chapter, organist of St. John's Catholic Cathedral, authorizes us to say that Marquette University has opened an organ department in the conservatory and that he is to be in charge.

Arthur Arneke, A. A. G. O., of the Christian Science Church on Highland boulevard, who spends two days a week at Appleton, where he is head of the organ department at Lawrence College, gave a recital on the four-manual Austin organ at the First M. E. Church, Appleton, Nov. 20.

Earl Morgan begins his musical programs, which are planned for the third Sunday in each month at St. Paul's Episcopal Church, on the 20th of this month. The first one was an organ recital of American compositions.

Graydon Clark, formerly of Elgin, Ill., has taken up his work at the Grand Avenue Congregational Church. In following Carl F. Mueller he has an undoubted standard to maintain and we look forward to interesting programs from him.

A. M. SHUEY.



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**Win Lynchburg Favor.**

Lynchburg, Va., musicians and churches have looked to Lewis & Hitchcock, Inc., for their organs, it would seem from the number of contracts placed with this company during the last year and a half. Following is a list of places in which Lewis & Hitchcock, Inc., organs have been installed in Lynchburg: Isis Theater, several new stops added to present organ which was entirely re-built; Hill City Lodge, A. F. & A. M., two-manual organ, entirely enclosed; Memorial M. E. Church, large three-manual organ; Westminster Presbyterian Church, large three-manual; Randolph-Macon College for Women, two-manual practice organ.

Henry Francis Parks has been playing at the People's Church, Chicago, during the absence of Clarence Eddy, who has been ill.

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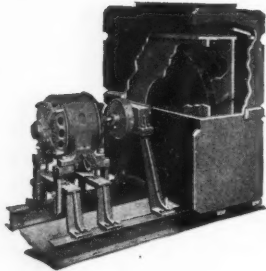
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