

# THE DIAPASON

A Monthly Publication Devoted to the Organ and the Interests of Organists. ☞ Official Journal of the National Association of Organists.

Nineteenth Year—Number Two

CHICAGO, JANUARY 1, 1928

Subscription \$1.50 a Year—15 Cents a Copy.

## NEW FACTORY PLANNED FOR ODELL COMPANY

### SITE AT MOUNT VERNON, N. Y.

Concern Founded in 1859 to Move from Location in New York City to Modern Plant to Be Built on One and a Half Acres.

Contracts for the construction of a new and thoroughly modern plant for J. H. & C. S. Odell & Co., the New York organ builders, have been signed within the last few days and work is to begin at once toward the erection of the factory. Founded in 1859, the Odell establishment is one of the oldest in the world and none is held in higher esteem for the record it has made in its long history. The new plant will take the Odell Company just outside the limits of New York, after having been located for the last sixty years, near the center of the uptown district on West Forty-second street.

In an announcement by the Odell Company it is stated that the new factory site is a plot of about one and one-half acres, on the New York, Westchester & Boston Railroad, in the city of Mount Vernon, a few hundred feet from the New York City line. This plot provides ample room, not only for present requirements, but also for future expansion. The building planned is to be equipped with every modern facility and convenience for organ building and will have exceptional light, ventilation and other advantages to make a most attractive environment for the working force. The location is adjacent to new real estate developments that will provide attractive homes for employes and at the same time will afford easy access to the entire metropolitan area over the electric lines of the New York, Westchester & Boston Railroad and the New York subway lines, as well as the new bus routes soon to be opened in the growing East Bronx section of New York City.

Officers of the Odell Company believe they have an excellent location, from all standpoints, and that the new plant will be the last word in modern organ building equipment.

This is the second move in the history of the house, which was founded and originally located at 165 Seventh avenue, New York City, and moved to the present location, 407 and 409 West Forty-second street, in 1868. The latter property has been sold.

## CONVENTION FOR DETROIT

### Meeting of Guild to Be Held in That City, Opening June 19.

Announcement is made from headquarters of the American Guild of Organists in New York that the next general convention of the Guild is to be held in June at Detroit. The opening day will be June 19. Elaborate arrangements for the entertainment of the visitors will be made by the organists of the motor city and as the location is central and easily reached from New York, Chicago and tributary points, a large attendance is the hope of the officers.

### Carl F. Mueller's Work Draws.

Carl F. Mueller drew such a large audience to the Central Presbyterian Church at Montclair, N. J., for his candle-light Christmas carol service the afternoon of Dec. 18 that the supply of programs ran out fifteen minutes before the exercises began and the service went down as the most largely attended since the dedication of the church edifice four years ago—all of which shows the success of the Milwaukee organist who is making a reputation in the East by his work. More than eighty choristers were in line for the processional. The adult choir sang all of its music without accompaniment.

## ANCIENT ORGAN IN A NEW YORK CITY CHURCH.



Picture of Instrument in St. Peter's Episcopal Edifice on West Twentieth street, described in article by Lynnwood Farnam. Photo by H. D. Barlow

## CHRISTIAN PRAISED ON TOUR YEAR IS GOOD FOR SKINNER

### Returns from Recitals on Pacific Coast with Many Laurels.

Palmer Christian, the noted American organist, resumed his duties at the University of Michigan shortly before Christmas, returning from his Pacific coast tour and bringing new laurels to add to his growing reputation. From the Atlantic coast, where the tour started in the early part of October, to southern California and the South, Mr. Christian met with an enthusiastic reception from press and public. The Montreal Star, after his recital Oct. 22, said: "Mr. Christian is an exceptionally fine player, but his work is almost as remarkable for the things he does not do as for those that he does. Unlike many organists, he resists the temptations offered by modern organs, and plays with a reserve which adds immensely to the beauty of his playing."

The Daily Times of Palo Alto, Cal., after his recital at Leland Stanford University reported: "Music that was a part of life, not a mere emotional or intellectual decoration, was the Armistice Day gift of Palmer Christian. He exemplified his best as an organ virtuoso and as an interpreter."

### Whitmer Byrne Wins Honor.

Whitmer Byrne, pupil of Frank Van Dusen and organist at Ninth Church of Christ, Scientist, Chicago, was awarded first place in the contest sponsored by the Society of American Musicians at Orchestra Hall on the evening of Dec. 9. The prize for the contest is an appearance as soloist with the Chicago Symphony Orchestra, Frederick Stock, conductor, at one of the popular concerts of the present season. Mr. Byrne will play with the orchestra the Concerto in D minor, by Guilman. This is the fourth consecutive season the first award of this prize has been given to pupils of Frank Van Dusen.

### Contracts in 1927 Ahead of the 1926 Record—New Men on Staff.

An interesting index to the status of organ building as 1927 comes to a close may be found in the report from the factory of the Skinner Organ Company in Boston that contracts in 1927 exceeded those for 1926. As the demands of production and experimental work have increased, the Skinner Company is completing two new voicing rooms, which will give a total of eleven voicing rooms, in addition to Mr. Skinner's own experimental voicing room.

During the year the Skinner staff has been strengthened materially. Early in the year C. Clifton White was taken on at the New York office. Later Stanley W. Williams was placed in full charge on the Pacific coast. In September the company took on D. Earle Holbrook of Dallas, Tex., as representative in the Southwest. Mr. Holbrook has been engaged in the sale of Hillgreen-Lane organs for many years, and is well known in the Southwestern territory.

In the factory G. Donald Harrison has been secured as assistant general manager, and Mr. Harrison is working in close cooperation with Mr. Skinner on artistic development work. His thorough training with Henry Willis in London and his valuable experience in connection with the designing and building of the Liverpool Cathedral organ make him a valuable asset to the Skinner Company.

### Hunt Opens Hall Three-Manual.

The new Hall organ in the Judson Memorial Baptist Church, Harriet avenue and Forty-first street, Minneapolis, was dedicated Dec. 8 with a special program. Hamlin Hunt, Plymouth Congregational Church organist, gave a recital. The organ is a three-manual instrument, constructed in two divisions.

## NEW IDEAS EMBODIED IN CINCINNATI ORGAN

### DESIGNED BY STADERMANN

M. P. Möller Building Four-Manual with Echo and Special Antiphonal Division for Ninth Street Baptist Church.

The factory of M. P. Möller has under construction a four-manual organ, with echo division and a special antiphonal organ, for the Ninth Street Baptist Church at Cincinnati, Ohio. The specification was prepared by Adolph H. Stadermann of Cincinnati, who gave it long study, and it is unusual in many respects, carrying out a number of ideas worked out by this organist and student of organ construction.

The console is entirely of a special type, the stop controls being in terraces at each side of the keyboard, so arranged as to get the greatest number into comparatively small space. Many other unusual console appointments have been incorporated in the scheme, and the instrument will rank not only among America's large organs, but among the most interesting.

Following is the list of stops:

#### GREAT ORGAN.

Dulciana, 8 ft., 73 notes.  
Melodia, 8 ft., 73 notes.  
Gemshorn, 8 ft., 73 pipes.  
Gemshorn Celeste, 8 ft., 61 pipes.  
Doppel Flöte, 8 ft., 97 pipes.  
Diapason, 8 ft., 97 pipes.  
Viola da Gamba, 8 ft., 85 pipes.  
Major Diapason, 8 ft., 73 pipes.  
Melodia, 4 ft., 73 notes.  
Doppel Flöte, 4 ft., 73 notes.  
Diapason, 4 ft., 73 notes.  
Viola da Gamba, 4 ft., 73 notes.  
Diapason, 16 ft., 73 notes.  
Dulciana Quint, 5 1/2 ft., 73 notes.  
Doppel Flöte Twelfth, 2 1/2 ft., 66 notes.  
Doppel Flöte, 2 ft., 61 notes.  
Melodia, 1 ft., 61 notes.  
Synthetic Mixture, 4 rks., 61 notes.  
English Horn, 8 ft., 73 pipes.  
Harmonic Trumpet, 8 ft., 85 pipes.  
Harmonic Trumpet, 4 ft., 73 notes.  
Harmonic Trumpet, 16 ft., 61 notes.  
Chimes, 8 ft., 20 notes.  
Tremolo.

#### SWELL ORGAN.

Quintaoline, 8 ft., 85 pipes.  
Quintaoline Celeste, 8 ft., 61 pipes.  
Sallcional, 8 ft., 85 pipes.  
Sallcional Celeste, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 97 pipes.  
Bohr Flöte, 8 ft., 73 pipes.  
Diapason, 8 ft., 85 pipes.  
Viola d'Orchestre, 8 ft., 73 pipes.  
Viola Celeste, 8 ft., 61 pipes.  
Sallcional, 4 ft., 73 notes.  
Sallcional Celeste, 4 ft., 73 notes.  
Gedeckt, 4 ft., 73 notes.  
Diapason, 4 ft., 73 notes.  
Gedeckt, 16 ft., 73 notes.  
Viola d'Orchestre, 16 ft., 61 notes.  
Gedeckt Twelfth, 2 1/2 ft., 66 notes.  
Gedeckt, 2 ft., 61 notes.  
Quintaoline, 1 ft., 61 notes.  
Synthetic Mixture, 3 rks., 61 notes.  
Vox Humana, 8 ft., 61 pipes.  
Oboe, 8 ft., 85 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 4 ft., 73 notes.  
Oboe, 16 ft., 73 notes.  
Tremolo.

#### CHOIR ORGAN.

Dulciana, 8 ft., 85 pipes.  
Dulciana Celeste, 8 ft., 61 pipes.  
Melodia, 8 ft., 97 pipes.  
Melodia Celeste, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 73 notes.  
Quintadena, 8 ft., 85 pipes.  
Doppel Flöte, 8 ft., 73 notes.  
Diapason, 8 ft., 73 notes.  
Melodia, 4 ft., 73 notes.  
Quintadena, 4 ft., 73 notes.  
Melodia, 16 ft., 73 notes.  
Melodia Twelfth, 2 1/2 ft., 66 notes.  
Melodia, 2 ft., 61 notes.  
Dulciana, 1 ft., 61 notes.  
Dulciana Mixture, 3 rks., 61 notes.  
English Horn, 8 ft., 73 notes.  
Clarinet, 8 ft., 73 pipes.  
Clarinet, 16 ft., 61 notes.  
Harp, 4 ft., 61 notes.  
Harp, 2 ft., 61 notes.  
Tremolo.

#### SOLO ORGAN.

Major Flute, 8 ft., 97 pipes.  
Stentorphone, 8 ft., 73 pipes.  
Major Viol, 8 ft., 97 pipes.

Major Viol Celeste, 8 ft., 61 pipes.  
Major Flute, 4 ft., 73 notes.  
Major Viol, 4 ft., 73 notes.  
Major Viol, 16 ft., 73 notes.  
Grand Mixture, 5 rks., 305 pipes.  
French Horn, 8 ft., 73 pipes.  
Tuba Mirabilis, 8 ft., 97 pipes.  
Tuba Mirabilis, 4 ft., 73 notes.  
Tuba Mirabilis, 16 ft., 73 notes.  
Chimes, 8 ft., 20 notes.  
Tremolo.

**ECHO ORGAN.**

Muted Viol, 8 ft., 85 pipes.  
Muted Viol Celeste, 8 ft., 61 pipes.  
Lieblich Gedeckt, 8 ft., 97 pipes.  
Lieblich Gedeckt, 4 ft., 73 notes.  
Lieblich Gedeckt, 16 ft., 73 notes.  
Lieblich Gedeckt Twelfth, 2 3/4 ft., 66 notes.

**ANTIPHONAL ORGAN.**

Muted Viol, 8 ft., 73 notes.  
Muted Viol Celeste, 8 ft., 61 notes.  
Lieblich Gedeckt, 8 ft., 73 notes.  
Tibia Clausa, 8 ft., 85 pipes.  
Diapason, 8 ft., 85 pipes.  
Lieblich Gedeckt, 4 ft., 73 notes.  
Diapason, 4 ft., 73 notes.  
Lieblich Gedeckt, 16 ft., 73 notes.  
Lieblich Gedeckt Twelfth, 2 3/4 ft., 66 notes.  
Lieblich Gedeckt, 2 ft., 61 notes.  
Viol Mixture, 3 rks., 61 notes.  
Vox Humana, 8 ft., 61 pipes.  
French Trumpet, 8 ft., 73 pipes.  
French Trumpet, 16 ft., 61 notes.  
Tremolo.

**PEDAL ORGAN.**

Gedeckt, 16 ft., 44 notes.  
Melodia, 16 ft., 44 notes.  
Doppel Flöte, 16 ft., 44 notes.  
Diapason, 16 ft., 44 notes.  
Major Viol, 16 ft., 44 notes.  
Major Flute, 16 ft., 44 notes.  
Gedeckt, 8 ft., 44 notes.  
Melodia, 8 ft., 44 notes.  
Diapason, 8 ft., 44 notes.  
Major Viol, 8 ft., 44 notes.  
Diapason, 32 ft., 44 notes.  
Doppel Flöte Quint, 10 1/2 ft., 44 notes.  
Doppel Flöte, 4 ft., 44 notes.  
Grand Mixture, 5 rks., 44 notes.  
Oboe, 16 ft., 44 notes.  
Tuba Mirabilis, 16 ft., 44 notes.  
Harmonic Trumpet, 8 ft., 44 notes.

**GALLERY PEDAL ORGAN.**

Lieblich Gedeckt, 16 ft., 44 notes.  
Tibia Clausa, 16 ft., 44 notes.  
Lieblich Gedeckt, 8 ft., 44 notes.

The mechanical accessories include sixty-six couplers and fifty combinations.

**To Open New Chicago Organ.**

The Church of the Ascension, Chicago, of which Lester W. Groom is organist and choirmaster, announces a series of services marking the dedication of the new Möller organ. The St. Cecilia Mass of Gounod was given Christmas morning, with organ and orchestra. Jan. 17 William H. Barnes will give the dedicatory recital on the organ. He is a former organist of the Ascension. A festival service under the auspices of the Illinois chapter, A. G. O., is scheduled for Jan. 19, when the guest soloists will be Mrs. Harold B. Maryott of the First Presbyterian Church, Dean William Lester of the New First Congregational and Stanley Martin of St. Mark's, Evanston.

**THE DIAPASON.**

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

Issued monthly. Office of publication, 1507 Kimball building, Wabash avenue and Jackson boulevard, Chicago.

**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 51 OF THIS ISSUE

**G. Donald Harrison**

An Introduction to America by Ernest M. Skinner

This is by way of introducing my friend and co-worker, Donald Harrison, whom I first met on the occasion of my visit to the factory of Henry Willis in 1924.

I had with me at that time a set of blueprints of various mechanisms, which I thought might be regarded, in some measure, as an exchange for time given to me in showing the Willis work. I explained them at some length to Mr. Willis, but received the impression at the moment that he was not especially intrigued by them, which, I afterward became aware, was but a characteristic reserve. Mr. Willis was called away for a few moments, whereupon Mr. Harrison seized the opportunity to tell me not to take Mr. Willis' aloofness to heart, that he was more interested than he seemed. A sense of humor had, however, carried me along well enough, as I had nothing to sell, but the occasion gave me an illuminating viewpoint toward Harrison.

My previous meetings with "Father Willis" and his son, whom I met at Liverpool thirty years or so ago, at the time the St. George's Hall organ was being rebuilt, had left me with a sense of obligation toward the House of Willis; so I invited Mr. Willis to America, saying such a visit would save him twenty years of experimentation and expense in the development of electrical mechanism and chest design, as there was nothing, as far as I knew, but tracker-pneumatic and tubular work in vogue in England, and France was, and is, in a hopeless state of antiquated stagnation on mechanical questions.

The business outlook was such that Mr. Willis could see no prospect of such a visit, so I said to Harrison from the open window of a train, as I was leaving: "You come."

As it happened, Mr. Willis and Mr. Harrison both came, but Mr. Willis came first, and Mr. Harrison later.

Mr. Harrison decided, after looking us over, that he would like to carry on in America. This is our great good fortune. He is a modern by temperament and inclination. His musical taste is of the highest order. His experience as an artist brought him into intimate contact with all the recent great work of Mr. Willis, including Dunedin, Westminster and Liverpool Cathedrals, of which the last-named is regarded as the greatest example of the art of organ building anywhere.

Mr. Harrison is fully acquainted with the great French masterpieces and has, in short, that wide knowledge of the art and its historical foundation without which no work of distinction can be created. Mr. Harrison is destined to be a great figure in the art of organ building in America.

He was born April 21, 1889, at Huddersfield, Yorkshire, England; he is a graduate of Dulwich College, near London. In 1912 he passed the qualifying examination of the Chartered Institute of Patent Agents and joined his father's firm. In 1914 he did some work as patent attorney for Henry Willis. He married Dora Jackson Lang, only daughter of the late Dr. Jackson Lang, well known in musical and sporting circles. During the war he served for over three years in the royal air force, being attached to the sixth brigade.

Mr. Harrison studied organ with Arthur Pearson, and also played cornet in Dulwich military band. All his spare time in boyhood days he studied the organ, and on leaving college he tried to get into the Lewis firm, but Mr. Lewis discouraged the idea, saying: "There is no money in it." "I therefore took my second love, engineering, until I met Henry Willis just before the war," says Mr. Harrison.

He acted as assistant to Willis and studied voicing methods, afterward becoming a director of the Willis firm. He had made a special study of ensemble and mixtures, more especially as related to the conspicuous examples

of Father Willis, Cavaille-Coll and Schulte. Mr. Harrison has the most profound knowledge of tonal architecture, commonly described as "specifications," of anyone I have ever met. My confidence in his judgment stands at 100 per cent, which is somewhat better than I rate my own, to be perfectly frank about it.

I welcome with relief one with whom I can, in the fullest confidence, share the responsibility of bringing to a state of perfection such great undertakings as we are carrying out at the present time.

ERNEST M. SKINNER.

**TOUR FOR ITALIAN VIRTUOSO**

**Germani to Be Heard in January and February—Debut in N. Y.**

Word comes from Dr. Alexander Russell, concert director at Wanamaker's, that arrangements have been made to present Fernando Germani, the 21-year-old organ virtuoso of the Augusteo orchestra in Rome, in a brief series of recitals outside New York and Philadelphia following his debut recitals on the Wanamaker organs in those cities. The Germani tour will take place between Jan. 20 and the middle of February, at the end of which time the youthful virtuoso is obliged to return to Rome to resume his duties with the Augusteo. Germani will play one or more concerts with the Rodman Wanamaker collection of rare violins, violas, cellos and double-basses, and will present in New York the first New York performance of Leo Sowerby's "Medieval Poem" for small orchestra and organ, as well as works by Handel and Bach, with the orchestra.

In addition to Germani, the Wanamaker Auditorium concert direction will present at these concerts Mario Corti, the Italian violinist, who has come to America for a brief season of concertizing in connection with his teaching engagement at the David Mannes School of Music in New York.

Nobile Giacomo de Martino, Italian ambassador to America, will be the

guest of honor at the debut appearances of Germani and Corti.

Word comes from the management of the tour of Marcel Lanquetuit, the young French organist of St. Godard Church, Rouen, France, that his tour is postponed because of Lanquetuit's illness.

**Tri-City Club Activities.**

Mrs. John H. Hauberg of Rock Island extended an invitation to the members of the Tri-City Organists' Club and their friends to attend the organ program given Dec. 12 at her home by Miss Gertrude Meurling and Miss Ruth Carlmark. A ladies' quartet also sang. Preceding the program the club met at the Rock Island Y. W. C. A. for dinner and a business meeting. The program follows: Allegro Vivace (from "Reformation" Symphony), Mendelssohn; "Chant Triste," Bonnet; "En Bateau," Debussy (Miss Carlmark); First Movement, C minor Sonata, Guilmant; "To the Rising Sun," Torjussen; Toccata in D minor, Nevin (Miss Meurling); "Silent Night, Holy Night" (Ladies' Quartet); "At the Cradle Side," Goodwin; "Christmas Chimes," d'Antalfy (Miss Carlmark); "A Christmas Lullaby," Wilson (Ladies' Quartet); "Christmas in Sicily," Yon; "The Holy Night," Dudley Buck (Miss Meurling). For the Tri-City Organists' Club vesper service Sunday, Dec. 11, at the First Lutheran Church, Moline, the program included: Prelude, "Sleepers Wake," Karg-Elert (Allen Elmquist, First Lutheran Church); anthem, "Sleepers Wake," Mendelssohn (Church Choir); Prelude, Franck; Pastorale, Foerster; Nocturne, Russell King Miller (Miss Gertrude Brannigan, Trinity Cathedral, Davenport); anthem, "The Wilderness," Goss; "Twilight," Frysinger; "Benediction Nuptiale," Hollins (Miss Etta Gabbert, Davenport); "Christmas in Sicily," Yon (Allen Elmquist); "A Christmas Pastoral" (Rogers); "Christmas Morning," Frysinger; "Holy Night," Goller (Miss Katherine Gest, Broadway Presbyterian Church, Rock Island).

*A Select List of*  
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3. Meditation      4. Prayer  
5. Inspiration



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119 West 40th Street  
NEW YORK

**CLEVELAND HEIGHTS  
CHURCH BUYS AUSTIN**

**FOUR-MANUAL TO BE BUILT**

**Church of the Saviour Orders Large Instrument—All of Great Except Principal Diapason to Be Enclosed.**

The Church of the Saviour at Cleveland Heights, a suburb of Cleveland, is to have a four-manual organ of fifty speaking stops, the contract for which has been placed with the Austin Organ Company of Hartford, Conn. All of the great except the principal diapason is to be enclosed in a separate expression box. The solo organ will be on ten-inch wind. Provision is made for the future installation of an echo division.

Following is the list of stops:  
**GREAT ORGAN.**  
Bourdon (from Pedal), 16 ft., 17 pipes, 61 notes.  
\*Principal Diapason, 8 ft., 73 pipes.  
\*Second Diapason, 8 ft., 73 pipes.  
\*Gross Flöte (open basses), 8 ft., 73 pipes.  
\*Harmonic Flute, 8 ft., 73 pipes.  
\*Erzähler Celeste, 2 rks., divided, 8 ft., 134 pipes.  
\*Rohr Flöte, 4 ft., 61 pipes.  
\*Octave, 4 ft., 61 pipes.  
\*Mixture, 5 rks., 305 pipes.  
\*Tuba, 10-inch wind, 8 ft., 73 pipes.  
Fan Tremulant for low pressure.  
Valve Tremulant for high pressure.  
Chimes (from Swell), 25 bells.

\*In separate expression box.  
Principal Diapason to be 38-scale, leath-ered lips and heavy metal. Second Diapason to be 32-scale, leath-ered lips and heavy metal.

**SWELL ORGAN.**  
Bourdon, 16 ft., 73 pipes.  
Open Diapason (scale 40), leath-ered, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Sallecional, 8 ft., 73 pipes.  
String Celeste, 8 ft., 134 pipes.  
Clarabella, 8 ft., 73 pipes.  
Chimney Flute, 4 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Posaune, 7½-inch wind, 16 ft., 73 pipes.  
Cornopean, 7½-inch wind, 8 ft., 73 pipes.  
Mixture, soft, 4 rks., 244 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana (separate box and trem-olo), 8 ft., 73 pipes.  
Cathedral Chimes, 25 bells.  
Tremulant Valve Type:

**CHOIR ORGAN.**  
English Diapason, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Stopped Flute, 4 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
English Horn, 8 ft., 73 pipes.  
Valve Tremulant.

**SOLO ORGAN (10-inch Wind).**  
Stentorphone, scale 38, heavy metal, leath-ered, 8 ft., 73 pipes.  
Orchestral Flute, large scale open basses, 8 ft., 73 pipes.  
Gamba Celeste, 2 rks., 2 stop-keys, 8 ft., 146 pipes.  
Flute Harmonic, 4 ft., 61 pipes.  
French Horn, 8 ft., 73 pipes.  
Tuba Mirabilis, 15-inch wind, 8 ft., 73 pipes.

All in separate expression box.  
**PEDAL ORGAN.**  
Resultant, 32 ft., 32 notes.  
Bourdon, 32 ft., 56 pipes.  
Open Diapason (large scale, extra heavy), 16 ft., 44 pipes.  
Bourdon (augmented from Bourdon, 32 ft.), 16 ft., 32 notes.  
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.  
Dolce Flute (from Swell), 8 ft., 32 notes.  
Gedeckt (from Pedal Bourdon), 8 ft., 32 notes.  
Major Flute (from Pedal Open), 8 ft., 32 notes.  
Trombone (15-inch wind), 16 ft., 44 pipes.  
Posaune (from Swell), 16 ft., 32 notes.  
Tromba (from Trombone), 8 ft., 32 notes.  
Chimes (from Swell), 25 notes.

**ECHO ORGAN (prepared for).**  
Vox Angelica, 2 rks., soft, 8 ft., 134 pipes.  
Spitz Flöte Celeste, 2 rks., 8 ft., 134 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Cathedral Chimes (Tenor G to G), 25 bells.  
Vox Humana (separate box and chest), 8 ft., 73 pipes.  
Orchestral Oboe, 8 ft., 73 pipes.

Trinity Presbyterian Church, Chestnut Hill, Philadelphia, presented a pageant on Christmas Day, preceded by a short organ recital by Margaret Woolman-Valentine.

**Philadelphia News**

By DR. JOHN McE. WARD

Philadelphia, Pa., Dec. 21.—The new Hillgreen-Lane organ in St. James'-the-Less Church was opened by Lynn-wood Farnam on Nov. 23. The principal numbers were: Toccata, Barnes; Allegro, Fourth Concerto, Handel; Intermezzo, Sixth Symphony, Widor.

A visitor to the city on Nov. 25 was John A. Bell of Pittsburgh, who re-ceived acquaintances with some of his old friends.

Holy Trinity Lutheran Church at Narberth dedicated its new Kilgen or-gan on Sunday, Dec. 4.

William T. Timmings inaugurated the Kimball organ in the Cookman M. E. Church on Nov. 27. It is a memorial from the Magee family. N. E. Wat-son also gave a recital Nov. 30.

The choir of the Church of the Epiphany, Germantown, held its third annual dinner at the City Club Nov. 28. The rector was a guest of the choir and Robert M. Banks, the di-rector, was master of ceremonies.

On Dec. 1 at St. Clement's Church some of the most charming music written for the church in Tudor times was heard in connection with a lecture by Canon Horace Fellowes of St. George's Chapel, Windsor Castle. The building was crowded. As the event was sponsored by the A. O. P. C. and the Pennsylvania chapter of the Guild, a large representation of organists was in evidence. The program began with a processional in the style of the Tudor period played by Edward Shippen Barnes, followed by the Tallis hymn, "Glory to Thee, My God, This Night." A Fantasie and Fugue by Gibbons were played by George Alex-ander A. West. The anthems were: "Haec Dies," motet for six voices, William Byrd; "O Lord, Maker of All Things," William Mundy; "Hosannah to the Son of David" and "Let Thy Merciful Ear," Thomas Weelkes; Mag-nificat, Richard Farrant; "Miserere," (played by S. Wesley Sears), William Byrd; Recessional, Improvisation by E. S. Barnes.

The choral work was sung by the choral society of the Camden chapter, N. A. O., in conjunction with St. Clement's choir, under the direction of Henry S. Fry, with Robert M. Haley accompanist.

Carols from ancient sources are now sung daily in the court of the Wana-maker store previous to the close of business. Great audiences assemble, as in former years, to celebrate the "coming of the King." Elaborate and appropriate decorations are arranged as a fitting setting.

The Choral Art Society under the direction of H. A. Matthews gave a musical program at the Church of St. Luke and the Epiphany Nov. 20. The music included the motet, "Komm, Jesu, Komm," by Bach, and selections by Palestrina, Tschai-kowsky and Rachmaninoff.

The old King organ in Heidelberg Reformed Church has been rebuilt by Bartholomay, with electric action, and re-erected in the new building of the same congregation. Music night, Nov. 16, was introduced with a recital by the organist, Mrs. H. D. Wenner, and Charles S. Edmunds, who played: "Adoration," Borowski; Offertory, Wely; Andante Cantabile, Tschai-kowsky. The choir of the Logan Bap-tist Church provided the vocal music.

Harold W. Gilbert, organist of St. Peter's Church, gave Spohr's "Last Judgment" on Dec. 11 at the evening service.

Sunday, Dec. 4, saw one of the worst hailstorms this city has experi-enced in many years. Nevertheless, St. James' Church was crowded to hear Mozart's Requiem Mass, in or-atorio form, sung by the choir, accom-panied by the Philadelphia Orchestra.

**Milwaukee Notes**

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

Milwaukee, Wis., Dec. 21.—Earl Morgan played a carefully prepared program of American compositions in a recital given Nov. 20 at St. Paul's Church, which deserved a larger at-tendance of his fellow organists than were in evidence.

The thirty-first annual convention of the Wisconsin Federation of Women's Clubs, meeting in Plankin-ton Hall at the Milwaukee Auditorium in November, was privileged to hear two of our woman organists, Mrs. Rees Powell and Mrs. Frederick Wergin. The former played d'Evry's Meditation, the Londonderry Air, March in C, Chauvet; Intermezzo, Rogers, and Dawes' Melody. Mrs. Wergin's numbers included: Tri-umphal March, Grieg; Cantilene Pas-torale, Guil-mant, and the same composer's Grand Chorus.

The Evangelical Lutheran Church of the Ascension, Layton boulevard, celebrated its seventy-fifth anniversary the week of Nov. 27 with festival ser-vices, one of which took the form of a recital in which Alfred Niefer, organ-ist, was assisted by his choir and other local musicians.

Miss Ruth Sporleder, organist at the Underwood Memorial Baptist Church in Wauwatosa, presented a vesper musical on Nov. 20. She was assisted by Miss Ann Post, a Chicago singer.

The choir of Westminster Presby-terian Church, Miss Overhiser, organ-ist, gave Protheroe's cantata "Prayer and Praise" on the Sunday evening after Thanksgiving.

Miss Edna Wilk, organist of Luther Memorial Chapel in Shorewood, added to the group of vesper musicals with an attractive program Nov. 13.

On Dec. 4 the choir of the Kenwood Methodist Church, Herman Nott, or-ganist and director, sang a harvest cantata, the accompaniments being played by a string quartet. Mr. Nott is working under considerable diffi-culty, as he will be without an organ until the new addition is made to the church, which should be completed within the next year.

Walter Ihrke did some good playing Nov. 27 at Immanuel Reformed Church. He played Becker's Sonata from memory and with interesting and effective registration.

Sheldon Foote's monthly hour of organ music was featured by a brief listeners' guide, or simple, non-technical analysis, of the Third Mendelssohn Sonata, with which his program opened. At the conclusion of the program the audience was in-vented to meet in St. Mark's choir room with the Listeners' Club, where the Chicago Symphony program for the following evening was discussed and thematic excerpts from the symphonic works were played by Mr. Foote.

all under the direction of S. Wesley Sears. A splendid performance re-sulted. The choir was perfectly trained, technically and tonally. It was the first time in many years that this work has been performed here and the beauty of the composition well jus-tifies the praise that was bestowed on it. Incidentally the performance came within one day of the 136th anniver-sary of the death of Mozart.

The death on Dec. 16 of Dr. Hugh A. Clarke, professor emeritus of music of the University of Pennsylvania, removes the last of the pioneer group of organists who did so much for the advancement of the art of music in this city. He was formerly organist of Holy Trinity and later of the Sec-ond Presbyterian Church. Probably over 50 per cent of the musicians in and around Philadelphia were pupils of his in theory, of which he was a master. He taught at the university fifty-one years, and was 88 years old.

**HONORS FOR ORGANIST  
IN NEW TOLEDO ORGAN**

**ONE STOP FOR EVERY YEAR**

**Forty-Seven Years' Service of J. P. Plehn Remembered in Drawing Specification—Rupprecht Gives Recital.**

A three-manual Möller organ has just been installed in First Trinity Lutheran Church, Toledo, Ohio. It has forty-seven speaking stops—one for each year of service of the organ-ist of the church, J. P. Plehn. It was partly in recognition of the long and faithful service of Mr. Plehn that the church procured the instrument.

The specification was drawn up by Mr. Plehn and George Ford of M. P. Möller. At the dedication Dec. 11, Carl Rupprecht, organist at St. Luke's Lutheran Church, Chicago, gave a rec-ital before an audience that filled the church to the doors. The following program was given: Concert Overt-ure in C minor, Hollins; Sonata No. 6, Mendelssohn; Four Chorale Pre-ludes, Bach; "Evening Bells," Mac-farlane; Offertory on Two Christmas Hymns, Guil-mant; Toccata in F, Bach; "Lamento," Rupprecht; Scherzo, Hollins; Fantasia on "A Mighty Fortress," Schellenberg; "The Holy Night," Buck, and "Christmas Chimes," Chaffin.

The specification of the organ is as follows:

**GREAT ORGAN.**  
First Open Diapason, 8 ft., 73 pipes.  
Second Open Diapason, 8 ft., 73 pipes.  
Doppel Flöte, 8 ft., 73 pipes.  
Clarabella, 8 ft., 73 notes.  
Gemshorn, 8 ft., 73 pipes.  
Viole D'Gamba, 8 ft., 73 pipes.  
Dolce, 8 ft., 73 notes.  
Octave, 4 ft., 73 notes.  
Flute Harmonic, 4 ft., 73 pipes.  
Tuba, 8 ft., 73 pipes.  
Clarion, 4 ft., 61 notes.  
Chimes (Deagan) 25 bells.

**SWELL ORGAN.**  
Bourdon, 16 ft., 97 pipes.  
Open Diapason 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 notes.  
Flute d'Amour, 4 ft., 73 notes.  
Twelfth, 2½ ft., 61 notes.  
Piccolo, 2 ft., 61 notes.  
Quintadena, 8 ft., 85 pipes.  
Zart Flöte, 4 ft., 73 notes.  
Viole d'Orchestre, 8 ft., 73 notes.  
Sallecional, 8 ft., 85 pipes.  
Aeoline, 8 ft., 73 pipes.  
Violina, 4 ft., 73 notes.  
Vox Celeste, 2 rks., 122 pipes.  
Oboe, 8 ft., 73 pipes.  
Cornopean, 3 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.

**CHOIR ORGAN.**  
English Open Diapason, 8 ft., 85 pipes.  
Dulciana, 8 ft., 73 pipes.  
Violoncello, 8 ft., 73 notes.  
Flute Harmonic, 4 ft., 73 notes.  
Harmonic Piccolo, 2 ft., 61 notes.  
Unda Maris, 8 ft., 61 pipes.  
Clarabella, 8 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
Octave Horn, 4 ft., 61 notes.

**PEDAL ORGAN.**  
Open Diapason, 16 ft., 44 pipes.  
Bourdon, 16 ft., 44 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Trombone, 16 ft., 12 pipes, 32 notes.  
Tromba, 8 ft., 32 notes.  
Dolce Flute, 8 ft., 32 notes.  
Clarinet, 8 ft., 32 notes.  
Octave Bass, 8 ft., 32 notes.  
Cello, 8 ft., 32 notes.

**NEW REUTER OFFICES HERE**

**Studios with Two Organs Opened in Finchley Building, Chicago.**

The Reuter Organ Company of Lawrence, Kan., has increased its fa-cilities to handle the increase of busi-ness in the territory tributary to Chicago. Jan. 1 the Chicago sales force will occupy new offices in the Finchley building, between Wabash and State, on Jackson boulevard. The office is under the management of Erich O. Haase, who for the last three years has represented the Reuter Com-pany in this territory. In connection with the new offices Mr. Haase is plan-ning two organ studios, both contain-ing three-manual Reuter organs. These organs will be used not only for dem-onstrating, but also for practice.

Mount Olive Evangelical Church, Chicago, dedicated its new Wangerin three-manual organ Sunday, Dec. 18, at 8 p. m. Walter Sass-nannshausen gave the program.

**New York Activities**

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

By RALPH A. HARRIS

New York, Dec. 21.—Lynnwood Farnam is giving his Brahms-Franck series of recitals at the Church of the Holy Communion on the four Sunday afternoons of this month. The Sunday program is repeated on the following Monday evening.

Mr. Farnam was the assisting artist at the concert given by the Society of the Friends of Music at the Town Hall on the evening of Nov. 20, when the Bach Magnificat was given, under the baton of Artur Bodanzky. Mr. Farnam played the Great G minor Fugue and a sonata of Bach.

The completed Austin four-manual organ in St. James' Church on Madison avenue, of which G. Darlington Richards is organist and choirmaster, was dedicated by the Right Reverend William T. Manning, bishop of New York City, on Sunday morning, Nov. 27. The smaller part of the organ was installed three years ago, and through the generous gifts of several parishioners the completion of it was made possible at this time. The organ was designed by Mr. Richards and is beautiful both in its individual stops and the complete ensemble. The dedication recital was played by Rollo Maitland, F. A. G. O., of Philadelphia the same afternoon. On his program were: Concert Overture in C major, Hollins; Pastorale, de Maleingreau; Passacaglia, Bach; Canzonetta, Maitland; "The Bells of St. Anne de Beaupre," Russell; "Finlandia," Sibelius.

Tuesday, Dec. 6, Mr. Richards and the clergy of St. James' Church were at home to a party of thirty organists of the city. A delightful luncheon was served, after which the guests were privileged to inspect the beautiful new church and to play upon the completed organ.

Clarence Dickinson gave "The Messiah" at the Brick Presbyterian Church Sunday afternoon, Dec. 11. Dr. Dickinson will conduct the same work when it is given by the Oratorio Society of Flushing, the organization of 100 mixed voices founded a year ago by the late John Wesley Norton, on the evening of Dec. 30, in the Flushing High School auditorium. Ralph A. Harris will play the three-manual Möller organ.

Dr. Dickinson's "Storm King" Symphony was played recently by the orchestra of the Newtown High School, with Dr. Dickinson as guest organist, at the high school.

The choir of Mount Holyoke College, directed by Professor Hammond, gave its annual recital of Christmas carols in the Town Hall on the evening of Dec. 15.

Dr. William C. Carl and the choir of the First Presbyterian Church gave for their monthly musical service Nov. 27, Handel's "Judas Maccabaeus." This is one of several monumental works being given by this fine organization during the season, and each seems to reflect great credit on the director. Dr. Carl both directs and plays the four-manual Skinner organ.

Mr. and Mrs. William Neidlinger gave a very interesting organ and piano program in St. Michael's Church on the evening of Dec. 7. Works of Handel, Widor, Saint-Saens and others were played. Mr. Neidlinger has been the organist and choirmaster of this church for over a quarter of a century, and Mrs. Neidlinger has an excellent reputation as a trainer of children's choruses, notably the St. Cecilia Choir of girls at St. Michael's.

Dec. 8, the Feast of the Annunciation of the Blessed Virgin Mary, was celebrated at the Church of St. Mary the Virgin as the fifty-ninth anniversary of the founding of the church. A pontifical high mass was celebrated at 11 o'clock, with full choir and sym-

phony orchestra, the music being the St. Dominic Mass of Farjeon. The orchestra and organ compositions played were the Bossi Organ Concerto and Lalo's "Symphonie Espagnole."

A prominent figure in church music of the last century was Sir Arthur Sullivan. At midnight Nov. 30 Dr. Walter Damrosch unveiled a tablet on the wall of an apartment-house on East Forty-fifth street, the site of the house in which Sir Arthur resided when composing one of his famous operettas. His anthem, "Evening," was sung by a chorus of actors at this occasion.

Joseph Yasser, the famous Russian organist, who made a very favorable debut here two years ago, is coming again. He will appear with the League of Composers and the Philharmonic Orchestra on Dec. 30.

The "Damnation of Faust" will be given by the Schola Cantorum under the direction of Hugh Ross, formerly of the Winnipeg Glee Club, on the evening of Dec. 28. The chorus for this occasion will be augmented to over 200 voices and accompanied by part of the Philharmonic Orchestra.

A girl in a parochial school in a nearby city complains that she was beaten with a strap and then caused to kneel for a period of two hours because she was unnecessarily noisy during an organ recital, thus annoying the recitalist, who inflicted the punishment. Perhaps, after all, the child shouldn't be blamed.

Frederick W. Allenspach played a recital recently on the two-manual Morey organ in the Flatbush Christian Church, of which he is organist and choirmaster, which position he has held for the last seventeen years.

The new Skinner four-manual organ in Trinity Evangelical Lutheran Church, Long Island City, was dedicated Nov. 13. Miss Chardotte Hinsch is the organist and director of the

choristers and at the dedication she played the Dubois "Alleluia." At a later service the mixed choir sang Gaul's "Holy City." Miss Hinsch has given many recitals, not only in her own church, but throughout the city.

The Morning Choral of Brooklyn appeared in its winter concert at the Brooklyn Academy of Music on the evening of Dec. 15 before a packed house. Herbert S. Sammond is the conductor of this chorus of some fifty women, which has become famous as an ensemble of excellent attainments, singing with a richness of tone, pleasing balance and fine choral technique. It is rare that one finds good four-part work by women's voices; Mr. Sammond has it. The program included medieval and modern works by Beethoven, Henschel, Liszt, Delibes, Sullivan, Wagner, Gounod, Stebbins, Gaul, Cowan, Elgar, Bauer and Andrews. The choral is to sing with the New York Symphony Orchestra under the baton of Walter Damrosch. It is also to appear at the Hotel St. George Feb. 16, and again at the Academy March 29.

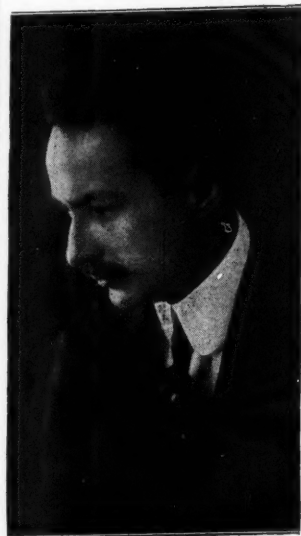
The Advent portion of "The Messiah" seems foremost in the minds of church organists for the fourth Sunday in Advent; this day's programs nearly all seem to contain numbers from this oratorio. Dr. Carl will give the "Messiah" on Christmas Eve. G. Darlington Richards gives part of it Dec. 18. Dr. Noble, John Doane and many others are doing likewise. Then there is the performance by the New York Oratorio Society in Carnegie Hall Dec. 26. Incidentally, this will be the 104th performance of this work by the N. Y. O. S.

Henry Francis Parks' new work, "The Jazzology of Organ Playing," has been released for serial publication commencing with the November issue of the Musical Scrap Book by the Forster Music Publishing Company, which will later publish it as a book.

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

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# PILCHER *Organs*

THE VOICE OF INSPIRATION

## Events of 1927 in the Organ World

The history of 1927 in the world of the organ has been recorded from month to month in the pages of The Diapason. For the benefit of readers who are interested in a glance over the principal occurrences and achievements of the last twelve months a terse resume of the twelve issues of 1927 has been prepared. This abbreviated synopsis of the most interesting items in each number is hereby presented:

### January.

Cash prize of \$500 for best organ composition submitted by May 15 is announced by National Association of Organists, the prize being offered by George Kilgen & Son.

The Diapason, basing its estimate on the biennial census report for 1925, predicts editorially that 1927 will see the construction of organs worth an aggregate of \$15,000,000.

Death of Philipp Wirsching, for a generation a noted organ builder and voicing expert, which occurred Dec. 10, 1926, is announced. Mr. Wirsching was born in 1858 in Germany and for a long time was an associate of the late Dr. George Ashdown Audsley. At his death he was connected with the Wangerin Company at Milwaukee, Wis.

Audience of 2,000 comes out to hear Palmer Christian's Christmas recital at the University of Michigan.

Large four-manual Hook & Hastings instrument in Asbury Methodist Church, Rochester, N. Y., is opened by George Edward Fisher.

Tulsa, Okla., high school to have four-manual organ under construction at the factory of George Kilgen & Son.

Andrew Wheeler, noted Philadelphia iron merchant and for years an organist and organ enthusiast, dies at his home at Ardmore, Pa.

Austin four-manual in St. Mark's Episcopal Church, Evanston, Ill., is dedicated.

Census report shows output valued at more than \$15,000,000 by music publishers in the year 1925.

### February.

Four-manual Skinner organ in Toledo Museum of Art dedicated Jan. 5 with recital by Lynnwood Farnam.

Estey organ in new Murphy Memorial Hall of the American College of Surgeons in Chicago opened by Eric De Lamarter Jan. 9.

Aeolian Company receives contract for large four-manual to be installed in Curtis Institute of Music, Philadelphia.

Joseph Bonnet, noted French organist, marries Mlle. Genevieve Turenne in Paris.

Austin Organ Company receives order for important additions to Portland, Maine, City Hall organ.

T. Tertius Noble gave dedicatory recital on Welte three-manual at the University of Vermont.

Congregation Beth Israel at Portland, Ore., awards contract for large four-manual to Reuter Organ Company.

Professor Samuel A. Baldwin gave his 1,100th recital in the Great Hall at the College of the City of New York Jan. 23.

### March.

Calvary Baptist Church, Washington, D. C., awards to M. P. Möller the contract for what is to be the largest church organ in the District of Columbia.

Louis Vierne of Paris gives debut recital of his American tour Feb. 1 in Wanamaker Auditorium, New York City.

Charles M. Courboin takes charge of the Wanamaker organ shop at Philadelphia.

Man known as Robert West, and using various aliases in the swindling of organ builders and organists in different parts of the country, sentenced to three years in prison on a plea of guilty at Philadelphia Feb. 16. His accomplice, O. J. Wilmot, receives sentence of one year.

Tellers-Kent four-manual of fifty-three stops installed in Cathedral of St. Paul at Erie, Pa.

M. P. Möller installs large four-

manual in Findley Temple (Methodist) at Philadelphia.

Contract for large four-manual for \$300,000 edifice of First Unitarian Church, Los Angeles, awarded to Casavant Freres.

### April.

Contract for large organ for the new Riverside Church in New York, known as the Rockefeller Church, which will replace the Park Avenue Baptist, is awarded to the Hook & Hastings Company. Instrument is to be one of 126 speaking stops.

National Association of Organists announces contest for prize of \$1,000, provided by the Estey Organ Company, for best composition for organ and orchestra.

William E. Ashmall, well-known composer and for years the publisher of the Organists' Journal, dies at his home in Arlington, N. J., March 2.

Wilhelm Middelschulte, LL.D., of Chicago, sails for Germany March 22 in response to invitation from the minister for science and art of the German government to conduct a master course in organ playing and interpretation of Bach's works at the National Academy of Church Music in Berlin during April and May.

Order for four-manual for the Scottish Rite Cathedral of Oakland, Cal., placed with the Estey Company.

Lynnwood Farnam is appointed head of the newly-organized organ department at the Curtis Institute of Music in Philadelphia.

Henry B. Roney of Chicago, veteran choir director and organist, and organizer and manager of "Roney's Boys," dies at Los Angeles at the age of 78 years.

Roxy Theater in New York, with its large Kimball organ, equipped with three consoles, the conception of S. L. Rothafel, is opened March 11 in a blaze of glory.

Orlando, Fla., municipal auditorium, costing \$300,000 and containing four-manual Estey organ, is opened, with Herman F. Siewert at the console.

### May.

As a tribute to Judge John Monaghan for his humanitarian work, Mr. and Mrs. Albert M. Greenfield present a large four-manual Möller organ to the chapel of the Seminary of St. Charles Borromeo in Philadelphia.

Two-day session of church music conference, April 25 and 26, in connection with the biennial meeting of the National Federation of Music Clubs in Chicago marked by interesting discussions and addresses.

Three recitals by noted organists in person and one by means of the automatic player mark opening of four-manual organ built by the Aeolian Company for New Jersey College for Women at New Brunswick.

Arthur Davis opens Skinner four-manual at Christ Church Cathedral, St. Louis, Mo., March 27.

Announcement is made of the appointment of Pietro A. Yon as organist of St. Patrick's Cathedral, New York City, effective Oct. 1.

Organ formerly in home of Alexandre Guilmant, and purchased by Marcel Dupre, is opened with a "soiree d'inauguration" in the home of M. Dupre at Meudon, near Paris, March 26 in the presence of a distinguished company.

Entire force of Hook & Hastings factory at Kendal Green, Mass., guests at dinner April 8 in honor of thirtieth anniversary of Arthur L. Coburn, president of the company, with the organization.

C. Hugo Grimm, Cincinnati organist and composer, wins \$1,000 prize offered by National Federation of Music Clubs for best symphonic composition with his "Exotic Poem."

### June.

William E. Haskell, for many years superintendent of the Estey Organ Company's factory, and noted for a generation as an organ builder and inventor, dies May 8 at his home at Brattleboro, Vt.

Forces of Skinner Organ Company attend annual dinner and theater party April 27 in Boston.

Society of Theater Organists of

New York, in co-operation with the National Association of Organists, presents group of model "movie" music programs at the Wanamaker Auditorium in New York City.

Presbyterian Church at its general assembly, held late in May at San Francisco, hears interesting report of special commission on music and worship on means of putting soul into congregational singing and spirituality into choirs.

Skinner organ of seventy-three stops in magnificent Wesley M. E. Church at Worcester, Mass., opened by Palmer Christian May 10.

William Lester's "Everyman" receives initial presentation on four evenings the last week of April at the New First Congregational Church, Chicago, with the composer of the work, which won the Bispham medal in 1926, at the organ.

Arthur L. Titsworth's forty-fifth anniversary as organist celebrated by Trinity Reformed Church, Plainfield, N. J.

Van Dusen Club of Chicago gives its first concert of organ works at Kimball Hall May 10 with every seat in the house sold.

Famous organ built for the mansion of the late Senator William A. Clark of Montana in New York City is "junked" when residence is demolished.

Members of the American Guild of Organists from three Southern states hold convention at Memphis May 7 as guests of West Tennessee chapter.

### July.

St. Patrick's Cathedral in New York City awards to George Kilgen & Son, Inc., the contract for an organ of upward of 100 speaking stops.

Large four-manual being built by Austin Company for St. George's Episcopal Church, New York City.

Princeton University entrusts to Skinner Organ Company construction of large four-manual for its magnificent new chapel.

Ellis N. Williamson, religious editor of the New York Evening Post and originator and for thirty years editor of the department of church music in that paper, dies June 10 at his home in Bloomfield, N. J.

Four-manual Kimball in the First Baptist Church of Los Angeles is dedicated June 28 with David L. Wright at the console.

University Temple at Seattle, Wash., orders four-manual church and concert instrument of W. W. Kimball Company.

Martin W. Bush of Omaha wins the Estey scholarship for 1927 at the Fontainebleau School by achieving highest marks in examination of American Guild of Organists.

Charles H. Morse, veteran Boston organist and composer, born in 1853, dies June 21.

Florida chapter, A. G. O., holds its first annual convention of Florida organists at Orlando.

M. P. Möller presents to the new Thanksgiving Lutheran Church at Copenhagen, Denmark, an organ, which was dedicated upon the completion of this war memorial edifice.

Report of the Chicago Methodist Temple for the season shows an attendance of upwards of 50,000 people to hear Arthur Dunham play his recitals, in which he made use of 450 compositions.

Large four-manual ordered of the Austin Company by Drexel Institute at Philadelphia.

American Organ Players' Club of Philadelphia observes thirty-seventh anniversary on June 6 at the Frankford High School, with Melchiorre Mauro-Cottone of the Capitol Theater, New York, as guest organist.

W. W. Kimball Company of Chicago rounds out seventy years as a manufacturer of musical instruments.

Clarence Eddy returns to Chicago late in June from his twenty-seventh tour of the Pacific coast.

Charles Macpherson, organist of St. Paul's Cathedral, London, dropped dead in Victoria station on the night of May 28.

### August.

American Guild of Organists holds general convention at Washington, D. C., June 28, 29 and 30. Six recitals and an impressive service mark the meeting.

City of Minneapolis makes arrangements with the W. W. Kimball Company for the construction of a five-

manual municipal organ, with two consoles.

Group of Rockford, Ill., capitalists takes over the Bennett Organ Company of Rock Island, Ill., and makes plans for expansion, including the construction of a modern factory at Rockford.

### September.

National Association of Organists holds its twentieth annual convention at St. Louis, Aug. 22 to 26. Harry Goss Custard of Liverpool Cathedral is one of the recitalists and is heard by an audience of 3,000. Ernest Douglas of Los Angeles wins the Kilgen \$500 composition prize. Edwin Hall Pierce, F. A. G. O., of Auburn, N. Y., receives The Diapason \$100 prize for the best paper submitted. Reginald L. McAll is re-elected president of the association.

University of Michigan orders a Skinner organ of more than 100 sets of pipes to replace the old Chicago World's Fair instrument in Hill Auditorium, where Palmer Christian gives his recitals.

New Westminster Presbyterian Church, Sacramento, Cal., to have four-manual organ built by Reuter Company.

John B. Kohler, well-known maker of organ chimes and other percussions and senior member of the Kohler-Liebich Company of Chicago, dies Aug. 14 at his home at the age of 53 years.

M. P. Möller, Inc., install large four-manual, gift of the late George Geer, in Scottish Rite Cathedral at New Castle, Pa.

### October.

Canadian College of Organists holds annual convention at Toronto the last three days of August.

Robert Pier Elliot is appointed manager of the church and concert organ departments of the Aeolian Company and vice-president of the Votey Organ Company, the manufacturing division of the Aeolian Company.

Four-manual organ built by the Wicks Company, Highland, Ill., is dedicated in St. Stanislaus Catholic Church, Chicago, with recital by Edwin Stanley Seider.

### November.

Auditorium commission of Memphis, Tenn., awards contract for five-manual instrument for the Municipal Auditorium and for a four-manual for the concert hall to the W. W. Kimball Company.

A number of important additions to the Möller organ at the West Point Military Academy chapel, memorials to prominent military men, are heard for the first time.

Largest church organ in Chicago, the Kimball of 121 stops in the New First Congregational Church, is dedicated with recitals by William Lester and Hugh Porter and with a service of the Illinois chapter, A. G. O.

### December.

Great Austin organ of more than 200 sets of pipes, built for the Sesqui-centennial Exposition in Philadelphia, is bought from the receivers of the exposition by Cyrus H. K. Curtis and presented to the University of Pennsylvania for its new William B. Irvine auditorium.

John Wesley Norton, organist and choir-master of St. George's Episcopal Church, Flushing, L. I., N. Y., and formerly of St. James' Episcopal Church, Chicago, who was prominent in the activities of organists nationally, commits suicide Nov. 3 as the consequence of mental depression caused by long illness.

Receivers are appointed for the Welte Company, Inc., of New York. Westminster Presbyterian Church, at Pasadena, Cal., orders a large four-manual and echo for its new Gothic structure, under construction.

Vassar College is purchaser of a four-manual Aeolian organ for its chapel.

Clarence Eddy, acknowledged dean of American organists, recovering from severe illness and the effects of an operation.

Church of Our Lady of Perpetual Help, Brooklyn, of which the Rev. Francis Gallagher is pastor, installing a Kilgen four-manual.

Three-manual Möller, the gift of Howard W. Elmore, is dedicated at the Lindblom High School, Chicago. Dr. J. Lewis Browne is at the console.



**T**HE year just ended has been a notable one for Kilgen . . . It saw Kilgen craftsmen produce a greater number of instruments than had ever been produced in our shops before. It brought the addition of many new selling outposts, scattered throughout the land . . . It gave Kilgen the opportunity to

serve as host to the nation's organ artists in conclave assembled at St. Louis . . . But of paramount importance, was the fact that during 1927 . . . Kilgen Organ

Builders received commissions to erect a greater number of impressive instruments than in any one year of its long and useful span.

## *Here are Some of the Outstanding Kilgen Orders and Installations of 1927*

### Four Manual and Echo

- Our Lady of Perpetual Help . . . . . Brooklyn, N. Y.
- \*Boston Avenue M. E. Church . . . . . Tulsa, Oklahoma
- Central High School . . . . . Tulsa, Oklahoma

### Four Manual

- United Hebrew Temple . . . . . St. Louis
- Fourth Church of Christ Scientist . . . . . St. Louis
- St. Teresa's College . . . . . Winona, Minn.
- \*St. Patrick's Cathedral . . . . . New York City
- \*St. Peter's Catholic Church . . . . . New York City
- \*Sacred Heart Catholic Church . . . . . Jersey City, N. J.
- \*St. Mary's Catholic Church . . . . . Detroit, Michigan
- Picadilly Theatre . . . . . Chicago, Ill.

### Three Manual and Echo

- St. Mary's Episcopal Cathedral . . . . . Memphis, Tenn.

### Three Manual

- The Sanctuary Organ at St. Patrick's . . . . . New York
- First Methodist Church . . . . . Urbana, Ill.
- St. John's Catholic Church . . . . . Champaign, Ill.
- St. Aloysius . . . . . Spokane, Washington
- St. Engelbert's Catholic Church . . . . . St. Louis
- Seminole Heights Methodist Church . . . . . Tampa, Florida
- St. Patrick's . . . . . Toledo, Ohio
- St. James Lutheran Church . . . . . Altoona, Pa.
- St. Philip & St. James . . . . . Phillipsburg, N. J.

### Three Manual (Continued)

- St. Peter & St. Paul Catholic Church . . . . . Mankato, Minn.
- Holy Name Church . . . . . Columbus, Ohio
- Rogers Park Congregational Church . . . . . Chicago, Ill.
- Our Lady of Good Council . . . . . Brooklyn, N. Y.
- Holy Trinity Catholic Church . . . . . Hackensack, N. J.
- St. Monica's Church . . . . . Cincinnati, Ohio
- Temple Beth Emeth . . . . . Brooklyn, N. Y.
- Zion Lutheran Church . . . . . St. Louis
- St. Anthony's Catholic Church . . . . . Detroit, Mich.
- St. Paul's Episcopal Church . . . . . Peoria, Ill.
- Bethlehem Lutheran Church . . . . . Minneapolis, Minn.
- St. Peter & St. Paul's Church . . . . . Trenton, New Jersey
- St. John the Baptist . . . . . Brunswick, N. J.
- Academy of Our Lady . . . . . Chicago, Ill.
- Seattle Memorial Methodist Church . . . . . Owensboro, Ky.
- Temple Beth Or . . . . . Montgomery, Ala.
- Sacred Heart Church . . . . . Fort Dodge, Iowa
- \*Our Lady of the Miraculous Medal . . . . . Brooklyn, N. Y.
- \*St. Peter's Catholic Church . . . . . Kansas City, Kans.
- St. Benedict's Church . . . . . Covington, Ky.

### Two Manual

- Radio Station KLZ . . . . . Denver, Colo.
- Catholic Cathedral . . . . . Belize, B. H.
- \*Lido Beach Hotel . . . . . Long Beach, L. I., New York

\*Instruments now in process of construction



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MUSIC IN CHURCHES  
PRESBYTERIAN TOPIC

NEW YORK MEETING JAN. 10

Discussions and Demonstrations Arranged Under Auspices of General Assembly Commission at Brick Church.

A conference on church music and worship will be held in New York on Jan. 10 under the auspices of the Presbyterian general assembly's commission on music, with the co-operation of the committees on Christian education of the presbyteries of New York, Brooklyn-Nassau, Westchester and North Jersey. Dr. William C. Covert of the Presbyterian board of Christian education will preside, and the sessions will be held in the Brick Church, Fifth avenue and Thirty-seventh street.

The afternoon program is to begin with a demonstration by the Rev. Howard Duffield, D. D., of the use of hymns in worship, assisted by Dr. William C. Carl. This will be followed by reports and discussions of four problems in church worship. The first of these is the materials now in use in the worship in the churches. The report of the commission will be presented by Dr. Laufer. The next topic is the training received by ministers and laymen for leadership in worship and music. The situation in theological seminaries will be discussed by Reginald L. McAll. The instruction in worship and other music in Presbyterian colleges will be reported by Dr. Carl, who will also bring to the conference the present facilities for the preparation of organists as well as volunteer musicians.

The third topic is the share of the congregation in singing and worship—how to secure special study in hymn singing, the right conduct of church school music, the formation of young people's choirs and unifying the entire musical program of each church. Several specialists in these fields will lead

the discussions.

The effectiveness of the choir and its co-operation with the organist and the pastor to contribute to wholesome, inspiring worship is the last subject for the afternoon. Edward S. Barnes and R. Huntington Woodman will speak from their long experience in choir training and leadership.

Following this session there will be a fellowship dinner at which the Rev. Henry Sloan Coffin, D. D., will speak on the devotional value of the great hymns of the church. In the evening a service of worship will be held in the Brick Church, with the full choir under Dr. Clarence Dickinson, and an address by the pastor, the Rev. William P. Merrill, D. D., who is well known not only as a writer of hymns but as a composer of inspiring tunes.

The conclusions of the Presbyterian commission on the subjects outlined will be distributed at the conference, which should have definite results in stimulating the organists and choirs in and near New York.

Presbyterians and others interested in church music desiring to attend are asked to write to Owen V. Davis, 156 Fifth avenue, New York, for detailed program and reservations for the dinner.

All meetings will be open to the public.

To Consider Radio Problems.

The convention of the Institute of Radio Engineers throws the spotlight of public interest on a body of scientists who seldom emerge from the cloister of the laboratory. These technicians of the radio field will gather in New York City Jan. 9 for a three-day congress of interest alike to the engineering world and to the public, for the problems concerned touch closely on an all-important subject to the radio listener—efficient broadcasting. Since the last convention many problems have arisen and new matter has come to the attention of the radio world, such as interference in broadcasting channels, high-power transmitters, new receivers and the international radio conference just concluded in Washington.

# Here Are The ANSWERS to the QUESTIONS asked last month

Last month we suggested six questions for churches to ask themselves before buying an organ. The answers to these questions were to be given this month. Here they are:

1. What should we look for as of greatest importance?

**The quality of greatest importance is tone. When hearing various organs, have an experienced organist with you to get his opinion of the tone.**

2. Of what should we be particularly careful to beware?

**Above all, beware of philanthropic organ builders. Follow common-sense business practices in buying your organ.**

3. If we intend to hear organs already in churches how should we select the organs?

**When hearing organs in other churches, select those organs that are at least five years old.**

4. How can we know that the builder we decide on really builds every organ individually for a particular church?

**To know whether your organ is really individually built, or merely assembled when your order comes in, notice whether you are asked to make expensive alterations in your church to accommodate the organ, or if, in the space available, the organ seems lost. An organ that is really individually built fits into its chamber like a hand into a glove.**

5. Who will do the extremely important work of voicing our organ?

**Insist that the builder you select shall send an experienced man to voice the organ.**

6. What is one of the very best sources from which to get unbiased, expert opinion about organs in general?

**By all means, get organists whom you know to give you their opinions of the mechanical construction of the various organs you are considering. They know organs from the inside—and inside knowledge is always best.**

We will gladly go into details on any of the above questions or answers, if you wish. It goes without saying that you will not be obligated in any way.

THE HALL ORGAN COMPANY, West Haven, Conn.

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The organs in these studios—a church and concert instrument in one, a theatre unit in the other—will be found to be the most comprehensive three-manual studio organs in Chicago. Both are Reuter Organs.



# R E S U L T S

## *Is an Organ Recital a Sombre Thing?*

Certainly NOT, when PALMER CHRISTIAN is the organist . . . Enthusiasm for the recital seemed boundless.

Tucson, Ariz., Citizen, Nov. 24, 1927.

Seldom has a musical event in this city maintained so eloquent and vital an artistry, so searching a stimulus to the imagination as were present throughout Christian's playing.

The Vancouver, B. C., Sun, Oct. 31, 1927

A great feature of this talented player's performance is that he seems to explain the music as he plays it, and makes everything so thoroughly engaging.

Victoria, B. C., Times, Nov. 2, 1927.

His programme showed great variety . . . and both in the classical and modern idiom he proved that he has even more than sound musicianship and magnificent technique.

The Daily Colonist, Victoria, Nov. 2, 1927.

New beauties of tone came from the organ as played by his magic fingers, colored with subtlety of shading that was flawless.

Spokane, Wash., Spokesman-Review, Nov. 5, 1927.

He has a fine sense of musical color and uses in his registration all the resources of the organ without using them all at once, so that his playing is always effective without being noisy.

Montreal Daily Star, Oct. 22, 1927.

Bach's great Fantasia and Fugue in G minor proved the artistic climax of the programme. Christian ingeniously enhances rising effects of harmonic and polyphonic climaxes in the Fantasia with widening registration, achieving dramatic, but never over-dramatic results. The Fugue had excellent clarity.

Los Angeles Express, Nov. 15, 1927.

Music that was a part of life . . . was the gift of Palmer Christian to the Stanford Public . . . Mr. Christian's reading of the (Bach) C major Toccata, Adagio and Fugue was bread to the normal human being.

Daily Palo Alto Times, Nov. 11, 1927.

PALMER

# C H R I S T I A N

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### LAUD T. EDGAR SHIELDS ON 25TH ANNIVERSARY

#### GOOD WORK AT BETHLEHEM

**Organist of Pro-Cathedral Church of the Nativity, of Bach Choir and of Lehigh University Receives Warm Tributes.**

Nov. 6 was the twenty-fifth anniversary of T. Edgar Shields as organist and choirmaster of the Pro-Cathedral Church of the Nativity at Bethlehem, Pa. The day was marked morning and evening by references to this anniversary, beautiful musical programs being provided for the services of the day. The parish paper was devoted to special mention of Mr. Shields' service at the Pro-Cathedral and bore a cut of him. In the morning at 10:30 there was a choral celebration of the holy communion, and the anthem was "New Every Morning is the Love," by Selby.

The tribute to Mr. Shields and his work reads in part as follows:

"Mr. Shields came to Nativity from Trinity Church, Easton, in 1902. The choir then was not the big organization it is today, and he has built it from smaller beginnings to the institution it is today with traditions and widespread fame. The rector of the parish has received voluntary letters from traveling churchmen from time to time declaring it to be one of the best choirs in the country.

"The quality of Mr. Shields' music is always of the highest; his labor with the boys, this being the only boy choir in the city, is prodigious, and as the years have rolled by Mr. Shields has not slacked in the time and amount of work he has spent on training the choir. The work of the choir has improved steadily. It is the pride and satisfaction of parents to get their sons in Nativity choir. When special musical services are put on, people come from all over the Lehigh Valley.

"Mr. Shields also fills other impor-

tant posts in the city's musical life. He is accompanist of the Bach Choir and organist of Lehigh University, where he trains the band and glee club. He is professor of music at the Moravian Seminary and College and has been the teacher of many of Bethlehem's leading musicians."

T. Edgar Shields was born at Olney, Ill., the son of a Moravian clergyman. His first organ work was pumping an old one-manual Jardine in his father's church. He studied organ under Dr. J. Fred Wolle and Dr. David D. Wood and theory under Dr. H. Alexander Matthews. Besides being organist of the Pro-Cathedral Church of the Nativity for twenty-five years he has been organist of Packer Memorial Church, Lehigh University, twenty-three years and organist of the Bach Choir of Bethlehem since 1901. He became an associate of the American Guild of Organists in 1918. He was organist for several years at the First Presbyterian Church in Reading and served one year as assistant organist of the Central Moravian Church at Bethlehem.

#### Interesting Work in School.

Herbert F. Sprague, organist and choirmaster at the Church of the Holy Communion, South Orange, N. J., and organist of the Columbia High School, is finding his field a happy one. He has built the choir up to twenty-six boys and has won the praises of the rector and parish. At the high school he is organ soloist every Friday and gives one organ number, besides a number of requests as encores. The organ is a three-manual built by the Skinner Company and the audiences are most responsive. The school is one of the most famous in America.

#### S. Wesley Sears Directs Chorus.

The Friday Chamber Music Society of Trenton, N. J., gave the opening concert of its third season, assisted by a chorus of forty voices, picked, trained and conducted by S. Wesley Sears, organist and choirmaster of St. James' Episcopal Church, Philadelphia.

### REUTER TO NEW CATHEDRAL

**Edifice at Grand Island, Neb., Will Have Three-Manual.**

The Right Rev. James A. Duffy, bishop of the Diocese of Grand Island, Neb., has placed with the Reuter Organ Company of Lawrence, Kan., a contract to build a three-manual organ for the new Cathedral of the Nativity of the Blessed Virgin Mary at Grand Island. The organ will be one of thirty stops, and the three divisions will be under separate expression.

St. Mary's Cathedral will be one of the most beautiful churches in the Middle West. In its architecture it is a pure example of the Gothic carried out in the pier and clerestory type. The completion of the cathedral is planned for Easter, at which time the organ will be installed.

The stop list of the instrument is as follows:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 73 pipes.
  2. Doppel Flöte, 8 ft., 73 pipes.
  3. Viola d'Gamba, 8 ft., 73 pipes.
  4. Gemshorn, 8 ft., 73 pipes.
  5. Flute Harmonic, 4 ft., 73 pipes.
  6. Tuba, 8 ft., 73 pipes.
  7. Chimes (prepared for).
- SWELL ORGAN.**
8. Bourdon, 16 ft., 97 pipes.
  9. Open Diapason, 8 ft., 73 pipes.
  10. Gedeckt, 8 ft., 73 notes.
  11. Salicional, 8 ft., 73 pipes.
  12. Voix Celeste, 8 ft., 61 pipes.
  13. Flauto Dolce, 4 ft., 73 notes.
  14. Nasard, 2½ ft., 61 notes.
  15. Flautino, 2 ft., 61 notes.
  16. Cornopean, 8 ft., 73 pipes.
  17. Oboe, 8 ft., 73 pipes.
  18. Vox Humana, 8 ft., 73 pipes (separate reservoir and tremolo).
- CHOIR ORGAN.**
19. Viola Diapason, 8 ft., 73 pipes.
  20. Mielodia, 8 ft., 73 pipes.
  21. Dulciana, 8 ft., 73 pipes.
  22. Flauto Traverso, 4 ft., 73 pipes.
  23. Clarinet, 8 ft., 73 pipes.
  24. Harp (prepared for).
- PEDAL ORGAN.**
25. Resultant, 32 ft., 32 notes.
  26. Open Diapason, 16 ft., 32 pipes.
  27. Bourdon, 16 ft., 32 pipes.
  28. Lieblich Gedeckt, 16 ft., 32 notes.
  29. Cello, 8 ft., 32 notes.
  30. Dolce Flute, 8 ft., 32 notes.

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# EVENHEETERS

#### Some of the Many Church Installations

First Congregational Church, Chicago, Ill.  
Holy Trinity Church, Niagara Falls, N. Y.  
First Baptist Church, Arlington, Mass.  
Emanuel Episcopal Church, La Grange, Illinois.  
Trinity Baptist Church, Cincinnati, O.  
St. Peter's Church, Washington, D. C.

#### A few Installations in Lodges and Municipal Auditoriums

Masonic Temple, Ft. Wayne.  
Humboldt Park Commandery, Chicago, Ill.  
St. Joseph Auditorium, St. Joseph, Mo.  
Chamber of Commerce, Scranton, Pa.  
Northwestern College, Naperville, Ill.

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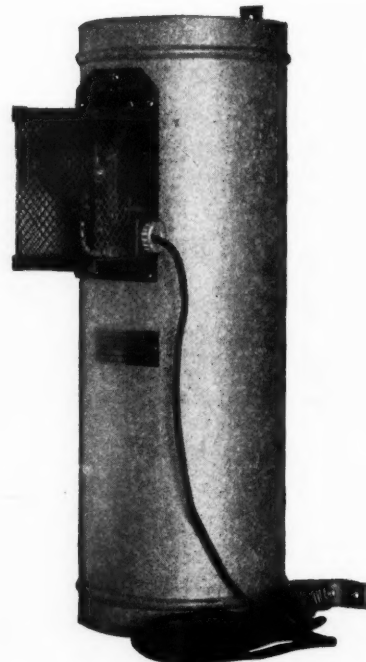
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To know that every pipe will give the very best of tone; to know that every valve will function properly and to know that the organ pitch and tone will be perfect at all times are, in themselves, factors that must be considered. What organist has not played his instrument on cold damp days to find that due to the cold and dampness his organ is out of tune, his valves stick and as a result the general harmony of his selections is ruined.

Evenheeters furnish this desired steady supply of warm air. They heat the entire organ chamber to the proper temperature and they ward off dampness and other evils of seasonal weather.

Consider them now that organ trouble days are here and remember that a small investment in organ protection now will save many dollars of organ maintenance in the future.



Evenheeters are made in portable sizes, too. Made so that they may be carried from place to place. To heat the committee room when needed, to warm the organ chamber when desired. No special wiring is needed, simply put the plug in the socket and the Evenheater will function properly.

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As we come to the close of 1927, we look back on our 70th Anniversary and on a production of organs far surpassing any previous year, both in the number of organs built, and in their total value. In extending our New Year's Greetings, we want to thank particularly those whose belief in the superiority of the Kimball Organ has made this great year possible.

The past year has seen the completion of many notable Kimball Organs. Among these the New First Congregational Church, Chicago; First Baptist Church, Los Angeles; University Methodist Church, Seattle, and the Roxy Theatre, New York City.

It has also seen our selection as the builders of two great Municipal Organs. One is for the Public Auditorium in Minneapolis and the other for the Public Auditorium in Memphis.

In 1928 and in the years to follow, each Kimball Organ will continue to be an individual creation, and we will be pleased to be consulted about your organ problems.

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FOR MASONIC TEMPLE**

**LARGE ORDER IN CINCINNATI**

Principal One of the Group Is to Be a Four-Manual, the Specification of which Was Prepared by John A. Bell.

Nine organs are being built by M. P. Möller at the Hagerstown, Md., plant for the new Masonic Temple at Cincinnati, Ohio. The largest of these is a four-manual, the specification of which was drawn up by John A. Bell of Pittsburgh. The other instruments are to be used in the various lodgerooms.

Following is the scheme of stops of the largest of these nine organs:

**GREAT ORGAN.**

- Principal Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Clara-bella, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Gemshorn Celeste, 8 ft., 61 pipes.
- Hohl Flöte, 4 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Tuba, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Harp, 61 bars.
- Chimes, 21 notes.
- Tremolo.

**SWELL ORGAN.**

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Oboe, 8 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

**CHOIR ORGAN.**

- Open Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dolce, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.

**ECHO ORGAN.**

- Spitz Flöte Celeste, 8 ft., 134 pipes.
- Vox Angelica, 8 ft., 134 pipes.
- Chimney Flute, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 61 pipes.
- English Horn, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Chimes, 21 bells.
- Harp, 61 notes.

**PEDAL ORGAN.**

- Open Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 32 pipes.
- Gedeckt, 16 ft., 32 notes.
- Major Flute, 8 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.
- Violoncello, 8 ft., 32 notes.
- Trombone, 16 ft., 44 pipes.
- Tromba, 8 ft., 32 notes.

Thirty-three couplers and thirty-five combinations are provided on the mechanical side.

**GOLDTHWAITE IN CHICAGO**

Performance at Wilmette Baptist Church Evokes High Praise.

Chandler Goldthwaite played the following program at the first of the fourth series of vesper concerts at the Wilmette Baptist Church Sunday afternoon, Dec. 11: "Peece Heroique," Franck; Adagio, Sixth Symphony, Widor; Fugue in B, Guilmant; Berceuse, Vierne; "Pantomime," Jepson; Caprice, Goldthwaite; Staccato Etude, Goldthwaite; "Adagiossimo," Dupre; Toccata, "Ave Maris Stella," Dupre; "Amaryllis," Ghys; Toccata, Widor.

As this will be probably one of Mr. Goldthwaite's few appearances near Chicago, the advance in this talented organist's artistry is worth recording. His technical equipment has always been amazing. To this he is adding, as he grows older, interpretative qualities of a high order. He played for an extra, at the close of the program, the Bach Great G minor Fantasia and Fugue, and with a clarity of all the inner voices, perfect accuracy and at a tempo that seemed impossible of sustaining, but which continued evenly and steadily throughout, with clearness and accuracy never lost. His own compositions were pleasing bits, the last one containing rapid scales in thirds and sixths that would be quite the despair of ordinary mortals to play, but were tossed off as nothing by him.

B.

**Willard L. Groom's New Work.**

Willard L. Groom, who left La Crosse, Wis., a few months ago after two years at Christ Church, during which he was a valuable musical asset of the city, is happy in his new work at South Bend, Ind., where he is organist and choirmaster at St. Patrick's Church. Mr. Groom writes that he has a fine mixed choir of fifty voices and a boy choir of forty which was trained for four years by Dr. J. Lewis Browne of Chicago, and that he is able to maintain it at a high point of efficiency with the assistance of the pastor, Father William A. Moloney, who is present at every rehearsal. The music for the high mass on Christmas Day was that of Cesar Franck in A major. Mr. Groom is also directing the choirs of the First Presbyterian Church of South Bend.

**B. L. Wilson in Los Angeles.**

B. L. Wilson, who has been connected with the W. W. Kimball Company at headquarters in Chicago for the last two years, has been made California representative of this firm and is now in Los Angeles, where he will take care of the increasing business in this territory.

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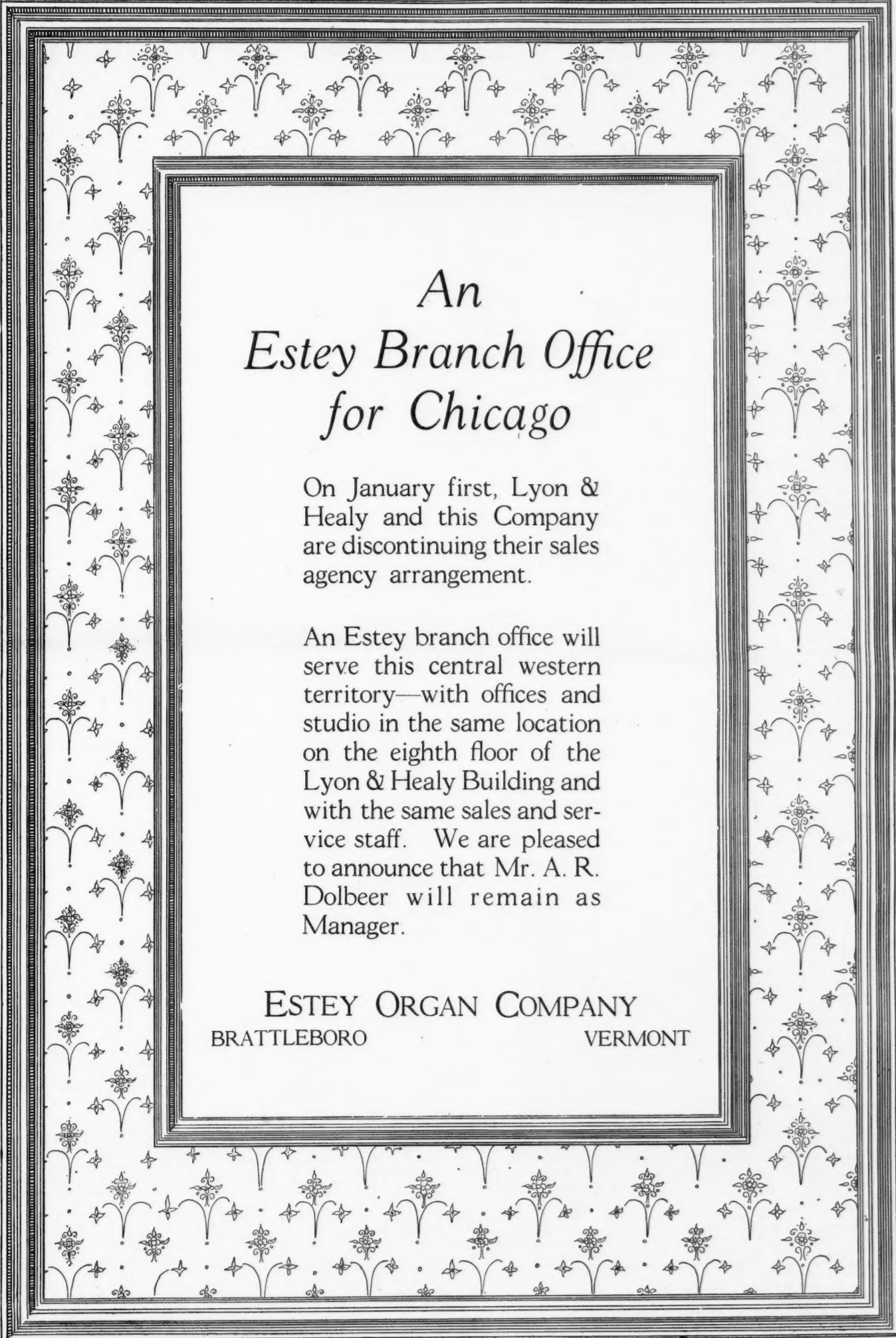
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On January first, Lyon & Healy and this Company are discontinuing their sales agency arrangement.

An Estey branch office will serve this central western territory—with offices and studio in the same location on the eighth floor of the Lyon & Healy Building and with the same sales and service staff. We are pleased to announce that Mr. A. R. Dolbeer will remain as Manager.

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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 Stavelly 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.

Officers of the N. A. O. wish you a most happy and prosperous new year. They appreciate your cooperation during the past year and feel that through your efforts 1928 will be a bright one in N. A. O. history.

We have received word that the N. A. O. prize composition, a Suite in B minor by Ernest Douglas, is now ready. It is published by the Shattiner Music Company of St. Louis, Mo. Those who heard it at the St. Louis convention will be glad to know that it is available for recital or church use.

Among your many new year resolutions please make this one: "I will secure at least one new N. A. O. member during the first three months of 1928." Remember that the national initiation fee does not go into effect before April, so that the yearly dues will remain at \$3 until that time. Our treasurer has prepared a blank on which you can give us the names of those who, you believe, would be interested in N. A. O. literature. If you will send us several names, we will do the rest. Blanks will be mailed in January and additional ones may be had by writing to headquarters.

The treasurer's report at the last executive committee meeting showed our cash balance to be a little higher than that of last year. Such a report is always gratifying and testifies to the fact that the association is growing in a sound manner. There were heavy expenditures during the year, but we believe the increasing number of state and local chapters shows that the expenditures were made wisely. The executive committee appreciates the untiring efforts of our president, Mr. McAll, to make the organization bigger and better, and also the splendid cooperation of The Diapason in spreading the news of our activities.

Interesting plans are being formulated for 1928. There will be one or two features of international concern. (One almost visions the N. A. O. of a dozen years hence as the "International Association of Organists.") Undoubtedly there will be new prize competition contests, and, of course, the plans for the annual convention are taking form. If we can obtain more personal suggestions from our members, we feel that the convention can be made still more valuable to all. Please do not hesitate to send such communications.

To the chapter secretaries and other officers who have so faithfully contributed news for these pages during 1927, we express our warm thanks for the work they have done and will do during the coming year.

## Headquarters Public Meeting.

The next public meeting of the headquarters council will be held at St. Thomas' Church in New York City on the evening of Jan. 23. The program will be made up largely of works by composers living in New York City. Ernest F. White will play the Douglas Suite, which won the Kilgen prize. T. F. H. Candlyn of Albany will play his own "Indian Legend" and the first movement of his Dramatic Sonata, which in 1926 won the Austin prize offered through the N. A. O. Dr. T. Tertius Noble will play his "Prelude Solonnel" and his Fantasy on "Ton-y-Botel." The boys of St. Thomas' choir will sing under Dr. Noble's direction. Other special features are planned, but definite ar-

rangements had not been made when this issue went to press.

## Greetings from the President.

Hearty greetings and good wishes for 1928 to every reader of this page!

We hope you find it as interesting as any other in the paper. It tells what organists are doing—not as individuals, but as groups. These groups are self-governing. They make their own policies and carry out their own programs. Through them a definite contribution is made in the lives of the people they reach. The tie binding these chapters together is one of real fellowship and healthy emulation, which national headquarters shares in promoting. Do you see any way of adding to this happy, active family of those who find in the N. A. O. a means to grow and to encourage others? Insurance folk talk about their participating policies. What is your policy as an organist, in your church, among your fellows, with those in your city or town? The Association may be your means of participation.

Perhaps you live where organists have but little recognition, and you feel quite isolated. Your affiliation with the N. A. O. will enable you to influence the musical life of your community in a way you could not attempt alone.

The Association is working for great things in 1928. First in importance are the winter programs of its local chapters. Among their other activities will be cooperation in conferences on church and organ music in music week, etc. The award of the generous prize given by the Estey Company for the best organ and orchestra composition is expected within a few weeks. Several state councils will have regional gatherings in the spring. We hope for another splendid convention, and are already laying important plans for the fall.

We ask every reader of The Diapason who is not already a member of the Association to share in its program. One check will pay your dues and at the same time bring The Diapason to your door.

Begin the new year right!

REGINALD L. McALL.

## Norton Memorial Resolution.

Following is a resolution adopted by the executive committee of the National Association of Organists at the meeting held Dec. 12, 1927:

Whereas, Our beloved friend and colleague, John W. Norton, has been taken suddenly from our midst by the hand of death after serving the N. A. O. as chairman of the executive committee for the past two years, and

Whereas, By such signal, unselfish and devoted service, and by his beautiful character, he not only endeared himself to his associates and became an inspiration to all those who came in close contact with him, but exerted an influence for good, beyond measure, throughout the entire association, the effects of which will go on, as his spirit will remain with us, while we deeply feel his loss; be it therefore

Resolved, That the executive committee hereby records in its minutes its heartfelt sorrow at the death of our beloved chairman and its sense of the great loss that the N. A. O. has sustained in his passing from us.

## Executive Committee.

The executive committee met at headquarters Monday morning, Dec. 12. Those present were: President McAll, Chairman Sammond, Mrs. Keator, Miss Coale and Messrs. White, Farnam, Stanley, Richards, Fry, Noble, Russell and Nevins. The minutes of the preceding meeting were heard and approved. Mr. White gave the treasurer's report, which was accepted with a special vote of thanks to him for his very efficient work. Mr. White reported that there was only a small percentage of the membership delinquent for the 1927 dues.

A special committee consisting of Messrs. Weston, Coale and McAll was appointed to assist the public meetings committee in planning for an event of

international importance for next fall. Details will be announced later.

Dr. T. Tertius Noble announced that a good number of compositions had been submitted for the Estey prize competition and that they were in the hands of the judges.

The election of the new officers of the Illinois council was ratified.

After discussing the possibility of choosing the city for the 1928 convention the matter was placed in the hands of the chairman of the executive committee and he was given power to make a definite report at the January meeting.

## Delaware Chapter.

The meeting of the Delaware chapter for December was held at a dinner given at the McConnell restaurant in Wilmington. A letter was read from the national president, stating he would be in Wilmington in January. It was decided to hold the next meeting in his honor at a date he might arrange.

The nominating committee reported it had selected the following officers for next year:

President—Firmen Swinnen.  
 Vice President—Eugene Devereaux.  
 Secretary—Miss Elizabeth Johnson.  
 Treasurer—Miss Sarah Hudson White.

The report was accepted and these nominees were elected.

Miss White has accepted the position as organist and director at St. Stephen's Lutheran Church. They are installing a three-manual organ in the new church just finished.

Miss Enola Keen has accepted a similar position at the Delaware Avenue Baptist Church.

WILMER CALVIN HIGHFIELD,  
 Secretary.

## Rhode Island Council.

The Rhode Island council held its December meeting at the Forest Theater Organ School in Providence. Mr. Forest spoke of and demonstrated the elaborate Frazee unit organ in that school. The Second Sonata of James H. Rogers was played to show that such fine music as that can be played effectively on an instrument of this type. Many of the members expressed the opinion that this Sonata in D minor is Mr. Rogers' finest work. Refreshments were served.

MYRON BALLOU,  
 President.

## Hudson Chapter.

The Hudson chapter will enjoy the hospitality of Oliver Herbert at the Bergen Reformed Church of Jersey City Jan. 9. Business of great importance will be considered and there will be a social hour.

It was regrettable that more of our members were not present for our November meeting, held at the Church of the Ascension, Jersey City, where Mr. Miller is director of the choir and organist. We had a fine meeting. Several matters of importance were discussed and at the close of the business session H. Reid Spence gave an interesting talk, illustrated on the blackboard, on "Practical Harmony." Following the talk Mr. Miller gave a short recital in the church and those present also had an opportunity to "try out" the large Möller organ. The next meeting will be held at the Claremont Presbyterian Church, Jersey City, at which time music by German composers will be discussed and examples given.

R. K. WILLIAMS.

## Monmouth Chapter, New Jersey.

The Monmouth chapter met at St. Andrew's M. E. Church in New York City by invitation of Mrs. Harriet S. Keator, president of the chapter and organist of that church. All the proceedings were in honor of the Schubert centenary. A paper on the life of Schubert was read by Belle F. Greene, organist of the First M. E. Church,

Belmar. This was followed by Schubert's "Linden Tree," sung by Betty Bailey, soprano soloist of the Asbury Park M. E. Church. The "Ave Maria" was played by Isabel Brylawski, violinist of New Brunswick, and Mabel Corlew, soprano of St. Andrew's Church, sang "The Sea." Mrs. Keator accompanied all the Schubert numbers on the organ in the sympathetic and colorful manner that characterizes her playing. By way of appreciation of Dr. T. Tertius Noble's part in designing the new Welte organ over which she presides, she played his "Elegy."

After the musical feast, not the least of the day's events was a luncheon at the Hotel Marcy, given by Mrs. Keator to the chapter members. The journey from the church to the hotel was made in a special bus which brought the visitors from Asbury Park. Herbert Stavelly Sammond, the new chairman of the executive committee, who was present as guest of the chapter, spoke a few words of greeting from the executive committee and complimented the chapter and the state on being a banner state for activity. He called to mind the results achieved under such capable leaders as Mrs. Keator, Miss Whittemore, Paul Ambrose and their co-workers. Each chapter member cited a current event of interest. A business session followed, closing a very interesting and profitable day.

## Union-Essex Chapter.

At the November meeting of the Union-Essex chapter, held at Cranford, Nov. 14, it was voted to omit a meeting in December. The next meeting of the chapter will be held in Newark, Monday evening, Jan. 9, in the recital hall of the Lauter Piano Company. Dr. Clarence Dickinson will deliver his lecture on "The Organ," with lantern slides, and an interesting musical program will follow.

MARY AUGUSTA HOOKER, Secretary.

## Central New Jersey.

The Central New Jersey chapter entertained the quartet choirs who have assisted them at their music festival services on Monday evening, Dec. 5, in the Greenwood Avenue M. E. Church. The meeting was held in the Sunday-school room, with President Paul Ambrose presiding. The Rev. J. Laurence Pitt, pastor of the church, gave an excellent discourse on "The Relationship of Minister and Choir." Interesting talks were also given by Edward A. Mueller, organist and choirmaster of the State St. M. E. Church, and Lester Bingley, a member of the First Presbyterian Church quartet.

After a rehearsal of the carols to be sung at the annual candle-light carol service, refreshments were served and a social hour was enjoyed.

CAROLINE BURGNER, Secretary.

## Kentucky Chapter.

The Rev. Dr. Edgar C. Lucas, pastor of the First Presbyterian Church of Louisville, spoke to the Kentucky chapter at its regular meeting at the Arts Club, Monday night, Dec. 12. Dr. Lucas spoke on the duties, responsibilities and possibilities of an organist in the church service. A good attendance was present.

## Camden Chapter.

The January meeting, which will be the first one this season held outside of Camden, will take place Jan. 16 in the Collingswood Presbyterian Church. Advance plans promise an interesting meeting. Charles T. Maclary will present a demonstration of the teaching of appreciation of music, and Miss Madelon B. Todd, who presides at the organ in the Collingswood church, will demonstrate the possibilities which may be found in even a small organ when it is carefully studied by a real musician.

The prize for the best original organ work submitted in the second annual composition contest conducted by the Camden chapter was awarded at the

November meeting to Miss Isabel D. Ferris, Mus. B. The composition, "Indian Summer," played twice by Miss Ferris, proved to be a quiet, melodious piece in simple form, expressing well the spirit of the pleasant season suggested by the title. The judges were Messrs. Sears, Maitland and Fry. Forrest Newmeyer, who won the prize last year, received honorable mention from the judges for his "Intermezzo." Dr. Edward M. Sullivan, donor of the prize, after expressing his pleasure, assured us of a repetition of the contest next year, while another offer of a second prize was received from Dr. Elwood Harrar, pastor of the First Baptist Church.

It was our delightful privilege to enjoy, among other guests, the presence of our good friend Ernest F. White, national treasurer, and Charles E. Wisner, Pennsylvania state treasurer. The latter brought greetings from Lancaster and further endeared himself to his friends in Camden. Mr. White, as at St. Louis, proved himself the master of a forceful technique and an artistic interpretation in the playing of the Douglas prize suite.

A feature of our season's program took place Dec. 1 when our choral association gave vocal illustrations for the lecture on Tudor church music given by the Rev. Edmund Horace Felowes, M. A., Mus. D., of St. George's Chapel, Windsor Castle, England. The affair was sponsored by the American Organ Players' Club and the Pennsylvania chapter of the Guild. The choral interpreted the difficult a capella numbers with a beauty of tone and accuracy of reading which reflected the greatest credit on our director, Henry S. Fry.

The chapter welcomes Mrs. Lillian Gregg Harris of Haddonfield and Mrs. William Armstrong, formerly of California, to active membership, and Miss Eleanor Norris of West Collingswood and Miss Mabel A. Havens of Collingswood to associate membership.

We congratulate our member, friend and patron, Wilfred W. Fry, who is the recipient of the honorary degree of doctor of laws conferred upon him by Colgate University, of which he is a trustee. Dr. Fry, who is president of the N. W. Ayer advertising agency, is also a trustee of Rochester Theological Seminary and president of the Y. M. C. A. in Camden. He is active in the North Baptist Church of Camden in official capacities and interested in local musical progress, as his many favors to Camden chapter have demonstrated.

HOWARD S. TUSSEY, President.

**Worcester Chapter.**

Boylston Congregational Church was the scene of the December meeting of Worcester chapter. The members motored out to the church in time for dinner and this was followed by a recital on the new Möller organ, given by Frederic W. Bailey, Ethel S. Phelps and A. Leslie Jacobs. At a short business meeting it was decided to have the January meeting one of mid-winter festivities, taking the form of a costume party, and plans were perfected for a concert to be given later in the winter.

ETHEL S. PHELPS, Secretary.

**Reading Chapter.**

The monthly meeting of the Reading chapter was held Nov. 27 in St. Mark's Lutheran Church, and a very interesting program was arranged by Miss Emily K. Shade, organist and choir director of the church, as follows: Organ, Concert Prelude in D minor, Kramer (Mrs. Lillie Huyett Schlegel, organist Grace M. E. Church); organ, "A Southern Fantasy," Hawke (Willard Conrad, People's M. E. Church); contralto and

baritone duet, "Day Is Dying in the West," George B. Nevin (Mrs. Earl Nies and John Swasely, soloists of St. Mark's); organ, Nocturne, J. Frank Frysinger (Miss Mae Pauley, assistant organist St. Stephen's Reformed Church); organ, "Marche Solennelle," Mailly (Leon W. Hill, Olivet Presbyterian Church); anthem, "Now Thank We All Our God," Elinor Warren (St. Mark's choir, Miss Emily K. Shade directing).

Brief sketches of each of the composers of the foregoing numbers were given by Miss Shade to make the program more interesting to the laymen as well as the musicians. These monthly recitals by the Reading chapter are gaining in popularity, as is evidenced by the increased audiences. Incidentally, the chapter also provides a recital every Sunday afternoon which is broadcast by station WRAW, and great interest is being manifested by the surrounding districts in this hour of organ music by the various members.

After the program a short business meeting was called to order by Myron R. Moyer, president of the chapter. Among various matters discussed was that of a dinner-dance and general get-together of all organists of Reading and their wives, husbands or sweethearts, to be held at one of the country clubs, to promote a stronger feeling of comradeship in the profession.

EMILY K. SHADE.

**Harrisburg Chapter.**

The Harrisburg chapter held its December meeting in the Fifth Street Methodist Church Monday evening, Dec. 5. The following program was played: Processional March, Burdett, and "Temple Bells," Peele (Howard F. Bronson, organist Bethlehem Lutheran Church); Pastorale, Guilman, and "Marche Nuptiale," Widor (Miss Sarah Ingram at the piano and Alfred C. Kuschwa); "Dreams," Schubert (Miss Helda Gingrich, cello; Miss Violet Cassel, piano; Clarence Heckler, organ); Concerto in D minor, Rubinstein (Miss Violet Cassel at the piano and Mrs. John R. Henry); Largo, Handel, and "Postludium," Renner (Frank A. McCarrell, Pine Street Presbyterian Church, and Alfred C. Kuschwa, organist St. Stephen's Episcopal Church).

The chapter will present Rollo Maitland, F. A. G. O., organist at the Church of the New Jerusalem, Philadelphia, in an organ recital at the Pine Street Presbyterian Church, Monday evening, Jan. 9.

**Norristown Chapter.**

The musical event of the month was the Christmas carol service sung by the motet choir under the direction of John Duddy, assisted by Theodore Paxson, guest organist, in the First Presbyterian Church, Norristown, Pa., Dec. 13. The program consisted of Russian, English, French, Bohemian, German, Basque and Haytian carols, and all were done beautifully. The accompaniment and solo work of Mr. Paxson added greatly to the beauty of the ensemble.

William C. Young of Philadelphia gave a recital in St. John's Lutheran Church at Center Square Dec. 6. He was assisted by Miss Maud Shenkle, contralto; James Baker, the organist, and the choir of that church.

The Norristown Choral Society gave its twentieth annual concert under the direction of Ralph Kinder Dec. 6. Mr. Kinder has resigned as director of that society after twenty successful years as its conductor.

Mrs. Marian Maxwell has resigned as organist and director of the Conshohocken Presbyterian Church.

The Masonic Glee Club under the direction of Ernest Young-Johns gave a concert at Center Square Dec. 14.

WALTER DE PREFONTAINE.

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Nor is not moved with concord of sweet sounds  
Is fit for treasons, stratagems and spoils."  
—Shakespeare

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**Choir School and Class Piano Lessons Features Under Treadwell.**

Robert Morris Treadwell, organist and musical director at the Claremont Presbyterian Church, Jersey City, N. J., has just completed three years of service at this post. A definite program was outlined at the start and the music committee, with refreshing candor, not common in the denominational churches, said in effect: "The responsibility and the authority are yours. Go ahead." A choir school has been established in which the fundamentals of correct singing are taught. This work is supplemented by periodical examinations with certificates and prizes awarded at a commencement service. The value of these features is evidenced in increased interest and more uniformly full attendance. This season a music school began with class piano lessons for various ages. Other branches will be added in the future.

Under Mr. Treadwell's direction the choirs have provided suitable music for the festival seasons and monthly musical services are given at which the standard cantatas, anthems and solos are used. Individual composers have been featured at these services. A short organ recital precedes the vocal numbers.

Claremont Church choir boys have broadcast Christmas carols from one of the leading New York stations. Last month one of the four-year honor boys, David Watson, was a successful candidate for the choir of Trinity Church, New York.

**Three-Manual Kilgen Opened.**

A new three-manual Kilgen organ at the Settle Memorial Methodist Church, Owensboro, Ky., was dedicated Friday, Dec. 16, the opening recital being played by Harry E. Von Tobel, whose program included the second movement from the Douglas Suite in B minor, which was awarded the Kilgen organ composition prize at the last annual convention of the N. A. O.

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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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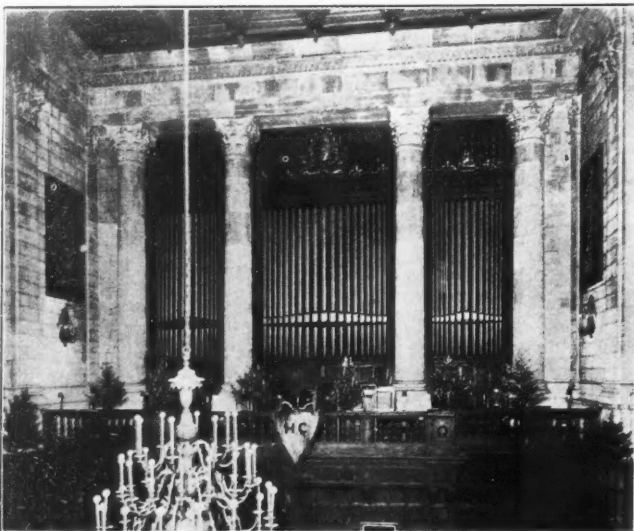
Now Ready The \$500 Prize Composition Suite in B Minor for the Organ by **ERNEST DOUGLAS**

The above prize was offered under the auspices of the National Association of Organists, donated by Kilgen 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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*Osservatore Romano*—"Yesterday the Pontifical School of Sacred Music began the first Musicals of the year with an organ recital by Maestro Germani. The Gregory XIII Hall was filled to its capacity with a select audience. The young Maestro is a sure, graceful and passionate interpreter . . . played everything from memory."

*Il Popolo di Roma*—"The recita was attended by the largest crowd in years . . . vivid applause for the young and valiant organist who knows how to draw from the manuals all the powerful expression of an orchestra . . . precise technique . . . fine taste in registration . . . exquisite sense of art."

*Il Corriere d'Italia*—"Germani is absolute Master of the console and pedals. The large and distinguished audience showed its great admiration by continuous and enthusiastic applause."



Germani at Organ in Pontifical School of Sacred Music, Rome

*Il Lavoro d'Italia*—"Germani has already revealed important proof as an artist of greatest ability and technical mastery . . . yesterday's recital added new laurels and admiration to those he already possessed."

*Il Messagero*—"Germani is an interpreter and master of high esteem . . . the program was wonderfully executed by the young master."

*Note.*—Signor Germani's visit to America is under the official auspices of the Augusteo Orchestra of Rome.

## SPECIAL NOTICE

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Four-Manual Instrument for Main Street Methodist Church at Danville, Va., among Those Installed in December.

The Hall Organ Company factory at West Haven, Conn., has been running full time for the last year, and is booked up for nearly a year in advance. The Hall forces are installing new organs in the following churches:

St. Paul's Lutheran, Milwaukee, Lutheran Church, Wanamingo, Minn.

Judson Memorial Baptist, Minneapolis.

Swedish Lutheran, The Bronx, New York.

Church of the Holy Family, Brooklyn.

Olivet Presbyterian, Moore, Pa.

Main Street M. E., Danville, Va.

Specifications of the four-manual for the Main Street Methodist Church, Danville, Va., are as follows:

**GREAT ORGAN.**

Principal Diapason (heavy metal and leathered), 8 ft., 73 pipes.

Second Diapason (42 scale), 8 ft., 73 pipes.

Gross Flöte (open basses), 8 ft., 73 pipes.

Harmonic Flute, 8 ft., 73 pipes.

Erzähler Celeste, 2 rks., 8 ft., 134 pipes.

Octave, 4 ft., 61 pipes.

Flute d'Amour, 4 ft., 61 pipes.

Tuba (10-inch wind), 8 ft., 73 pipes.

French Horn (10-inch wind), 8 ft., 73 pipes.

Chimes (from Echo), 8 ft., 21 notes.

Harp, 8 ft., 61 bars.

Tremulant (high and low wind).

**SWELL ORGAN.**

Bourdon, 16 ft., 73 pipes.

Open Diapason (scale 40), 8 ft., 73 pipes.

Gedeckt, 8 ft., 73 pipes.

Salicional, 8 ft., 73 pipes.

String Celeste, 2 rks., 8 ft., 134 pipes.

Flute Harmonic, 4 ft., 61 pipes.

Mixture, 3 rks., 183 pipes.

Cornopean, 8 ft., 73 pipes.

Oboe, 8 ft., 73 pipes.

Tremulant.

**CHOIR ORGAN.**

Diapason, 8 ft., 73 pipes.

Concert Flute, 8 ft., 73 pipes.

Dulciana, 8 ft., 73 pipes.

Unda Maris, 8 ft., 61 pipes.

Chimney Flute, 4 ft., 61 pipes.

Piccolo, 2 ft., 61 pipes.

Clarinet, 8 ft., 73 pipes.

**ECHO ORGAN (Fourth Manual).**

Clarabella, 8 ft., 73 pipes.

Spitz Flöte Celeste, 2 rks., 8 ft., 134 pipes.

Vox Angelica, 2 rks., 8 ft., 134 pipes.

Vox Humana, 8 ft., 73 pipes.

Cathedral Chimes (Tenor A-F), 8 ft., 21 bells.

Harp (from Great), 8 ft., 61 notes.

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Lieblich Gedeckt (from Swell), 16 ft., 32 notes.

Dolce Flute (from Swell), 8 ft., 32 notes.

Major Flute (from Pedal Open), 8 ft., 32 notes.

Gedeckt (from Pedal Bourdon), 8 ft., 32 notes.

**Death Takes Charles E. Munson.**

Charles Edward Munson, president of the Munson Music Company of Zanesville, Ohio, and a well-known business man and philanthropist of Columbus, as well as an organist and a reader of The Diapason from its inception, died recently at the age of 76 years. In addition to being president of the music company, he was president of the Columbus Pharmacal Company, and vice-president of the People's Savings Association, both of Columbus. He was born in Zanesville and had always been active in civic affairs.

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*Movement for Singing  
by Congregations in  
the Catholic Church*

By ARTHUR C. BECKER  
Dean of the School of Music of DePaul University and Organist and Choirmaster of St. Vincent's Church, Chicago

There is a growing movement throughout the country on the part of leaders in the Catholic Church to awaken in the hearts of the faithful a keener appreciation of the part which music plays in the divine service, by having the members of the congregation actively participate in the service in singing hymns and eventually to pave the way for congregational singing at high mass. His Eminence George Cardinal Mundelein, archbishop of Chicago, seems to be the first one to take active steps in the right direction, and his method seems to the writer to be the logical thing to do.

Two Gregorian masses have been especially edited by Otto Singenberger for the Chicago archdiocese and regularly the sisters of the various orders are banded together and given instruction in these masses, with a view to teaching them to the children under their care in the parochial schools. Under this system the next generation will be well grounded in several of the plain chant masses and will be equipped to render them with intelligence and devotion.

The writer believes that his brother organists will agree with him that it is well-nigh impossible at the present time to encourage the congregations sufficiently to make them sing even the simple benediction hymns. There are exceptions, of course; but in the large majority of parishes it just can't be done, and therefore pastors and choirmasters let things ride, as it were, hoping that some day there will be an awakening to the beauty and devotion of a large congregation pouring out hearts and minds to the Most High in the ancient songs of the church.

Several of the Chicago churches have already taken a forward step by having their congregations sing the Credo of the Missa de Angelis. This, to my mind, is the first part of the mass which should be learned by the people—a profession of their faith; and what could be more uplifting than to hear one of our large Catholic congregations filling the church with the majestic strains of the Credo. I will admit that at present, from an artistic point of view, the effect is far from perfect, but if we persevere in our efforts and have patience, the day is not far distant when the singing will be an artistic achievement as well as a mark of deep religious significance.

There was a feeling at first among the directors of music in our churches that congregational singing would at least impair or do away with the singing of the regular choir. Such is not the case, and it was never intended, as all the congregational singing in the world can never replace the singing of a well-trained choir, but will only augment the regular singers.

One of the secrets of the tremendous growth of Protestantism was the fact that all the people entered into the services, singing those wonderful old chorales—chorales which even to this day have gained in sublimity and grandeur, and form the bulwark of their devotion. The same can be done in Catholic churches with our undying Gregorian and ancient melodies; and all this will tend to a higher love for and a deeper devotion to the mass.

Bishop Schrembs of Cleveland, in the preface to the new Diocesan

Hymnal, which he has compiled, says in part: "The rich store of our Catholic hymns is practically a closed book to the majority of our people today. Five or six hymns in honor of the Blessed Virgin, St. Joseph and the Sacred Heart may be said to compose the entire repertoire of our vernacular church music. Congregational singing can scarcely be said to exist, and yet there is nothing to compare with it in beauty and power, nothing that can stir an entire congregation to the innermost depths of devotion."

There is scarcely a social gathering of men and women today at which community singing is not a feature. The people enter into it heart and soul. Community singing is acknowledged to be the best means to prepare the people for great community efforts. Community singing has been borrowed from the traditional congregational singing of the church. Why, then, not bring it back to our churches that it may move our people to holiest enthusiasm in their devotions?

St. Paul in one of his letters to the early Christians exhorts them to the singing of hymns and spiritual songs, "making melody in their hearts to the Lord." I am afraid we have strayed far from that ideal.

Anent congregational singing, a new mass, "Missa Liturgica," by H. Gruenden, S. J., published by Otto A. Singenberger, Mundelein, Ill., has been received.

It is written for a four-part chorus of chanters and the congregation. It is a most interesting experiment in congregational singing—one, however, which will be hard to carry out in a satisfactory manner, as the congregation alternates with the choir in singing the mass. The basic material is taken from the Missa de Angelis and from a contrapuntal standpoint is wonderfully worked out, especially in the Credo.

As it is now written, a satisfactory rendition would necessitate two directors, as the congregation sings a phrase and then rests for several measures, while the choir treats a succeeding phrase in a polyphonic manner, the congregation then going to the next phrase, and so on.

But as a mass to be sung strictly by the choir, it fulfills every requirement, as it is singable and very liturgical without becoming monotonous. In this sense, the part of the congregation would be taken by the sopranos and altos and a four-part male chorus would take the part of the choir. In course of time there is no question that the people would learn the melody and join in, and then the primary object of the mass would be fulfilled—congregational singing.

**Yon's New Mass Sung at Cathedral.**

A special feature of the Christmas program at St. Patrick's Cathedral in New York was Mr. Ungerer's first rendition of the "Missa Te Deum Laudamus" for soli, chorus, organ and orchestra, by Pietro Yon. This mass was composed two years ago for the special occasion of the jubilee of the Church and College of St. Francis Xavier. This mass is built and developed on the Gregorian theme of the "Te Deum Laudamus." It is one of the most beautiful examples of melodic writing, and yet strictly liturgical and devotional in character. Another feature of the Christmas program were the organ solos by Pietro Yon on the new chancel organ, which was played for the first time. Preparations are being made for a great concert to be held at the beginning of the year, as the formal opening of the chancel organ.

William Lester's oratorio "The Golden Syon" was sung under Hamlin Hunt's direction by a chorus of thirty on the afternoon of Sunday, Dec. 4, at Plymouth Church, Minneapolis.

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<p><b>Blest Are the Pure in Heart</b> ..... Charles Huarter <b>Evening and Morning</b> ..... Spicer-DeLa <b>Evening Prayer</b> ..... M. T. Wright <b>Great Peace Have They Which Love Thy Law.</b> Rogers-Deis <i>(Already referred to as THE Anthem of the season)</i></p>	<p><b>How Beautiful Upon the Mountains</b> ..... F. F. Harker <b>Just for Today</b> ..... G. Bowles <b>Magnificat and Nunc Dimittis in G.</b> ..... J. R. Van Vliet <b>O Hold Thou Up My Goings</b> ..... T. Guy Lucas <b>Passing Out of the Shadow</b> ..... F. H. Huntley <i>(Funeral Hymns for quartet of Men's voices)</i></p>
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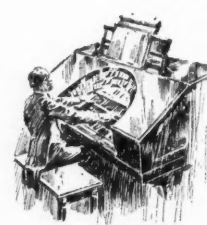
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## CHURCHES' PROBLEMS DISCUSSED AT MEETING

### MUSIC EXPERTS ARE HEARD

Session in New York Under Auspices of N. F. M. C. Addressed by Milligan, Noble, McAll, Russell, Finn and Others.

By RALPH A. HARRIS.

Under the auspices of the National Federation of Music Clubs a conference on church music was held at the Waldorf-Astoria Hotel, New York, Dec. 10. The program was practically continuous, with a short recess for luncheon, and consisted almost entirely of one lecture after another, from 9:30 in the morning until after 5 in the afternoon, with an occasional moment for roundtable discussion, and a "testimony meeting."

Harold V. Milligan, organist and choirmaster of the Park Avenue Baptist Church and executive director of the National Music League, was the first speaker, his subject being "Anthems, Their Place and Value in the Church Service." H. Augustine Smith, head of the department of fine arts in religion at Boston University, and director of music at Chautauqua, spoke on "The Ministry of Music," emphasizing the three-fold aspect of church music—the triangle (1) clergy, (2) chorus and (3) congregation, each of which is an integral part of the musical program, or should be.

Dr. Alexander Russell, professor of organ and choral music at Princeton University and concert director for John Wanamaker, lectured on "Religious Music in the College Chapel," giving a digest of what does and what does not appeal to the young mind, particularly in the field of religious education. He deprecates the hopelessness of anything permanent in an institution wherein the organization is so temporary and wherein there are many external attractions.

"Music of the Tabernacle" was discussed by Dr. Clarence Dickinson, organist and choirmaster of the Brick

Presbyterian Church and of Temple Beth-El and professor of ecclesiastical music at Union Theological Seminary, New York. His talk was preceded by a graphic description of the purpose and design and the logical sequence of the Jewish ritual, and its incorporation into the major services of the three principal bodies of the Catholic religion, this outline being given by Mrs. Dickinson. Dr. Dickinson then followed with the application of this scheme to the musical parts of the synagogue services.

At the luncheon all the "Who's Who's" of the N. F. M. C. were introduced between courses.

Father William J. Finn of the Church of St. Paul the Apostle opened the afternoon session with an intensely interesting talk on the "Modern Problems of the Catholic Choirmaster," which he says are almost infinitesimally elementary, because of the very low standards. He clarified the great misinterpretation of the Motu Proprio of Pius X, which document has been so badly abused, and deplored the condition of music in the Catholic churches of America today, especially in the light of the great musical missionary work done by the Paulist Choristers, the Sistine Chapel Choir, the Roman Polyphonic Choristers and many other organizations.

Miss Elizabeth Van Fleet Vosseller, head of the Flemington Choir School, Flemington, N. J., lectured on the "Development of Church Music through Children's Choirs," giving a historical outline of the school over which she presides, and its tremendous influence in the town, the choirs of Protestant and Catholic churches being trained in the one school.

Arthur B. Hunt, musical director of the Interdenominational Radio Services, broadcast from stations WEAF and WRC, under the auspices of the Greater New York Federation of Churches, spoke on "Problems in the Preparation of Religious Musical Programs for a Radio Audience." He told how necessary it was for people to "write in" their appreciation of anything they liked, for that is the only way the director has of knowing how anything "gets across."

Dr. T. Tertius Noble spoke on his pet subject, "Choir Schools" and their value to the church that aspires to the liturgical type of service. But what Dr. Noble really stressed is the permanent value to musical art of the proper training of church musicians. As the choir schools of England produced the outstanding church composers of the last century, so choir schools in America will do the same here, he declared.

Reginald L. McAll, president of the N. A. O., lectured on "Music in Religious Education," with special reference to church music, and the necessity for co-operation in the home. He believes that the real solution is in the parochial and church schools. Train the child very early, before he has time to develop in wrong ways, he said.

The last speaker was Frank L. Sealy, warden of the A. G. O., whose subject was "Music as a Part of Worship in the Church, with Some Reference to Congregational Singing." He firmly believes that congregational singing is absolutely necessary to large congregations and interested congregations. The normal worshiper would much rather sing than listen to a highly-trained professional choir. Of course the ideal way is to have both, neither to the detriment of the other, he asserted.

The next conference will be held in 1929 at Boston.

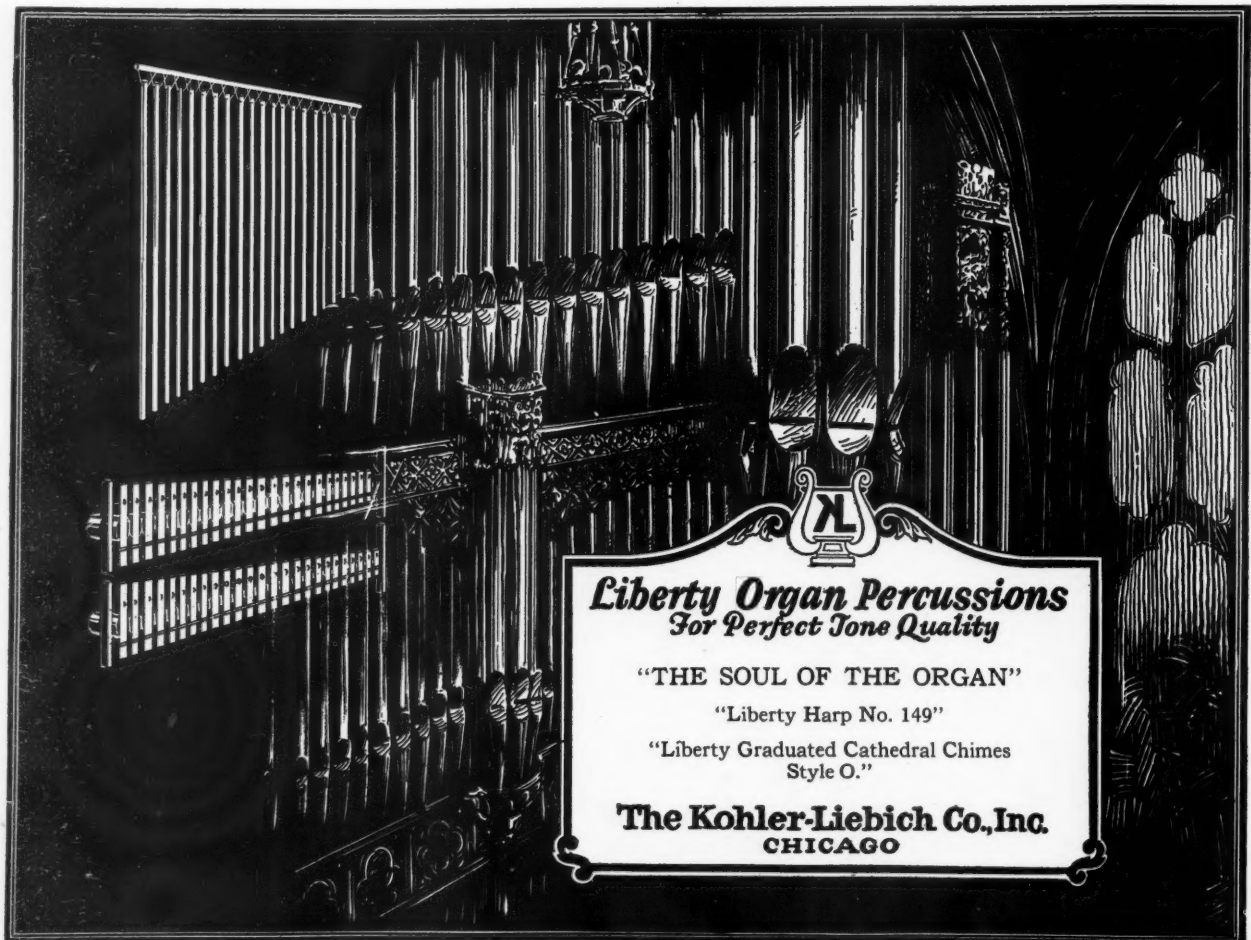
### Four Harps Offer Suggestion.

To hear organ music played on four harps is a novel experience, but one that also proved interesting. This unusual offering was a feature of a program presented Sunday evening, Dec. 18, before members of the Musical Guild, 716 Rush street, Chicago. The harp quartet was made up of Mrs. Torgerson, Miss Clara Thurston, Mrs. Lucienne Bose and Miss Leona Marie Hayes. The organ compositions consisted of: "Communion," Batiste, and "Marche Solennelle," Gounod-Thomas. An "Invocation" by Snøer and "Passepied" by Delibes were also played. The playing was warmly applauded and both the "Passepied" and the march

were encored. Listening to the playing one of our readers writes he could not help thinking how beautifully such a combination would go with the organ, and here might be found a suggestion for a director of church music who would like something that is both attractive and out of the ordinary. On the few occasions when all four harps were played fortissimo and in unison the volume of tone was surprising. There was always in evidence the characteristic beauty of tone which the harp can claim as its own special charm.

### Join the Aeolian-Votey Forces.

R. P. Elliot, vice-president, announces that C. A. Woodruff, formerly general factory manager of the Estey-Welte, and at first appointed sales and engineering consultant, has been made sales manager for Aeolian-Votey organs. Mr. Woodruff is an M. I. T. graduate, an experienced engineer and an organ enthusiast, George J. Bohlen has been put in charge of the central district with headquarters in Detroit. Lloyd M. Davey, Welte technical representative on the Pacific coast, is in charge of Aeolian-Votey interests in California and the Southwest, with headquarters in Los Angeles. C. M. Balcom has charge of Aeolian-Votey sales and technical matters in the Northwest, with headquarters in Seattle. George B. Lockhart, who was Chicago manager for Welte, has charge of sales in the Philadelphia district. Robert N. Grace has Colorado and adjoining territory with headquarters in Denver. Thorndike Luard is looking after the New England district from his Boston headquarters. Working out of the New York office are Harry G. Stoehr, formerly with the Aeolian Company and for some years past with Welte; Richard Hyman and Tyler Turner, two organ enthusiasts of wide acquaintance. Next to Mr. Elliot on the technical side are Arthur J. Thompson, a Columbia University man, who is assistant manager, dealing especially with specifications, scaling, etc., and Nils W. Hillstrom, a Swedish university graduate, dealing with layouts and related technical and sales matters.



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## Who's Who Among American Organists

### Norman Coke-Jephcott.

Some seven years ago the writer was called to the quaint village of Rhinebeck on the Hudson to confer with the rector and organist of the little Episcopal Church of the Messiah about an organ which Mrs. Vincent Astor had offered to give to the church. Besides the fine old Beekman Arms (said to be the oldest inn in existence in the country) a garage, several general stores and the Episcopal Church, there wasn't much else to this sleepy village. Imagine my surprise when approaching the church to hear well-trained



NORMAN COKE-JEPHCOTT.

voices singing a movement from the Brahms "Requiem." I was asked to stay for the rehearsal and was not long discovering that it was being conducted by a gifted musician doing work of the highest artistic excellence. It was thus I first met Norman Coke-Jephcott. Through a mutual love for and appreciation of the best in music a friendship has developed which means more and more to me as the years go by.

Norman Coke-Jephcott was born in Coventry, England, thirty-odd years ago. His father, Edwin Coke-Jephcott, a distinguished piano pedagogue, laid the foundations of a thorough and solid musical education. As a choir boy of Holy Trinity Church, Coventry, Coke-Jephcott's taste was turned in the direction of church music, to which useful and elevated calling he is dedicating his splendid gifts. At the age of 15 he became pupil assistant to the organist and precursor of Holy Trinity Church. At 17 he passed the examinations for associateship of the Royal College of Organists. One year later he passed the fellowship examination, being awarded the E. H. Turpin prize for second highest marks.

In 1911 he came to America as organist of the Church of the Holy Cross, Kingston, N. Y., and in 1912 won the degree of F. A. G. O. without examination. He was appointed organist and choirmaster of the Church of the Messiah, Rhinebeck, N. Y., in 1915. Quite characteristic of the man it is that when called to Grace Church, Utica, in 1923 he was, after only a few weeks, so homesick for quiet little Rhinebeck that only the persuasion of a good friend prevented his resigning to go back to his beloved Church of the Messiah. Fortunately he saw in time that Grace Church and Utica offered a larger scope for his talents. Grace Church is a beautiful Gothic structure and has always stood for highest standards in church music. It has a new four-manual Skinner organ with a large and complete nave organ, the latter recently added through the generosity of Walter Jerome Green. With this splendid equipment and the hearty support of his rector, Dr. Harold E. Sawyer, and a loyal vestry, there is every incentive for the free exercise

of Coke-Jephcott's good taste and technical mastery, as a result of which church music is heard at its best in Grace Church. It has been my privilege to play the organ for two successive years at his annual performance of the Brahms "Requiem."

The choir of men and boys is one of the best I have ever heard. The boys deliver a full, brilliant tone, at all times musical, and the other sections are equally rich, so that the ensemble is well balanced and sonorous. As to the choir's proficiency, it is enough to say that they do the Brahms "Requiem" from cover to cover—including the extremely difficult fugue in the third movement, which is so often omitted. Utica's music-loving public responds to these performances with a full church and listens attentively.

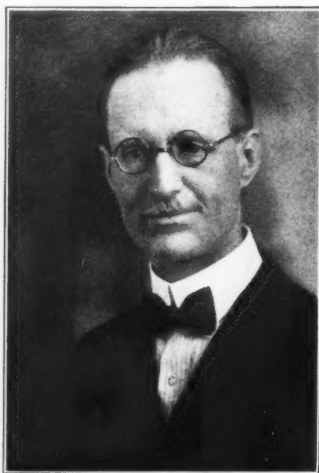
A beautiful feature of Coke-Jephcott's service playing is his improvising. It is not, as is so frequently the case, "without form and void," but always in one of the classical forms. Often his postlude is an improvisation on the recessional. I have heard him treat one of these as a toccata with the hymn-tune in the pedal and brilliant figuration on the manuals with stunning effect. Another time a part of the hymn-tune served as the theme for a fugue—not merely the exposition, but episodes, counter exposition and climaxed with a splendid stretto.

In 1922 Coke-Jephcott studied at Fontainebleau and was awarded the Premier Prix d'Orgue. His compositions include a symphonic poem, "Daphne," for full modern orchestra, a Rhapsodie for violin and piano, published by Bache & Co., London, and "Melodie Religieuse" for the same instruments, published by the H. W. Gray Company. He has also written the following church music: "Before the Ending of the Day" (Gray), Te Deum in C (Gray), "Hymn of Resurrection" (A. P. Schmidt), "Benedictus es Domine" (A. P. Schmidt), and Magnificat and Nunc Dimittis in G (Gray).

WILLIAM E. ZEUCH.

### Karl Haase.

Karl Haase, F. A. G. O., known as one of the ablest players and teachers in the large fraternity of Lutheran organists, and as the trainer of many organists who serve churches of that denomination in all parts of the United States, began life amid unusual excitement. When he was only eleven days old the great Chicago fire of 1871



KARL HAASE.

destroyed a large part of the city in which he was born and he was compelled to flee with his parents. Homeless as a result of the great holocaust, the family found refuge on the prairie north of the city.

Mr. Haase attended school in Chicago and then entered the high school and normal college at Addison, Ill., a suburb of Chicago. At the age of 7 years he began the study of music and one of his first teachers was John J.

Hattstaedt, the head of the American Conservatory of Music. At the age of 13 years he was introduced to the intricacies of the organ and underwent thorough preparation in voice, harmony, composition and orchestration. Among his instructors were Karl Brauer, Theodore Hohmann, William Boeppler, Hugo Kaun, Wilhelm Middelschulte and Warren R. Hedden.

From 1891 to 1898 Mr. Haase was organist and choir director at St. John's Lutheran Church, Portage, Wis. From 1898 to 1906 he was organist and choir director of St. Stephen's congregation, Milwaukee, Wis., and director of music at Concordia College, Milwaukee.

Since 1906 Professor Haase has been dean of music at Concordia Teachers' College, Seward, Neb., and organist and choir director of St. John's Lutheran Church. He has opened many new organs and played recitals throughout the Middle West since 1891. He has also written a number of compositions, mostly in manuscript.

### Dudley Warner Fitch.

Dudley Warner Fitch began his musical career as a choir boy in Grace Church, Newton, Mass. In later years he was organist of this church and from that day to this he has continuously served Episcopal



DUDLEY WARNER FITCH.

churches, from New England to the Pacific coast. At present he is in Los Angeles, where his work has won him the respect of his fellows and the admiration of his church.

Mr. Fitch was born at Newtonville, Mass., in 1884. He began the study of piano at the age of 8. He took up the organ at the Boston Training School under George Henry Howard at 14. Later he studied privately with Edgar A. Barrell, after finishing work as a boy chorister at Grace Church, Newton.

At 16 Mr. Fitch was organist at St. John's, Newtonville. Later he was called to Grace Church to be organist where he sang as a boy. He continued his studies at the Copley Square School of Music, taking up piano and harmony under Emery. Then he was called to Christ Church, Binghamton, N. Y., as organist and choirmaster. From there he went to Lawrence, Mass., as organist and choirmaster of Grace Church (formerly Bishop Lawrence's parish). He continued his studies with Arthur Hyde of St. Bartholomew's, New York, and took a course in the Institute of Music Pedagogy at Northampton, Mass. Later he entered the organ department of the New England Conservatory and studied with Wallace Goodrich.

Mr. Fitch was called in 1914 to Des Moines, Iowa, by Bishop Longley, who was the rector of Christ Church, Binghamton, while Mr. Fitch was organist there. He became professor of organ in Drake University and also taught ear training and music appreciation, introducing some methods of his own. He organized a boys' orchestra and a men's glee club, which were most successful. In 1923 he

was called to St. Paul's Cathedral, Los Angeles, to organize a boy choir for the new edifice then under construction and to supervise the installation of the four-manual instrument. Since being in the Southwest Mr. Fitch has given many recitals and has introduced noonday Lenten recitals, which are given by guest organists every day in Lent. He joined the master class of Charles M. Courboin two years ago at the University of Southern California and is now active in teaching and recital work.

It is interesting that Mr. Fitch has been continuously active in the Episcopal Church since he started work in his home town and has never been without a post. He has resigned in every case to accept a more advantageous offer. Also it is interesting that he followed Bishop Longley to the Middle West and Bishop Moulton was instrumental in securing him for Los Angeles. He is treasurer of the Southern California chapter of the A. G. O., a member of the Musicians' Guild of Los Angeles, a director of the Cadman Creative Club, and a member of Masonic organizations and of the Artland Club. He spent the season of 1920 in Europe studying choirs and organs, most of the time in France, but has done all of his musical study in America.

### Program of Piano and Organ Duets

The Rev. Don H. Copeland and Herman Ostheimer, pianist, gave a novel program consisting entirely of organ and piano duets at the National Cash Register Company's "Schoolhouse," Dayton, Ohio, Oct. 30, using the large Estey organ. An audience of 500 persons by actual count resisted the "call of the highway" on one of the loveliest afternoons of the fall to hear this program and show its enthusiasm. The selections played included: Concert Sonata, Op. 24, Richard Bartmuss; "The Prisoner of Chillon" (dramatic tone picture), Franz Bendel; Prelude in C sharp minor, Rachmaninoff; Symphonic Suite (composed in 1927), Joseph W. Clokey; Adagio (Concerto Gregoriano), Pietro A. Yon; "Marche" (from Symphonie-Cantata "Ariane"), Guilmant.

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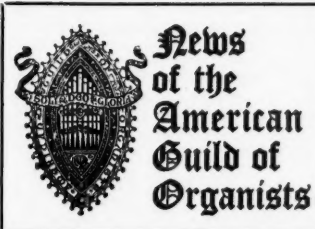
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**News of the American Guild of Organists**

[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.]

**Michigan Chapter.**

The Michigan chapter is displaying unusual interest in the meetings of this year. Dec. 6 four officers, twenty-four members and eight visitors sat down to supper in the church house of St. Joseph's Episcopal Church, Detroit. The rector of the church, Dr. William R. Kinder, gave cordial greetings full of appreciation and sympathy for the high standard set by the Guild for those entrusted with the musical ministry of the church. The dean, Dr. York, announced that our invitation to hold the annual convention of the Guild in Detroit had been accepted by the council in New York.

The Sunday afternoon concerts in the Art Museum Auditorium have become so popular as to bring from the Symphony Society a request that the hour be changed from 3:30 to 5 p. m., that they may not interfere with the attendance at the Sunday afternoon "pop" concerts of the orchestra. This will also make it possible to broadcast the recitals. Dr. York read a very sincere article on the subject of co-operation between the clergy and those in charge of the musical portions of the church service. As Dr. York no longer holds a church position, but has a reputation of many years' efficient work in the service of the church, it was ordered that his paper be printed and distributed among the musical authorities of the churches of Detroit and vicinity.

The meeting was further beautified by the performance of Beethoven's Sonata for piano and cello by H. C. Harris and George L. Schlaepfer. Adjournment was taken to the auditorium, where the members of the Guild were interested in the new Skinner organ, which is now completed. This organ is of peculiar interest in that only a portion of it was installed in the beginning. The final additions, including solo reeds and some beautiful solo voices, have been recently installed.

Miss Marian VanLiew, one of Francis A. Mackay's brilliant pupils, played the "Piece Heroique" of Cesar Franck, and "Divertissement," by Vienne.

A delightful evening was brought to a close with the playing by the host of the evening, William I. Green, organist of the church, of Mendelssohn's First Sonata.

With a few exceptions, a recital is given at the Art Museum by one or more members of the Guild every Friday evening and Sunday afternoon.

January will be skipped by the Guild this year, the next meeting, on Feb. 7, being held at Temple Beth-El, when the ritual of the synagogue will be discussed and illustrated.

ABRAM RAY TYLER.

**District of Columbia.**

The regular monthly business meeting of the District of Columbia chapter was held Monday evening, Dec. 5, in the choir room of the Church of the Epiphany, Dean Onyun presiding. After the routine of business a paper on "Christmas Carols" was presented as the program feature of the evening by the registrar, Mrs. John M. Sylvester. Following this refreshments were served those present.

The annual exchange of courtesies with the Chesapeake chapter took place Thursday evening, Dec. 15, at the Church of the Epiphany, on which occasion the seventeenth birthday of the District of Columbia chapter was celebrated with a dinner, followed by a recital by Rollo Maitland, F. A. G. O., sub-dean of the Pennsylvania chapter, whose magnificent recital at the June convention was still fresh in our minds. Guests of honor at the

dinner included Warden Sealy, O. F. Comstock, who was the first dean of the District of Columbia chapter; Mr. and Mrs. Rollo Maitland, Mrs. H. H. Mills of Peoria, Ill., editor of the Bulletin of the National Federation of Music Clubs, and Mrs. Grace W. Mabey of Los Angeles, editor of the Church Music Bulletin of the N. F. M. C. Short addresses were given by the dean and by the guests of honor, introduced by the master of ceremonies, Karl Holer.

Mr. Maitland's program was of his usual high standard, both as to material used and masterly presentation. The program follows: Concert-Overture in C major, Hollins; Adagio in A minor and Chorale Prelude, "We All Believe in One God," Bach; Pastorale, de Maleingreau; Scherzo from Second Sonata, Mark Andrews; Symphonic Fantasia on the Chorale, "Ad Nos, ad Salutarem Undam," Liszt; "Gesu Bambino," Yon; "Christmas Chimes," d'Antalfy; Improvisation.

**Texas Chapter.**

The annual banquet and meeting of the chapter was held Thursday, Dec. 15, at noon at the Lakewood Country Club, Dallas. About twenty-five members and guests attended. The atmosphere of Christmas prevailed, with Santa Claus and holly wreaths and a roaring fire in a real fireplace. The meeting opened with food, as usual. After the cocktail (fruit) had been devoured our friend Mrs. Howell gave (free of charge) a group of songs. It was really a piano and voice concerto so ably did Miss Gertrude Day preside at the piano. Just as we were running out of olives and gherkins the Rev. Dr. Perrin of the Westminster Presbyterian Church made a splendid talk. After Mrs. Blankenship had collected her thoughts she kindly expressed them to us. By the way, she will entertain us in January. Mrs. Wynne, our representative of the press, presented to us the idea of a hymn playing contest. Mrs. Price, past dean of our chapter, amplified Mrs. Wynne's talk with reports from the committee meeting of the National Federation of Music Clubs. Mrs. Mangum said a few words (our only out-of-town member present).

Mr. Beasley, head of the Whittle Music Company, spoke last.

The regular meeting of the chapter was held Nov. 17 at Mrs. J. H. Cassidy's home in Dallas. As many members of our chapter are many miles away from Dallas, it was decided to establish two sub-chapters—one at Fort Worth and the other at Houston.

Dean Katherine Hammons read a letter from Warden Sealy, whereupon it was moved and unanimously carried to withdraw our invitation for the 1928 Guild convention.

Speaking of conventions, we have a very successful one every year.

Mrs. Cassidy, our hostess, made a delightful talk on Europe, from Liverpool, with Goss Custard, to Leipzig, with Karg-Elert. The meeting adjourned with a luncheon.

Our first recital of the season was by Carl Wiesemann's choir at St. Mary's College, assisted by Mrs. W. A. Alexander and J. W. Kennedy, on Dec. 6.

J. W. KENNEDY.

**Western New York.**

The December meeting of the Western New York chapter took the form of an organ loft party at the Third Presbyterian Church, Rochester. Raymond Wilson, organist of the church and assistant director of the Eastman School of Music, proved to be an ideal host. About 100 organists and guests were present.

The evening opened with a short recital of old folksongs played by Mr. Wilson on the new tower chimes. An impromptu organ recital by Miss Emilie Cassebeer, postgraduate of the Eastman School, and Harold Osbourne Smith of the Eastman Theater, which brought out the many beautiful qualities of the organ, followed. Miss Cassebeer's numbers included "Benediction Nuptiale," Saint-Saens; "Ariel," Bonnet, and the first movement of Vienne's First Symphony. Mr. Smith's selections were "Finlandia," Sibelius; Madrigale, d'Antalfy; "Lo-

tos-Land," Scott, and "Procession of the Sirdar," Ippolitoff-Ivanoff.

A short business session considered plans for a New Year's luncheon and an invitation from Warren Gehrken to attend the opening of his new Skinner organ in January. The names of four new members were read and approved by the chapter. A delightful buffet supper brought the evening to a happy close and marked the end of a very successful year.

GEORGE HENRY DAY, Dean.

Abel Marie Decaux, professor of organ music at the Schola Cantorum, Paris; Miss Alice Wysard, organist and director of music at the Brighton Presbyterian Church, and Irving MacArthur of the Eastman School of Music, were soloists at the second recital given under the sponsorship of the Western New York chapter at St. Mark's and St. John's Church, Rochester, Nov. 21.

Assisted by the church choir of thirty-five men and women, the three organists gave a program of wide variety and interest. More than 200 persons attended the recital.

After the processional hymn and short devotional service, Mr. Decaux played Bach's Fugue in C major, followed by the Cantabile from Symphony 2, by Vienne. Mr. Decaux's closing number was the rollicking Prelude in B major, by Dupre. The "Gloria" from Mozart's Twelfth Mass gave the choir an opportunity to show what it could do with this beautiful music.

Miss Wysard chose Bairstow's melodious "Evensong" and "Thistle-down," by Loud, for her first two numbers, following them with Bonnet's "Piece Heroique." The closing selections were played by Mr. MacArthur. They were Noble's "Solemn Prelude" and the Scherzo from Symphony 4 and the Toccata from Symphony 5, by Widor.

**Western Pennsylvania.**

The Western Pennsylvania chapter met at Schenley Arms, Pittsburgh, Nov. 22, dinner being served at 6:30 p. m. At 8:30 we had the privilege of hearing a splendid recital by our dean, William H. Oetting, at the recital room of the Pittsburgh Musical Institute. The program consisted, for the most part, of numbers not previously heard in Pittsburgh, such as four of Vienne's new "Fantasy Pieces" and Bairstow's Toccata Prelude on "Pange Lingua." With Mrs. Florence H. Kinley at the piano, Clokey's delightful "Symphonic Suite" was played very effectively.

Following the recital a business meeting was held at which reports from committees were heard. There were two applications for membership, which were approved.

HAROLD E. SCHUNEMAN,  
Secretary.

**Northern Ohio.**

On Oct. 31 the first meeting of the year was held at the home of the dean, Mrs. J. Powell Jones. There was a splendid attendance and indications point to a successful season. Albert Riemenschneider and the Cleveland organists of his class who spent the summer in study with Marcel Dupre, gave talks on their work in Paris. During the evening Vincent St. John, accompanied by Mrs. Jones, presented a group of songs. At the close of the meeting everyone participated in a delightful social hour.

LAURA L. BENDER,  
Registrar.

**New England Chapter.**

Wallace Goodrich, dean of the New England Conservatory of Music, addressed the chapter at the first social of the season, held at the Boston Art Club Nov. 21. He spoke on the work of the commission on church music appointed by the general convention of the Protestant Episcopal Church to make a thorough study of the music of the church and its betterment. The address was heard most attentively and appreciatively by the organists present. A number examined with interest the newly-published Book of Choral Services. After the address a verbal report on noon recitals was made by the chairman of the committee, Irving H.

Upton. A brief discussion followed and an affirmative vote was taken. As a result a series of eight popular recitals on Mondays will be given under the auspices of the chapter during January and February. All present seemed pleased with the new surroundings in one of the picture galleries of the Art Club.

Organists of Boston had been looking forward with anticipation to the time when it would be possible for the chapter to arrange for a recital by Miss Helen Hogan. After New York had been won over to her, Boston at length came to its opportunity and a recital was given at First Church Dec. 5, but before a rather slim audience. As usual when a major event is on, the weather was atrocious both overhead and under foot.

Miss Hogan plays with fine technique. She has mastered registration. Her playing, as on this occasion, is not so much a matter of sheer enjoyment, as it is a matter that creates a definite desire to analyze and consider the program objectively. Outstanding were the facile musicianship and the registration. The Brahms Chorale was the finest and most enjoyable layman's selection. From this central point other numbers could be chosen as appealing to this one or that one. The program was as follows: Toccata, Op. 14, Maleingreau; Prelude, Fugue and Chaconne, Buxtehude; Fantasia, Mozart; Chorale, "A Rose Breaks into Bloom," Brahms; "St. Ann's" Prelude and Fugue, Bach; Reverie on "The God of Love," Grace; "Ariel," Bonnet; "Hymn to the Stars" Karg-Elert; Finale, Symphony 2, Vienne.

The Monday noon recitals of the chapter, as planned by the executive committee, will begin with an organ recital at Trinity Church Jan. 9. The recitalist will be Francis W. Snow. Other recitals will be given at King's Chapel, Tremont Temple, the Cathedral Church of St. Paul, the Arlington Street Church, First Church, Old South Church and Copley Methodist Church. The object of these weekly recitals is the popularization of good organ music.

**Eastern Oklahoma.**

Members of the Eastern Oklahoma chapter had a most enjoyable musical treat at their December meeting. A banquet at the Mayo Hotel, Tulsa, at which Palmer Christian was a guest, preceded a concert given by Mr. Christian for the members at the high school auditorium on the large four-manual Kilgen organ which Mr. Christian dedicated last March. Mr. Christian was generous in playing request numbers.

The chapter inaugurated a series of recitals at the high school auditorium Nov. 20. Organists taking part were Miss Esther Handley, Mrs. H. H. Ryan and John Knowles Weaver, A. A. G. O.

At an organ recital at the First Baptist Church Dec. 14, under the auspices of the Hyeckha Club, organists of the Guild appearing were Mrs. E. E. Clulow, dean; Mrs. Marie M. Hine, sub-dean; Miss Esther Handley, treasurer, and Mrs. H. H. Ryan, chairman of the hospitality committee. This was the first public recital on the new Skinner organ installed last summer.

Philip LaRowe, high school organist, appears in recital at the school every two weeks, on Sunday afternoon. These recitals have proved very interesting, with a good attendance. Mr. LaRowe also broadcasts a dinner-hour program once a week over KVOO, a large broadcasting station in Tulsa. Mrs. Marie M. Hine broadcasts a program each week. Mrs. Hine has been on the staff for six months.

Raymond Hicks, from the New England chapter, is a newcomer to Tulsa. Mr. Hicks has charge of the organ department of the University of Tulsa, and is also organist of the First Presbyterian Church here.

Mrs. E. E. CLULOW, Dean.

Atlantic City dispatches state that Senator Emerson L. Richards was retained by the city commission to be architect for the city in the event it is decided to install an organ in the convention hall.

## Quartet and Chorus

By HAROLD W. THOMSON, Ph. D.

### Ecclesiastical Composition in 1927.

There has been less publishing of church music in this country in the last year than in any recent season, but the quality has been pretty well maintained, as the following lists will show. They are not quite complete, because two American publishers and one English have not yet sent me a complete file for the year, but I have seen most of the things brought out by all our leading firms.

#### ANTHEMS.

Barnes—"Christmas Joy," S. quartet (Schmidt). Christmas.

Candlyn—"Beloved, Let Us Love One Another," baritone. Change metre on 72. (Schmidt). Church Unity. Whitsuntide.

Coke-Jephcott—"Hymn of Resurrection" (Schmidt). Easter.

Dickinson—"World, Rejoice! the Saviour Christ Is Born," a cappella, divided, soprano obligato, solo quartet with chorus; seventeen pages. (Gray). Christmas.

Fisher—"America the Beautiful," march rhythm. (Ditson). Patriotic.

Galbraith—"They That Wait Upon the Lord," T. (Schmidt). Strength from God.

Gracie—"I Sing a Maiden," a cappella chorus. (Oxford). Christmas.

Mackinnon—"Sheep and Lambs," a cappella chorus. (Gray). Lent, Holy Week, Communion.

Marsh—"O Lamb of God, Still Keep Me," A, A-T, quartet. (Schmidt). Salvation, Communion.

Nevin, George—"The Day of the Lord Cometh," B. (Ditson). Advent.

Nevin, Gordon—"Gentle Jesus," quartet. (Presser). Holy Week.

Shaw, Martin—"A Blessing" (Curwen). Consecration Service.

Thiman—"Come, Holy Ghost" (Novello). Whitsuntide.

Vibbard—"I Was Glad," SB and one bit for T obligato. (Gray). The Church, Worship, Anniversaries.

Voris—"A Prayer for the Country," semi-chant; text said to be by George Washington. (Gray). Patriotic.

Webbe—"Behold, O God, Our Defender," chorus, twelve pages (Gray). Strength, Trinity.

Williams, Vaughan—"At the Name of Jesus," on the tune "Kings Weston," strophic form with two stanzas furnished with descant for women or boys (Oxford). Ascension, Adoration.

Woodman—"O Clap Your Hands," T. (Schmidt). Praise, Power of God, Church Anniversary.

Yon—"O Faithful Cross," S or T, stanza for congregation or union choir (Fischer). Holy Week, Communion, Lent.

The most useful of these anthems are the ones by Candlyn and Williams; they also appeal to me most musically; neither of them is difficult. The Candlyn number could be done fairly well by a quartet. You know how difficult it is to find anthems for sermons on church unity and the Ascension, and you will therefore welcome these two fine works cordially.

The anthems by Dickinson and Webbe are the only difficult ones in the entire list. Both are of high quality. Next to them in point of difficulty, but more generally useful, are those by Mackinnon, Vibbard and Gracie—the last an exquisite number that calls for fine shading. The numbers by Barnes, Marsh and the Nevins will be particularly useful for quartet. I do not regard the Yon anthem as one of the composer's best compositions, but it has been popular enough to go into separate editions for solo and for men's and women's voices. I am glad to be able to list a Woodman anthem again—a fine, sturdy number, easy and melodious. Gordon Nevin's tune is very pretty.

#### CAROLS AND CAROL-ANTHEMS

Barnes—"The Joyful Morn Is Breaking" (Schirmer). Christmas.

Dickinson—"A Collection of Christmas Carols," twenty in book form (Gray). Christmas.

Dickinson-Corner—"A Babe Lies in the Manger," S or T and A or B; parts available for vch (Gray). Christmas.

Dickinson-Old Dutch—"Sleep, My Jesus," A or B; vch. (Gray). Christmas.

Jacobson—"At Bethlehem" (Curwen). Christmas.

Mackinnon—"A Christmas Folk Song," a cappella chorus. (Gray). Christmas.

Mackinnon—"O the Holly," a cappella (Gray). Christmas.

McCollin—"Come Hither, Ye Faithful," chorus and ST obligatos (Ditson). Christmas.

Stewart—"Carolette," S. (Oxford). Christmas.

Voris-Old French—"Christ, the Lord, Is Risen" (Schmidt). Easter.

Willan—"Two Carols with Refrain in Fauxbourdon (Oxford). ("The First Nowell" and "The Great God of Heaven.")

This is a list of exceptionally high quality. The Dickinson book of carols is the best ever published in this country and should be in every library. The new numbers in the Dickinson series are of high quality, and, as will be noted, they have both been furnished with available parts for violin, cello and harp (piano). Miss McCollin's carol-anthem is the best she has done, one of the fine things of the year. The first of the two Mackinnon carols is the more original.

#### SERVICES.

Several parts of the Episcopal service have had worthy settings:

Candlyn—Communion Service in D flat (Gray).

Coke-Jephcott—Magnificat and Nunc in G (Gray).

Coke-Jephcott—Benedictus es, Domine, in G (Schmidt).

Gaul, Harvey—Benedicite Omnia Opera, shortened setting (Gray).

Douglas, Ernest—Magnificat and Nunc Dimittis in A minor (Gray).

Kannolus—Magnificat and Nunc in D minor (Gray).

Matthews, J. S.—Benedictus es, Domine, in D, on a plainsong melody (Gray).

Wetton—Communion Service in C, including the English alternative order; may be sung in unison, the melody lying long throughout (Curwen).

The most notable of these numbers by far is Candlyn's communion service, previously reviewed, one of the best composed in this country. The Matthews setting of the new canticle is good also and at the same time easy. These two numbers can be recommended to any choir. Harvey Gaul's shortened form of an interminable hymn I like; in order to shorten as much as possible, however, he has a verse begin each time just as one is ending, with a curious effect that is not exactly serene; the music is decidedly effective, however, and the tuba has a chance to rejoice over the choir. The Magnificat and Nunc Dimittis by Ernest Douglas is decidedly original, particularly the Magnificat; one cannot help regretting that on the first page the composer puts two chief accents on the word "and" and the syllable "ed"—a sort of thing that has happened all too frequently of late; the day has come for publishers to be firm on this subject. The Kannolus evening service is old-fashioned and tuneful and easy. The Coke-Jephcott numbers are both good, and both have interesting organ parts—a proof of the excellent effect of providing a composer with a fine new organ. The Wetton service will be a boon to those who have uncertain choral resources; if one alto and two baritones should appear, you could still put on a communion service.

#### TTBB AND SSAA.

For choirs of adult men there are the following:

Willan—"Two Christmas Carols for Male Voices" ("Mummers' Carol" and "God Rest You Merry") (Oxford).

#### CHOIRS OF WOMEN.

Bell—"Four Medieval Songs, SSA; accompaniment available for string orchestra with piano; concert numbers, published separately; not difficult. (Oxford).

Donovan—"How Far Is It to Bethlehem?" SSA (Gray).

Mackinnon—"Mary the Mother," SSAA (Gray).

Mendelssohn, arr. by Harris—"Then Shall the Righteous," SSA (Schmidt).

The numbers by Donovan and Mackinnon are among the prettiest of recent years, and both are easy; they

could be sung as trio and quartet, respectively, or by small chorus.

#### CANTATAS.

Four cantatas seem to me worthy of mention:

Candlyn—"The Four Horsemen," T Bar, S or children; sections for SSAA and for TTBB and for audience, fifty-two pages (Gray). Advent; Adoration, Wrath, Peace; Lent.

Webbe—"St. Francis of Assisi," choral suite of five numbers for eight parts; sixty-two pages (Gray). Two sections on Nature, one on Christmas.

Miles—"Tidings of Peace," SAT Bar; chorus needed; fifty-four pages (Gray). Christmas.

Nevin—"The Adoration," arranged for SSAA and women soloists (Ditson). Christmas.

The Nevin cantata has long been known as a melodious and popular work for mixed voices; this new form for women's voices should be even more attractive. The Miles cantata has a baritone solo, "O Holy Night, the Heir of All the Ages," which should be useful separately and which is the most effective single number. The Webbe suite is difficult, but not willfully so, in a pure and lofty style and with charming text.

It is a curious thing that, so far as I know, nobody previously has tried to set the gorgeously dramatic "Four Horsemen of the Apocalypse," but Candlyn's setting makes up for lost time. The composer had in view the amateur chorus, and has not presented any choral difficulties at all; the only performer who will need to be careful will be the baritone soloist, who has some dramatic recitatives, including the accounts of the horsemen, with the chorus chanting the "Dies Irae"—a thrilling section, composed with genius, I think. There is a tenor solo in the third section on Vaughan's "My Soul, There Is a Country," that can be used separately. On the whole this cantata is likely to be the most popular of Candlyn's four, especially as the audience or congregation has the pleasure of singing the old hymn, "Jerusalem, the Golden," at the close.

One notes with pleasure that this work and others mentioned above are published at a reasonable price; the return to sanity in the price of cantatas and communion services will be appreciated.

#### SOLOS AND DUETS.

Beside the solos in the Miles and Candlyn cantatas listed above, there has been nothing of great merit. Of the scores that have come to my desk I care to mention only the following:

Campbell—"Jesus, Master, Whose I Am," high or med. (Gray). Obedience, Fellowship with Christ.

Crowe—"Hark the Glad Sound," high (Novello). Christmas.

Edwards—"The Eastern Heavens Are All Aglow," med. (Schirmer). Christmas.

Yon—"O Faithful Cross," two keys (Fischer). Holy Week, Lent, Communion.

There are two tuneful duets:

Marks—"Search Me, O God," mezzo-soprano and bar. (Presser). Lent.

Nevin, George—"The Infant Light," two editions, S-A (better) or S-T. (Ditson). Christmas.

#### ORGAN NUMBERS.

Some of the notable American compositions of the year for the organ are: Barnes—Third Suite, Op. 39 (Schirmer).

Goldsworthy—"Majesty" (Gray).

Clokey—"Symphonic Piece in Five Movements, for Organ and Piano (Fischer).

Homer, Sydney—Sonata in One Movement (Schirmer).

Noble—Chorale Preludes, Published separately (Schmidt). "Stracathro," easily quiet. "St. Kilda," sonorous. "Walsal," easy, quiet, wistful. "Tony-Botel," big effects.

Swinnen—Longwood Sketches (Presser). Published separately. "In the Shadow of the Old Trees," "Rosebuds," "Capriccio," "Dewdrops," "Sunshine," Toccatina.

For the church organist the most tuneful of these are the Noble Preludes. Note that there are two quiet ones, which will go on any organ and with any organist, and two big ones which demand a modern organ for adequate performance.

The Swinnen numbers are not church music, of course, but dazzling

recital stunts—and good music, if you have a big modern organ and very good technique. The Homer Sonata, on the other hand, though rather an unusual example of its form, is old-fashioned and decidedly grateful to the hands and, of course, melodious.

I do not think that this has been a very good year for Mr. Barnes in composition; probably the Third Suite will not be so popular as his other two, which were very melodious and easy, you remember; indeed, the first movement of the present composition seems to me just fussy, but the other two repay the performer.

Professor Clokey's "Symphonic Piece" is good throughout, well put together, not inspired except in the Scherzo and the Double Fugue, the former of which is very taking on paper—I have not had a chance to play it or hear it played. The Goldsworthy piece is unusual and, if played with taste on a large organ, really majestic; there is a temptation to make it sheer noise.

Each year I suggest tuneful and easy numbers; this time I have only two to recommend:

Lester—A Southern Song. Uses "Deep River" (Summy).

Nevin, Gordon—"Silver Clouds," "movie" music; very pretty (Summy).

Gordon Nevin has also edited a volume of "Thirty Transcriptions" (Ditson), a new number in that series which has proved such a boon to the organist with an old or small instrument—not that these pieces are unworthy more pretentious presentation. On the whole, this is the best volume in the series, too, I think. Other separate transcriptions are:

Bach-Dickinson—"Anna Magdalena's March" (Gray).

Pierre-Dickinson—"In the Cathedral" (Gray).

Gluck-Fricker—Gavotte (Gray).

Matheson-Fricker—Air and Gavotte (Gray). All of these are easy, effective, tastefully arranged; all four have appeared in the American Organ Quarterly (Gray).

#### BOOKS.

The H. W. Gray Company is distributing two or three titles published for various organizations. In a later issue I shall give some account of the list of suggested anthems prepared by a committee of the Episcopal Church, and also of Professor Locke's "Guide to Music for Women's Voices." Gray also publishes "The Choral Service," set forth by a committee of the Episcopal Church, the names of whose members guarantee its excellence—Bishop Stearly, Wallace Goodrich and Winfred Douglas. The committee's ideal is: "The choral service should be essentially a people's service in which their general participation should be encouraged and assured." The Anglo-Catholics will think that the committee has succeeded; certainly it has done a piece of careful restoration with fine taste. For those outside the Episcopal Church there will be found some useful bits for responses, etc.

The other book is Westerby's "The Complete Organ Recitalist" (Gray), wherein Britain (it is to be hoped) discovers American organ music, and wherein American organists find new and welcome information about British compositions and players. It is a very ambitious task, well enough done so that both countries are sure to profit; above all, it is definite and specific—over 400 pages of it, too.

#### SUMMARY.

There have been some definite achievements, most of them by composers already well known: Candlyn's cantata, communion service and anthem; Noble's chorale preludes; the McCollin carol-anthem; the Dickinson book of carols, and three new numbers in the Dickinson series; three carols by Mackinnon, just a trifle below his best; two delightful things for women's voices, by Donovan and Mackinnon; and from across the sea the anthems by Williams and Gracie and the Westerby book; not forgetting in conclusion the Nevin book of transcriptions. If I were asked what was surest of lasting fifty years, I should name the Noble preludes, the Candlyn anthem and cantata, and the Dickinson book of carols. What is your guess?

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- \*Sallcional, 8 ft., 73 pipes.
- \*Double Flute, 8 ft., 73 pipes.
- \*Gedeckt, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- \*Flute Harmonique, 4 ft., 73 pipes.
- \*Fifteenth, 2 ft., 61 pipes.
- \*Mixture, 4 rks., 244 pipes.
- \*Trumpet, 8 ft., 73 pipes.
- \*Harp, 8 ft., and Celesta, 4 ft., 61 bars and resonators.

\*Enclosed in Choir expression box.

**SWELL ORGAN.**

Bourdon, 16 ft., 73 pipes.  
Diapason Phanon, 8 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Viola da Gamba, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Aeoline, 8 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Principal, 4 ft., 73 pipes.  
Flautino, 2 ft., 61 pipes.  
Dolce Cornet, 3 rks., 183 pipes.  
Cornopon, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Voix Humana (separate chest, box and tremolo), 8 ft., 61 pipes.

**CHOIR ORGAN.**

Open Diapason, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.

Flute d'Amour, 4 ft., 73 pipes.  
Harmonic Piccolo, 2 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
English Horn, 8 ft., 73 pipes.  
Harp and Celesta (from Great).

**PEDAL ORGAN.**

Resultant Bass, 32 ft., 32 notes.  
Open Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Violone, 16 ft., 32 pipes.  
Gedeckt (from Swell), 16 ft., 32 notes.  
Flute (extended), 8 ft., 12 pipes, 20 notes.  
Dolce Flute (extended), 8 ft., 12 pipes, 20 notes.  
Violoncello (extended), 8 ft., 12 pipes, 20 notes.  
Tromba (extended), 8 ft., 12 pipes, 20 notes.  
Trombone, 16 ft., 32 pipes.

**ECHO ORGAN.**

Viole Aetheria, 8 ft., 73 pipes.  
Voix Angelica, 8 ft., 61 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Flute, 4 ft., 73 pipes.  
Voix Humana (separate chest, box and tremolo), 8 ft., 61 pipes.

**Engagements for Hugh McAmis.**

Hugh McAmis played at El Paso, Tex., in the grand ballroom of the Hotel Hussman, for the state convention of Women's clubs, Nov. 7 and 9 and in Las Cruces, N. Mex., Nov. 10. At the First Baptist Church of Austin, Tex., Nov. 14, he was presented by the Diapason Club. Other appearances by the San Antonio man include: Radio KGDR, San Antonio, Nov. 18; state convention B. Y. P. U., San Antonio, First Baptist Church, Nov. 24, and First Methodist Church, Yoakum, Tex., Nov. 30.

**Swinnen's Recitals in January.**

Some of Firmin Swinnen's January recitals are scheduled to be given in Buffalo, N. Y., New Castle, Pa., Baltimore and Washington. Mr. Swinnen will play the opening recitals in the large new Polish church at Baltimore, for which he drew the specifications. Mr. Swinnen recently received a new symphony for organ from one of his Belgian friends, J. Schampart, a young composer, and he writes that it is a beautiful work, conceived in the most modern style of composition. It is still in manuscript.



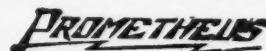
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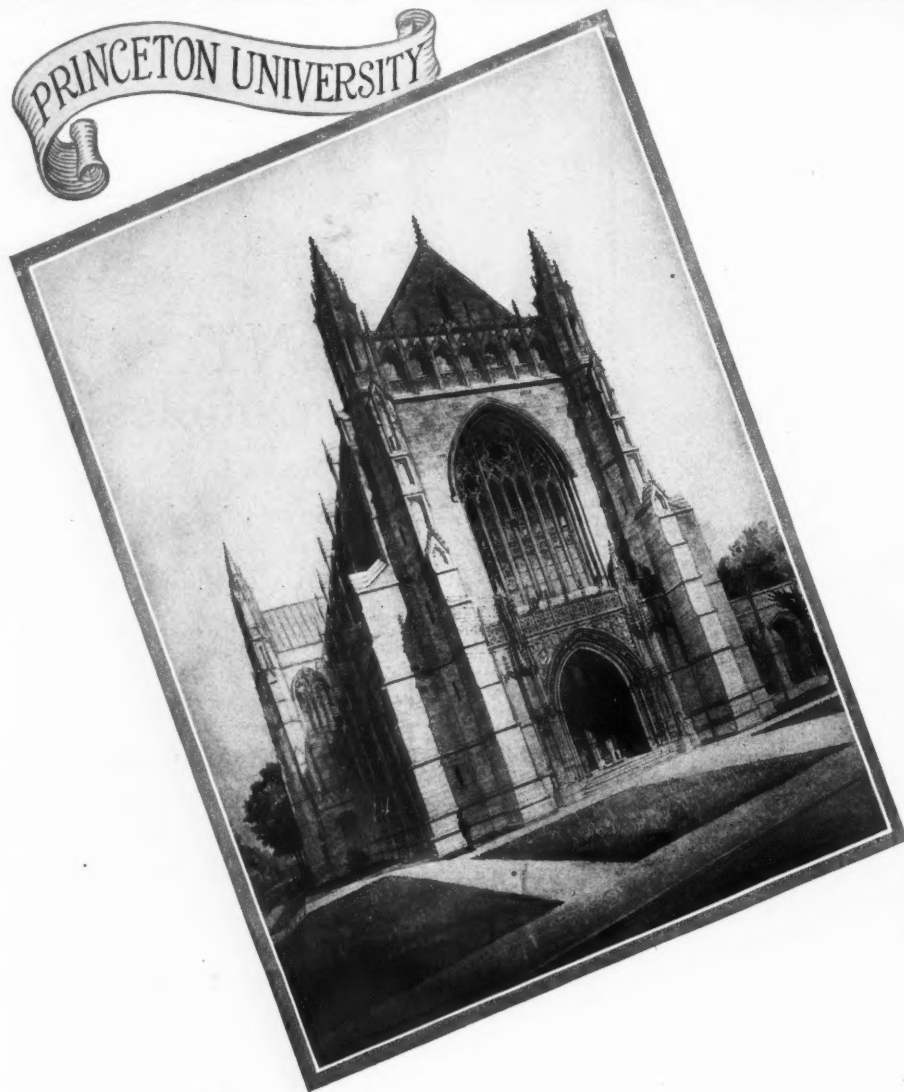
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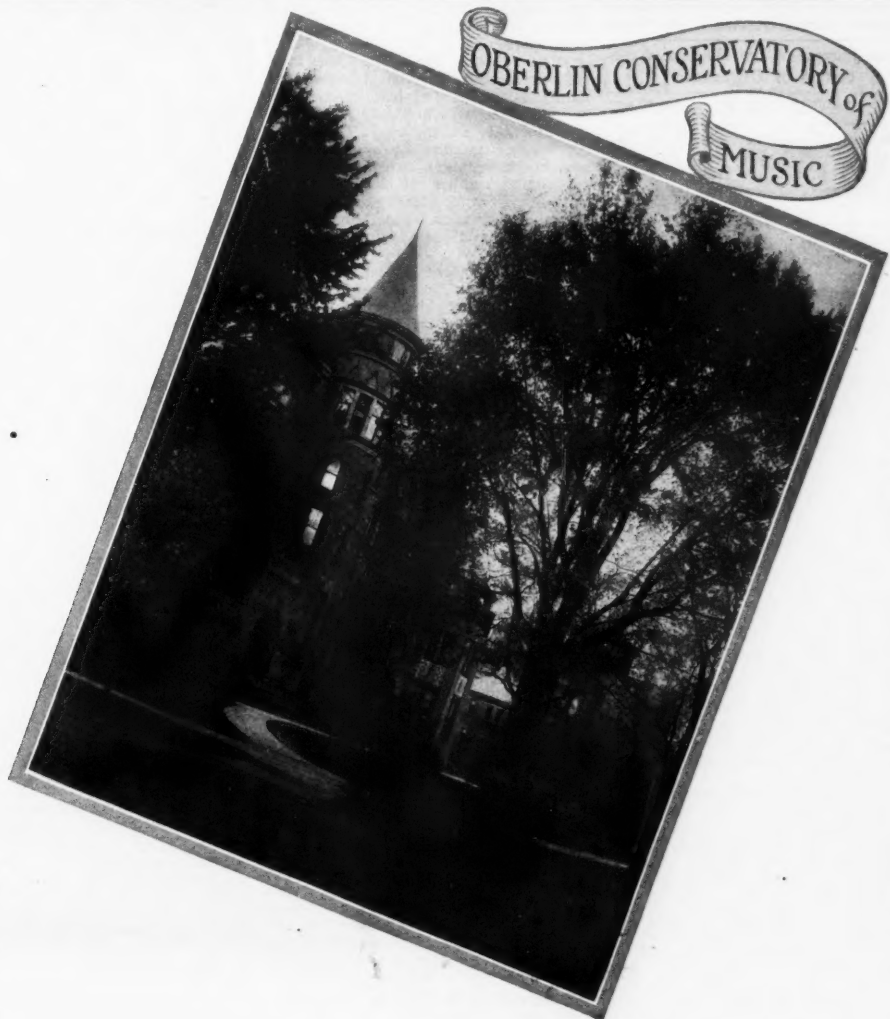


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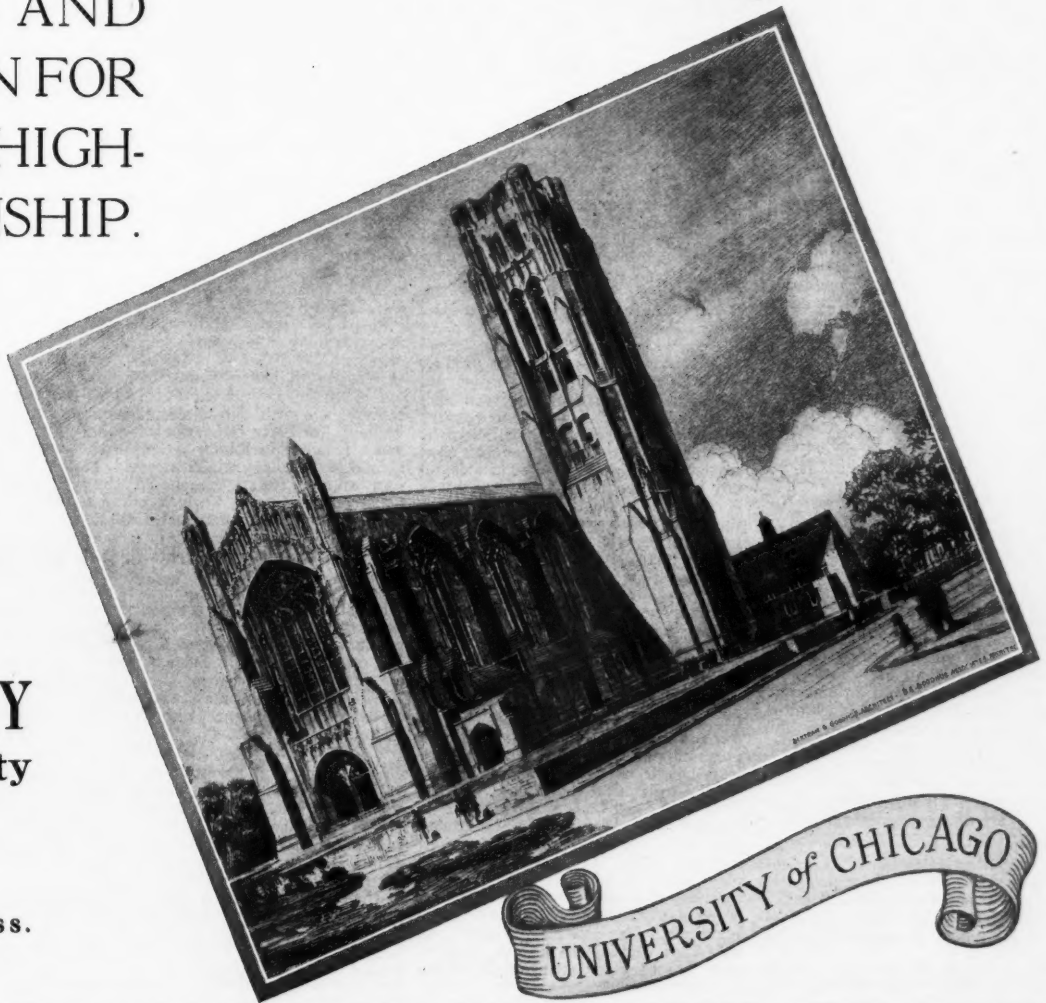
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A Monthly Journal Devoted to the Organ

Official Journal of the National Association of Organists.

S. E. GRUENSTEIN, Publisher.

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

Subscription rate, \$1.50 a year, in advance. Single copies, 15 cents. Foreign subscriptions must be paid in remittances equivalent to the subscription price in United States currency. Advertising rates on application.

Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

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

CHICAGO, JANUARY 1, 1928.

## ON THE THRESHOLD OF 1928

The record of the year 1927 is placed on review before our readers on another page, in which we set forth briefly the principal events of organ history of the twelve months, as they were recorded in the columns of The Diapason. So much for 1927, which was a year of advancement for the organist and of prosperity for the organ builder.

Just how many organs were built during the year and their aggregate value remains for the census bureau to ascertain at a future date, but we have every reason to believe that our prediction a year ago of a production valued at \$15,000,000 in the United States was carried out and probably exceeded. When we look back on the record of organ construction we are struck at once by the prevailing demand for instruments of the first rank by the large universities and by progressive municipalities. When the leading seats of education and the great cities lay this emphasis on the value of our instrument there is no ground for pessimism. That interest in the organ is encouraged and that the improvement of the lot of the church organist and of church music are causes to which the clergy and the church-goer are awakening more and more is testified every month in these columns, in which we are privileged to record such movements as that in the Presbyterian and Episcopal Churches. The "movie," the phonograph and the radio have had their effect on the "legitimate" theater, the church and the concert, but the staple demand for organs and for men and women who can play them seems not to be affected by modern inventions.

There has been in the last few months, according to reports from various organ factories, a slight slowing down in the number of contracts closed, coincident with the general return of conservatism in business and industry, but the month of December showed a very satisfactory number of orders. Only one failure was recorded in the organ business in 1927, and that was in no way due to general conditions.

We sincerely wish all of our readers, a growing family scattered all over the civilized world, a very happy and prosperous and peaceful new year, filled with the satisfactions which come to those engaged in an art which holds out to its devotees no promises of great wealth, but does yield comfortable rewards to those who have ability and industry, and the blessings which come from having served an art that makes for better and happier people wherever it is cultivated.

### CAN WE REFUTE CHARGE?

If we do not value ourselves no one else will value us—a rule which is by no means original with us, but which, we would emphasize, applies to a collective body just as surely as to the individual.

All of which at this time is sug-

gested by the visit of an old reader of The Diapason who quite unexpectedly walked into our sanctum—a distinct misnomer when we consider the etymology of the word—on his way from the East to the West. This man is connected with the business of managing artists and his organization and his associates not only have been instrumental in bringing to this country various famous European organists, but have taken care of the interests of a number of American virtuosos. In the course of a rather frank conversation something led to this question, put bluntly to the visitor:

"Why don't you devote more of your efforts to boosting recitals by organists living in the United States?"

And we got the answer. Since both question and answer are of interest to every organist who feels any concern over the cause of organ playing in America, they form a fitting subject for editorial attention at the beginning of the new year.

Briefly stated the manager's reply was that nothing would please him better than to introduce more American organists, if only it would pay—if the public, including the organists themselves, would demand it. The visitor explained in his own words that it was a matter of business with him. As we gathered it, his attitude was exactly that of a buyer for any large store. No matter how good an article may be, the merchandiser who experiences no sale for it does not stock up on it.

All of which throws the responsibility where it seems to belong—on the American public and, in this particular case, on the American organist.

Continuing in detail, the visitor accused American organists of being insincere in the matter. This is about the last charge we would care to have placed against us, and we ought not to rest without refuting it or promising to mend our ways. To support the charge the manager told how meetings of organists' bodies in various places were marked by speeches, extolling the cause of American organ playing, but the sale of tickets for recitals by the men in the very forefront among organists of this country not only did not pay expenses, but revealed such a lack of interest that it did not justify those financing the matter in continuing to do so.

We are not in any sense provincial, nor do we subscribe without reservation to the popular cry of "America for Americans"—in the sense of "Americans only." We have not been inoculated with the germ which has seized the mayor of Chicago. We are eager to hear the great organists of France, England and other countries and welcome their visits as pleasure-giving and educational. But why put them ahead of our own? In the interesting and exciting discussions that have occurred in the columns of The Diapason over the neglect of American organ compositions the answer of those who ignore the American school of composition was that our product is not as good as that of Europe, and the handicap of centuries of composition which began when our country was in the possession of the Indians is pointed out. But who can say that we have not in the United States today just as capable and just as famous performers on the organ as any nation? Yet they are compelled to play for much less than the foreign visitors.

How many of us in the last year have spent as much as \$5 to hear any noted organ recitalist? Perhaps after all we are not as sincere as we might be.

It is quite worth recording when the compositions of one American organist—a living one at that—make up an entire program at a church musical service, and in his own home city. From a press clipping we gather that Dr. Roland Diggle was thus honored at the First Baptist Church of Los Angeles, Cal., Dec. 4. Our friend Diggle is prolific in his writing for the organ, and he is also practical, for he does not soar above the heads of the people. Many of his pieces are most delightful additions to any organist's repertoire. His recent "Choral Symphonique," for instance, in which he uses four well-known hymns cleverly, with fine effect, is an example of the

character of his output. We regret that it evidently had not come to the notice of Dr. Thompson so that he might have included it in his list of compositions based on hymn-tunes in the December Diapason. According to the Los Angeles report even the title of one of Dr. Diggle's songs, "They That Go Down to the Sea in Ships," was taken as the theme of the sermon by Dr. Henderson, co-pastor of the church. The choir sang Diggle anthems, and Organist David L. Wright played organ numbers by this composer. The choir of eighty voices was under Alexander Stewart's direction.

Volume 1, No. 1, of the Dominant, published in London by the Oxford University Press, has reached this office. The contents of the first issue indicate that it is to be a select monthly magazine containing scholarly reviews and articles that appeal to the mature and serious musician. Naturally it is flawlessly printed and beautifully illustrated, being sponsored by the Oxford organization. The establishment of the Oxford Press in the United States makes the Dominant seem an American as much as an English periodical. Articles in the initial number which are especially interesting are by Martin Shaw on "Plainsong Accompaniment" and by Wanda Landowska on "Clavichord or Harpsichord—for Which Were Bach's Forty-eight Writen?" Edwin Evans is editor of this interesting newcomer in the musical magazine field.

"Are You Among the Thirty Million?" is the clever and attention-commanding title of a booklet issued by the Rudolph Wurlitzer Company for distribution among organists and others interested in organs. The frontispiece is a reproduction of an oil painting of Rudolph Wurlitzer at the age of 25 years, when he established the Wurlitzer business, with headquarters at Cincinnati. Mr. Wurlitzer was born in 1831 and died in 1914. His descendants have enlarged upon the foundation which he laid and one of the chief enterprises of the company today is the large and modern organ factory at North Tonawanda, N. Y. The booklet is devoted largely to a reprint of an article by John Howe which appeared in the American Magazine late in 1924, entitled "Are You Among the 30,000,000 Who Play Musical Instruments?"

### Westerby to Revise New Work

Sandon, 57 Bexley Road, Erith, S. E., Kent, England, Dec. 1, 1927.—Editor of The Diapason: Thank you for your generous review of "The Complete Organ Recitalist," for more than two-thirds of which I am responsible. With regard to the American section, I think it speaks for confidence in The Diapason when I say that much of the information was compiled from past numbers of your invaluable journal for organists.

In view of the possibility of a second edition, as the first (of 1,500 copies) is almost exhausted, I should welcome the early intimation of errata and any additional information which should find a place. This could be sent to me care of the H. W. Gray Company, of New York, or direct. With regard to the number of speaking stops in the principal organs in America, and wherever possible, I made my own calculations from the specifications supplied, eliminating duplicated stops, stops prepared for, constituents of mixture stops and percussions. My main object is to bring the organists of both sides together; we can learn much from each other. Personally it has been a great pleasure to have correspondence with so many of your leading men.

HERBERT WESTERBY, Hon. Editor.

Henry Vincent Willis, who was associated with R. P. Elliot in the Welte Organ Company nearly two years, sailed on the Aquitania with Mrs. Willis in December. Mr. Willis will take up work in the English factory of the Aeolian Company and enter the Aeolian-Votey factory in Garwood as soon as the quota will permit, having been in this country on a twice extended temporary permit.

## The Free Lance

By HAMILTON C. MACDOUGALL

Wandering about in the London Caledonian Market one day in September I found a pile of second-hand books in all conditions of dirt and dilapidation from which I picked out a volume called "The Geneaphonic Grammar." This turned out to be a wordy, bombastic treatise on music by two well-known worthies. What interested me was that every page of the book was marked, and on many of the pages the violent dissent of the original owner was written in the margin. "Queer reasoning," "stuff," "yah! yah!," "nonsense, stuff," "rubbish," and finally, as if quite worn out by the 500 pages of the pretentious work, I find: "Oh, dear me! Yah! Yah! Yah!" After all this excitement I was anxious to get some trace of the critic; his name was written on the title page, and it turned out to be the redoubtable H. J. G., well known to fame as a hymn-tune composer. If you are curious look him up in Grove.

Have you read the "Report on Conditions of Church Music in Western Canada" and "Music in Worship; Report of the Archbishops' Committee"? The former, a pamphlet of thirty-nine pages, is more helpful to the ordinary organist and choirmaster than the latter, which is inclined to stress too strongly the German chorale type, the syllabic tunes of the Genevan, Elizabethan and Scottish psalmody, at the expense of the tunes of Dykes, Stainer, Barnby and others that, to my mind, strike the happy medium between the foolish, jiggy secular-tunes-with-sacred-words of the revival type, and the severe, emotionally restrained and often dry tunes in favor with the archbishops' committee. It is, of course, a question of taste and of style. You may object violently to your daughter's having her hair bobbed, but she wants to be in the mode of the day. Wordsworth's "Phantom of Delight," who was

"A creature not too bright or good  
"For human nature's daily food"  
pictures for us a style of church music suitable for Protestant church choirs and congregations that is human, that is honestly sentimental, and that is not a pose.

We old fogies are settling down into a state of pious and not altogether comfortless resignation; we submit hopefully to the newest compositions of the modernist, and sometimes are rewarded. Bartok's arrival and the chance of hearing his music directed by himself in authoritative fashion; such pieces as Ravel's "Tzigane" as played by the incomparable Jelly d'Aranyi; and the opinions of men like Ernesto Berumen recorded in a recent interview in the Musical Courier—these all recall to our minds that since it is a platitude that the romantic of today is the classic of tomorrow, we may well extend it to read: "The ultra-modern of Monday is the modern of Tuesday, the romantic of Wednesday and the classic of Thursday."

In connection with the death of Mollenhauer, the Boston conductor, it came my way to talk about the decedent with a professional trumpet player who is himself a conductor. This friend of mine was lamenting the death of Mollenhauer, particularly since he could always go to Mollenhauer to find out what was the "correct" way to play certain standard works.

Without disparaging in the least the knowledge and experience of the expert musician and conductor, is it not true that there is no "correct" way of playing anything in music? What a dreary business going to concerts would be if it were not for the differences in tempo and nuance and melodic emphasis brought out by different performers in rendering the numbers of the classic repertoire. A composer can set down absolutely only the pitch and the relative length of tones; he can only vaguely hint at the degree of

force or the quality of tone; these are of necessity left to the individual interpreter.

One of the older members of the Boston Symphony told me that he heard Gericke at a rehearsal say to the orchestra: "Gentlemen, I do not like your pizzicato; play more with the meat and not with the bone."

**CHURCH HONORS F. G. HAAS**

**Gifts and Speeches Mark Tenth Anniversary at South Bend, Ind.**

Ten years of service to the First Methodist Church of South Bend, Ind., by Fred G. Haas, organist and choir director, were celebrated by that church on the anniversary of Mr. Haas' coming Dec. 4. Mr. Haas gave a recital in the evening, before an audience which filled the church. Following the program the Rev. A. E. Monger, D. D., pastor of the church, commended Mr. Haas for his faithful and devoted service and emphasized the high esteem in which he is held by the choir and the members of the congregation. At a reception held for Mr. and Mrs. Haas in the church parlors following Dr. Monger's talk, the couple was presented with a bouquet of chrysanthemums and \$100 in gold gifts of the congregation. A third gift was presented by the choir as evidence of the regard which they have for their director. It was a silver service and was presented by L. O. Gaff, president of the choir. In acceptance speeches Mr. and Mrs. Haas expressed their affection for the church and its members, and spoke of their cordial relations with both.

Mr. Haas' influence is attested by the fact that nine of his pupils are at present playing in South Bend churches.

Following is the program which Mr. Haas presented in his recital: "Adoration," Borowski; Largo from "New World" Symphony, Dvorak; "Tranquility," Galbraith; "Sunset and Evening Bells," Federlein; "Indian Serenade," Vibbard; Anniversary March, "Auld Lang Syne," Erb.

Mr. Haas is the son of a minister of the Evangelical Church and received his college and musical education at Elmhurst College. Later he studied at St. Louis with Charles Gallaway. Prior to going to South Bend he was at Trinity Methodist Church, Evansville, Ind., and at the Washington Avenue Temple in that city for eighteen years.

**Siewert at Hotel Pennsylvania.**

Herman F. Siewert, F. A. G. O., is now playing the three-manual Estey organ at the Hotel Pennsylvania in New York. This instrument is in the main dining-room and is used every evening in connection with the hotel's concert orchestra. Mr. Siewert broadcasts every week over WGZ in a program of alternate organ and orchestral numbers. His removal to New York from Florida has led to his resignation as dean of the Florida chapter, A. G. O., and O. A. Seaver of Tampa, formerly sub-dean, has been elected to succeed him.

**LETTER FROM MR. BARNES.**

Chicago, Dec. 13, 1927.—Editor of The Diapason: At the request of Mr. Marcel Dupre I am writing you the following communication:

In the course of the article I wrote for you in the August Diapason concerning European organs, I mentioned the fact that I had a very pleasant evening in the home of Mr. Dupre and that upon leaving I offered to send him an example of an American clarinet for the organ in his home.

The order was subsequently placed with the Gottfried Company, who furnished me a particularly beautiful example of this stop for my organ at home. Quite without my knowledge or consent, this order was used in an "ad" of the Gottfried Company stating that they were shipping this stop to Marcel Dupre without any explanation that it was a gift. This caused a considerable amount of embarrassment to Mr. Dupre with his friends, both among the French organ builders and the American builders with whom he is on the best of terms, so that he wishes me to state that it will be impossible for him to accept this gift, especially after the publicity the matter has had.

He desires me to know that he appreciates my kindness in wishing to send the pipes to him, but that he has set his heart on keeping Guilman's organ just as it was, as it had been voiced under Guilman himself, with every stop just as he wanted it to be, and that it was sacred to him for that reason.

In conclusion, I wish also to state that Mr. Dupre tells me the work of Cavaille-Coll is being modernized under the able leadership of Mr. Convers, who has only had charge of the factory the past two years, and that Mr. Dupre recently opened a fine electric organ of his in the south of France, and that Mr. Convers has just completed at the Paris Conservatoire a forty-stop electric organ with a modern console which Mr. Dupre is to open in a few weeks. It works perfectly and is really beautiful.

I am happy to report this in view of the rather disparaging remarks I made about the present work of Cavaille-Coll. Mr. Dupre is sure that Mr. Convers is to be greatly commended for courageously starting to build electric organs in spite of strong opposition and with very few organists to support him.

I am sorry that Mr. Dupre cannot accept this clarinet, which I now have on hand, and perhaps some other worthy place may be found for it where it may be received without international complications.

Sincerely yours,  
WILLIAM H. BARNES.

**Sylvester Wins Thirty-third Degree.**

C. E. Sylvester, who has been in the organ business for forty years with the W. W. Kimball Company, and who has been the company's Texas representative for over twenty years, has just been made a thirty-third degree Mason, being possibly the only organ man who has ever been honored with this degree.

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## Reflections of an American Tourist

By CARLETON BULLIS, A. M.,  
A. A. C. O.

### First Article. English Organs: Mechanism.

The observations and comments which I shall essay in this and several later articles are the result of a delightful three months spent in England, Scotland and France, during which time I made it my business and pleasure to see as much and to hear as much of organs, organists, organ builders, organ factories, choirs and choral music, church services, and the like, as I could manage.

The English part of my trip was crowded with sightseeing of things organistic and choral. My way of traveling and of picking an itinerary from place to place as facilities permitted or as recommendations suggested, made it possible to cover much ground. On many days I attended morning week-day choral service in one cathedral, made my way to another cathedral town to see the architecture and organ, perhaps hearing someone practicing on the organ, and then proceeded to another town to hear the afternoon choral service, perhaps remaining for an evening organ recital. On one crowded day I was on hand early in the morning at a seaside town for the eclipse of the sun, a few hours later reached York to attend two festival services at the Minster in connection with the recent 1300th anniversary celebration, and got to Leeds in time to hear a theater organist in the evening, being located for an attempt to search out the famous Schulze organ at Armley so much admired by Dr. Audsley. At some places I found it desirable to remain for periods of days, and in the case of London, several weeks. And so it was—weeks crowded with new and fascinating experiences, my reactions to which I shall now try to set down.

Rather than commenting upon my trip in sequence form, with observations on what I saw here and there, I choose to group my comments topically, by way of brevity and for the sake of emphasizing certain general facts. In some instances, however, I shall take occasion to refer particularly to specific situations.

With regard to English organs, it seems best to speak of the old instruments as well as of the new—of the old ones that I may suggest the basis for the reputation which the English builders have won or have claimed for their particular type of instrument; of some of the newer ones that we may observe the tendencies along which English organ building is progressing.

#### CONSOLES.

The matter of console placement and design attracted my interest. I saw very few detached consoles. Excepting recent theater organs, early Hope-Jones electric installations and a few tubular-pneumatic organs with consoles very close to the cases, I recall seeing four detached consoles. The practice has been, and essentially is, to build the console into the organ case. In some of the instruments mounted on the choir screen, as at the cathedrals at Exeter and Manchester, the consoles are placed at the sides of the organ cases, in such manner that the organist can view the choir and high altar by turning his head, say, to the right, and then can view the nave by glancing to the left. An approach to the convenience of a turned-about console with tubular action is in having the console joining the organ case at right angles, as at St. Michael's, Cornhill (London).

In most instances the organist has his back to everything but the organ case. Even some recent installations followed this traditional arrangement, as the gallery console of the Willis organ in Westminster Roman Catholic Cathedral and the Harrison rebuild of 1924 at Royal Albert Hall. I was rather surprised that the magnificent Willis equipment at the Cathedral Church of Christ at Liverpool should perch the organist up high in a

crowded little balcony, rods from the choristers and clergy, making it necessary for him to twist his neck and to lean back over the balcony rail to watch proceedings. With electric action already utilized, would it not have been better to have given the organist the convenience of being with his choristers, or at least placed where he could conduct them?

By far the majority of the consoles are actually recessed into the organ cases, in the manner long ago prevalent in America during the old days of Johnson organs, and long since abandoned. Some recent important instruments have this traditional built-in design of console.

With some instruments the organist actually has to sit inside the case, under or alongside the chests. In the Leeds Parish Church I finally discovered the console equipment back of a latticed grille in the central panel of the organ case. From within this cage the organist is expected to peer out to watch activities and to judge the balance between the choral ensemble and the riot of noise from the pipes near him, or whatever he can sense from the pipes on the chests overhead. At Salisbury Cathedral, where I heard a very well played recital by Dr. Alcock, I afterward learned that the console is placed below the chests and hidden within the case. I had to inquire how an organist could hear what he was doing, whereupon Dr. Alcock, in his genial manner, coyly admitted that he didn't always hear just how it sounded. It would seem that, in such circumstances, all matters of balance of tone and choice of combinations must necessarily be conventionalized after much experiment, thus making it impossible to depend upon artistic choice and judgment according to the needs of the moment or to the expressive urge of the performer.

#### STOP CONTROLS.

Register controls of the stopknob type, of course, predominate, the jamps being at an angle of from thirty to forty-five degrees. Stop tongues and tilting tablets are to be found in some of the remaining Hope-Jones consoles. Of the present builders, the John Compton Organ Company and J. W. Walker & Sons use stop tongues as well as knobs, building either type of console. The couplers are not placed under the music rack in tilting tablets as in some American consoles, but are grouped with the speaking stops.

Manual keys have a handsome appearance, with the ivory an eighth of an inch in thickness. Pedalboards are in general as in America, but seemingly with less radiation and with closer spacing than the standard American board, reminding one of the Casavant pedalboard.

#### ACTIONS.

Outside of the few remaining relics with tracker and Barker lever actions, tubular-pneumatics are the rule. The responsiveness of these pneumatic actions is a delight and a surprise to an American organist. We in America evidently abandoned the tubular action before we had evolved it adequately, perhaps because certain advantages of electrical mechanism became apparent to our builders, who then concentrated on perfecting electro-pneumatics. The English builders, however, did evolve an excellent tubular action. Even in earlier examples the responsiveness is remarkable. My realization of this came very early in the trip, after I had listened to a recital played with dexterity and clarity on the old Willis organ at Salisbury Cathedral. I had assumed that the action was probably tracker, but after being told that it was pneumatic, I could not comprehend how one could play with such clarity and rhythmic precision. Many rebuilds of important old Willis instruments during the last two decades were done by Harrison & Harrison of Durham, whose pneumatic actions seem to be the acme of perfection for this type of mechanism.

These tubular actions, though very responsive, are not quite as prompt in attack and release as are our best electro-pneumatic actions, but they are fully as sensitive as some of our second-best American actions. The wind for the tubular-pneumatic mechanism is generally on ten to twelve inches pressure, but some of the builders use

the same wind for the action that serves the chests.

The use of electro-pneumatics has not been popularized. A few of the builders, such as Compton and Norman & Beard & Hill, have been doing pioneer work along these lines, having followed up and improved upon the beginnings made by Hope-Jones. I picked up a few remarks here and there which indicated that Hope-Jones must have created no small stir at one time with his electrical experiments, and in spite of the success of some of his electro-pneumatic installations, the few of his failures seemed to have aroused a general antagonism toward electric actions. Compton and others, however, have for years been quietly and steadily improving upon the early ideas of the electric action.

The present Willis favored tubular action until his trip to America a few years ago converted him to faith in electro-pneumatics. What I saw at his factory strongly suggests that he has adopted Skinner mechanism part and parcel, from key contacts to Pitman chest action. The Harrisons seem to have favored tubular action wherever feasible. Some of their products of a few years back, though having electric connections to remote parts, utilize tubular action for all parts near the console. Some of their recent big instruments have electro-pneumatic action throughout. Norman & Beard & Hill adapt themselves to tracker, tubular or electric, but apparently are using tubular mostly. Walker apparently has turned over to electric mechanism entirely. Several firms still work almost exclusively with tubular actions, notably Rushworth & Draper of Liverpool. R. Spurden Rutt & Co. have an excellently responsive tubular action, as in the City Temple, Holburn Viaduct, London.

The interest of some English builders in American methods is notably evident, and in time will result in the general adoption of electric actions. The recent impetus given to the use of electric mechanism through the demand for cinema organs like the American product—mostly unit organs—is having a marked effect upon certain builders in compelling them to standardize their factory methods in favor of electric mechanism.

Compton has been working on the elimination of pneumatics and has designed an electro-magnetic relay device which appears to be far ahead of the purely electrical relay units that I have seen in America. Compton is studying further simplification in mechanism. Walker is working on some clever ways of eliminating coupler switches. There is no indication that English builders are backward; they are either busy improving on their own designs or are looking across the water for ideas.

#### COUPLERS.

Coupler facilities are not extensive except in certain very recent specifications. Usually, in addition to the unison intermanual and the manual to pedal couplers, there are few sub and super couplers. Two to four couplers per manual group are the rule.

An incidental observation was that some organists still insist that the manual to pedal couplers move the keys, thus requiring the builders to clutter up the console interior with roller-boards and tracker couplers, even when the manual and pedal actions themselves are pneumatic or electric.

#### COMBINATION PISTONS AND PEDALS.

In the older consoles piston and pedal movements are not copiously provided, three or four per manual being about the limit, and having fixed combinations. In the newer consoles more adequate equipment is to be found, generally from four to eight or more fixed combinations per manual, these being for conventional ensembles.

Adjustable combinations are sometimes also provided in small measure, usually one per manual or pedal group. In the Harrison rebuild in Royal Albert Hall there are two such adjustable combinations for the pedal, and two for each of the manual divisions. In recent Willis consoles the tendency toward complete adjustability is observable. At Liverpool Cathedral, out

of ten pistons per manual, one is adjustable at the keys and the other nine can be set at recorder boards. At Westminster Cathedral and St. Paul's Cathedral Willis has from six to eight pistons per manual, all adjustable at the keys. Judging from what I observed in present Willis mechanism within the console I presume that all his combination pistons will have the advantages of adjustability in a way identical with our Skinner consoles.

Universal or "general" combinations are provided by some builders, in rather small measure. I recall noticing several organs with about two generals, and these were not small instruments. Some important concert instruments have no generals at all. Willis again is ahead in this respect, placing five in the Liverpool Cathedral equipment, these being adjustable at recorder boards. His more recent consoles have about four general combinations, adjustable at the keys through a "setter" piston.

In some consoles additional pistons operate certain fixed stops, such as solo reeds, string chorus, oboe, etc. Reversibles are often provided for manual to pedal couplers, tremolos and certain prominent stops, as in the case of the pedal 16-ft. bombarde at Royal Albert Hall.

Key-checks seem to be a favorite location for pistons or rocking switches. In Willis consoles a piston is placed even in the front of the cheek, which, by the way, seems an excellent location which American builders might consider for certain miscellaneous pistons. The generals at Liverpool Cathedral, instead of being in a group, are distributed down the ends of the key-checks, each one being duplicated on the bass and treble ends of the manuals.

English pistons are a trifle larger than is the rule in America. This allows for engraving stop names thereon in the case of fixed combinations or particular solo stops. Pedal controls are either of the spoon type, generally large, or of the mushroom type. The latter are larger and flatter than in America, much to their advantage. In the consoles built into the case, or designed similarly, pedals and toe pistons are placed along the panels at an angle to the right and to the left of the pedalboard, as well as along the front panel.

Most of the combination actions move the knobs by purely pneumatic mechanism. Those builders attempting adjustable combination mechanism are doing it much as in American organs—through electro-pneumatics. Compton and Walker are using solenoids to move the knobs or tongues, the combinations being adjustable on recorder boards. At the Walker factory I saw a stopknob console which was the acme of accessibility, the vertical rows of knobs being on narrow panels which swung outward like the pages of a book, exposing to view the simple and compact solenoid mechanism. These purely electric consoles have very little in them, the Compton consoles having no panel work in front or rear between pedal mechanism and the key table.

Walker has a "double-touch canceling device," by which extra pressure on a stop tongue will cause the other stops of a group to cancel, much like the Hall device in America.

#### REGISTER CRESCENDO PEDALS.

English organists still largely object to the balanced register crescendo pedal. The objectors can be classified into several groups—first, those who fear that the crescendo would build up unevenly and perhaps by jumps, and, secondly, those who think that the device is used as a means of expression, as are the balanced expression pedals. Then there are some who, never having used or even seen the device, theorize upon the mechanical complications involved, and upon the terrific difficulties an organist must have in arranging and manipulating his registrations. Of course, to anyone familiar with the operation and use of the register crescendo mechanism such theorizing is born of ignorance and a pure nightmare. As for the other objections, it can be said that they could be readily overcome if the objectors had access to the use of the device and could be shown ways in which to use



it. With respect to the idea that it is not legitimately to be used for expression, some of us Americans must admit that here and there in America we have heard charlatans, especially in theaters, who were guilty of abusing it. But if English organists correctly understood its proper use, I doubt if they would make serious objections to it.

English builders generally favor the balanced crescendo, but they have for some years contended with the opposition of organists. For some years Compton has been placing it on all instruments where no specific objections were put in the way. Willis could not induce the organist at St. Paul's Cathedral to accept the device, but did succeed in getting one into the Westminster Cathedral specification. Harry Goss Custard, organist at the cathedral at Liverpool, did not have one placed in his console, but, having an idea of his own, he had the Willis people design a mechanism which would add one stop at a time to any existing combination, these additions being brought about by successive pressures on a toe piston. Alongside this piston is another one which subtracts in decrescendo order any stops added by the crescendo piston. These movements are done without disturbing any of the stopknobs. By this idea Goss Custard overcame his objection to suddenness or unevenness which might be brought against the balanced device. Now that he has been in America and has taken opportunity to study our method of using the balanced pedal device, it would be interesting to ascertain his present attitude. A casual inquiry on this point, which I made upon meeting him in Chicago in the late summer, brought a reply that he "liked it very much indeed." He no doubt will express himself more in detail to his English brethren.

Few American builders have taken the trouble to provide a board from which an organist can build up his register crescendo as he chooses. Walker, as a part of his standard equipment, is featuring a "selective crescendo pedal."

**EXPRESSION CHAMBERS**

In regard to expression facilities, the former practice was to enclose swell and all, or only a part, of the solo. More recently enclosures have been made also of part of the choir. In the new instruments there are indications of a drift toward an increase in the placing of pipes under expression, although some very recent Willis and Harrison instruments, otherwise in the vanguard of progress, still leave plenty of the resources inexpressive. Compton has for some time tended toward complete enclosure, even including the great and the pedal. A tendency to place some of the pedal chests in various chambers, as in the Royal Albert Hall rebuild of 1924, indicates, according to a write-up issued by the builders, a desire to "enhance the crescendo effects" of the instrument. English organists, however, press no demand for universal expression, and perhaps most English builders feel that the acoustical advantages of many of the churches make enclosure unnecessary, and possibly harmful to the brightness of the tone desired.

Control of the expression shades is still largely by direct mechanical connection, except in very recent installations with electro-pneumatic action. Balanced pedals are the rule, though a few ancient hitch-down levers are to be found, even in important places. The organists at these places, however, are looking forward to a removal of the lever controls in favor of balanced pedals.

**AUGMENTATION AND UNIFICATION**

Augmentation of the pedal department, through borrowings from manual ranks, has been practiced for several decades by the leading builders, even without resort to electric action. This has been carried out much in the way familiar to American builders and organists, with borrowings of selected ranks from all manual divisions. In addition, pedal resources have been augmented by the practice of octave extensions or unification of pedal ranks themselves. This has been done for some time in much the same manner as most of our American builders

have been doing it. A possible difference is that in America we have greatly favored extensions of the abominable, hooty, wood opens and the unmusical bourdons, whereas in England the use of more metal flues and reed voices in the pedal has perhaps not resulted in as much building up of fluty pedal qualities. I mention an extreme instance of unification in the case of the pedal opficleide at Royal Albert Hall, drawable at 32, 16, 8 and 4-ft. registers. The independence of this rank from the manual groups, however, makes these pitches of greater utility than if borrowed from some manual chest.

A few of the builders, notably Compton, believe in unit work for the manual ranks within reasonable limits, but they have few opportunities to put into practice their ideas, excepting where they can sell a complete unit organ scheme to a theater. The influence of Wurlitzer, who has recently entered the English theater field, has given such an impetus to the market for theater organs that it is accruing to the commercial advantage of interested builders. Even though certain builders manufacture unit organs to order, they prefer to build theater instruments on the departmental plan. Before the advent of Wurlitzer unit organs, those builders interested in the theater market had hard sledding, as regards both sales and opportunities for making unit actions, but the increasing opportunities will enable them to develop better and more durable mechanism than would otherwise be possible.

An interesting instrument representative of a careful consideration for tonal balance is the Compton organ at the Liberal Jewish Synagogue, London. I heard it first without knowing what was in it, and was deeply impressed by the ensemble at all degrees of power. It sounded so large and so varied that I wondered where such a moderate-sized building could provide adequate space. When shown the console and the chambers I found it to be of four manuals, partly unified, and the installation cleverly arranged in spaces below the floor and on either side of the choir loft. This instrument is indeed as well-balanced, as varied, as effective and as adequate as a much larger instrument built along traditional lines. (Incidentally I recall J. I. Taylor, a colleague of Mr. Compton, and an organist as well, who possesses the two admirable qualities of a very sensible attitude toward progressive ideas of organ construction and of a talent for improvising and managing an organ with rare art and good taste.)

An example of a theater organ built partly on a departmental plan with certain augmentations and unifications is the Compton instrument in Shepherd's Bush Pavilion, London, installed

four or five years ago. The 8-ft. large diapason is on the great only, and not unified. The small diapason is unified, being available on the great at 16, 8 and 4-ft. pitch, and drawable on two other manuals at 8-ft. only. A unified open flute has some of the pitches drawable on either great or orchestral (lowest manual); and a bourdon is treated likewise on swell and solo. Very few of the ranks are playable from three keyboards, and none from all four. In general most of the borrowings are between either of the lower two manuals or the upper two, with certain stops limited to their own manuals, either unified thereon or straight. The several mixtures, if my data is correct, are limited to respective manuals.

Unit work, or the "extension system," as it is called in England, has a predominance of theoretical objectors among the organists, as is the case in America, due mostly to unacquaintance with it from practical experience. Yet, with many of the new specifications using the extension system to augment their pedal resources, indications point toward a change of viewpoint on this matter.

**WIND SUPPLY.**

A few organs are still pumped by feeders driven by motors or engines. At Ely the organist was unable to show me the instrument, with its reputed quiet reeds and horn quint, because the person who started the gas engine could not be located that evening, and as the following day (Friday) was "no organ day" and this engineer was to have his off-day out of town, I chose to proceed with my itinerary without hearing what I went to hear. However, most organs of any significance now have discus blowers, even in churches in out-of-the-way places. In appearance the English blowers are small, compact and neatly designed, and are said to be highly efficient.

Pressures for general flue-work are from two and one-half to six inches, and in recent big organs up to ten inches. Reeds in older organs are on wind of from three and one-half up to sixteen-inch pressure, twelve to sixteen-inch pressure being quite common. In newer organs twenty-five and thirty-inch pressures are usual for certain reeds.

I had an idea that Hope-Jones was the pioneer in high pressures, but as far back as the early '70's "Father" Willis used high pressures for reeds. An 1875 diapason of his was on eight and one-half-inch wind.

**SUMMARY.**

From conversations I gained an impression that between organists and builders, the builders are, as usual, ahead of the organists in progressive ideas, some of which are their own, and some of which clearly suggest an American source, which is not denied

by them. As regards this American influence, the organists did not, as a rule, reveal much knowledge or concern, while the builders, many of them, seemed familiar with and eager to learn more of American ideas. American publications on the organ are to be found on the factory reading tables and the issues of our monthly organ periodicals are awaited eagerly at several of the factories, whose workmen enjoy browsing through the news items, articles and advertisements much as many of us do. Their interest is evident also in their inquiries about this or that specific American organ product. Some of these organ men also hope to find an opportunity to make a tour of inspection of American organs and factories, just as one of their celebrated builders has already done. I recall also the enthusiasm of a theater owner just back from America, who upon meeting an organ builder strongly urged him to make the trip to learn how organ building was advancing in America.

The progressive builders who favor the newer ideas are sorely contending with the indifference or opposition of the organ playing fraternity. The small matter of the register crescendo at St. Paul's, as mentioned above, is an isolated example of the opposition which is interfering with the improvement of English organs—an improvement, however, which is slowly but surely on the way. The general situation seems promising, for when the organists have had opportunity to become acquainted with the new devices and ideas, they probably will like them. In the main the organists are not reactionary. As said before, most of their objections are theoretical, and most probably from hearsay.

[The subject of Mr. Bullis' next article is: "English Organs—Tone."]

**Coolidge Hears Rare Instruments.**

President and Mrs. Coolidge heard sixteenth and seventeenth century music played by distinguished artists on rare old Italian violins, violas, cellos and double basses from the Rodman Wanamaker collection at the White House, Dec. 15, following the annual dinner to the diplomatic corps. This is the first time this famous collection has been loaned for a private concert. The instruments were played by an orchestra composed of three string quartets from New York—the Lenox, the New York String and the Vertchamp—assisted by two double basses, under the direction of Dr. Thaddeus Rich, former concert master of the Philadelphia Orchestra, now curator of the Rodman Wanamaker collection. The soloist was Mme. Olga Samaroff, who played a Bach Concerto with the string capella. Charles M. Courboin played as a member of the capella on a portable Mustel organ sent to the White House for this occasion.

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

By WESLEY RAY BURROUGHS

**Victor Herbert's Best Songs.**

At the request of a reader we give this month a resume of Victor Herbert's songs, suggesting the best ones to be used in picture playing. At the start it is not easy to choose, a few which may be called the "best," since all of his works are spontaneous, refreshing and original melodies, always containing bewitching harmonies and written in a musically correct form.

His best-known songs we divide into two groups. First come those most widely known and of great popularity. In our opinion "Gypsy Love Song" easily ranks first, although there are many who name "Kiss Me Again" as their first choice. "I'm Falling in Love with Someone," "Toyland," "Italian Street Song," "Absinthe Frappe," "Neapolitan Love Song," "I Want What I Want When I Want It," "To the Land of My Own Romance" and "When You're Away from the Only Girl" should follow, although in just which order opinions may differ.

Two sterling songs, "The Dream Melody" ("Ah, Sweet Mystery of Life"), from "Naughty Marietta," and the "Tyrolean Song," from the "Singing Girl," should be used oftener. "If Only You Were Mine" makes a splendid love theme for light dramas or comedy dramas. "I Have Been a-Maying" and "In Dreamland," from "The Wizard of the Nile," are two gems seldom played.

The second group includes those less familiar to the musician and layman, such as "Because You're You," "Streets of New York," "Come, Little Fishes" (the Gold-fish Song), "My Golden Girl" (an excellent love theme for a film where the feminine star is a blonde), "A Woman Is Only a Woman, But a Good Cigar Is a Smoke" (a splendid comedy theme), "Love Is the Best of All," "Love Is Tyrant to All" and "Cupid Will Guide." The quintet "Starlight," from the "Wizard of the Nile," makes a suitable theme for light comedy films. "Some Day" and "The Time, the Place and the Girl" are waltz songs adaptable as love themes. "I Cannot Sleep without Dreaming of You" is a later number written in fox-trot medium.

Two songs published separately, not written for opera, are "Love Laid His Sleepless Head," a setting of the English poet's (Swinburne's) verse, which opens in a recitative style in D minor, and works up to an exuberant climax in D major, and "Out of His Heart He Builds a Home," in E flat minor and major, which will be found appropriate to fireside scenes of quiet and contentment.

Among Herbert's many clever comedy songs selected from his operas the following list includes the choicest numbers: "There Once Was an Owl," "Always Do as People Say You Should," "When You're Wearing the Ball and Chain," "I Can't Do the Sum," "The Irish Have a Great Day To-night," "Ze English Language" and "That's One Thing a Wizard Can Do."

It may not be amiss in connection with this article to list his best orches-

tral works, which the theater organist can use repeatedly on films. They are "Al Fresco," "American Fantasia," "Air de Ballet," "Canzonetta," "Estrellita," a valse pathétique that should be more widely known; "Fleurette," "Indian Summer," a beautiful tone poem; "L'Encore," a duet for flute and clarinet; "March of the Toys," "Nordland Entr'acte," "Pan-Americana," "Punchinello," "Under the Elms" and "Yesterthoughts," which has a lovely cello solo and may be adapted to the organ successfully by using the string stops with sub-coupler, or a 16-ft. string stop.

Very few are aware that Herbert wrote for the piano. He composed only a few pieces for this instrument, but these few are excellent. "La Coquette," "Mountain Brook," "On the Promenade" and "Valse a la Mode" are worthy companion pieces to his operatic songs.

A helpful suggestion to organists who catalogue their library in the manner we have heretofore described in these columns is to separate the Herbert works into piano accompaniments of the opera selections, songs and separate instrumental numbers. Then, taking the first group, go through the list, arranging all the different movements of the selection, which will be found as a rule to be the choruses of the songs, and type-write them alphabetically. To illustrate we give two items from our list:

- 1.—"Absinthe Frappe"—G-3/4—Page 7—"It Happened in Nordland."
- 9.—"All For You"—E flat-6/8—Page 6—"Princess Pat."

The Herbert works may be obtained through Carl Fischer, all being originally issued by Witmark.

**New Photoplay Music.**

A set of new issues far above the average in musical worth and applicability to the films comes from Belwin. First is the new Kinotek series, numbers 41 to 50, all by G. Beccé. "Cryptic Shadows," an agitato misterioso, approaches closely to the dramatic agitato in its context. "Dramatic Climax" is most pertinent when the evil plottings have been exposed and all ends happily. "Wild Chase" is well named. Scenes of excitement are well fitted by this work. "Threatening Danger" is a rather short dramatic andante in E minor. "Happy Ending," an andante largo, although in F major, is not a commonplace affair, as the composer makes a novel excursion into B major to avoid the hackneyed type of writing. "Infatuation" begins quietly in D and increases in intensity, ending in F, with a constant undercurrent of dramatic tension. "Witchcraft" fits scenes of magic. "Anticipation of Danger" opens with the right hand playing tremolo octaves and the left doing an ominous bass theme. An interlude of detached, augmented chords leads to a second minor key and the first idea is repeated. "Emotional Climax" is a dramatic andante. "Chariot Race" will come in most appropriately for organists whose theaters are playing "Ben-Hur."

"Three Grotesque Themes," by Rapee, are short, but very direct in their application to several features now on the boards. "Razzing Theme" is exactly the number for many scenes in "What Price Glory," where the soldier jibes at all orders issued to the company. "Jewish-Irish Comedy Theme" is a combination of "Mazel Tov" and "Wearin' of the Green," and there are many features now running in which this will apply correctly. "No

Eats," a mess call, combines a comic funeral march and a muted trumpet call. "Monkey Hop" was written to accompany cartoons and two-reel comedy films that employ the educated chimpanzee. Glissando effects, staccato bass solos and chromatic passages are all combined with a bright, sparkling theme.

Three dramatic numbers in the Hawkes series are worthy of special mention. "The Tragic Discovery," in G minor, for scenes of misfortune and tragedy; "The Accusation," a dramatic finale, and "The Rebellion," an agitato different from the usual run, are all worth while. "The Joy Riders," a lively hurry in D minor, will apply to "auto" escapades, races and other exciting scenes. All four are by E. Patou.

Just as we are about to conclude this writing we receive a most interesting piano suite, "Himalayan Sketches," by Lily Strickland. (1) "Tibetan Devil Dance" in A minor is characterized by rugged cheerfulness. (2) "Sikkham-Bhutian Lullaby" is a plaintive cradle song in A flat. (3) "On the Trail," a road song, is an alla marcia in C minor, although in triple measure. (4) "Hill Twilight Song," a delicate, sustained cantabile in A minor, and (5) "Buddhist Temple Chant," a religious andante in the same key, complete the suite. Throughout the composer has utilized actual folk-songs which she heard at Darjeeling, India, in the Himalayan Mountains. The music is characteristic of a primitive, emotional and fatalistic people, and the ancient minor modes are employed. For the many single reels of Asiatic views showing this and other strange people this suite will be found the correct musical accompaniment. Issued by Presser.

"The Legend of Presque Isle," the music of which was written by Albert B. Mehnert, F. A. G. O., was given by the pupils of the Wilson junior high school at Erie, Pa., assisted by the faculty, Dec. 8 and 9. It is an interesting operetta based on the story of Marilyn, an Erie maiden.

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**In Los Angeles and Southern California**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Dec. 16.—The December meeting of the Southern California chapter of the American Guild of Organists was held Dec. 5 at the new First Unitarian Church. Some fifty members enjoyed the splendid dinner served by the ladies of the church, after which a public recital was given, the recitalists being Mrs. Grace Koumrian and the dean of the local chapter, Walter Earl Hartley, F. A. G. O. They were assisted by Percy Riker, bass soloist of the First Methodist Church of Pasadena, who sang in fine style, "Vale," by Russell, and "The Builder," by Cadman. Mrs. Koumrian played two movements from the G minor Sonata of F. W. Holloway, "Christmas Meditation," by Faulkes, and the Fugue from the Pastoral Sonata of Rheinberger. Mr. Hartley played the Allegro and Adagio from the Sixth Symphony of Widor and the "Marche Militaire" of Schubert. Both gave a fine account of themselves, and the Casavant organ was shown off to first-class advantage. The usual recital audience was in attendance and the wide-open spaces were much in evidence.

I enjoyed the recital given by Walter F. Skeele at the First Baptist Church Dec. 2. The high lights were the "Piece Heroique" of Franck and the Faulkes Sonata in A minor. Both came off in good style and seemed to please those present. Other numbers were the "Fireside Sketches" of Clokey, the "Hymn of Glory" of Von and numbers by Friml, Bird, Rachmaninoff, etc. The next recital will be given Jan. 13 by David L. Wright, organist of the church.

Since my last writing the last four of the "Eight Choirs" musical programs at the First Baptist Church have been given to really excellent audiences. These programs have aroused a great deal of interest and I am sure they have done a great deal of good. I hope they will not be allowed to drop now that the first series is over. On Nov. 22 the program was given by the choir of St. Paul's Cathedral under the direction of Dudley Warner Fitch. They gave a varied program of familiar numbers which showed careful training. On the 29th the choir of the First Methodist Church was responsible for an enjoyable evening. Personally I liked the a cappella numbers best and the vocal solos least. However, you can't account for taste, and I heard two dear old ladies raving over the "Lost Chord." The choir is under the direction of Frederick Vance Evans and the organist is Albert Tufts, who accompanied in fine style and played two organ solos, his own "Staccato Caprice" and Konyus' "Russian Cradle Song."

On the 28th the choir of the First Congregational Church under the direction of John Smallman held the spot light. Mr. Smallman is the conductor of the Los Angeles Oratorio Society and has made a big name for himself in southern California; hence the attendance was excellent. The choir did fine work. I was disappointed with the Bach and Handel numbers, but enjoyed the Franck Psalm, the Martin and Noble anthems and the lovely Christiansen "Beautiful Saviour." Homer Simmons played some piano solos in his usual brilliant way and the whole program was one of the best of the series.

The last program was given by the choir of St. John's Church under the direction of your correspondent. The program consisted of J. H. Maunder's Christmas cantata, "Bethlehem," which was new here in the city. As far as I know there was not one organist or choir director in the audience.

The Wilshire Presbyterian choristers under the direction of William Ripley Dorr have been busy outside their church work. Dec. 10 they gave

a program at the Palos Verdes school auditorium, Dec. 20 they gave a program at the Union Church in Ventura and Dec. 21 they are to be the guests of the Los Angeles Chamber of Commerce and will give a Christmas program afterwards.

Amedee Tremblay gave his monthly recital at St. Vincent's Church Nov. 20, playing: Fugue in G. Eberlin; "Idyll," Dethier; Gavotte, Wesley; Funeral March and Hymn of the Seraphs, Guillemant; Prelude and Petit Minuet, Tremblay; Postlude, Ropartz.

Sibley G. Pease has accepted the post as organist and choirmaster at St. James' Church in place of Paul Hanft, who has resigned. Mr. Pease will have a Kimball organ to work with. I might add that he is still organist at the Elks' Temple, where his Sunday afternoon recitals are a feature. He also plays some radio recitals from Angelus Temple and in his spare time is representing M. P. Möller in Los Angeles.

One of the nicest things that has ever happened to your correspondent was when the First Baptist Church had its evening service Dec. 4 revolve round my compositions. The organist, David L. Wright, played "In a Mission Garden," "Choral Symphonique," "Autumn Memories," "Song of Happiness," "Elegie Romantique" and "At Sunset," as his pre-service recital. The choir sang "Blessed Art Thou" and "Bless Thou the Lord." The offertory was "Twilight Reverie," and the Postlude "Epilogue." The sermon was on the text of a duet, "They That Go Down to the Sea in Ships," which was sung from manuscript for the first time.

This sort of encouragement means more to a composer than anything else of which I know and I would like to thank Alexander Stewart, the musical director of the church, and all those taking part, for honoring me in such a way.

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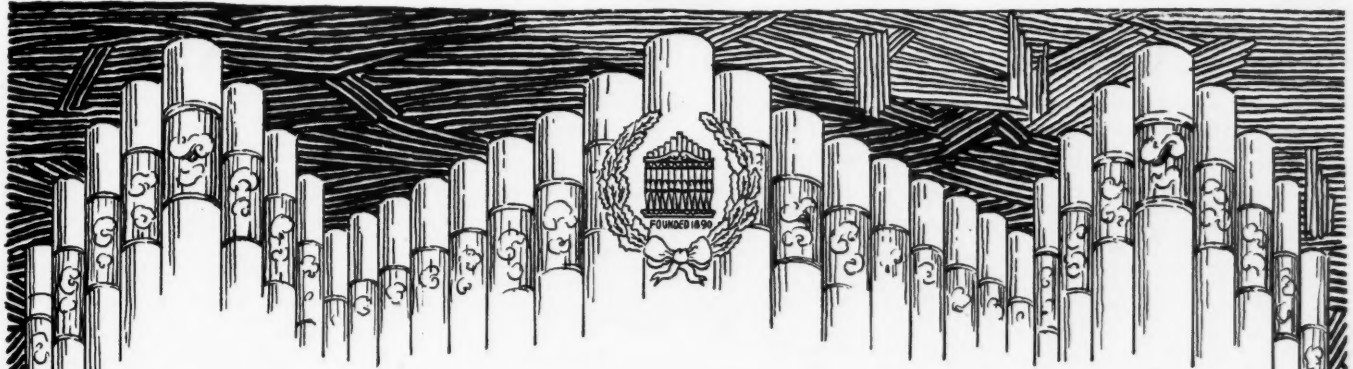
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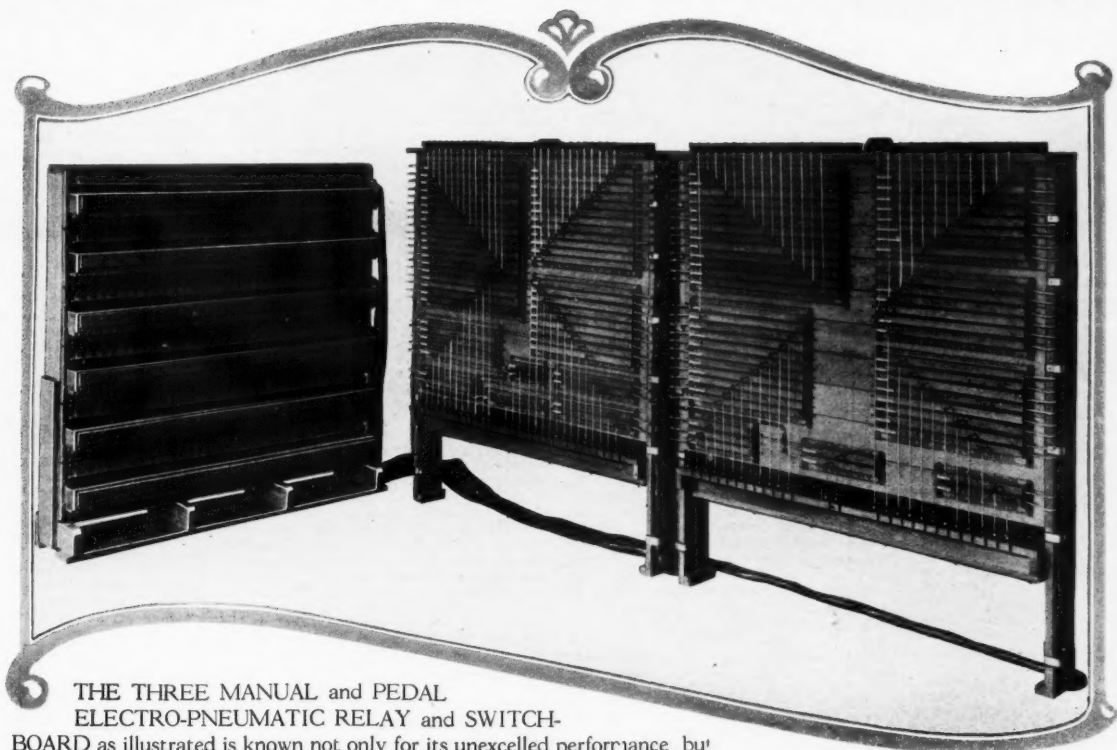
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# RECITAL PROGRAMS

**Ernest F. White, New York City**—Mr. White, who plays a program of twenty minutes on the organ at the Flatbush Presbyterian Church, Brooklyn, every Sunday evening beginning at 7:40, has given the following recent programs:

Nov. 6—Prelude and Fugue in B minor, Healey Willan; Scherzo, Willan; Epilogue, Willan.

Nov. 13—Armistice day program: "Prelude Soloncelle," Noble; "Ave Maria," Henselt; "Cortege et Litanie," Dupre.

Nov. 20—"Carillon," De Lamarter; "Ariel," Bonnet; Adagio, Bizet; "Marche Russe," Schminke.

Nov. 27—"O Gott, du Frommer Gott," Karg-Elert; Sonata in D minor (Cantilene and Agitato), Rheinberger.

Dec. 4—Prelude in C major, Bach; Chorale Prelude, "Erbarm dich," Bach; Chorale Prelude, "Rejoice, Ye Christians," Bach; Fugue in C major, Bach.

Dec. 11—Andante in D, Hollins; "The Little Shepherd," Debussy; Minuet in A, C. P. E. Bach; Grand Chorus, Gullmant.

Dec. 18—"In Voluntary," Harvey Grace; Berceuse, Vierne; "Will o' the Wisp," Nevin; Prelude on a Traditional Melody, Milligan.

Dec. 25—"Noel sur les Flutes," d'Aquin; "Christmas in Sicily," Yon; "Christmas in Settimo Vittone," Yon; "Noel Bressan," Darcieux.

**Alfred E. Whitehead, Mus. D., F. R. C. O., Montreal, Quebec**—Dr. Whitehead gave four recitals on Saturday afternoons in December at Christ Church Cathedral, with the assistance of Miss Mary Tooke, violinist, and the cathedral choir. These Advent programs were awaited with interest by music-lovers of Montreal. On Dec. 10 Dr. Whitehead played these numbers: Sonata in F minor, Rheinberger; "Clair de Lune," Karg-Elert; "Suite Gothique" (by request), Boellmann; Eley and Toccata on the plainsong "Pange Lingua," Bairstow.

The organ selections on Dec. 17 were as follows: Toccata, Adagio and Fugue in C major, Bach; Chorale Preludes ("Nun komm", der Heiden Heiland" and "Wachet auf!"), Bach; "Elfen" and "Chanson sans Paroles," Bonnet; Fantasia in F major, Best.

On Dec. 24 and 31 carols by the choir constituted a large part of the program and Walter Norman, assistant organist of the cathedral, played: Fugue in G major, Mendelssohn; Pastorale (Chorale Improvisations), Karg-Elert, while Dr. Whitehead played: Prelude in D major, Vierne; Concerto from the cantata "Unto Us a Child Is Born," Bach; Pastorale in E major, Franck; "Praise the Lord, O My Soul," Karg-Elert.

**J. Lawrence Erb, Mus. D., New London, Conn.**—Professor Erb was guest organist at All Souls' Church Sunday evening, Nov. 13, at musical vespers, and played these compositions: Adagio (Third Sonata), Gullmant; Arioso in F, Rogers; "Vision," Rheinberger; Melody in D flat, Faulkes; Andante Cantabile (Fourth Symphony), Widor; Toccata and Fugue in D minor, Bach.

**Robert W. Morse, Wheeling, W. Va.**—Mr. Morse gives some interesting programs in his "service of organ music" at the new four-manual built by Skinner two years ago at St. Matthew's Church. Jan. 1 his program will be: Fantasy on Christmas Carols, Faulkes; "Gesù Bambino," Yon; Adagio from Symphony 6, Widor; "Piece Heroique," Franck; Minuet in A, Boccherini; Rustic Wedding March, West; Andante from Sonata 2, Mendelssohn; "Pomp and Circumstance," Elgar.

On Oct. 30 Mr. Morse played: Sonata 1, (Introduction and Allegro), Gullmant; "The Song of the Basket Weaver," Russell; "L'Enfant Berger" and Prelude to "La Damoselle Elue," Debussy; Toccata in F, Dubois; "The Music Box," Liadoff; Melody in E, Rachmaninoff; "The Squirrel," Weaver; "Daguerreotype of an Old Mother," Gaul; "Finlandia," Sibelius.

**James T. Gray, Hancock, Mich.**—In his brief recitals preceding the evening services at the Hancock Congregational Church in November Mr. Gray played: Serenade, Schubert; Communion, Devred; "Vesperale," Cyril Scott; "Vision," Rheinberger; "Trümerel," Schumann; Meditation, Sturges; Fantasia in C major, Bach; Sicilian Love Song, Mauro-Cottone; "The Bow Moon," Marsh.

**Louise C. Titcomb, St. Charles, Mo.**—In a faculty recital at Lindenwood College Nov. 29 Miss Titcomb played the following selections: Toccata and Fugue in D minor, Bach; "Gesù Bambino," Yon; "Divertissement," Vierne; "Carillon," Vierne; Rhapsodie in E, Saint-Saens; Fountain Reverie, Fletcher; "Within a Chinese Garden," Stoughton; Londonderry Air, arranged by Coleman; "Carillon-Sortie," Mulet.

**Raymond C. Robinson, Boston, Mass.**—In his latest programs at King's Chapel on Monday noon, which programs are

broadcast by station WNAC, Mr. Robinson has played:

Dec. 5—Allegro risoluto and Moderato cantabile (Symphony 6), Widor; Second Christmas Offertory, Gullmant; "Soeur Monique," Couperin; "Piece Heroique," Cesar Franck; Humoresque, "The Primitive Organ," Yon; "Clair de Lune," Vierne; Toccata, Widor.

Dec. 12—Chorale Preludes, "In Thee Is Joy" and "Blessed Jesus, We are Here," Bach; "O Sanctissima" (from Sonata "Mater Salvatoris"), Erb; Fugue in E flat ("St. Ann's"), Bach; Idyll, Baumgartner; Offertory on Christmas Hymns, Gullmant; Reverie, Bonnet; Finale (Symphony 1), Vierne.

**Chandler Goldthwaite, New York City**—Mr. Goldthwaite, who is on a tour of the West, played at the Friday noonday recital in Kimball Hall, Chicago, as guest organist Dec. 16, and his selections included the following: Chorale No. 3 in A minor, Franck; Berceuse, Vierne; "Sumare," Mihaud; "Pantomime," Jepsen; Toccata and Fugue in D minor, Bach; Adagio, Dupre; Toccata on "Ave Maris Stella," Dupre; Staccato Etude, Goldthwaite; Toccata in F, Widor.

**Russell Hancock Miles, Mus. B., Urbana, Ill.**—In his recital at the University of Illinois Nov. 20 Professor Miles presented the following program: Pastoral Sonata, Rheinberger; Chorale Improvisation, Karg-Elert; "Alleluia," Bossi; "Lamentation," Gullmant; Scherzoso, Rogers; "Finlandia," Sibelius.

**Norman Coke-Jephcott, F. R. C. O., F. A. G. O., Utica, N. Y.**—In recent half-hour programs of organ music on the large four-manual Skinner organ in Grace Church on Thursday noon Mr. Coke-Jephcott has played these compositions:

Nov. 3—Concert Overture in B minor, Rogers; Cantabile, E. Harold Geer; "Carillon," De Lamarter; "Fantasia Symphonique," Rossetter G. Cole.

Nov. 10—Toccata and Fugue in D minor, Bach; Largo, Handel; "Sonata Eroica," Stanford.

Nov. 17—Prelude and Fugue in E minor, Bach; "The Legend of the Mountain," Karg-Elert; Serenade, Lemare.

Dec. 1—Chorale Prelude, "We All Believe in One God," Bach; Andante, Wesley; "Evening Bells and Cradle Song," Macfarlane; Finale, Third Symphony, Widor.

Dec. 8—Sonata in A minor, Borowski; "The Swan," Saint-Saens.

**Gordon Balch Nevin, Johnstown, Pa.**—In the presence of an audience which filled the church to overflowing, Mr. Nevin gave the dedicatory recital on the three-manual Austin organ at the First Presbyterian Church of Altoona, Pa., Dec. 19. Mr. Nevin played as follows: "Marche Triomphale," Ferrata; "Fleurlette," Victor Herbert; "The Angelus," Massenet; Six Pieces from the "Water Music," Handel; "Daguerreotype of an Old Mother," Harvey B. Gaul; "Silver Clouds," Gordon Balch Nevin; Alla Fantasia (from "Sonata Tripartite"), Nevin; "Will o' the Wisp," Nevin; Largo from "New World Symphony," Dvorak; Fugue, from Sonata on the Ninety-fourth Psalm, Reubke.

**Miss Alice R. Deal, Chicago**—Miss Deal has played the following programs at Moody Bible Institute, of whose faculty she is a member, and they have been broadcast by station WMBI:

Nov. 30 at 12:30—Grand Offertoire, Op. 8, Batiste; "A Cloister Scene," Mason; Toccata in G, Dubois; "Pilgrims Chorus," Wagner; "Pilgrim's Song of Hope," Batiste; "Hosanna," Wachs; Fantasia, E minor, Merkel; Spring Song, Mendelssohn; Finale, Op. 22, Piutti.

Dec. 7—Toccata and Fugue, D minor, Bach; "Invocation," Dubois; "War March of the Priests," Mendelssohn; March, Rogers; Intermezzo, Rogers; "The Heavens Are Telling," Haydn; Offertory on Two Christmas Hymns, Gullmant; "The Holy Night," Buck.

**Harold Tower, Grand Rapids, Mich.**—In his annual series of recitals Sunday afternoons at St. Mark's Pro Cathedral Mr. Tower has played among others the following programs:

Nov. 13—Prelude and Fugue in G minor, Bach; Air from Suite in G, Bach; "Soeur Monique," Couperin; Concerto in G minor, Matthew Camidge; "Sylvine" (from "La Farandole" Suite), Dubois-Lemare; "Hora Mystica," Bossi; "Rococo," Palmgren-Silver; Nocturne in E flat, Chopin-Lemare; "Minuet à l'Antique," Fairclough; Chorale Prelude on tune "Rockingham," Noble; Chorale Prelude on tune "St. Peter," Darke; "Choral Symphonique," Diggle; "Pomp and Circumstance," March, Elgar.

Nov. 20—"War March of the Priests," Mendelssohn; Spring Song, Mendelssohn; "Consolation," Mendelssohn; "Sonata Tripartite," Nevin; Lullaby, Gretchaninoff; Second Meditation, Gullmant; "The Squirrel," Powell Weaver; "Song of Hap-

pinness" (MSS.), Fairclough; "Hour of Joy," Bossi; Three Short Pieces, Maurice Lenormand; Fountain Reverie, Fletcher; Toccata, Fletcher.

Nov. 27—"Variations de Concert," Bonnet; "Romance sans Paroles," Bonnet; "Elfen," Bonnet; Toccata and Fugue in D minor, Bach; "Le Petit Berger" ("The Little Shepherd"), Debussy; Romance, Debussy; Second Arabesque, Debussy; Ardante (Fourth Symphony), Widor; Allegro Vivace (First Symphony), Vierne; Cantabile and Finale (Second Symphony), Vierne.

**G. Calvin Ringgenberg, A. A. G. O., Peoria, Ill.**—Mr. Ringgenberg, organist and choir-master of St. Paul's Church, gave the dedicatory recital on the three-manual Kilgen organ at that church Nov. 13. His selections included: Chorale in A minor, Cesar Franck; Andante Cantabile, Tschalkowsky; Allegro Vivace (First Symphony), Vierne; Fantasia in G minor, Bach; "Ave Maria," Schubert; Scherzo, Gullmant; "Romance sans Paroles" and Concert Variations, E minor, Bonnet.

**Ralph A. Harris, New York City**—Mr. Harris presented the following programs in his "half-hours of organ music" at St. Paul's Church, Brooklyn, in November:

Nov. 6—Two Short Preludes and Fugues, Nos. 4 and 5, Bach; "Clair de Lune," Karg-Elert; "Marche Pontificale," de la Tombelle; Andante Cantabile (Symphony 4), Widor; Toccata (Symphony 5), Widor.

Nov. 13—Fountain Reverie, Fletcher; Sonata No. 1, in A minor (complete), Borowski; "Beyond the Aurora," H. C. Banks.

Nov. 27—Two Chorale Preludes ("Rockingham" and "St. Anne's"), T. T. Noble; Short Prelude, No. 8, Bach; Concert Overture in C minor, Hollins; "Vision," Rheinberger.

**Carl F. Mueller, Montclair, N. J.**—In his vesper recital Nov. 27 at the Central Presbyterian Church Mr. Mueller played this program: Suite from "Water Music," Handel; Gavotte in E minor, Bach; "Ave Maria," Schubert; Humoresque, "L'Organo Primitivo," Yon; "Harmonies du Soir," Karg-Elert; "Within a Chinese Garden," Stoughton; Tone Poem, "Finlandia," Sibelius.

**Kate Elizabeth Fox, Dalton, Mass.**—Mrs. Fox has played these compositions in her short recitals at the vesper services in the First Congregational Church: Largo e Maestoso, Allegro (Symphony in D minor), Gullmant; Andante Cantabile (from Symphony 4), Widor; "Suite Gothique," Boellmann; "Chanson de Jolie," Hailing; Spring Song, Hollins; Allegro Moderato e Serioso, Adagio (Sonata 1), Mendelssohn; Sonata 1, Borowski; "Angelus," Massenet; Scherzo, Schumann; "Vermeland," Howard Hanson; "Reve Angeline," Rubinstein; "Variations de Concert," Bonnet; Concert Overture in A minor, Maitland; "Reverie du Soir" (from Algerian Suite), Saint-Saens; "Carillon-Sortie," Mulet; Toccata and Fugue in D minor, Bach; Allegro and Adagio (from Symphony 6), Widor.

**George W. Volkel, F. A. G. O., New York City**—In a recital at the Town Hall on the evening of Dec. 2, Mr. Volkel, organist of Ninth Church of Christ, Scientist, played: Solemn Prelude, Noble; "Soeur Monique," Couperin; Allegro (from Tenth Organ Concerto), Handel; "Evening Rest," Hollins; "The Swan," Saint-Saens; Caprice, "The Brook," Dethier.

**Elmer A. Tidmarsh, Schenectady, N. Y.**—Mr. Tidmarsh, director of music at Union College, gives a recital every Sunday afternoon of the college year in the Memorial Chapel. Some of his recent programs consisted of the following selections:

Nov. 13—Unfinished Symphony (first movement), Schubert; "Drifting Clouds," d'Antaffy; "Sunset in a Japanese Garden," Foster; Fugue from Third Sonata and Andante from Second Sonata (violins and organ), Bach; Sposalizio (tone poem), Liszt; "Forret Me Not," Macbeth; "Finlandia," Sibelius.

Nov. 20—Unfinished Symphony (second movement), Schubert; "The Swan," Palmgren; "May Night," Palmgren; Cradle Song, Palmgren; "A Lullaby for Wounded Hearts," Palmgren; Fugue from Third Sonata and Andante from Second Sonata (violins and organ), Bach; Psalm 60, Saint-Saens; "The Swan," Saint-Saens; Prelude to "Le Deluge," Saint-Saens; "Marche Heroique," Saint-Saens.

Nov. 27—Fantasia and Fugue in G minor, Bach; "Les Preludes" (symphonic poem), Liszt; "Fire Magic" from "Die Walküre," Wagner; Vorspiel to "Lohengrin," Wagner; Prelude to Third Act of "Lohengrin," Wagner; "Pilgrims Chorus" from "Tannhäuser," Wagner.

In a recital Dec. 1 at St. Paul's Lutheran Church, Johnstown, N. Y., Mr. Tidmarsh played as follows: "Les Preludes," Liszt; "Fire Magic" and "Ride of Valkyries," Wagner; "Peer Gynt" Suite

("In the Morning," "Ase's Death," "Antra's Dance" and "In the Hall of the Mountain King"), Grieg; "Song of India," Rimsky-Korsakoff; "Softly Now the Light of Day," Hymn-tune; "Marche Slav," Tschalkowsky.

**Lucien E. Becker, F. A. G. O., Portland, Ore.**—Mr. Becker is again giving his interesting lecture-recitals at the Reed College chapel once a month. His organ program Nov. 8 consisted of the following compositions: Triumphal March and "Lamentation," Gullmant; "The Bells of St. Anne de Beaupre," Russell; Humoresque, "L'Organo Primitivo," Yon; Persian Suite ("The Courts of Jamshyd," "The Garden of Iram" and "Saki"), Stoughton; "Cortege et Litanie," Dupre; Toccata in F major, Crawford.

Dec. 13 Mr. Becker played as follows: "Rex Glorae," George Henry Day; "The Holy Night," Buck; "March of the Magi Kings," Dubois; "Christmas in Sicily," Yon; Nutcracker Suite, Tschalkowsky; "Christmas Evening," Mauro-Cottone.

**H. Matthias Turton, Montreal, Que.**—In a civic organ recital at Victoria Hall, Westmont, Dec. 7, Mr. Turton, organist of the Erskine Church, played this program: "Paeon," Harwood; Scherzo in F, Hofmann; Allegro Risoluto (Symphony 2), and Cantilene (Symphony 3), Vierne; Sketches for Pedal Pianoforte in D flat and in C major, Schumann; Scherzo in B flat, Hayte; "Etude Symphonique," Bossi; Musette, Dandrieu; "Etude de Concert," Bonnet; "The Ride of the Valkyries," Wagner; Finale from Sonata in G minor, Piutti.

**Charles J. Custer, Pottstown, Pa.**—In a recital Dec. 5 at the Lutheran Church of the Transfiguration Mr. Custer played as follows: Overture to "William Tell," Rossini; Viennese Refrain, Old Melody; "The Squirrel," Weaver; First Movement of Unfinished Symphony, Schubert; "Ave Maria," Schubert; Evensong, Johnston; "The Holy Night," Buck.

**Homer Whitford, Hanover, N. H.**—In a recital at Rollins Chapel, Dartmouth College, Dec. 13, Mr. Whitford played: "Marche Religieuse," Gullmant; "Notturno," from Second Quartet, Borodin; Whitford; "L'Arlequin," Nevin; "Christmas," Dethier; Persian Suite, Stoughton; Finale from "New World" Symphony, Dvorak-Lemare.

**Margaret Whitney Dow, A. A. G. O., Tallahassee, Fla.**—In a Christmas vesper recital Dec. 4 at the Florida State College for Women Miss Dow played: "The Infant Jesus," Yon; "Christmas in Sicily," Yon; Offertory on Two Christmas Hymns, Gullmant; "Christmas Chimes," d'Antaffy; "The Birth of Christ," "The Wise Men from the East" and "Bethlehem," Malling.

**Mrs. Charles Rogers, Yonkers, N. Y.**—Mrs. Rogers gave a special program at the twentieth anniversary and reopening services Nov. 14 at the Memorial Methodist Church of Yonkers, which has been redecorated, while the Midmer organ built twenty years ago was renovated by the Estey Organ Company. Her selections included: "War March of the Priests," from "Athalie," Mendelssohn; Londonderry Air, arranged by Himmelreich; March and Chorus, "Hall, Bright Abode," from "Tannhäuser," Wagner; "Pilgrims Chorus," Wagner.

Mrs. Rogers prefaced each number with remarks concerning the composer and the composition.

**Miss Helen M. Hewitt, A. A. G. O., Potsdam, N. Y.**—In the first recital of the eighth season at the State Normal School Miss Hewitt played this program: Prelude from First Symphony, Vierne; "Ave Maria," Schubert; Minuet, Boccherini; Toccata on a Gregorian Theme, Barnes; "Song of the Chrysanthemum," Bonnet; Autumn Song, Gretchaninoff; "Dawn," Lemare; "Minster Bells," Wheelton; Capriccio, Lemaigre; "Agnus Dei," Bizet; Allegro from Sixth Symphony, Widor.

**Ether E. Todd, Pleasantville, N. J.**—Miss Todd, organist of the First Baptist Church, gave the following recital in the church Dec. 5: "Marche Pontificale," de la Tombelle; Meditation from "Thais," Massenet; Prelude and Fugue in A minor, Bach; "Christmas in Sicily," Yon; "Sketches of the City," Nevin; Offertoire in C minor, Batiste; Fantasia for Piano and Organ, Demarest (piano part played by Nathan I. Reinhart).

**Miles I. A. Martin, F. A. G. O., Waterbury, Conn.**—Mr. Martin played the following numbers after the Sunday evening services in December at St. John's Church: "Meditation à Ste. Clotilde," James; Prelude to "Le Deluge," Saint-Saens; "Etude de Concert," Shelley; Andante Cantabile, Tschalkowsky; "Chanson Triste," Tschalkowsky; Prelude in C sharp minor, Rachmaninoff; Prelude and Fugue in F minor, Bach; Pastorale, Fugue; Caprice, Sheldon.

# RECITAL PROGRAMS

**Frederic Ware Bailey, Worcester, Mass.**—Mr. Bailey of Old South Church was guest organist at Wesley Methodist Church Dec. 1 and gave the noonday half-hour recital on the George Clifton Bryant memorial organ. He played these compositions: "Grand Choeur," Spence; "Love Song," Nevin; "On Wings of Song," Mendelssohn; Recitative, Aria and Chorale, Armstrong; a familiar hymn; Polonaise, Chopin.

**William H. Oetting, Pittsburgh, Pa.**—In a family recital of the Pittsburgh Musical Institute Nov. 22 Mr. Oetting gave a program of modern works for the organ for the Western Pennsylvania chapter, A. G. O., the list being made up as follows: Toccata-Prelude on "Pange Lingua," Edward C. Balrestow; "Pastorale, Recitativo et Corale" (from Three Pastels, Op. 92), Karg-Elert; Four Pieces from Op. 51 (Prelude, Andantino, Intermezzo and "Marche Nuptiale"), Louis Vierne; Symphonic Piece for Organ and Piano (Dialogue, Romance, Scherzo, Intermezzo and Fugue), Joseph W. Clokey (Mrs. Kinley at the piano); "Carillon-Sortie" in D major, Henri Mulet.

**Richard Wagner, Erie, Pa.**—Mr. Wagner gave a recital and as a feature of it his choir at Grace Lutheran Church sang the cantata "Esther," by Stoughton, on the evening of Dec. 1. The organ selections included: Pastoral Sonata, Rheinberger; Meditation from "Thais," Massenet; "Hymn of Glory," Yon; "An Eastern Idyl," Stoughton; Concert Variations, Bonnet.

**Albert B. Mehnert, F. A. G. O., Erie, Pa.**—In a recital Sunday evening, Nov. 27, at the Sacred Heart Church Mr. Mehnert played: "War March of the Priests" (from "Athalie"), Mendelssohn; Serenade, Schubert; Largo (from "New World" Symphony), Dvorak; Andantino, Lemare; Sonata in F (Allegro, Andante and Rondo), Albert B. Mehnert; Largo (from "Xerxes"), Handel; Pastoral Symphony, Corelli; "Romance" and "Vision," Rheinberger; "Lamentation," Gullmunt; "Ave Maria," Verdi; "Virgin's Prayer," Massenet; "Marche Pontificale," de la Tombelle.

**Bertha Kleckner, Sioux City, Iowa.**—Miss Kleckner played as follows in a recital at the First Congregational Church Sunday afternoon, Nov. 27: Solemn Prelude, Noble; Theme and Variations, Rogers; Alla Fantasia and Romanza from "Sonata Tripartite," Gordon Balch Nevin; "The Mist," Harvey B. Gaul; "Lament," Carl K. McKinley; Finale from Sonata in C minor, Ralph L. Baldwin; "A Shepherd's Tale," Gillette; "Swing Low, Sweet Chariot," Diton; "Heroic Piece," Cole.

**Frederic Hodges, Johnstown, N. Y.**—Mr. Hodges played the following program on the new Austin organ at the First M. E. Church, Springfield, Vt.: Overture to "Stradella," Plotow; "Invocation," Mally; "Will o' the Wisp," Nevin; Military March, Gounod; Sonatina, Bach; "Chant Angelique," Loud; "Ave Maria," Schubert; Introduction to Third Act and Bridal Chorus from "Lohengrin," Wagner; "Love's Old Sweet Song," Molloy; "Chelsea Fair," Goss Custard; "Evening Hymn," Truette; Southern Airs, Hawke; Fantare, Lemmens.

The same program was played on the new Morey organ at Northville, N. Y., Nov. 22.

**A. Leslie Jacobs, Worcester, Mass.**—In his half-hour programs at noon in Wesley Methodist Church Mr. Jacobs has played: Nov. 22—Prelude and Toccatina (Miniature Suite), Rogers; Indian Summer Sketch, Brewer; "Pilgrims' Chorus," Wagner; "Song of Love," Gillette; "Caprice Heroique," Bonnet. Dec. 8—Festival Prelude on "A Mighty Fortress Is Our God," Faulkes; Rustic Dance (Pastoral Suite), Demarest; Japanese Color Prints ("Evening Snow at Fujikawa" and "A Young Girl in the Wind"), Marsh; Melody in F, Rubinstein; "Carnival" (Finale from Ballet Suite), Stewart.

**Charles Galloway, St. Louis, Mo.**—In his recital at the First Christian Church of Louisville, Ky., Dec. 1 under the auspices of the Kentucky chapter of the National Association of Organists Mr. Galloway gave this program: Concerto in D minor, Handel; "Adoration," Gaspar de Arbaolaza; Seventh Sonata (dedicated to Mr. Galloway), Gullmunt; Canon in B minor, Schumann; Toccata and Fugue, D minor, Bach; March (from Suite No. 1), Rogers; "Variations de Concert," Bonnet; "In Springtime," Kinder; "The Bells of St. Anne de Beaupre," Russell; Toccata in C, d'Evry.

**George M. Thompson, Greensboro, N. C.**—In a candle-light recital of Christmas organ music at the First Baptist Church the afternoon of Dec. 18 Mr. Thompson made use of the following: "Where Wild Judea Stretches Far," Stoughton; Paraphrase on "O Little Town of Bethlehem,"

Faulkes - Reynolds; "Christmas Eve," Malling; "The Infant Jesus," Yon; "Gloria in Excelsis," Bridge; "In dulci jubilo," Bach; "March of the Magi," Dubois; Offertoire on "Adeste Fideles," Loret; "Christmas in Sicily," Yon; "Noel sur les Flutes," d'Aquin; "Carol of the Russian Children," arranged by Gaul; "Christmas Pipes from County Clare," Gaul; "Silent Night," Gruber.

**Humphrey J. Stewart, San Diego, Cal.**—Dr. Stewart, municipal organist of San Diego, played these programs among others in December on the outdoor organ at Balboa Park:

Suite in F minor, Driffill; "Notturmo" ("Midsummer Night's Dream"), Mendelssohn; Serenade, Rachmaninoff; Prelude and Fugue in C minor, Mendelssohn; "The Angelus," Massenet-Stewart; Bourree in C minor, Silas; Overture, "Phedre," Massenet.

Prelude and Fugue in A minor, Bach; Prelude in B, Fuchsli-Stewart; "From Starry Spaces," Dunn; "Tempo di Minuetto" (MS.), Stewart; "Evening Rest," Hollins; Prelude in G minor, Rachmaninoff; "Suite de Ballet," Stewart.

"Marche Heroique," Saint-Saens; Meditation, de la Tombelle; Nocturne (MS.), Stewart; "The Fountain," Matthews; "Saki" (Persian Suite), Stoughton; Prelude No. 17, Chopin; Fantasia on Scottish Airs, Macfarlane.

**Frank Warner, Bronxville, N. Y.**—Mr. Warner gives recitals for twenty minutes at the close of the Sunday evening service in Christ Church. The following are some of his recent programs: Nov. 6—Two Chorale Preludes ("I Cry to Thee, Lord Jesus Christ" and "The Lord's Prayer"), Bach; "Grand Choeur," Faulkes; Adagio from "Moonlight Sonata," Beethoven; "In Moonlight," Kinder.

Nov. 13—Sonata No. 2, Mendelssohn; Londonderry Air, arranged by Coleman; "Petite Histoire," Huerter; Sicilian Love Song, Mauro-Cottone.

Nov. 27—Evening Song, Schumann; "Triumerei," Schumann; Grand March from "Aida," Verdi; Chaconne, Durand; Andante from Fifth Symphony, Tschai-kowsky.

**Paul Allen Beymer, Cleveland, Ohio.**—Mr. Beymer, organist of the Temple, gave the following program in a recital at Trinity Cathedral the evening of Dec. 5: Torchlight March, Gullmunt; Minuet, C. P. E. Bach; "Chant sans Paroles," Bonnet; Elevation, de Erauzquin; Communion, Torres; Processional, Urteaga; "Softening Shadows," Stoughton; Gavotte, Martini; March from "Aida," Verdi.

**Robert J. Stewart, Philadelphia, Pa.**—Mr. Stewart, organist and director at the Oak Lane Baptist Church, gave a recital Dec. 1, assisted by James F. Swartz, tenor, before the largest audience attracted since he became organist of the church nine years ago. Mr. Stewart's selections were: "Marche Pontificale," de la Tombelle; Song without Words, Mendelssohn; "The Bells of Aberdovey," Stewart; "Suite Gothique," Boellmann; Andante Cantabile (from Fifth Symphony), Tschai-kowsky; "Reve Angelique," Rubinstein; "The Thrush," Kinder; "To a Wild Rose," MacDowell.

**Albert Platt, Saratoga Springs, N. Y.**—Mr. Platt gave a recital at Bethesda Episcopal Church Thursday evening, Dec. 8, and his program consisted of the following numbers: Sketch in F minor, Schumann; "Jerusalem, the Golden" (with variation and finale), Spark; "Will o' the Wisp," Nevin; "The Musical Box," Lidoff; "The Garden of Iram" and "Saki" (from Persian Suite), Stoughton; Humoresque, "The Primitive Organ," Yon; "Sunset and Evening Bells," Federlein; Russian Patrol, Rubinstein; Funeral March and Song of the Seraphs, Gullmunt.

**F. A. Moure, Mus. D., Toronto, Ont.**—The following are Dr. Moure's latest programs at the convocation hall of the University of Toronto this season: Nov. 29—Fantasy Overture, George Mursell Garrett; Berceuse, Gounod; Sonata in F minor, Mendelssohn; "Siegfried's Death," from "Die Götterdämmerung," Wagner; "In Green Pastures," Isaac Barton; Finale, Second Symphony, Widor.

Dec. 13—Concert Overture, d'Evry; Prelude and Fugue in C minor, Bach; Fantasia in F minor, Mozart; "The Shepherds in the Field," Malling; "Christmas," Foote; "Rhapsodie sur des Noels," Gigout.

**Alonzo Meek, Selma, Ala.**—Mr. Meek, president of the Alabama Federation of Music Clubs, gave the following program on the new three-manual Skinner organ Nov. 30 at the First Methodist Church of Florence, Ala., before the first district convention of the federation: Suite in B minor, Ernest Douglas; Aria, from Tenth Concerto, Handel; Gavotte, Gluck; Fan-

tasia and Fugue in G minor (The Great), Bach; "Dreams," Stoughton; "Ronde Francaise," Boellmann; Largo, Symphony "From the New World," Dvorak; Humoresque, "The Primitive Organ," Yon; "The Swan," Stebbins; Fantasie on the Chorale "A Mighty Fortress Is Our God," Cor Kint.

**Don H. Copeland, Dayton, Ohio.**—In his "hour of organ music" the evening of Nov. 15 at Christ Episcopal Church the Rev. Mr. Copeland played this program of French compositions: "Grand Offertoire de Ste. Cecile," No. 4, Batiste; "The Little Shepherd," Debussy; "Caprice Heroique," Bonnet; "The Angelus," Massenet; Funeral March and Song of the Seraphs, Gullmunt; Toccata (Symphony 5), Widor; "The Swan," Saint-Saens; "Kyrie de la Messe de Noel," Franck.

**Adolph Steuterman, Memphis, Tenn.**—Mr. Steuterman's program for his fifty-eighth recital at Calvary Episcopal Church, Sunday afternoon, Nov. 27, was as follows: "Carillon," Vierne; "The Bells of St. Anne de Beaupre," Russell; "L'Arlequin," Nevin; Toccata and Fugue in D minor, Bach; "Christmas in Sicily," Yon; "Waldweben" (Forest Murmurs), Wagner; Scherzo in G minor, Bossi; Spring Song, Macfarlane; "Hymn of Glory," Yon.

**Dr. Charles Heinroth, Pittsburgh, Pa.**—In a recital at St. Matthew's Episcopal Church, Wheeling, W. Va., Nov. 29 Dr. Heinroth of Carnegie Institute presented this program: Overture to "Tannhäuser," Wagner; "The Bells of St. Anne de Beaupre," Russell; Nocturne in A flat, Ferrata; Three Movements from Symphony No. 5 in F minor, Widor; "Gesu Bambino," Yon; Spring Song, Macfarlane; Fugue a la Gigue, Bach; Largo from Symphony 5, "From the New World," Dvorak; "Finlandia," Sibelius.

**Mrs. H. D. Carsner, Abilene, Tex.**—Mrs. Carsner, organist of the Heavenly Rest Episcopal Church, is giving a series of eight monthly recitals on Sunday afternoons at her church and is drawing large audiences which appreciate her work. Her second program, played Dec. 11, included the following selections: Toccata, Rogers; "Andante Seraphique," Debat-Ponsan;

Prelude and Fugue, Bach; "Song of the Basket Weaver," Russell; "Chant de Bonheur," Lemare; "Shepherd's Tale," Gillette; Offertory to St. Cecilia, Batiste; "Kammenoi-Ostrow," Rubinstein; Toccata, Mally.

**William F. Herrmann, St. Joseph, Mich.**—Mr. Herrmann, organist and choirmaster of Trinity Lutheran Church, gave the following program at St. Paul's Lutheran Church, South Bend, Ind., Dec. 11, on the newly installed Möller organ: Toccata and Fugue in D minor, Bach; "A Mighty Fortress," Faulkes; "Jerusalem, the Golden," Spark; Largo (with harp), Handel-Lemare; "Will o' the Wisp," Nevin; "Silent Night," Harker; Fountain Reverie, Fletcher; Festival Toccata, Fletcher; "Hymn of Glory," Yon; Toccata from Symphony 5, Widor.

**Glenn Grant Grabill, Westerville, Ohio.**—Mr. Grabill, a member of the faculty of Otterbein College and dean of the Central Ohio chapter, A. G. O., gave the following program in a recital at the First United Brethren Church, South Bend, Ind., Dec. 2: Prelude, "Lohengrin," Wagner; Prologue and Intermezzo, James H. Rogers; Unfinished Symphony (first movement), Schubert; "New World" Symphony (Largo), Dvorak; Negro Sketches—"Deep River" and "Nobody Knows the Trouble I See," Gillette; "Caprice Viennois," Kreisler; "Pomp and Circumstance," No. 4, Elgar; "Song of the Basket Weaver," Russell; "A Shepherd's Evening Song," George B. Nevin; "March of the Magi," Dubois; Scotch Fantasia, Macfarlane.

**J. W. Kennedy, Dallas, Tex.**—Mr. Kennedy has given the following programs among others in his Advent recitals Wednesday evenings at St. Andrew's Episcopal Church:

Nov. 30—"In the Afterglow," Strang; Offertoire (Duologue), Grey; Air, Mattheson; "Gondellied," Merkel; "Fax Vobiscum," Schubert; "Albion Leaf," Rubinstein; "Gloria Patri and Amen," Franck. Dec. 7—Evenson, Martin; Fughetta, Lemaigre; Offertory, Lemaigre; "Eventide," Harvey B. Gaul; Gavotte, Kountz; Nocturne, Stoughton.

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# RECITAL PROGRAMS

**Joseph C. Beebe, Pottstown, Pa.**—In two recitals on Sunday afternoons at the Hill School Mr. Beebe presented these programs:

Dec. 4—Christmas Pieces ("The Three Kings," "The Holy Night," "The Adoration," "Before Herod" and "The Return of the Magi"), Malling; "Christmas Bells," Lemare; Third Rhapsody on Breton Carols, Saint-Saens; Christmas Pastorale, Merkel; "Christmas in Sicily," Yon; Hallelujah Chorus ("Messiah"), Handel.

Dec. 11—Fantasia on English Carols, Faulkes; "The Infant Jesus," Yon; "Christmas Pipes of County Clare," Gaul; Christmas Pastorale, Harker; Second Rhapsody on Breton Carols, Saint-Saens; "Christmas Evening" (Capri-fuoco), Mauro-Cotrone; "March of the Magi," Dubois; "Christmas," Dethier.

**Carl F. Mueller, Montclair, N. J.**—In a recital Christmas afternoon at the Central Presbyterian Church, Mr. Mueller played: "Vom Himmel hoch," Pachelbel; "In dulci jubilo," Bach; "A Rose Breaks into Bloom," Brahms; "Christmas in Sicily," Yon; "Nazareth," Gounod-Lemare; "The Christmas Pipes of County Clare," Gaul; Pastorale in A minor, Foerster, "The Holy Boy," Ireland; "March of the Magi," Dubois.

On Nov. 27 Mr. Mueller played the following selections: Suite from "Water Music," Handel; Gavotte in B minor, Bach; "Ave Maria," Schubert; "L'Organo Primitivo," Yon; "Harmonies du Soir," Karg-Elert; "Within a Chinese Garden," Stoughton; "Finlandia," Sibelius.

**Andrew Baird, A. A. G. O., Poughkeepsie, N. Y.**—Mr. Baird played the following program in a recital Dec. 8 at the Reformed Church: Overture to "Oberon," Weber; "Messe de Mariage," Dubois; Passacaglia in C minor, Bach; Intermezzo, Callaerts; Toccata in D, Kinder. Mr. Baird was assisted by the Apollo Club male chorus of Middletown, N. Y.

**Henry Overley, Kalamazoo, Mich.**—Mr. Overley played this program before a large audience in one of a series of recitals at St. Luke's Church the afternoon of Nov. 20: Toccata and Fugue in D minor, Bach; Gavotte, Martini; "A Tuscan Folk-song," Gordigliani; Menuet and Trio (From an Orchestral Suite), Albert Ham; "Clair de Lune," Karg-Elert; Intermezzo, Rogers; Finale from Second Organ Symphony, Widor.

**Harry E. Cooper, Kansas City, Mo.**—Mr. Cooper gave the following program at the Country Club Christian Church Nov. 17: Grand March from "Aida," Verdi; Great G Minor Fugue, Bach; Andante, from "Symphonie Pathetique," Tschalkowsky; "Christmas in Sicily," Yon; Concert Caprice, Kreisler; Etude for the Pedals Alone, de Bricqueville; "Marche Champetre" (Rustic March), Boex; "Rapsodia Italiana," Yon; Overture to "William Tell," Rossini.

**Frederick C. Mayer, A. A. G. O., Columbus, Ohio.**—Mr. Mayer gave the following program at Trinity Lutheran Church, Willard, Ohio, Nov. 25: Festival Prelude on "Ein feste Burg," Faulkes; Chorale Preludes ("Herzlich tut mich verlangen" and "In dulci jubilo"), Bach; Berceuse, Guilman; "Exaltation," Frank H. Warner; "Song of Consolation," Cole; Toccata and Fugue in D minor, Bach; Londonderry Air, arranged by Coleman; "Pilgrims Chorus" ("Tannhäuser"), Wagner; Scherzino, Powell Weaver; Largo from "New World" Symphony, Dvorak; Scherzo from Nuptial Suite, Truette.

**C. Harold Einecke, Quincy, Ill.**—In his first hour of organ music at Salem Evangelical Church, Nov. 27, Mr. Einecke played these selections before an audience of 600 people: "Hymn of Glory," Yon; "Dreams" (from Seventh Sonata), Guilman; Minuet, C. P. E. Bach; "Carillon," Vierne; "The Rosary," Nevin; Novelette, Sykes; Evening Song, Schumann-Kraft; "Silver Clouds" (Sketch), Gordon Balch Nevin; Grand March from "Aida," Verdi.

**Miss Belle Andriessen, New Brighton, Pa.**—The missionary pageant, "Gift of Dreams," by Piero, was given at Trinity Lutheran Church, New Brighton, Nov. 27, and the organist, Miss Andriessen, played: "Chorus of Elves," Dubois; "Orientale," Cui; "Song of India," Rimsky-Korsakoff; "Fujiyama," Harvey B. Gaul; Finale, Sixth Sonata, Mendelssohn; Fantasy, "Battle Hymn," Kinder.

**Claude L. Fichthorn, Marshall, Mo.**—Mr. Fichthorn, dean of music of Missouri Valley College, gave the dedicatory recital on the Bennett organ of two manuals and echo in the Union Presbyterian Church of Fort Madison, Iowa, Dec. 7, playing as follows: "Caprice Heroique," Bonnet; "The Bells of St. Anne de Beaupre," Russell; "Flat Lux," Dubois; Toccata and Fugue in D minor, Bach; "In the Forest," Fichthorn; Concert Study, Yon; Andante

from Symphony Pathetique, Tschalkowsky; "In a Chinese Garden," Stoughton; "Christmas in Sicily," Yon; "To the Rising Sun," Torjussen; "Finlandia," Sibelius.

**Miss Annie L. Taft, Norwich, Conn.**—Miss Taft played a recital at the Park Congregational Church Oct. 17, her program being as follows: Sonata No. 2, in G minor, Mendelssohn; "Au Soir," d'Evry; "A Sea Song," MacDowell; "Priere et Berceuse," Guilman; Prelude and Fugue in F, Bach; Indian Summer Sketch, Brewer; "Joy," Sanders; "From the South," Gillette; "Marche Pontificale," Lemmens.

**M. Lochner, River Forest, Ill.**—Professor Lochner gave the following Christmas recital in Salem Lutheran Church, Blue Island, Ill., Nov. 27: Variations on a Well-known Hymn-tune, Jackson; Fantasy in D minor, Hesse; Variations on "O Sanctissima," Hiller; Christmas Pastorale, Haenlein-Bach; "In dulci jubilo," Bach; Offertory for Christmas Season, Barrett; Christmas Pastorale, Dinelli; Christmas Meditation, Burdett; Paraphrase on a Christmas Hymn, Faulkes; Postlude in D major, Dubois.

Nov. 13 he played at the dedication of a three-manual Möller organ in Trinity Lutheran Church, Sheboygan, Wis. Dec. 11, the choir of Grace Lutheran Church, Oak Park, Ill., of which Mr. Lochner is director, rendered the Advent and Christmas cantata of Dudley Buck, "The Coming of the King."

**Fred Faassen, Zion, Ill.**—Among Mr. Faassen's programs at Shiloh Tabernacle have been the following:

Nov. 30—Madrigale, Simonetti; "Finlandia," Sibelius; Bridal Song from Rustic Wedding Symphony, Goldmark; Old Favorites, arranged by Serey; "In the Morning" and "Ase's Death" from "Peer Gyn" Suite, Grieg.

Dec. 7—Three tone poems, "To the Rising Sun," "Midnight" and Folksons, Torjussen; "Poet and Peasant" Overture, Suppe; "La Czarine," Ganne; "Traume," Wagner; Gavotte, Martini; Minuet in G, Paderewski; "O Salutaris Hostia," Guilman.

Dec. 11—"In the Garden," Goodwin; "Cantique d'Amour," Strang; Processional March in C, Hosmer; Meditation, Kinder; Prelude to "The Deluge," Saint-Saens; "Evening Chimes," Wheelton; Evensong, Martin.

**Nathan Iredell Reinhart, Atlantic City, N. J.**—Mr. Reinhart played the following numbers at his Sunday evening recitals in the First Presbyterian Church in November: Toccata and Fugue in D minor, Bach; "Jubilate Amen," Kinder; "The Thrush," Kinder; "Arietta," Kinder; Chromatic Fantasia, Thiele; "The Legend of the Mountain," Karg-Elert; "Canyon Walls," Clokey; "The Brook," Dethier; "Piece Heroique," Franck; Prelude and Fugue in A minor, Bach; "Where Dusk Gathers Deep," Stebbins; Toccata from Fifth Symphony, Widor.

**Dr. Ray Hastings, Los Angeles, Cal.**—Representative numbers played in recent popular programs at the Philharmonic Auditorium were: Prelude to "Parsifal," Wagner; Prelude to "Lohengrin," Wagner; "Love Death" from "Tristan and Isolde," Wagner; Selections from "Siegfried," Wagner; "Love Song," Henselt; "Consolations," Numbers 1 and 4, Liszt; Nocturne, Op. 15, No. 3, Chopin; "Jubilate Deo," Silver.

**Claude L. Murphree, Gainesville, Fla.**—In his recital at the University of Florida Sunday afternoon, Nov. 27, Mr. Murphree played these selections: "Carillon," Vierne; "Broken Reverie," Tschalkowsky; Valse from Symphony 5, Tschalkowsky; Overture to "The Flying Dutchman," Wagner; "Plantation Memories" (Negro Melody), Rene L. Becker; Suite in G minor, Rogers.

Dec. 11 his offerings consisted of the following Christmas program: Suite in B minor, Ernest Douglas; "Gesu Bambino," Yon; "Christmas," Dethier; Chorale Prelude, "God's Son Is Come," Bach; Rhapsody on Old Carol Melodies, Lester; Christmas Pastorale (on the chorale "From High Heaven"), Bach; Overture to "Sakuntala," Goldmark.

**Sheldon Foote, F. A. G. O., Milwaukee, Wis.**—In his hour of organ music at St. Mark's Church Dec. 4 Mr. Foote played: Sonata in A, Mendelssohn; "Ave Maria," Bach-Gounod; Pastorale, Reger; Intermezzo, Reger; Prelude to "Lohengrin," Wagner; "Gesu Bambino," Yon; "Indian Legend," Miller; Introduction to Act 3, "Lohengrin," Wagner.

**Walter Ihrke, Milwaukee, Wis.**—In a recital at Immanuel Reformed Church Dec. 4 Mr. Ihrke played: Sonata in E, Becker; Fantasia for Organ and Piano, Demarest; Introduction to Act 3, "Tannhäuser," Wagner; "Cathedral Shadows," Mason; Scherzoso, Rogers; Fountain

Reverie, Fletcher; Festival Toccata, Fletcher.

**Ernest L. Mehaffey, Columbus, Ohio.**—In his Christmas recital at the First Baptist Church the evening of Dec. 21, in which he was assisted by the church quartet, Mr. Mehaffey played this program: Offertory on Two Christmas Hymns, Guilman; Pastorale, Wachs; "The Shepherds in the Field," Malling; "Hosannah," Dubois; "March of the Magi Kings," Dubois; "Gesu Bambino," Yon; "Christmas in Sicily," Yon; "Hallelujah Chorus," from "The Messiah," Handel.

In a recital at the Davis Memorial Presbyterian Church of Elkins, W. Va., Dec. 15, Mr. Mehaffey played: "Silver Clouds," Nevin; "Will o' the Wisp," Nevin; Concert Variations, Bonnet; "March of the Magi," Dubois; Improvisation on Christmas Hymns; Hallelujah Chorus, from "The Messiah," Handel; "Marche Heroique," Saint-Saens; Londonderry Air, Traditional; Minuet, Mozart; "Marche Funebre et Chant Seraphique," Guilman; "Evening Bells and Cradle Song," Macfarlane.

**Rowland W. Dunham, F. A. G. O., Boulder, Colo.**—In a recital at Mackey Auditorium of the University of Colorado, on the large Austin organ, Mr. Dunham, director of the college of music of the university, presented this program Oct. 12: Toccata and Fugue in D minor, Bach; Romance, Watling; Gavotte, Wesley; "Piece Heroique," Franck; Scherzo in E major, Gigout; Irish Tune from County Derry, arranged by Grainger; "Sunshine and Shadow," Gale; Berceuse, Dickinson; Allegro moderato, from First Sonata, Mendelssohn; "The Primitive Organ," Yon; "Ave Maria," Schubert; Toccata from Fifth Symphony, Widor.

**Wilhelmina P. Nordman, Kirkwood, Mo.**—In a recital at the First Church of Christ, Scientist, Dec. 9, Miss Nordman played the following compositions: Toccata and Fugue in D minor, Bach; Sonata No. 1 in A minor, Borowski; "L'Organo Primitivo," Yon; Mountain Sketches ("Jagged Peaks in Moonlight," "Wind in the Pine Trees," and "Canyon Walls"), Clokey; Caprice in B flat, Guilman; "Dawn," Jenkins; "Marche Funebre et Chant Seraphique," Guilman; "Gray Dusk," C. Nordman; Toccata from Fifth Symphony, Widor.

**Marshall S. Bidwell, A. A. G. O., Cedar Rapids, Iowa.**—In his recital before the Rock Island, Ill., Music Club Nov. 28 Mr. Bidwell played the following compositions: "Christmas," Dethier; "March of the Magi Kings," Dubois; "On Wings of Song," Mendelssohn-Whiting; Chorale, "Break Forth, O Beauteous, Heavenly Light," Bach; Fugue in G minor, Bach; Canon, Schumann; "Finlandia," Sibelius; Londonderry Air (Irish Tune from County Derry), arranged by Coleman; "A Desert Song," Sheppard; Toccata, deMereaux; Evening Idyl, Bidwell; Overture to "William Tell," Rossini.

**Edward G. Mead, Ithaca, N. Y.**—In a recital of Christmas music at Sage Chapel, Cornell University, Dec. 16, Mr. Mead played: Offertory on Two Christmas Hymns, Guilman; Christmas Fantasy, Rebling; "Bethlehem," Malling; "Gesu Bambino," Yon; "March of the Magi," Dubois; "Christmas," Foote.

In his recital at Bailey Hall Dec. 9 Mr. Mead's offerings consisted of the following works of American composers: "Sonata Tripartita" in C minor (Alla Fantasia), Nevin; Nocturne, Foote; "At the Foot of Fujiyama," Gaul; "Vermeeland," Hanson; Vesper Hymn, Truette;

Concert Piece No. 2, in B flat major, Parker.

**Hugo Goodwin, St. Paul, Minn.**—In his recital at the municipal auditorium, broadcast by station WCCO Nov. 27, Mr. Goodwin, the St. Paul city organist, played: Overture, "Lustspiel," Keler-Bela; Larghetto, Second Symphony, Beethoven; "La Cinquintaine," Gabriel-Marie; Cradle Song, Gretchaninoff; Introduction and Allegro, First Concerto, Handel; "Ave Maria," Gounod; "March of the Dwarfs," Grieg; "Song of India," Rimsky-Korsakoff; March, "Aida," Verdi.

**Mrs. Winogene Kirchner, Milwaukee, Wis.**—In a recital at Immanuel Presbyterian Church Nov. 2 the program included: Toccata and Fugue in D minor, Bach; Allegro, Sonata 1, Borowski; "Benediction," Karg-Elert; Grand Chorus, Guilman; Arietta, Kinder; Toccata, Kinder.

Nov. 29 Mrs. Kirchner played: "Piece Heroique," Franck; "The Bells of St. Anne," Russell; "Song of the Basket Weaver," Russell; "Swaying Tree Spirits," Stewart; Intermezzo and Toccata from Sonata 3, Borowski.

**Miss Bertha Wulsteen, Rutherford, N. J.**—Miss Wulsteen gave a recital Dec. 15 at the Rutherford studio of Frank H. Mather of New York. Her selections were as follows: Prelude and Fugue in C major, Bach; Sonata in G minor (Maestoso and Adagio), Merkel; Pastorale Suite, Demarest; Oriental Sketch, Bird; Fanfare, Lemmens.

**David Wright, Los Angeles, Cal.**—In a recital preceding the afternoon musical service at the First Baptist Church Dec. 25 Mr. Wright played: "The Holy Night," Buck; Christmas Offertory, Lemmens; "The Shepherds in the Field," Malling; "The Infant Jesus," Yon; Prelude in G and Chorale, Bach.

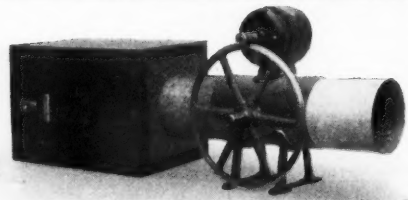
**Alfred Hamer, Pittsburgh, Pa.**—Mr. Hamer gave three recitals on Tuesday evenings in Advent at Trinity Church. In the first program, Dec. 6, he played: Sonata in C minor, Mendelssohn; Three Selections from "Les Heures Bourguignonnes," Jacob; "Deuxieme Legende," Bonnet; "Prayer," de Erauzquin; Chorale in E major, Franck.

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An important announcement made the last week of December by the Estey Organ Company sets forth the establishment of an independent branch office by that company in Chicago Jan. 1. This branch will have charge of sales and service in Chicago and vicinity and a large part of the surrounding territory. A. R. Dolbeer will be manager.

The new arrangement is coincident with a termination of the arrangement under which Lyon & Healy represented the Estey Company in this section. There will be no change, however, in the office or in the staff, the Estey Company retaining the location on the eighth floor of the Lyon & Healy building, Wabash avenue and Jackson boulevard, and the studio established there. Mr. Dolbeer has been in charge of Estey sales for Lyon & Healy and has made the acquaintance of organists throughout his territory.



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**BIG DAY FOR MARSHALL, MO**

**Frank Q. T. Utz Gives Dedicatory Recital Twice on Wicks Organ.**

The three-manual built by the Wicks Company for the Christian Church of Marshall, Mo., of which Frank Q. T. Utz, Mus. B., is organist, was opened with dedicatory recitals by Mr. Utz on the afternoon and evening of Oct. 23. Mr. Utz played this program: "Marche Militaire," Schubert; "Finlandia," Sibelius; Allegretto, Wolstenholme; "Kammenoi Ostrow," Rubinstein; Fantasia on "My Old Kentucky Home," Lord; Torch Dance, German; "Evening Bells and Cradle Song," Macfarlane; "The Squirrel," Weaver; Pastorale, Rogers; "Grande Offertoire de Ste. Cecile," Batiste; Andantino in D flat, Lemare; "At Twilight," Utz; Toccata, Demarest. Mr. Utz's performance and the tone quality of the new instrument made a distinctly favorable impression on a large audience, which included visitors from Kansas City, St. Louis, Sedalia, Columbia, Jefferson City and a number of other cities and towns in Missouri. The recital was given both in the afternoon and evening to accommodate the large crowds. The specification of this organ appeared in The Diapason in June, 1927.

**Riesberg Pupil Gives Recital.**

Dec. 17 Carrie Burton Overton, a young and talented colored pianist, and pupil of Frederick W. Riesberg, gave a piano recital in Landay Hall, New York, playing works principally by modern composers. With her instructor, she performed the Arensky Suite, Op. 15, and Saint-Saens' "Danse Macabre," for two pianos. Besides his duties as one of the Musical Courier staff, Mr. Riesberg teaches at the New York School of Music and Arts, plays the organ in Brooklyn and keeps busy nine months in every year. Mr. and Mrs. Riesberg spent Thanksgiving week with their married daughter, Mrs. Walter D. Bull, in Cambridge, Mass. She was formerly a well-known violinist and a prize-winner in various contests.

**Under Miss Tolles' Direction.**

More than 250 persons were in the audience at the Webb Horton Memorial Church in Middletown, N. Y., Sunday afternoon, Dec. 4, to enjoy the cantata "Ruth," by Alfred R. Gaul, which was sung by a chorus under the direction of Miss Helen Hibbard Tolles. Among the best numbers were the Wedding Chorus and the final number, "Rejoice, for Blessings Round Us Fall." "The Shepherds' Vision" by Irene Berge was sung on Christmas under Miss Tolles' direction, with organ and orchestra accompaniment.

**Takes in New York Builders.**

Max de Rochemont announces that at a recent meeting of the executive committee of the New York Piano Manufacturers' Association an amendment was proposed to admit the organ manufacturers of New York and vicinity to membership. The name of the association will be changed to the "New York Piano and Organ Manufacturers' Association."

Chadwick's cantata "The Pilgrims" was sung at the First M. E. Church of Rock Island, Ill., as a part of a special musical program on the evening of Nov. 20. Mrs. Maude E. Sangren was at the organ.

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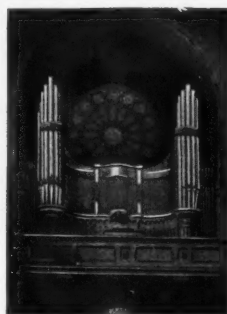
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**GUILMANT ALUMNI ELECT**

**Willard I. Nevins** President of Alumni Association of School.

At the mid-winter meeting of the Guilmant Organ School Alumni Association, Dec. 5, at the Fourth Presbyterian Church in New York City, an organ recital was given by Willard I. Nevins, F. A. G. O., organist of the church. Selections by Bach, Mendelssohn, Martini, Bonnet and Erb were played.

A business meeting followed the recital and the following officers were elected: President, Willard I. Nevins; first vice-president, Marta Klein; second vice-president, Grace Leeds Darnell; secretary, Gertrude H. Hale; treasurer, Harry Cosgrove. The following program committee was appointed: Leah Mynderse, Florence Wilkin, Fred Berryman and S. A. Jackson.

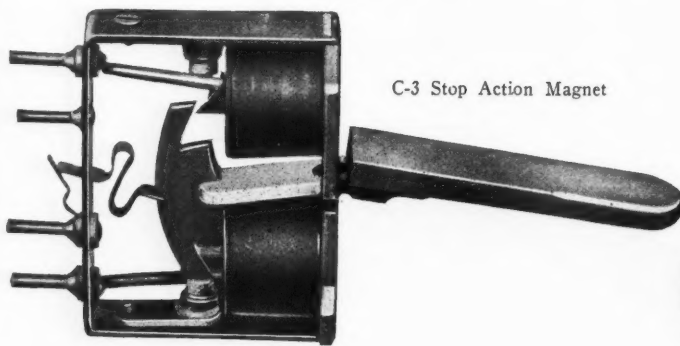
A delightful social hour was enjoyed, with the serving of refreshments.

The winter term of the Guilmant Organ School, New York, will open Tuesday, Jan. 10, with a full enrollment. New features have been added to the schedule of work. At the closing session of the master class for the fall term, Dr. Carl arranged a recital of Christmas music. Among those who played were George William Volkel, John Stamm Irwin, Agnes Hyatt, Helen Reichard, Pearl Haug, Richard Heilemann and Janice Franklin.

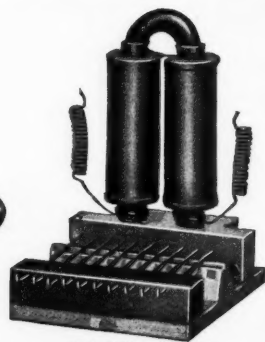
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The Artercraft Organ Company of Santa Monica, Cal., has been put to the test in preparing six organs for Christmas presents—three in churches and three in residences. After working day and night for the last three months, the employes have been looking forward to a holiday rest, which will not last, however, as there have been many new orders for Easter delivery. This will mean a continuation of the sixteen-hour a day schedule for at least another four months.

Opening its second season, the Brahm's Chorus of Philadelphia added to its prestige in a program before a large audience in the Bellevue-Stratford ball room Dec. 13. A varied program, giving the chorus many opportunities to display the results of its careful training, closed with the resounding "Misericordias Domini," by Francesco Durante, a repetition of which was demanded by the audience. The "Part Song," by Frederick Delius, a beautiful impressionistic piece, received perhaps the best treatment by the chorus, skillfully led by N. Lindsay Norden.



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**Will Give Recital at St. Luke's Church under Auspices of A. G. O.**

Marshall Bidwell, professor of organ at Coe College, Cedar Rapids, Iowa, and a concert organist of growing reputation, will give a recital under the auspices of the Illinois chapter, American Guild of Organists Tuesday evening, Jan. 17, at 8, at St. Luke's Church, Evanston. He will play the following program: Chorale Prelude on "Rejoice, Ye Pure in Heart," Sowerby; Londonderry Air, arranged by Coleman; Passacaglia and Fugue,



MARSHALL S. BIDWELL.

C minor, Bach; Prelude to "The Blessed Damozel," Debussy; "Sunrise," Jacob; Toccata, de Mereaux; "May Night," Palmgren; "Benediction Nuptiale," Dubois; "Christmas," Dethier.

Christ Church choir of Rochester, N. Y., sixty men and boys under the direction of Dr. George Henry Day, organist and choirmaster, sang Mendelssohn's "Hymn of Praise" Sunday evening, Dec. 11, before a congregation that filled the large church. The soprano solos were sung by two 10-year-old boys in a manner that would have done credit to singers of more mature years.

George B. Nevin's setting of Lanier's poem "Into the Woods My Master Went" as an anthem, which has been favorably reviewed in The Diapason, and which has had an unusually large sale, will be issued as a solo for high and low voices. It may now be obtained for mixed, men's and women's voices, the publishers being the Oliver Ditson Company.

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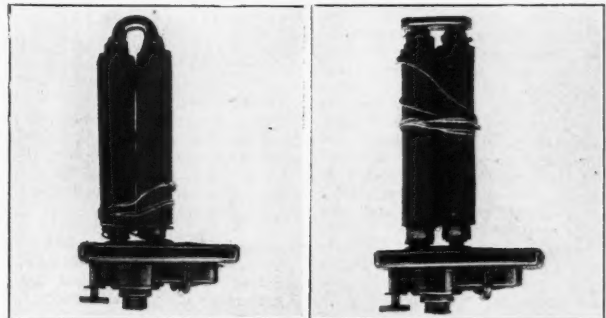
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By WILLIAM LESTER.

Thirty Transcriptions for the Organ, edited by Gordon Balch Nevin; published by the Oliver Ditson Company, Boston.

Here is a volume of organ pieces which should meet with a hearty welcome from all players of the instrument. Its purpose and scope may best be stated in the words of the editor as laid down in the preface:

"In preparing this volume of transcriptions and arrangements for the organ, the editor has been guided by a desire to continue and supplement the notable work, accomplished by others, in the series of organ collections, 'Thirty Preludes for the Organ,' 'Thirty Offertories for the Organ,' 'Thirty Postludes for the Organ' and 'Thirty Pieces for Use in Christian Science Churches.' This volume of 'Thirty Transcriptions for the Organ' is brought forward for the use of the recitalist, and also for the ambitious student; for the theatrical worker as well as for the church musician. Many styles of music are represented, and the scale of technical difficulty is very wide. The editor's aim has been to present a collection of interesting pieces, for the most part unduplicated in other books of organ music. With the hope that it may find a place in the repertory of progressive organists, this volume is added to the series now available."

It is the opinion of this reviewer that Mr. Nevin has succeeded wonderfully well in carrying out the objects outlined. The book is a treasure-trove of fine music, interesting, playable and gratifying. The makeup and format are first-class; an idea of the musical gamut may be gained from the names of the composers included: J. S. Bach, Homer N. Bartlett, Boisdéffre, Chopin, Faure, Arthur Travis Granfield, Grieg, Handel, Lemare, Liszt, MacDowell, Mendelssohn, Rachmaninoff, Franz Ries, Svendsen, Tschaiakowsky, Vodorinski, Wagner, and several lesser known lights. Without exception the organ versions have been expertly made, the suggested registrations are colorful, yet conservative, and the range of styles covered makes the volume a most profitable investment.

Overture in A Flat, for the organ, by William Faulkes; "Paean," by William T. Timmings, and "At Sundown," by Rollo Maitland; all issued by C. Harold Lowden, Inc., Philadelphia.

The three numbers listed are all honest, well-made pieces of no particular distinction, offering little in the way of technical difficulties, couched in fairly conventional idioms (which fact will in no way militate against their selling possibilities). A point which will register favorably on the royalty reports is that the resources of an ultra-modern four-manual instrument are not called for in the suggested registrations. The primary interest evidently has been musical values as against mere coloring possibilities. Which is as it should be. The overture from the pen of the prolific Mr. Faulkes is built on a square-cut succession of themes marked by regularity of outline and conciseness of expression; the harmonic vocabulary used is largely diatonic, and little of the writing is laid out for the display of solo stops. It is chorus writing, building up to a sonorous close.

The Timmings piece is built along quite similar lines, with the exception that more opportunity is given for the

exhibition of solo colors. There is also evidently a more definite feeling for chromaticism, which keys up its interest somewhat.

The tid-bit by Mr. Maitland is of slighter build, but impresses one as of more vital musical individuality and intrinsic value. It is melodic in nature, and subtle in registration. Personally it appeals to me more than the other two—which is purely individual reaction.

"O Clap Your Hands," by R. H. Woodman; "The River of Life," by F. Leslie Calver; published by the Arthur P. Schmidt Company, Boston.

Two easy and effective anthems for mixed voices by experienced composers who can be depended upon to produce church music of artistic value coupled with expert avoidance of technical pitfalls. Both numbers offer good tunes well set forth in arrangements that will please performers and hearers.

"Praise Ye Jehovah," arranged for mixed voices by C. Harold Lowden; published by C. Harold Lowden, Philadelphia.

This is a setting of the beloved Londonderry Air, to be done preferably without instrumental support—though such a thing is supplied in case of need. The version is well made and should sing well.

"Onward, Christian Soldiers," by P. A. Schaecker; "The Lord of Life," by Alfred Wooley; published by the Arthur P. Schmidt Company.

Two tried and true successes trimmed up for male voices so as to extend their range of usefulness. Not great music, by a long shot, but both numbers have evidently won sufficient favor to warrant the new issues.

**ALLEN RECITALS SUMMARY**

Forty-three Programs at Stanford University Last Season.

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- Bach—Twenty-six compositions, 33 performances.
  - American—Twenty compositions, 41 performances.
  - German—Seventeen compositions, 74 performances.
  - English—Fifteen compositions, 26 performances.
  - French—Sixteen compositions, 47 performances.
- The compositions of Bach were summarized separately for obvious reasons.

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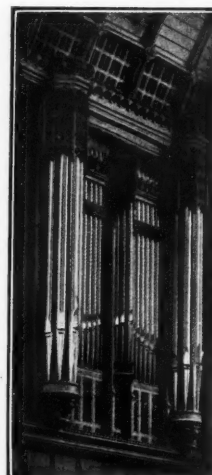
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 Flute Triangulaire, 4 ft., 73 pipes.  
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**Van Dusen Club Christmas Party.**

The Van Dusen Organ Club enjoyed a Christmas party at Kimball Hall on the evening of Dec. 13. Members of the club had decorated the room beautifully for the occasion and did not overlook the chimney in the corner, where Santa Claus could leave a present for each member. A filled stocking was included. A short program was given, including the singing of Christmas carols, led by Robert E. Dougan, and a group of readings by Louise Buchholz. The evening closed with refreshments and dancing.

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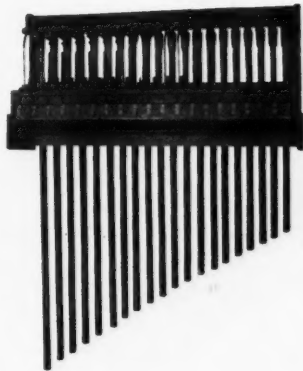
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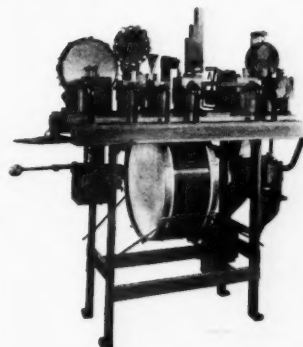
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## How to Test Hymns and Hymn-Tunes

A Lecture Delivered before the Choirmasters  
Club of Dayton, Ohio, Nov. 17, 1927  
By The REV. DON H. COPELAND,  
Curate, Organist and Choirmaster of Christ  
Episcopal Church, Dayton

"How important an element of the church service do you deem the hymns to be? Does your choir look upon the hymns as occupying the lowest place in the scale of the things they have to do? Does your choir sing through the hymns in a slipshod and careless fashion, paying no attention to the words or to their proper phrasing? It seems to me that the test of the importance with which the hymns are viewed is met by the question: Are the Sunday's hymns a regular feature of your rehearsals?"

I am sure no member of my own choir (pardon the personal allusion) looks upon congregational singing and the choir's part in leading it as of anything but primary importance. Every choir member comes into the rehearsal room with his hymnal and knows and expects that the very first order of business will be the consideration and practice of the hymns for the following Sunday.

Another question of importance is: Who chooses the hymns? It seems to me that in practice the choirmaster should have the responsibility for the choice of the hymns, with the pastor having the right of veto. The pastor in that case should be very sure that he is sufficiently well informed and has cogent and tenable reasons for his veto.

This brings us to a consideration of the criteria for the choice of hymns, or, more accurately, hymn-tunes. The official hymnals of all the leading Christian churches are monumental anthologies of a high order of merit. They contain on an average from 500 to 700 hymns. It is obvious that the average congregation cannot have a working knowledge of more than one-third of this number at best. It is therefore incumbent upon the choirmaster to exercise his responsibility of choice with the greatest care and consideration. Why should he ask the people to sing any save the very best, when the exigencies of the situation make it possible to use a number equal only to the cream of his collection?

I. Many people will probably say that personal opinion and taste alone can determine what constitutes a good hymn-tune. On the contrary, I do believe that it is possible to lay hold upon some objective canons by which we can be guided in our task of discerning between the good and the lesser good.

1. In the first place a hymn-tune must be worthy of being offered in worship to Almighty God. The tune should be a fitting way of expressing the words to which it is joined. What is involved is more than a question of musical worthiness; it is also a matter of religious psychology. The Christian religion is a sincere and noble religion. Anything used in connection with it must likewise be sincere and noble. We might ask this of a given tune: Does this tune convey a sincere, strong and noble impression? Or is its effect weak, tawdry and sentimental? If so, it is a liar, for it is giving a false impression, an actual misrepresentation of the Christian religion.

In a post-war book, "As Tommy Sees Us," written by a Presbyterian army chaplain, and quoted in "Music in Worship; Report of the Archbishops' Committee," he says:

"I turn to scrutinize with a new carefulness the hymns we offer. It is a matter of the first importance. It appears to me a disastrous thing to use jingling and cheap tunes for the praise of God. Men will go away humming such tunes, and may therefore appear to like them. But they are no help to reverence. They cheapen religion. The best of our young men turn in disgust from such tunes. The

God Whom men will worship with real reverence is an august and almighty God; and to offer to Him frivolous and tinkling music is a profanity. God sent men a Savior, who was made of stern, virile elements. If we offer them a soft caricature of that heroic Figure they will go away. But where did they get the notion that religion is a sickly thing? Where did they get that disastrous conception of Jesus?"

He finds the answer in hymn-books. It is for such reasons that I appeal for the disuse of certain hymns and tunes. The ultimate test of the hymn-tune is not its capacity to satisfy a congregation, nor its power to evoke tears because of its associations, nor its effectiveness as music. The ultimate test of the hymn-tune is rather the impression that it makes and its faithfulness as a positive and lasting expression of the Christian religion.

2. The second criterion which I would submit has to do with rhythm. The rhythm of the tune must fit the words. It should not be trivial, nor obtrusive, nor, on the other hand, should it be dull. Rhythm represents behavior in the world of sound. Music may move quietly like still waters running deep, or it may move with bold and confident strides as it should when we sing of the certitudes of the Christian faith or the adventurousness of the Christian saint or life. Music may go further in its rhythms. It may leap, it may run or even dance. Obviously the rhythm of a hymn-tune ought to be a seemly thing. Certainly the rhythm should be full of life, but it should have dignity without heaviness and enthusiasm without frothiness.

Another point regarding the rhythm of hymn-tunes may be observed by comparing the chief characteristic of a nursery rhyme, which is the constant repetition of some snippet of song. (E. g., "The Farmer's in the Dell.") This is the extreme opposite of what should be the characteristic of good church music in general and of hymn-tunes in particular. The latter should not be built on trivial rhyme patterns; they should move forward as though going to a definite place.

3. The third test of a good hymn-tune has to do with its harmony, which should be interesting and distinctive. We ought to recognize that chords have distinct character and degrees of attractiveness just as colors do. Chords may speak of plainness, strength and blunt perfection like that chord found in the old church music, the chord of the open fifth. Chords may have strength and grace like the major and minor chords, or more grace than strength, as chords of the sixth. Some chords are sweet and sensational, and when overdone the result is gaudy and vulgar. Hence such tunes as are harmonized lavishly in rich or assertive chords are not fitted for this part, nor probably for any part, of Christian worship. The simple diatonic harmonies are always best and wear longest.

4. The fourth consideration that should govern our choice of a hymn-tune is one of the most important. It has to do with the melody, which should be well drawn and ought not to be made up of notes which bear no close relation one to the other, nor, worse than that, should there be wearisome iteration on a recurring note. The melody is the outline. This outline, if steep, disjointed, irresponsible and with an excess of abrupt ups and downs, is unfitted to be a church melody. It must be able to stand on its own legs. In other words, it should be completely satisfying when sung unharmonized. Three factors tend to preserve the

strength and the grace of the melody in proper balance: (a) The melody which advances largely by steps of a second or a third, rather than by large or widely spaced intervals; (b) euphony or pleasingness in the larger intervals when they do occur; (c) arpeggio movement through common chords. If these three factors are present with any given melody the result ought to be good without fail. Scan the melody with your eye. If it is angular or dull it is probably undesirable. Look also at the alto, tenor and bass parts. If these center around a few notes repeated over and over it is almost sure to indicate that the tune is a poor one.

5. Our fifth and last objective test of a good hymn-tune has to do with its structure. A good tune consists of two or more phrases which are closely knit, logical, balanced and conclusive. The result is an excellent architectural build. If tunes of this character will be but studied and tested over and over, the cheap tunes of weak construction will gradually fall into disuse.

II. Essential elements of good congregational singing are:

1. Low pitch. Experience has proved that the greatest degree of success in congregational singing is attained where emphasis is put upon unison singing. Where that is done the tunes, of course, must be pitched sufficiently low for the benefit of the men. At any rate, tunes which go above two-lined E cannot be considered congregational tunes.

2. Moderate pace. The congregation consists of untrained singers, who cannot sing long phrases without breathing. Extreme speed tends to discourage them, although probably it is not as bad a fault as its companion, dragging. In our efforts to overcome dragging on the part of the congregation neither choirmaster nor organist should resort to bullying tactics. A certain elasticity of tempo is not only necessary, but desirable. The pace of a tune must always be determined and influenced by the character of the tune, the size of the congregation, the size and resonance of the building, the ability to sing of those who sing, and the psychology of the congregation at the moment of singing.

3. Phrasing. The good choir takes care that it does not phrase every line of every stanza in the same way, but follows the structure of the poem, and as to expression, it confines itself to broad and general effects. The good choir does not attempt elaborate and excessive "expression" such as might be suited for an anthem and which leaves the bold singer in the pew high and dry, when after a rousing fortissimo it suddenly drops to a whispering pianissimo.

III. The best types of hymn-tunes are:

1. The Genevan Psalm-tune.
2. The old English tune.
3. The German chorale.
4. Tunes based on folk-songs.

IV. Varieties of treatment. Every stanza of every hymn need not be sung the same way. It will undoubtedly stimulate the interest of both your choir and congregation if you introduce a number of the available ways of treating the hymn:

1. Antiphonally (a) between choir and congregation, (b) between men and women and (c) between two halves of the congregation.
2. Some passages unaccompanied.
3. Unison singing with varied harmonies on the organ.
4. The use of descants. This is one of the most valuable ways of introducing variety. It can be done in the

smallest church, with the least musical equipment.

5. Fauxbourdons.

V. A word to organists.

1. The giving out. Its purpose is to establish the tune, the tempo and the rhythm. Any method of "giving out" which tends to obliterate any of these three items is, ipse facto, a wrong method. "Soloing" the melody "con espressione" may be all right as an organ solo, but it is questionable for the giving out. It may establish the tune, but the tempo or rhythm usually suffers. If playing but three or four measures is sufficient to establish the above three factors the organist should end then. To play over the entire hymn under those conditions is an offense against the economy of time. The organist has no right to do it.

2. Interludes. The playing of interludes after certain stanzas is continued in some quarters. When hymns were sung so slowly that the people had to have a rest, there was some justification for the practice. That can hardly be the case today. If an interlude is inserted to provide relief it ought to be done at a point midway. It is rather absurd to wait invariably until just before the last stanza. There is one other justification for interludes. This is in the case of a marked change of sentiment between two stanzas. Where the organist is so skilled as to anticipate that change by an adroit interlude, it may be justified at that point. This requires an artist. On the whole the best practice today is against the use of interludes entirely.

3. Registration. Sufficient to support and inspire to confidence. The occasional omission of the pedals is an artistic stroke too much neglected.

4. Between stanzas. Do you hang on to the bass? To the soprano? Do you anticipate by sounding the soprano first? These are artistic, unworthy and unnecessary. If you give a sufficient and constant number of rhythmic impulses between stanzas any congregation will soon learn to start with the first chord on the organ of each stanza.

5. Amens. Do you desire the congregation to sing the amens? Then why drop suddenly to a pianissimo? There is no disgrace in voicing "so be it" with vigor. And why drag it out three times slower than the hymn itself? The rounding out of the phrase after the manner of bringing any composition to a close is surely sufficient.

VI. I have been asked to say a word regarding the problem of the Sunday-school hymnal. In the mind of the speaker there is no problem, for the well-regulated church will use the same hymnal for the church school as for divine service. Viewed from every angle, religious education, psychology, worship, aesthetics, doctrine, there is absolutely no justification for the so-called gospel or Sunday-school hymnal. The pastor who thinks that for the sake of "enthusiasm" he must discard on Sunday night the official hymnal set forth by his church and provided by his congregation, and resort to the inane musical and linguistic rot provided in the commercial "hymnal" of the type alluded to, is appealing to the same instincts and giving the same sort of satisfactions as does his Sunday night competitor, the jazz orchestra. He certainly is making no moral or material gain and is building on a foundation of sand. To use such "hymns" in the Sunday-school is equivalent to saying to every little child: "When you raise your little voice in praise and prayer to your Lord and Savior, this is the way to do it. This is the right thing to use. This is the proper way!" I certainly would not want that said to my little girl!

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**News from St. Louis**

By DR. PERCY B. EVERS DEN

St. Louis, Mo., Dec. 20.—Organists generally are opening up the season, and with better programs. Among those who have furnished your correspondent with invitations to attend are Miss Nordmann of First Church, Scientist, Kirkwood; Hugo Hagen of St. Peter's Evangelical Church; Otto Wade Fallert, Scottish Rite Cathedral; Charles Galloway, Washington University; Miss Titcomb of Lindenwood College, St. Charles, and Walter Eichinger at the First Presbyterian Church, Belleville, Ill.

Mr. Hagen's program at St. Peter's Evangelical Church Dec. 18 was given under the auspices of the Missouri chapter, A. G. O., and was out of the ordinary in that all of the ten numbers were concerto compositions with piano and violin. With the satisfactory Kilgen organ at his disposal, the following program was much enjoyed: Rhapsody, piano and organ, Demarest; Largo, violin, piano and organ, Handel; Meditation, violin, piano and organ, Dubois; Grand Aria, organ and piano, Demarest; Meditation, violin, piano and organ, Massenet; Romance, violin, piano and organ, Saint-Saens; "A Message from Heaven," voice, violin, piano and organ, Denza; Fantasie for organ and piano, Demarest; Meditation, violin, piano and organ, Mietzke; "O Divine Redeemer," tout ensemble, Gounod. We give this program believing it is a step in the right direction, and it inspires the hope that we may yet hear in St. Louis—and the sooner the better—some of the larger and more important compositions in which the organ holds its own.

We regret to hear of the illness of Mrs. Ira Parker, which has compelled her to relinquish her post at the Webster Groves Baptist Church.

The St. Louis chapter, N. A. O., held an interesting meeting on Nov. 15, at which the new president, William John Hall, read a scholarly paper on Chinese music. This was followed by discussion in which Ernst Kroeger, Julius Oetting, Percy Eversden and others took part. The meeting was preceded with supper at which Mrs. Elsie Woods of Nashville, Tenn., and Frank Lucas of Tulsa, Okla., were guests.

The Douglas Suite, which won the Kilgen prize at the last N. A. O. organ competition, was featured by Ernest Prang Stamm at one of his Sunday evening recitals, the only attempt by local talent so far as we know to include this interesting number on the program.

Mr. Stamm is the author of a pleasing little melody, "Consolation," published by the Shattinger firm, which printed the Douglas number.

O. Wade Fallert on Sunday, Dec. 18, at the Scottish Rite Cathedral played the following: Prelude and Fugue, Bach; Romantic Suite, MacDowell; Chorale in D minor, Rogers; Gavotte, Grosse; Idyll, Kinder; Coronation

March from "Le Prophete," Meyerbeer.

In announcing this series of Sunday afternoon recitals, Mr. Fallert says: "The programs of these recitals will be much lighter in character than the usual organ recital, the numbers being chosen for the entertainment of the average music lover who is not trained in the technicalities of organ playing, but who enjoys music which is melodious and tuneful. Selections will be played which also demonstrate the exceptionally beautiful tone color of this organ."

On Sunday evening, Dec. 18, the writer gave the opening recital on an organ installed by George Kilgen & Son in the Methodist Church at Ferguson, Mo.

**To Give "St. Matthew Passion."**

Three hundred and fifty musicians, it is announced, will make a pilgrimage to New York in holy week, to give two recitals of the Bach "St. Matthew Passion." The Detroit Symphony, the Detroit Symphony Choir, the Orpheus Club, a male choir of forty-five voices, and the Madrigal Club, a women's choir of thirty voices, all of Detroit, will be under the direction of Ossip Gabrilowitsch. The soloists are to be Reinald Werrenrath, Margaret Matzenauer, Richard Crooks, Fred Patton and Jeanette Vreeland. Chandler Goldthwaite will do the solo work at the organ.

**American Students' Hymnal.**

The Century Company of New York announces the publication Jan. 13 of "The American Students' Hymnal," edited by Professor H. Augustine Smith of the University of Boston. Dr. George B. Nevin has assisted in the preparation of this hymnal for use in universities and colleges, and one of the special numbers is his setting for a chorus of men of McCrae's poem, "In Flanders' Fields." The hymnals generally used in colleges are chapel editions of church books, with the same hymns, terminology and accent on dogma that pew-holders receive.

**Played Before the King.**

For the third year in succession, organ compositions by R. G. Hailing, A. R. C. M., organist of Newhaven United Free Church, have been played before their majesties the king and queen at services in Crathie Parish Church. The pieces played last autumn were "Marche Royale" and "Sursum Corda." The latter composition was heard in 1926 also.

Harold Cobb, pupil of Frank Van Dusen and organist at the First Presbyterian Church, Evanston, appeared as soloist with the American Conservatory symphony orchestra, Herbert Butler, conductor, at Orchestra Hall, Dec. 12. Mr. Cobb played with the orchestra the Allegro de Concert by Felix Borowski. He played the same organ concerto with the Chicago Symphony Orchestra, Frederick Stock conducting, in the season of 1926-27 concerts.

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*Finds Interesting  
Parallel in St. Olave,  
London, and St. Peter's  
in New York City*

By LYNNWOOD FARNAM

One day last summer while rambling through shabby business streets in the warehouse and shipping district of southeast London, en route to a visit to the Tower, I came upon the old church in Fair street dedicated to St. Olave and St. John (formerly St. John, Horsleydown\*) where in the west gallery stands a disused organ of rich appearance, the dark-colored case being surmounted by a crown, an urn and a mitre in gilt and urns in black. The instrument has evidently been mute for about forty years, keys, stops and other woodwork being broken and covered with dust, while the music-rack has served as a painter's board. Various brass plates between the keyboards state that it was built A. D. 1770 by Crang & Hancock, was enlarged by Joseph Walker, A. D. 1844, and restored Easter, 1882. Its specification reads as follows:

Three manuals (compass GG, no GG sharp, to f, 58 notes) and pedals (CCC to F, 30 notes), 27 speaking stops plus 3 couplers.

**GREAT ORGAN.**

- Large Open Diapason, 8 ft.
- Small Open Diapason, 8 ft.
- Stopped Diapason, 8 ft.
- Principal, 4 ft.
- Harmonic Flute, 4 ft.
- Twelfth, 2 1/2 ft.
- Fifteenth, 2 ft.
- Sesquialtera.
- Mixture.
- Trumpet, 8 ft.
- Clarion, 4 ft.

**SWELL ORGAN.**

- Double Diapason, 16 ft.
- Open Diapason, 8 ft.
- Stopped Diapason, 8 ft.
- Dulciana, 8 ft.
- Principal, 4 ft.
- Fifteenth, 2 ft.
- Sesquialtera.
- Horn, 8 ft.
- Hautboy, 8 ft.
- Clarion, 4 ft.

**CHOIR ORGAN.**

- Stopped Diapason, 8 ft.
- Principal, 4 ft.
- Flute, 4 ft.
- Fifteenth, 2 ft.
- Cremona, 8 ft.

**PEDAL ORGAN.**

- Double Diapason Pedals, 16 ft.

**COUPLERS.**

- Swell to Great.
- Pedals to Great.
- Pedals to Choir.

The stops of the choir and swell are in one vertical row on the left, while those of the great and couplers are similarly arranged on the right, with the "double diapason pedals" an extra large knob at the bottom. There are five combination pedals and a "trigger" swell pedal.

The present organ in use at St. Olave's is a Lewis built about 1898 in an alcove at the northeast corner of the church. It was given to the church by Mrs. John M. Courage. The instrument is caseless and is reached from the ground floor of the edifice by mounting a step-ladder. The specification is as follows:

Two manuals (CC to a, 58 notes), pedals (30 notes) and 26 registers (18 plus 1 speaking).

**CHOIR ORGAN.**

- Lieblich Gedact, 16 ft.
- Open Diapason, 8 ft.
- Lieblich Gedact, 8 ft.
- Salicional, 8 ft.
- Dulciana, 8 ft.
- Octave, 4 ft.
- Flauto Traverso, 4 ft.
- Piccolo Harmonique, 2 ft.

**SWELL ORGAN.**

- Gelsen Principal, 8 ft.
- Rohr Flöte, 8 ft.
- Vox Angelica, 8 ft.
- Vox Celeste, 8 ft.
- Gelsen Principal, 4 ft.
- Horn, 8 ft.
- Oboe, 8 ft.
- Clarinet, 8 ft.

\*In this church a few days later, through the kindness of one of the clergy, I had my first opportunity of viewing ancient parish records and rolls dating back to the sixteenth century.

**PEDAL ORGAN.**

- Sub Bass, 32 ft. (resultant).
- Sub Bass, 16 ft.
- Flute Bass, 8 ft.
- Two pedal couplers at left, five manual couplers over swell, three composition pedals to swell and three to choir and pedal. Centrally placed balanced swell pedal.

Coming now to St. Peter's Episcopal Church, West Twentieth street, New York, we find an old organ, the name of whose builder is a mystery, the three manuals of GG compass, enclosed in a richly carved case in the west gallery and unused for thirty-five years. Its specification is:

Three manuals (compass GG, no GG sharp, to f, 58 notes), pedals (CCC to C, 25 keys) and 36 registers.

**GREAT ORGAN.**

- Open Diapason, 8 ft.
- Violoncello, 8 ft.
- Stopped Diapason, 8 ft.
- Melodia, 8 ft.
- Principal, 4 ft.
- Night Horn, 4 ft.
- Twelfth, 2 1/2 ft.
- Fifteenth, 2 ft.
- Cornet (8, 12, 15).
- Sesquialtera (19, 22).
- Trumpet, 8 ft.

**SWELL ORGAN.**

- Bourdon, 16 ft.
- Open Diapason, 8 ft.
- Stopped Diapason, 8 ft.
- Dulciana, 8 ft.
- Principal, 4 ft.
- Flute, 4 ft.
- (name missing).
- Trumpet, 8 ft.
- Hautboy, 8 ft.

**CHOIR ORGAN.**

- Open Diapason, 8 ft.
- (two names missing).
- Principal, 4 ft.
- Flute, 4 ft.
- Fifteenth, 2 ft.
- Cremona, 8 ft.

**PEDAL ORGAN.**

- Double Open Diapason, 16 ft.
- Double Dulciana, 16 ft.
- Violoncello, 8 ft.

**COUPLERS.**

- Pedal and Great.
- Pedal and Swell.
- Coupler Choir and Swell.
- Coupler Great and Choir.
- Bellows Signal.

The instrument is blown by turning a large wheel at the treble side of the case. The lowest four keys on each manual appear never to have been used, so probably we are dealing with a C organ. The only accessory is a balanced swell pedal.

The present organ in use at St. Peter's, New York, stands at the northeast corner of the church. It is a Frank Roosevelt, No. 515, built in 1892 in memory of Jacob Sawyer Carter. Its specification is as follows:

Two manuals (58), pedals (30) and 21 registers (15 speaking).

**GREAT ORGAN.**

- Open Diapason, 8 ft.
- Doppel Flöte, 8 ft.
- Salicional, 8 ft.
- Gemshorn, 4 ft.
- Trumpet, 8 ft.

**SWELL ORGAN.**

- Bourdon, 16 ft. (halves).
- Violin Diapason, 8 ft.
- Stopped Diapason, 8 ft.
- Dolce, 8 ft.
- Flute Harmonique, 4 ft.
- Cornet (12, 15, 17).
- Oboe, 8 ft.

**PEDAL ORGAN.**

- Open Diapason (wood), 16 ft.
- Bourdon, 16 ft.
- Violoncello, 8 ft.

**COUPLERS.**

- Three unison.
- Swell to Great Octave.
- Tremulant.
- Chimes.

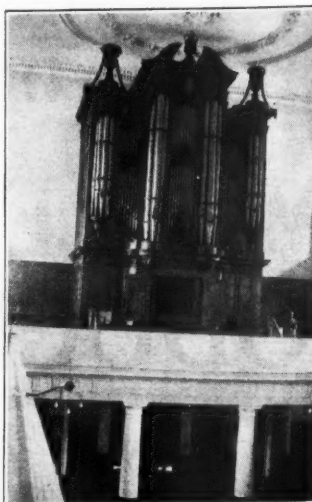
Two adjustable composition pedals to Great, two adjustable composition pedals to Swell and Pedal, full organ pedal, balanced swell pedal.

All except Pedal and Great open in box.

New York is filled with interesting old instruments in all sorts of forgotten corners. I well remember the occasion of my first visit to the city in 1909, when the first organ I explored was the big four-manual Jardine (blown only by a one-half horsepower motor!) with its numerous mixtures, pedal 2 ft., great larigot and solo "song trumpet" in the Church of the Holy Innocents on West Thirty-seventh street. I wish there were an American Andrew Freeman, J. H. Burn or Bonavia Hunt to write about such interesting relics.

My thanks are due the Rev. Arthur M. Cazelet and the Rev. Eric B. Miles of London and the Rev. Thomas Cline and John Harms of New York for their help in the preparation of this article.

**FAMOUS RELIC IN LONDON.**



Old organ in west gallery of Church of St. Olave and St. John, visited by Lynnwood Farnam.

*Pittsburgh News Items*

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., Dec. 26.—The Pittsburgh Polyphonic Choir, under the direction of the Rev. Carlo Rossini, organist and choirmaster of St. Paul's Cathedral, appeared in a concert Dec. 6 at Carnegie Music Hall.

A service of ancient Christmas carols by the vesper choir of the Shadyside Presbyterian Church, with Earl Mitchell as organist and director, was given Sunday afternoon, Dec. 18, and broadcast over KDKA.

The choir of the Highland Presbyterian Church, directed by the organist, J. P. Ludebuehl, sang "Bethlehem," by Maunder, on the evening of Dec. 18.

John Austin Holland, with the choir of the Second Presbyterian Church, presented selections from the "Messiah" Dec. 18.

Albert Reeves Norton, A. A. G. O., used a chorus of twenty and a quartet to give Maunder's "Bethlehem" on Christmas afternoon at the Homewood Presbyterian Church.

On Christmas evening A. B. Jennings, Jr., A. A. G. O., at the Sixth United Presbyterian Church, gave the "Christmas Oratorio" of Saint-Saens, with augmented choir of thirteen voices, harp and violin.

The East Liberty Presbyterian Church had an augmented choir of sixteen voices for both morning and evening services Christmas Day, giving a miscellaneous program.

William H. Oetting, at the South Avenue Methodist Church of Wilkesburg, used an augmented choir and soloists for the services on Christmas.

His morning organ selections were: "Rhapsodie sur des Noels," Gigout; "Noel Brabancon" and "Noel Espagnol," Guilmant. The evening service was preceded by this organ recital: "Carillon-Sortie," Mulet; "The Holy Boy," Ireland; "The Holy Night," Buck. Two cantatas were sung: "The Story of Bethlehem," West, and "The Child Jesus," Clokey-Kirke. Other organ numbers were: Christmas Musette, Mailly, and "Noel Provençal," Guilmant.

An interesting service was heard at St. Paul's Monastery Church (Passionist Fathers), South Side, in the early evening of Dec. 19. A choir of students for the priesthood sang the "O Salutaris Hostia," "Tantum Ergo" and "O Come, O Come Emmanuel!"

Charles A. H. Pearson, at the Second United Presbyterian Church of Wilkesburg, presented the "Child Jesus" by Clokey-Kirke.

At the Third Presbyterian Church, Dr. Charles Heimroth, organist and director, a musical service was held on Christmas afternoon.

Alfred Hamer, at Trinity Episcopal Church, gave a series of three organ recitals on the Tuesday evenings of Advent, and the Chadwick "Noel" on Jan. 1 at the evening service, with Trinity Church Choral Society, mixed voices, organ and orchestra; also a carol service Dec. 25, with choir of men and boys.

Julian R. Williams had a carol service at St. Stephen's Episcopal Church, Sewickley, on Christmas evening, and gave parts of the "Messiah" on Jan. 1.

Miss Harriet Dally with her choir at St. Mary's Episcopal Church used the Arthur Whiting service in A for choral eucharist at 11 o'clock. The anthem was "There Were Shepherds," Willan. For the processional part the last movement of Widor's Gothic Symphony was played. A solemn procession closed the service. At 4:30 a carol service was given, including two numbers by Lutkin: "There Was a Gentle Hostler" and "Child Jesus Comes from Heavenly Heights." The organ numbers were: "In dulci jubilo," Bach; "Noel," Dubois; "Bourree et Musette," Karg-Elert.

The Mendelssohn Choir of 200 voices, Ernest Lunt, conductor, gave "The Messiah" Friday evening, Dec. 30, at Carnegie Music Hall. Earl Mitchell was at the organ.

On Sunday afternoon, Dec. 18, at North Side Carnegie Music Hall, the Choir Ensemble Society (thirty-six voices and solo quartet) under the direction of Lyman Almy Perkins, with Dr. Caspar P. Koch at the organ, presented the "Christmas Oratorio" of Bach.

**For School at Indianapolis.**

Approximately \$15,000 is expected to be raised by students and patrons of Crispus Attucks High School in Indianapolis, Ind., to purchase an organ. The present fund is \$2,000, according to F. B. Ransom, manager of the campaign. Mathias Nolcox, principal, addressed the City Federation of Colored Women's clubs in behalf of the campaign. Speakers visited all the negro city schools.

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**Books for Organists**

By WILLIAM LESTER

"Offices of Mystical Religion," by William Norman Guthrie, rector of St. Mark's in-the-Bouwerie, New York; published by the Century Company.

For several years there has been much publicity of one kind or another given to the ritualistic services held in the above-mentioned historic New York church. Fantastic and probably falsely emphasized reports have been current regarding the use of interpretative dancing, colored lighting, incense and dramatic action in the service. And the recurrent controversy between Bishop Manning and the rector threw more spotlight upon the bizarre element involved. Now we have in clearcut print the exact outline of the idealistic motives back of these definite efforts to bring out the ritualistic beauties made possible by these various mechanisms. The aim of the movement is set forth in the following explanatory note:

"The liturgical offices at St. Mark's have attracted the attention of churchmen of all creeds throughout the country. They have made a unique contribution to public worship, and in a measure reproduce the conditions of divine service in the earlier days of Christianity. They are catholic in the true sense, inclusive of the true and beautiful wherever it is to be found, as adding to our revelation of a good, beautiful and true God. They present a striking example of originality and reality in worship. As Dr. Suter says in the introduction, 'Dr. Guthrie is a pioneer, but pioneers have a way of laying foundations.'"

A careful study of the volume leaves one amazed at the wide range of mental contacts, the true humanity expressed in the conclusions, the deep and abiding sense of the potency of beauty in all manifestations and the sense of sincere reverence displayed. To those of us who feel a vital interest in the beautifying of the service, in the intensification of its mystical appeal and in the reverent use of all possible stimuli to general interest, this book comes as a message.

"The Style of Palestrina and the Dissonance," by Knud Jeppesen, Ph. D., lecturer in the University of Copenhagen; with an introduction by Edward J. Dent; translated into English by Margaret W. Hamerik; published by the Oxford University Press.

Several months ago high praise was given in these pages to a volume by R. O. Morris, entitled "Contrapuntal Technique of the Sixteenth Century," in which the author, by a detailed and unbiased study of the actual writings of the older English madrigalists, demonstrated the fallacy of many of the restrictions laid down by the academic theorists—in other words, showing that the successful achievements of many of the best composers ran quite counter to the arbitrary rules laid down in the commonly used textbooks. The erudite book listed above for review carries this thesis over into the earlier realm of the Palestrina material, but closes with the same conclusions. As Mr. Dent says in his eloquent foreword:

"Palestrina is a composer who has suffered much from indiscriminate admiration. His name is surrounded by a thick mass of tradition and legend which scientific research has only recently begun to clear away. For over 200 years pedagogues have invoked his name as the model of pure counterpoint, but it is seldom that they have taken the trouble to make a careful study of his works in order to see whether their conventional rules were in accordance with the master's actual practice. This book approaches Palestrina in a strictly scientific spirit. It is not a life of Palestrina, nor even a comprehensive study of his works; it sets out merely to investigate Palestrina's treatment of dissonance. But the study of dissonance in Palestrina involves the study of almost every element that contributes to his general style, and that study further involves a consideration of his predecessors and

a consideration of the psychological principles underlying all musical composition. From Dr. Jeppesen's casual illustrations and comments the student of musical history will derive a far more illuminating view of medieval music than is to be found in many professed studies of that remote and difficult subject. The practical musician who wishes to perform some work of Palestrina may learn much that is new as regards its interpretation. Teachers and students of counterpoint and composition will do well to read this book and devote careful study to its arguments."

**What Is Sacred; What Secular?**

[Deems Taylor in an Editorial in Musical America.]

Of the making of many arguments there is no end—which is a good thing for lawyers; and the crop which continues to spring from Pittsburgh's fertile field is now being bound up with garlands from the wisdom of two great Cs: Confucius and Andrew Carnegie. The root of this blossoming, or, rather, the stalk on which the philosophical flowers have been grafted, is, of course, the topic of Sunday orchestral concerts. \* \* \*

In a recent presentation of the case, Dr. Caspar Koch introduced the following letter addressed to him by Carnegie on Dec. 19, 1910, when Dr. Koch changed the days of his free organ recitals from Thursday and Saturday to Sunday afternoon:

Delighted to hear that you are going to give the North Side the blessing of music. I know from my own experience that fine music is deeply religious. The finest tribute ever paid to music is that of Confucius—"Music, sacred tongue of God, I hear Thee calling and I come."

The Rev. Dr. C. A. Voss, pastor of the German Evangelical Protestant Smithfield Church, testified that the music given at the concert of last April was of the "highest quality, very inspiring and uplifting." He said he would regard it as religious in nature and that the same music had been used in churches.

In reply to a question, Dr. Voss stated that all services held in church were not religious, and that whether they were or not depended on the listener and his state of mind. In Dr. Voss' opinion, a symphonic concert could be religious in nature. He had attended services in churches, he said, that he would consider blasphemous.

This question, in its entirety, is one that goes much deeper—or should I say much higher?—than is who's revealed by the Pittsburgh embroglio. I have known of the Andante Cantabile from Tchaikowsky's String Quartet being played with religious effect at funerals, although, according to the testimony of some authorities, the melody had its origin in a Russian folksong which described the besottedness of one "Ivan," who "drank all night on a divan." And I have heard musicians declare that the music commonly wedded to "Nearer, My God, to Thee" is fundamentally a waltz and can only be properly understood when it is used in this form and in an atmosphere of gayety, such as is suggested by "The Beautiful Blue Danube" or "Three O'Clock in the Morning."

I do not mean by this to imply that there is no difference between sacred and profane music, but simply to point out that the differentiation is at present extremely vague and that association of ideas does not necessarily carry proof of essential suitability.

The Rev. William Norman Guthrie, that experimental divine who so cheerfully introduces dance rituals into services in St. Mark's-in-the-Bouwerie, New York, might have something pungent to say on this subject if he chose to speak. But, of course, like our president, he might not choose.

Under the direction of Adolph Steuterman the choir of Calvary Episcopal Church at Memphis, Tenn., gave its fourth rendition of Brahms' "Requiem" the evening of Dec. 11. The church was filled. Mr. Steuterman had the assistance of ten professional musicians in the orchestra, besides his brother, H. J. Steuterman, at the organ. Mr. Steuterman and his choir are achieving a fine reputation in Memphis through their oratorical work.

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**Boston News Notes**

By S. HARRISON LOVEWELL

Boston, Mass., Dec. 20.—E. Rupert Sircom, formerly organist of the First Parish Church, West Newton, but at present organist and choirmaster of St. Thomas' Chapel, New York, returned to Boston for a brief musical visit during the first week of December. At the concert of the Apollo Club in Symphony Hall, conducted by Thompson Stone, Mr. Sircom played a Handel Concerto, and as the guest of the music committee of the First Parish Church, Arlington, on the evening of Dec. 7 he offered a very interesting program of organ music. On this occasion he was assisted with vocal numbers by Miss Gladys de Almeida Mackay, soprano soloist of First Church, Dedham. Her solos were attractive and included selections, mostly of a Christmas character, from Yon, Thompson, Sullivan, Handel and Mozart, as well as a Spanish carol sung in Spanish. Mr. Sircom played Handel's Water Music, Wagner's Prelude to "Lohengrin" and "Siegfried's Death" and Liadoff's "Musical Snuff-Box" for his first group. Other numbers were presented as representative of Tschaiowsky, Nevin, Karg-Elert, Vaughan-Williams, Bach and d'Aquin. All was topped off with "Thou Art the Rock," by Mulet.

At the concert of the New England Conservatory of Music orchestra, conducted by Wallace Goodrich, given the evening of Dec. 16 in Jordan Hall, William Shuford Self was the organ soloist. The F major Organ Concerto by Rheinberger was the work performed.

An unusually artistic performance of Verdi's "Requiem" was given at Symphony Hall Nov. 28 by a chorus composed of students and friends of the Hubbard vocal studio to the number of approximately 250. The soloists were selected from the same studio. Of these by far the best was the alto, who rendered a most exacting part in a truly fine way artistically. The orchestra comprised about seventy-five men from the Boston Symphony Orchestra. The organist for the performance was Albert W. Snow of Emanuel Church. The chorus sang with great precision of attack and release and with beautiful quality of tone. The shadings produced were unusually praiseworthy. A large audience attended and the proceeds were given to St. Elizabeth's hospital.

While not directly organ news, still, as it indirectly concerns many organists in Boston and vicinity, it is not ir-

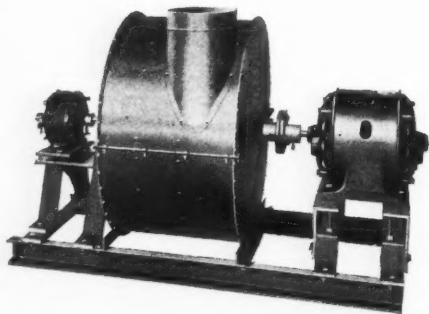
relevant to mention the death of Emil Mollenhauer, one of the greatest orchestral and choral conductors Boston has ever had. For many years he was the conductor of the Handel and Haydn Society, and had he lived he was to have received a token of the esteem and gratitude of the society at the Christmas performance of the "Messiah" under Koussevitzky. The purse of gold now goes to the widow. To rehearse all that Mollenhauer achieved for the musical life of Boston would be the compiling of a biography. The week of his death he held five rehearsals of the program for the concert of the People's Symphony Orchestra, the last being on Friday. He appeared to be in his usual health and vigor, but early Saturday morning came his demise. This was Dec. 10. Probably no musician in America has coached more great artists than Mollenhauer. Many of our organists who have entered the local field as conductors of orchestras were grounded in this art by Mollenhauer, a man sincerely musical and devoid of sham.

David H. Fitzgibbons, a noted Boston organist, died Dec. 16. His stage career as a theater musician began at the age of 16 years and continued for forty-two years. Not only was he regarded as a fine organist, but he had attained the reputation of being among the most gifted pianists. At the time of his death he was connected with the Keith-Albee Boston Theater.

At his "hour of organ music" Sunday afternoon, Dec. 18, William E. Zeuch arranged a program to reflect something of the Christmas spirit. Parenthetically it may be stated that the First Church organ recitals draw the largest audiences in Boston for this sort of thing. The program contained: "Rhapsodie sur des Noels," Gigout; Christmas Pastorale, "Rejoice, O My Soul," "Lift Up Your Heads," Karg-Elert; "Noel," Mulet; "Christmas in Sicily" and "Gesu Bambino," Yon; Offertory on Two Christmas Hymns, Guilman; "Christmas Evening," Mauro-Cottone; "The Three Holy Kings," Gliere; Toccata, Symphony 5, Widor.

Students of Mount Holyoke College came to Boston Saturday afternoon, Dec. 17, and sang Christmas carols and other choral works at Jordan Hall under the direction of William C. Hammond. Professor Hammond, besides his work with the glee club, also played several selections on the organ.

An inaugural recital was given by Chandler Goldthwaite on the recently rebuilt and enlarged organ in St. John's Church, Saugus, Mass., Nov. 30. The organ, while small, is very attractive in tone quality. Certain of the registers in the instrument were presented to the church by the rector and vestry of Emanuel Church, Boston.



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In the early part of the year the more prominent visitors included William A. Goldsworthy of New York; Walter Wismar, dean Missouri chapter A. G. O., St. Louis; Archbishop Dobrecic, primate of Serbia; George Devereux, director of music, St. Louis University; Lilian Carpenter, recital organist of New York; Marshall Bidwell, Coe College, Cedar Rapids, Iowa; Henry S. Fry, Philadelphia; Senator Emerson L. Richards of Atlantic City; Frank W. Van Dusen of Chicago; W. H. Barnes of Chicago; Guy Goltzman, the New York impresario; Henry Ward Pearson of Illinois Women's College; Antonio I. de Leon, Manila, P. I., and Frank M. Church, Athens, Ala. Toward the middle of the year M. Louis Vierne of the Cathedral of Notre Dame in Paris was a visitor, as were Professor Edward Strubel, Church of God, Covington, Ky.; Alfred Hollins, distinguished organist of Edinburgh; Van Denman Thompson, director of music, DePauw University; the Rev. B. Abeling, S. J., from the Cathedral at Belize, Honduras; Dr. Caspar P. Koch of North Side Carnegie Hall, Pittsburgh, and Charles Galloway of Washington University, St. Louis. Then followed the N. A. O. convention in St. Louis, when more than 200 organists from all parts of the world visited the plant, including Harry Goss Custard, organist of Liverpool Cathedral, England. Toward the end of the year John A. Bell of Pittsburgh was a Kilgen visitor; M. Lowering of Ottawa University; Daniel R. Philippi; Monsignor Dini, rector of the Pontifical College in Rome; Pietro Yon of New York, and Clarence Eddy of Chicago.

In December the plant was visited by the Vatican Choir of Rome.

Some of the notable Kilgen installations during 1927 were: Sanctuary organ at St. Patrick's, New York, three-manual; United Hebrew Temple, St. Louis, four-manual; St. Mary's Episcopal Cathedral, Memphis, three-manual and echo; Fourth Church of Christ, Scientist, St. Louis, four-manual; First Methodist Church, Urbana, Ill., three-manual; St. John's Catholic Church, Champaign, Ill., three-manual; St. Aloysius', Spokane, Wash., three-manual; St. Engelbert's Catholic Church, St. Louis, four-manual; Seminole Heights Methodist Church, Tampa, Fla., three-manual; St. Patrick's, Toledo, Ohio, three-manual; St. James' Lutheran Church, Altoona, Pa., three-manual; Central High School, Tulsa, Okla., four-manual and echo; SS. Philip and James, Phillipsburg, N. J.; SS. Peter and Paul's Catholic Church, Mankato, Minn.; Holy Name Church, Columbus, Ohio, three-manual; Rogers Park Congregational Church, Chicago, three-manual; Our Lady of Good Counsel, Brooklyn, three-manual; Holy Trinity Catholic Church, Hackensack, N. J., three-manual; St. Monica's Church, Cincinnati, three-manual; Temple Beth Emeth, Brooklyn, three-manual; Zion Lutheran Church, St. Louis, three-manual; St. Anthony's Catholic Church, Detroit, three-manual; St. Paul's Episcopal Church, Peoria, three-manual; Bethlehem Lutheran Church, Minneapolis, three-manual;

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C. Sharp Minor, one of the best-known theater organists in this country, is shown at the five-manual Marr & Colton organ which was recently installed in the new Rochester Theater, Rochester, N. Y. The organ is used as one of the features, as well as for

pictures. Mounted on an elevator platform, it is raised for overtures and organ solo numbers. It is finished in white enamel and gold, making it a vision of beauty when colored lights are focused on it while the organist plays.

SS. Peter and Paul Church, Trenton, N. J., three-manual; St. John the Baptist Church, Brunswick, N. J., three-manual; St. Teresa's College, Winona, Minn., four-manual; Academy of Our Lady, Chicago, three-manual; Piccadilly Theater, Chicago, four-manual; Settle Memorial Methodist Church, Owensboro, Ky., three-manual; Temple Beth Or, Montgomery, Ala., three-manual; Catholic Church, Belize, B. H., two-manual; Our Lady of Perpetual Help, Brooklyn, four-manual and echo; Sacred Heart Church, Fort Dodge, Iowa, three-manual. This firm also reports in course of construction the following organs for prominent places: Boston Avenue M. E. Church, Tulsa, Okla., four-manual and echo. St. Patrick's Cathedral, New York City, main organ, four-manual. St. Peter's Catholic Church, New York City, four-manual. Sacred Heart Catholic Church, Jersey City, N. J., four-manual. St. Mary's Catholic Church, Detroit, four-manual.

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ject Nov. 16 and his compositions were represented by the following: "Sonata Tripartite"; "Song of Sorrow"; "Will o' the Wisp"; "The Tragedy of a Tin Soldier." For the third program, on Dec. 11, Dr. True selected as his subject Edward Shippen Barnes and played the following of Mr. Barnes' works: Solemn Prelude; Third Suite, Op. 39; Prelude on Gospel Hymn, "Shining Shore"; Second Symphony; Second Suite.

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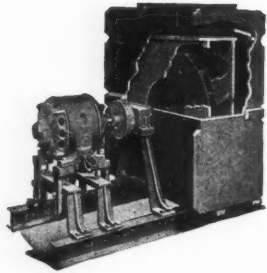


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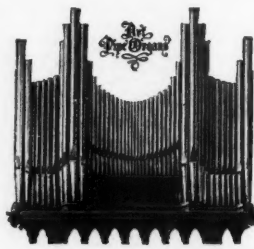
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