



Tracks

THE DIAPOSON

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FAMED THEATER ORGAN IS GREATLY ENLARGED

ESTEY AT CAPITOL GROWS

Four-Manual in New York Playhouse Undergoes Reconstruction and Will Be Reopened with New Console, Etc.

Greatly enlarged, with its resources vastly amplified, the already famous Estey organ in the Capitol Theater, New York City, is to be reopened in a few weeks. This instrument has been admired since its original installation, its principal feature being the fact that it is an organ with powerful diapasons and other organ qualities, as well as the stops that are requisites for theater work. A part of the scheme of enlargement was the installation of a new console.

When the Capitol Theater was built, the four-manual Estey was designed as a concert instrument and has been used with rare success, providing the musical accompaniment for motion picture presentations and being used also for combined organ and orchestral work. The organ has been a distinctive feature of Capitol programs and Dr. Melchiorre Mauro-Cottone has received high praise for his work as premier organist.

Recognizing the greater possibilities of the organ in playing not only concert pieces, but also melodic popular numbers, Major Bowes last summer provided for a still larger and finer Estey organ.

The traditional fundamental tonal units which provided the thrilling full organ tone in the original organ have been retained, and in addition complete orchestral, percussion and string divisions have been installed. The duplex organ alone represents variety and tonal power equal to that of the average theater organ.

The console, modern in appointment and design, embodies every facility for the convenient operation of this enlarged instrument.

The new organ was designed by Harold L. Godshalk, representing the Estey Organ Company, in collaboration with Dr. Mauro-Cottone, the Capitol staff and Ernest Luz, representing Metro-Goldwyn-Mayer Productions.

The specification is as follows:
GREAT ORGAN.

- Diapason, 16 ft.
- Diapason, 8 ft.
- Diapason, 8 ft.
- Octave, 4 ft.
- Doppel Flöte, 8 ft.
- Dulciana, 8 ft.
- Trumpet, 8 ft.

Second Touch:

Any six stops, selective from entire organ.

ORCHESTRAL ORGAN.

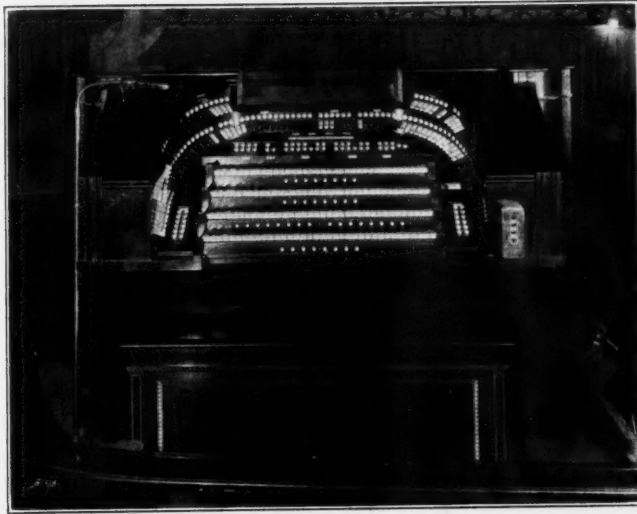
- Gamba, 16 ft.
- Violins, 3 ranks, 8 ft.
- Gamba Celeste, 2 ranks, 8 ft.
- Viol Celeste, 2 ranks, 8 ft.
- Flute, 8 ft.
- Flauto Traverso, 4 ft.
- Clarinello, 8 ft.
- Unda Maris, 8 ft.
- Mixture, 5 ranks.
- Cornopean, 8 ft.
- Vox Humana, 8 ft.
- Harp.
- Piano.
- Tremolo.
- Tibia Plena, 8 ft.
- Kinura, 8 ft.
- French Horn, 8 ft.
- Trombone, 16 ft.
- Tuba, 8 ft.
- Clarion, 4 ft.
- Strings I.
- Strings II.
- Strings III.
- Snare Drum.
- Tom Tom.
- Castanet.
- Tambourine.
- Chinese Block.
- Chimes (from Duplex Manual).

Second Touch:

- Tibia Clausa, 8 ft.

(Continued on Page 6.)

CONSOLE FOR ESTEY AT CAPITOL THEATER, NEW YORK.



DEDICATION AT ROCHESTER VAN DUSEN CLUB CONCERT

Four-Manual in St. Paul's Episcopal Church Played by Gehrken.

The large four-manual built by the Skinner Company for St. Paul's Episcopal Church at Rochester, N. Y., the specifications of which appeared in The Diapason last July, was dedicated on Christmas day. Warren H. Gehrken of the Eastman School of Music, organist and choirmaster of the church, was at the console. This organ was made possible by subscriptions of parish members, who gave their contributions in the form of memorials or thank offerings for the 100 years of service of St. Paul's Church.

The console is of particular beauty. It is fashioned of old English oak to match the interior of the church and is lined with French walnut. The organ has seventy-eight stops, fifty-nine couplers, three wind pressures and a fifteen-horsepower blower.

Mr. Gehrken's first recital on the new organ, played on the evening of Jan. 19, was marked by the following offerings: Toccata and Fugue in D minor, Bach; "Papillons Noirs," Harry B. Jepson; "The Bells of St. Anne de Beaupre," Alexander Russell; "Ronde Francaise," Boellmann; "Christmas in Sicily," Yon; "Vermeland," Howard Hanson; "Harmonies du Soir," Karg-Elert; "Within a Chinese Garden," Stoughton; Prelude to "Lohengrin," Wagner; Allegro (Second Symphony), Vierni.

CONSOLES IN MANY COLORS

Marr & Colton Company Emulates Plan of Automobile Makers.

During the past year the Marr & Colton Company of Warsaw, N. Y., has developed a new type of finish for consoles. Finishing consoles in colors makes it possible to have the console harmonize with the interior decorations of the building, so there is no jar or clashing of color scheme. One popular finish for churches is the sombre Abbot gray. There are many other novel color combinations, some of which are white and gold, Burmese blue, antique mahogany, Palmetto green, Chinese red and gold, oriental gold, bolero cream, driftwood smoke, etc.

Large Barton for Waukegan.

The new Genesee Theater at Waukegan, Ill., opened on Jan. 1, has a five-manual Barton organ built for it by the Bartola Musical Instrument Company of Oshkosh, Wis. The console is on an elevator platform and can be raised five feet above the floor of the orchestra pit.

GREAT NEW EDIFICE TO HAVE LARGE AUSTIN

DESIGNED BY DR. J. C. MARKS

Four-Manual in Three Sections for \$3,500,000 Building of Church of Heavenly Rest and Chapel of Beloved Disciple.

The famous Church of the Heavenly Rest and Chapel of the Beloved Disciple, New York City, is to have a large four-manual and echo organ, the work of the Austin Organ Company, in its great new edifice, the contract having been obtained by Herbert Brown, New York representative of the Austin factory.

In awarding the contract to Austin the church revealed its confidence in the work of the concern which built the organ in the old church twenty-six years ago.

The specifications were drawn up by Dr. J. Christopher Marks, organist and choirmaster, who has officiated in this church for the last twenty-four years. The specifications are the result of his experience and careful study of numerous organs for many years, as well as a close study of the conditions in the new church which is being built at Ninetieth street and Fifth avenue. It is expected that the church and the organ will be completed by November, 1928. The Rev. Dr. Henry Darlington and the building committee instructed Dr. Marks to specify exactly what he wanted in the way of specifications and have accepted his advice to the letter. The intent of Dr. Marks in designing this organ is to have a dignified church instrument, making a specialty of the fundamental diapason tone.

The organ will be in three sections. The two major chambers will be in the chancel, one chamber behind the reredos and the other chamber on the south or epistle side of the chancel, both chambers being on the same level and in close proximity. The chancel organ will contain the great, swell, choir, solo and pedal divisions, while the echo will be placed in a specially constructed chamber at the west end of the church.

The instrument will speak through handsome stone grille screens and no pipes will be displayed.

Four of the swell stops—the chimney flute, aeoline, voix celeste and vox humana—are to be double enclosed in an expression box within the regular swell expression box and a separate valve tremolo is to be provided to affect these stops.

Mayers, Murray & Phillip of the Goodhue Associates are the architects. A splendid example of their skill, with that of the rector and his committee is to be presented in the new church, which will be one of the finest edifices of the country. Its total cost will likely exceed \$3,500,000.

Following is the organ specification:

GREAT ORGAN.

- Double Diapason, 16 ft., 61 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- *Third Diapason, 8 ft., 61 pipes.
- Grossflöte, 8 ft., 61 pipes.
- *Gedeckt, 8 ft., 61 pipes.
- *Viola, 8 ft., 61 pipes.
- *Gemshorn, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- *Harmonic Flute, 4 ft., 61 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- *Double Trumpet, 16 ft., 61 pipes.
- *Trumpet, 8 ft., 61 pipes.
- *Clarion, 4 ft., 61 pipes.
- *Mixture (4 ranks), 244 pipes.
- Chimes (from Echo), 25 notes.

*To be enclosed in Choir expression box.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 pipes.
- Clarinello, 8 ft., 73 pipes.

New Works to Be Presented at Program in Kimball Hall, Feb. 13.

The second annual concert of the Van Dusen Organ Club of Chicago will be given at Kimball Hall Feb. 13, and the soloists to be presented include Edward Eigenschenk, Harold Cobb, Whitmer Byrne, Mrs. Florence Campbell and Philip McDermott. They will be assisted by Clarence Evans, viola; Stella Roberts, violin; W. Chester Ewers, tenor, and Mrs. Gertrude Baily, pianist. The concert of this club last year drew a full house to Kimball Hall, every seat being sold in advance. The program was one of unusual excellence. This, together with the list of talented performers for this year, and the quality of the program, assures another full attendance.

The program will open with a group by Mr. McDermott, in which he will play the first movement of "Salmo XIX," a work of Marcello, a seventeenth century composer, and two Bach numbers. Mrs. Lily Wadhams Moline's new Rhapsody for organ, violin and piano, dedicated to Mr. Van Dusen, will be played with Mr. Eigenschenk at the console. Another new work to be presented is De Lamar's setting of Psalm 80, for organ, tenor and viola. Mrs. Campbell will be at the organ. Mr. Byrne will play for the first time in Chicago the N. A. O. Kilgen prize winning composition, Ernest Douglas' Suite in B minor.

FIFTY YEARS ON THE BENCH

Samuel A. Baldwin Completes Half-Century as an Organist.

Samuel A. Baldwin celebrated the fiftieth anniversary of his first regular engagement as organist at the City College, New York, Jan. 8. He became organist of the House of Hope Presbyterian Church, St. Paul, Minn., Jan. 1, 1878.

For his fiftieth anniversary recital, the afternoon of Jan. 8, at the City College, Mr. Baldwin played: Chorale No. 3, in A minor, Franck; Prelude to "Parsifal," Wagner; Fugue in E flat major, Bach; "In dulci jubilo," Bach; "Scena Pastorale," Bossi; "Variations de Concert," Bonnet; "By the Sea," Schubert; Theme and Finale in A flat, Thiele.

At the diamond jubilee of the Cathedral of the Immaculate Conception, Albany, N. Y., late in November elaborate programs were presented under the leadership of Joseph D. Brodeur, organist and choirmaster. The united choirs of 250 voices were supplemented by the organ, trumpets, trombones and string orchestra at the solemn pontifical mass Sunday, Nov. 20.



Chimney Flute, 8 ft., 73 pipes.
 Viole d'Orchestre, 8 ft., 73 pipes.
 Viole Celeste, 8 ft., 73 pipes.
 Salicional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 61 pipes.
 Aeoline, 8 ft., 73 pipes.
 Flauto Traverso, 4 ft., 73 pipes.
 Fugara, 4 ft., 73 pipes.
 Nazard, 2 1/2 ft., 61 pipes.
 Flautino, 2 ft., 61 pipes.
 Tierce, 1 3/5 ft., 61 pipes.
 Twenty-second, 1 ft., 61 pipes.
 Fagotto, 16 ft., 73 pipes.
 Cornopean, 8 ft., 73 pipes.
 Cornio d'Amore, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 Clarion, 4 ft., 61 pipes.
 Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

Double Dulciana, 16 ft., 109 pipes.
 Dulciana, 8 ft., 73 notes.
 Dulce, 4 ft., 73 notes.
 Dulcet, 2 ft., 73 notes.
 Dulcinet, 1 ft., 73 notes.
 *Open Diapason, 8 ft., 73 pipes.
 Viola d'Gamba, 8 ft., 73 pipes.
 Melodia, 8 ft., 73 pipes.
 Flute Celeste, 8 ft., 61 pipes.
 Unda Maris, 8 ft., 61 pipes.
 Quintadena, 8 ft., 73 pipes.
 Flute d'Amour, 4 ft., 73 pipes.
 Piccolo, 2 ft., 61 pipes.
 English Horn, 8 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 Harp, 8 ft., 61 bars.
 Celesta, 4 ft., 61 bars.
 Tuba Mirabilis (Interchangeable with Solo), 8 ft., 73 notes.
 *Violin Diapason, 8 ft., 49 pipes.

*To be placed in choir room.

SOLO ORGAN.

Grand Diapason, 8 ft., 73 pipes.
 Major Flute, 8 ft., 73 pipes.
 Major Gamba, 8 ft., 73 pipes.
 Gamba Celeste, 8 ft., 73 pipes.
 Flute Ouverte, 4 ft., 73 pipes.
 French Horn, 8 ft., 73 pipes.
 Tuba Profunda, 16 ft., 73 pipes.
 Tuba Harmonic, 8 ft., 73 pipes.
 Tuba Clarion, 4 ft., 61 pipes.
 Orchestral Oboe, 8 ft., 73 pipes.
 Tuba Mirabilis (heavy wind), 8 ft., 73 pipes.

ECHO ORGAN.

To be duplicated and operated from both Solo and Choir manuals and to be affected by the couplers on the respective manuals the stops are drawn. The purpose of this is to be able to produce effects similar to those of a two-manual organ.

Cor d'Nuit, 8 ft., 73 pipes.
 Viole Aetheria, 8 ft., 73 pipes.
 Vox Angelica, 8 ft., 61 pipes.
 Gedeckt, 8 ft., 73 pipes.
 Fern Flöte, 4 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Chimes, 25 tubular bells.

PEDAL ORGAN.

Contra Bourdon, 32 ft., 32 pipes.
 First Diapason, 16 ft., 32 pipes.
 Second Diapason (from Great), 16 ft., 32 notes.
 Violone (extended), 16 ft., 12 pipes, 20 notes.
 Bourdon, 16 ft., 32 pipes.
 Dulciana (from Choir), 16 ft., 32 notes.
 Dolce Bourdon (from Swell), 16 ft., 32 notes.
 Octave (extended), 8 ft., 12 pipes, 20 notes.
 Flute (extended), 8 ft., 12 pipes, 20 notes.
 Dolce (from Choir), 8 ft., 32 notes.
 Cello (from Solo), 8 ft., 32 notes.
 Contra Bombarde (extended), 32 ft., 12 pipes, 20 notes.
 Bombarde, 16 ft., 32 pipes.
 Tuba Profunda (from Solo), 16 ft., 32 notes.
 Tuba Harmonic (from Solo), 8 ft., 32 notes.
 Tuba Clarion (from Solo), 4 ft., 32 notes.
 Fagotto (from Swell), 16 ft., 32 notes.
 Echo Bourdon (in Echo Chamber), 16 ft., 12 pipes, 20 notes.

IS YOUR ADDRESS CORRECT?

Readers of The Diapason are urgently requested at the opening of the year to see to it that their names and addresses are correct on our mailing lists. If the label on your paper is not accurate you will do yourself as well as The Diapason a favor by notifying us at once. By means of a postal card you may save this office and the postoffice a great deal of unnecessary labor and at the same time obviate the possibility of your not receiving your copy of the paper. Do it now! Do not yield to that lazy impulse and then after several months complain bitterly because you are not getting The Diapason.

GERMANI'S PLAYING MAKES DEEP IMPRESS

PRAISE FOR YOUNG ITALIAN

Recitals in New York and Philadelphia a Triumph for Visiting Virtuoso—Short Tour Before Returning to Rome.

The New York Wanamaker Auditorium concert direction presented Fernando Germani, organist of the Augusteo, Rome, in a series of debut recitals on the famous Wanamaker organs in New York and Philadelphia in January. At the opening concert on Wednesday evening, Jan. 11, this extraordinary young man of 21 years played twice with an orchestra of distinguished musicians under the direction of Dr. Thaddeus Rich and Leo Sowerby, the players using instruments from the Rodman Wanamaker collection of rare Italian violins, violas, cellos and double basses. He presented the first New York performance of Sowerby's "Medieval Poem" for organ and orchestra, under the composer's direction, and later in the program gave a brilliant performance of Bossi's Concerto in A minor for organ and orchestra.

Following this orchestral appearance Germani played a series of five recitals in New York and Philadelphia, in which he amply demonstrated his remarkable gifts in programs of the most exacting scope, containing works of Bach, Bossi, Vivaldi, d'Aquin, Franck, Vierne, Torres, Couperin, Schumann, Pasquini, Liszt and others.

It is estimated that 10,000 persons in New York and Philadelphia attended these recitals and acclaimed the young master with unmistakable evidences of satisfaction. The press immediately placed its stamp of approval on this new star of the organ world. Richard L. Stokes, writing in the New York Evening World, said: "A certain youthful dash, together with brilliant finger technique, gave unusual liveliness to Germani's recital. The Bach Prelude and Fugue in D received a radiant and vigorous presentation. There were entrancing echo and color effects in d'Aquin's 'Noel.' Franck's Chorale in A minor was dramatically given. His skill and youthful exuberance were extensively applauded by a large audience."

Hillare Van Dyck in the New York Telegraph said: "Although of quite tender years, Germani proved to be a musician of rare talents and a master of his instrument." H. T. Craven, writing in the Philadelphia Record after Germani's recital before 4,000 persons on the gigantic Philadelphia Wanamaker organ, exclaimed: "Germani demonstrated that he is one of the premier organists of the day. His art is of signal authority. It may be termed superbly mature, although its possessor is but 21 years old. He is old enough to have triumphed over the questionable laurels that accompany mere precociousness. His genius is already extraordinarily seasoned. The Liszt 'Ad Nos' Fantasie and Fugue developed the colossal resources of Sig. Germani's technique. It was a thrilling exposition of the rich polyphony of the organ answering the behests of a true overlord."

The critic of the New York Evening Sun reported that "Germani's work was of unusual interest. There was a delightful ease in his general mastery of organ performance. He is very young, but his technique made the listener completely forget this fact. The Liszt 'Ad Nos' was played in a fashion that left no doubt in the mind of the listener that here was a youthful artist who had reached a maturity far beyond his years." The New York American called him "an extraordinarily capable performer." The New York Evening Post reported of his first recital that "his playing was, as before, a delight." The Brooklyn Standard Union acclaimed Germani in this manner: "His playing convincingly revealed the presence of a new star in the musical firmament. He exhibited in his playing those qualities of profound musicianship and superb technical skill which denote the matured musician. In addition it was evident

that he possesses a spark of the divine fire, that he belongs by birthright to the eminent company of virtuosi and will win a place among the great interpretative artists of the day."

Before the youthful maestro returns to his duties in Rome he will play a brief series of recitals in the East and Canada, among the cities which will hear him being Washington, Princeton, Syracuse, Montreal and Boston.

HONORS CATHARINE MORGAN

Norristown, Pa., Club Awards Fellowship at Fontainebleau.

Miss Catharine Morgan, F. A. G. O., a brilliant young organist and composer of Norristown, Pa., and in charge at the Haws Avenue Methodist Church, has been awarded the first fellowship in music given by the Octave Club of Norristown. The award, which was officially made Jan. 18 at the meeting of the club, entitles the winner to a fellowship in the Fontainebleau School of Music in France during the coming summer, and is made possible from a \$600 fund started by the club four years ago.

Mrs. Benjamin F. Evans, president of the club, in presenting the award to Miss Morgan, said:

"We are proud to have as one of our members one who has served the club many times and who enjoys the distinction of being one of the very best young organists and composers in America."

"She deservedly gains this distinction as a result of study with some of the greatest teachers in America and an untiring devotion to her great art. The recommendation of the committee has been unanimously accepted by the board and it becomes my great pleasure to present this fellowship to Miss Catharine Morgan, F. A. G. O."

Piano-Organ Program at Dallas.

On Thursday morning, Jan. 19, the Texas chapter, A. G. O., was delightfully entertained by Mrs. Ella P. Blankenship in her beautiful home at Dallas. The Thursday morning Browning Club

met with the Guild. The following organ and piano program was given: Grand Aria, Demarest; Fantasie, Guilman; Pastorale, Guilman, with Mrs. W. H. Beasley at the organ and Miss Clara Dargan at the piano. "The King's Henchman," by Edna Vincent Millay, was beautifully given by Mrs. A. A. Coker.

THE DIAPASON.

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WANTS
 in the
Organ World

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

ON PAGE 51 OF THIS ISSUE

Dean H. Craft Co.
 PIPE ORGAN SPECIALISTS
 INSTALLATION
 MAINTENANCE - REBUILDING
 44 West Ohio Street, Indianapolis, Ind.

MARSHALL BIDWELL
 RECITALS and DEDICATIONS

Reviewing Mr. Bidwell's recital on the great municipal organ at Springfield, Mass., Dec. 27, 1927, Willard M. Clark says in the Springfield Union:

"Last night there stepped onto the stage of the Auditorium a young man who was probably unknown to the majority of the audience. It needed only one number to assure those present that Marshall Bidwell, organist of Coe College, Cedar Rapids, Iowa, was one of the finest organists heard this season. He literally played his way into the hearts of the good-sized audience and was repeatedly called back to acknowledge well deserved applause * * *

"Mr. Bidwell is a master of registration * * * He is a colorist of extraordinary artistry and a skilled technician * * * All of Mr. Bidwell's fine qualities were brought to cope with the tremendous difficulties of Dethier's 'Christmas.' It was a superb performance equalled only by Mr. Bidwell's lovely reading of the Prelude to Debussy's 'The Blessed Damosel.'"

Address: COE COLLEGE, Cedar Rapids, Iowa



AEOLIAN FOUR-MANUAL FOR CHURCH AT TULSA

FIRST M. E. WORK UNDER WAY

Both Solo and Echo Divisions in Instrument of About Fifty-Five Stops to Be Placed in Beautiful Oklahoma Edifice.

Construction of the organ for the First M. E. Church of Tulsa, Okla., has been entrusted to the Votey organ division of the Aeolian Company. The First M. E. Church is one of the largest and most beautiful in the Southwest. The Rev. Charles Drake Skinner is largely responsible for its realization. The instrument will have approximately fifty-five speaking stops, including one 32-ft., besides echo, harp and chimes. The organ will be built under the direction of John A. Bell of Pittsburgh, in consultation with the builders. Mr. Bell is responsible for the specification. The work is already well under way, anticipating delivery in the early summer.

The stop list is as follows:

GREAT.

- Open Diapason, 16 ft., 73 pipes.
- Principal Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 pipes.
- Gross Flöte, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Erzähler Celeste, 2 rks., 134 pipes.
- Octave, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 5 rks., 305 pipes.
- Tuba, 8 ft., 73 pipes.
- Clarion, 4 ft., 61 pipes.
- Cathedral Chimes, from Echo, 25 notes.
- Celestial Harp, 61 bars.
- Tremolo.

SWELL.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Clarabella, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- String Celeste, 2 rks., 146 pipes.
- Salicional, 8 ft., 73 pipes.
- Chimney Flute, 4 ft., 61 pipes.
- Cornet Mixture, 3 rks., 185 pipes.
- Octave, 4 ft., 61 pipes.
- Flageolet, 2 ft., 61 pipes.
- Posaune, 8 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Clarion, 4 ft., 61 pipes.
- Tremolo.

CHOIR.

- Gamba, 8 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.
- Tremolo.

SOLO.

- Stentorphone, 8 ft., 73 pipes.
- Orchestral Flute, 8 ft., 73 pipes.
- Gamba Celeste, 2 rks., 146 pipes.
- Rohr Flöte, 8 ft., 61 pipes.
- French Horn, 8 ft., 73 pipes.
- Tuba Mirabilis, 8 ft., 73 pipes.
- Clarion, 4 ft., 61 pipes.
- Celestial Harp (from Great), 61 notes.
- Tremolo.

ECHO (Playable from Solo.)

- Chimney Flute, 8 ft., 73 pipes.
- Spitzflöte Celeste, 2 rks., 134 pipes.
- Vox Angelica, 2 rks., 134 pipes.
- Traverse Flute, 4 ft., 61 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Cathedral Chimes (from Tenor C), 25 bells.
- Tremolo.

PEDAL.

- Bourdon, 16 ft., 56 pipes.
- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 44 pipes.
- Open Diapason, 16 ft., (from Great), 32 notes.
- Violine, 16 ft., 44 pipes.
- Bourdon, 16 ft., (from 32 ft. Bourdon), 32 notes.
- Lieblich Gedeckt, 16 ft., (from Swell), 32 notes.
- Contra Gamba, 16 ft., (from Choir), 32 notes.
- Contra Posaune (from Swell), 8 ft., 32 notes.
- Trombone, 16 ft., 56 pipes.
- Tromba (Ext. Trombone), 8 ft., 32 notes.
- Major Flute (from Pedal 16 ft. wood open), 8 ft., 32 notes.
- Dolce Flute, 8 ft., (from Swell), 32 notes.
- Gamba, 8 ft., (from Choir), 32 notes.
- Viol. 8 ft., (from Pedal Violine), 32 notes.
- Gedeckt, 8 ft., (from Pedal Bourdon), 32 notes.
- Clarion, 8 ft., (Ext. Trombone), 32 notes.
- Chimes, 8 ft., (from Echo), 25 notes.

AUSTIN CONSOLE AT ST. GEORGE'S CHURCH, NEW YORK.



Installation of the large Austin organ in St. George's Church, Stuyvesant Square, New York City, is approaching completion. The picture shows the new console after its installation in the church. The specification of this organ was published in The Diapason July 1, 1927.

The organ is a divided chancel and gallery instrument. The chancel organ contains a great, swell, choir and pedal and is represented on the console by the white stopkeys on the left side. The string organ of the gallery is also on the left side and the lower set of stopkeys on the left side controls the switches separating the gallery and chancel organs. The chancel organ has its own individual couplers, which are placed along the upper row of stopkeys directly over the main keys and are shown in the photograph by a darker color, or, in reality, an amber stopkey. The gallery organ contains a great, swell, choir, solo and pedal and is shown on the console by the white stopkeys on the right side. It also contains the string organ and is shown on the left side of the console, being the lower row of white stopkeys. The

gallery has its own independent couplers, as shown on the photograph by the dark or amber color, being the lower row immediately over the solo manual. The unison switches are on the left side of each row of keys, next to low C of the respective manual. On the right side of the great next to top C are the coupler switches which separate and join the two sets of couplers. The various expression pedals are selective on the master expression pedal, which is the fifth pedal from the left, and which controls the string organ as well as serving as a master pedal. Over the lower octave of the solo organ are seven stopkeys which are the switches used to make the various expression boxes selective on the master pedal. The two pedals at the extreme right are crescendo pedals, one being for the chancel and the one on the extreme right for the gallery. Just above the upper octave of the solo manual are the indicators for the expression and crescendo pedals and immediately above are circular indicators or lights for the sforzando pedals, one for the chancel, one for the gallery and one for the chancel and gallery organs. The organ has a total of 154 stops.

APPEARS WITH ORCHESTRA RECHLIN BACK FROM TOUR

Riemenschneider Wins Praise for Cleveland Performance.

Albert Riemenschneider was soloist with the Cleveland Symphony Orchestra Jan. 12 and 13 and his performance won an unstinted triumph, according to the testimony of the critics of the Cleveland newspapers. James H. Rogers, the critic, organist and composer, wrote in the Plain Dealer in part as follows:

"The union of orchestra and organ in symphony concert programs is very unusual, though now and then the organ diapasons are used to enrich the orchestral sonorities. Last night, in Masonic Auditorium, organ and orchestra were heard on equal terms, Mr. Sokoloff at the conductor's desk, Albert Riemenschneider at the console of the organ.

"Widor's Symphony in G minor started the proceedings in grandiose style. The effectiveness of this work, originally written for organ alone, is immensely enhanced by the addition of the orchestral choirs. There is no denying the stirring potency of those soaring strings, those pungent, vibrant brasses. And the superb theme that begins the first movement rang out in a great burst of tonal splendor.

"Mr. Riemenschneider played with fine authority and spirit and with clear perception of the musical values of the music in hand. He was master of the situation at all times.

"There was another piece for organ and orchestra, the 'Cortege et Litanie' of Marcel Dupre. Music of a very different sort, with, as the title indicates, unmistakable ecclesiastical implications. Here again Mr. Riemenschneider revealed his expert and discerning musicianship. He was the recipient of cordial and oft-renewed applause."

Plays in Many Cities to Emphasize Spiritual Side of Organ.

Edward Rechlin, the New York concert organist, has returned from the first section of his annual national tour, playing in the following cities: Akron, Ohio; Fort Wayne, Ind.; River Forest, Ill. (two recitals); Indianapolis; St. Louis (two recitals); Independence, Kan.; Leavenworth, Kan.; St. Paul (two recitals); Pierce, Neb.; Wausau, Wis.; Manitowoc, Wis.; Fort Atkinson, Wis.; Savanna, Ill.; Valparaiso, Ind.; Mattoon, Ill.; Buffalo; Schenectady, N. Y., and Bloomfield, N. J. His campaign to establish the organ as the instrument of religious and spiritual expression was begun in 1921 and solely through the power of its high ethical and artistic ideal has met with marked success.

Presenting programs of Bach and contemporaries, the list of recitals has grown to 430 and the remarkable effect on an increasing public has astonished the profession and press. Mr. Rechlin has established a great musical activity in America, the fruits of which will be of influence toward a higher standard of the art.

Mr. Rechlin will broadcast for the Aeolian Company in the near future and also make player-rolls of his interpretations for several organ firms.

The second section of his tour is scheduled for March, in connection with his recital at the new auditorium of the University of Kansas.

Miss Athey at Console.

Miss Edith B. Athey presided at the organ at the Hamline Methodist Church of Washington, D. C., for the rendition of Rossini's "Stabat Mater" on Nov. 22.

FRAZEE THREE-MANUAL FOR BENNINGTON, VT.

MEMORIAL OPENED JAN. 18

Product of Everett, Mass., Factory at Second Congregational Church Heard in Recital by Gerald F. Frazee.

Bennington, Vt., one of the most beautiful towns in New England, has a new three-manual organ just installed at the Second Congregational Church by the Frazee Organ Company of Everett, Mass., and dedicated on the evening of Jan. 18, when Gerald Foster Frazee, organist and choir-master of the Congregational Church, Auburndale, Mass., gave a recital. Mr. Frazee played as follows: Sonata in the Style of Handel, Wolstenholme; "Chant sans Paroles," Bonnet; Scherzo, from Fifth Sonata, Guilman; Evening Pastoral ("The Curfew"), Lemare; Toccata and Fugue in D minor, Bach; "Will-o'-the-Wisp," Nevin; Fantasy on Familiar Hymn-Tunes, Frazee; "Within a Chinese Garden," Stoughton; "The Pygmies," Stoughton; Finale, from Second Symphony, Widor.

The organ takes the place of one destroyed when fire damaged the church in June, 1925. The new instrument is a memorial given by Elbert H. Putnam and Henry W. Putnam. There is no duplexing or extension except in the manual board and the dulciana.

The scheme of stops is as follows:

GREAT ORGAN.

- 1. Bourdon, 16 ft., 61 pipes.
- 2. Open Diapason, 8 ft., 61 pipes.
- 3. Clarabella, 8 ft., 61 pipes.
- 4. Dulciana, 8 ft., 61 notes.
- 5. Gedeckt, 8 ft., 61 notes.
- 6. Octave, 4 ft., 61 pipes.
- 7. Fifteenth, 2 ft., 61 notes.
- 8. Cathedral Chimes, 25 notes.

SWELL ORGAN.

- 9. Bourdon, 16 ft., 97 pipes.
- 10. Contra Dulciana, 16 ft., 61 notes.
- 11. Diapason, 8 ft., 73 pipes.
- 12. Dulciana, 8 ft., 77 pipes.
- 13. Gedeckt, 8 ft., 61 notes.
- 14. Salicional, 8 ft., 73 pipes.
- 15. Vox Celeste, 8 ft., 61 pipes.
- 16. Violin, 8 ft., 73 pipes.
- 17. Flute, 4 ft., 61 notes.
- 18. Dulcet, 4 ft., 61 notes.
- 19. Twelfth, 2-2-3 ft., 61 notes.
- 20. Dulcinet, 2 ft., 61 notes.
- 21. Tierce, 1-3-5 ft., 61 notes.
- 22. Twenty-second, 1 ft., 61 notes.
- 23. Cornopean, 8 ft., 73 pipes.
- 24. Oboe, 8 ft., 73 pipes.
- Tremulant.

CHOIR ORGAN.

- 25. Contra Dulciana, 16 ft., 61 notes.
- 26. Harmonic Flute, 8 ft., 73 pipes.
- 27. Flute Celeste, 8 ft., 61 pipes.
- 28. Dulciana, 8 ft., 61 notes.
- 29. Unda Maris, 8 ft., 61 pipes.
- 30. Flute, 4 ft., 61 notes.
- 31. Dulcet, 4 ft., 61 notes.
- 32. Piccolo, 2 ft., 61 notes.
- 33. French Horn, 8 ft., 73 pipes.
- 34. Vox Humana, 8 ft., 73 pipes.
- 35. Cathedral Chimes, 25 chimes.
- Tremulant.

PEDAL ORGAN.

- 36. Resultant, 32 ft., 32 notes.
- 37. Diapason, 16 ft., 32 pipes.
- 38. First Bourdon, 16 ft., 32 pipes.
- 39. Second Bourdon, 16 ft., 32 notes.
- 40. Dulciana, 16 ft., 32 pipes.
- 41. Octave, 8 ft., 12 pipes.
- 42. Gedeckt, 8 ft., 32 notes.
- 43. Dulciana, 8 ft., 32 notes.
- 44. Flute, 4 ft., 32 notes.

ANITA DE MARS ELECTED

Chosen Again to Head Chicago Society of Theater Organists.

The Chicago Society of Theater Organists announces the returns from its election of officers for 1928. Anita de Mars was re-elected for a second term as president; Ramon Berry, vice president; Mrs. Irma Gareri, secretary; Claude Ball, treasurer; Hermann Meyer, Romelle Fay and Henry F. Parks, directors. Mrs. Gareri, however, unexpectedly resigned after the January board meeting, thereby leaving the society without a secretary for the present. Walter Martin, secretary in 1927, will act temporarily. He has consented to accept a renomination, which he refused at the regular election.

The society looks forward to a very enjoyable year. It has increased its membership in the past year until it is over 200 strong.

DR. WARD ROUNDS OUT FORTY YEARS AT POST

DR. JOHN McE. WARD.

PHILADELPHIA MAN'S RECORD

St. Mark's Lutheran Remembers Anniversary and Testimonial Dinner by Fellow Organists Is to Take Place Feb. 14.

Dr. John McE. Ward completed two score years of service at St. Mark's Lutheran Church, Philadelphia, on Christmas Day by playing the regular services and presiding over the large Hall organ installed last year. All of the music sung Jan. 1 was composed by Dr. Ward.

The American Organ Players' Club, in combination with the Pennsylvania chapter of the A. G. O., is planning a testimonial dinner to Dr. Ward on Feb. 14.

Dr. Ward has had charge of a church organ for upwards of fifty years. He inherited his musical talent from his father, who directed his early education. Being called upon one Easter morning to play without preparation an elaborate musical service, the regular organist having been taken suddenly ill, he acquitted himself to the satisfaction of the church authorities, and on the demise of the incumbent was elected organist of Old Christ Episcopal Church. This position he held for ten years, meanwhile pursuing his organ studies with H. G. Thunder, Sr., and vocal with Emil Gastel and Aaron Taylor. He studied theory with Dr. Hugh A. Clark, at the University of Pennsylvania, from whom he holds a diploma.

It is noteworthy that in its existence of nearly seventy-eight years St. Mark's has had only two organists—Henry C. Knauff, a prominent organ builder of Philadelphia, and the present incumbent.

Dr. Ward was one of the earliest members of the American Organ Players' Club. He was elected to the board of directors and in 1893 was chairman of the executive committee and vice president in 1900. He has been president from 1910 to date. He was one of the first members of the National Association of Organists and has been a member of its executive committee since its inception. He is also an active member of the American Guild of Organists and a former treasurer of the Pennsylvania chapter.

Dr. Ward has written compositions which are constantly used in St. Mark's and many other churches. He plays recitals and organ openings and has lectured frequently on musical and organ subjects, in addition to which he records the organ news of Philadelphia for *The Diapason*.

Dr. Ward presented to his church at Christmas a framed series of photographs showing the original organ of 1852, the second organ of 1865, both built by Henry Knauff, with a photograph of the builder; the Haskell organ of 1890 and the present four-manual sixty-three stop organ by Hall, and a photograph of himself. This was accepted by the council and will find a permanent home on the walls of the choir room.

Church Appreciates H. C. Thrasher.

Herbert Chandler Thrasher, who several months ago resigned as organist and director of the Park Place Congregational Church, Pawtucket, R. I., to accept a similar position in the old Round Top Church, Providence, was presented by the choir and people of the Park Place Church with a watch and chain, a leather music case and a purse of gold. The following is taken from an issue of the church calendar: "Our full appreciation of his splendid devotion to our service of music may not be expressed in words, but we would have Mr. Thrasher know that his efforts in our behalf have left nothing more to be desired. We wish him every success in his worthy profession. The fine testimonial of the choir and quartet during the past week is an expression of the real harmony that has prevailed during the nine years of his service with us." Mr. Thrasher is a member of the Rhode Island chapter of the N. A. O.



Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., Jan. 25.—The chapel at Valley Forge, dedicated to the memory of Washington and the soldiers who wintered there in 1777, was the scene, on Dec. 19, of impressive exercises marking the 150th anniversary of the encampment. The music was provided by Frederick Maxson, organist of the First Baptist Church, who played his "Liberty Fantasia," the composition used by him at the opening of the organ in 1916.

A popular Christmas anthem in our midst was "Come Hither, Ye Faithful," by McCollin. Something different! Make a note of this for next Yuletide.

A series of renditions of church music is to be given in St. Andrew's Chapel of the Divinity School. On Jan. 25 the men's choir of St. Mark's under the direction of Lewis A. Wadlow gave the first of the series. The second recital on March 7 is by St. Peter's choir, with Harold Gilbert directing.

Corinthian Avenue Presbyterian Church celebrated its golden jubilee on Jan. 8. The music is under the direction of Paula M. Schweitzer, organist. The choir on this occasion was augmented by many former members, some of them parents of the present group.

A fake organ "repair" man is loose in and around Philadelphia. So keep your organs locked, ye organists. On Sunday, Jan. 8, when the pastor of St. Mark's German Lutheran Church arrived to conduct his service, he found the organ out of commission. A "repair" man was working within the instrument, who, on questioning, stated that he had been sent by a certain Philadelphia firm to repair the organ. Later it was found that he had removed many parts and created havoc generally. He appeared on another occasion in Bethlehem Lutheran Church, where James C. Warhurst plays. Mr. Warhurst found him on the organ bench, and on being interrogated he stated that he had been sent by a firm to examine the organ with a view of a contract for a \$375,000 organ in Atlantic City. Mr. Warhurst, ignorant of his visit to the other church, cleared him out, by telling him the service would soon begin, etc.

The Brahms Chorus of Philadelphia, N. Lindsay Norden, conductor, has begun rehearsals on "The Passion according to St. Matthew," by Bach, which will be presented, with members of the Philadelphia Orchestra, early in April. This work has not been heard with orchestral accompaniment for

some years in Philadelphia. The work will be presented in Calvary Presbyterian Church, which offers the proper religious atmosphere. Rollo F. Maitland will be at the organ.

C. Walter Wallace played a delightful concert in Bethany Tabernacle Jan. 24.

Adam Geibel gave a guest recital Jan. 15 in the First Reformed Church.

The rendition of Rossini's "Stabat Mater" is an annual event in the First Baptist Church. On Jan. 15 Frederick Maxson directed an artistic performance of the work.

Trinity Lutheran Church opened its new Austin on Jan. 15 with a recital by the organist, Miss Anna May Monroe. On Wednesday, Jan. 18, a "grand festival recital" was given by Henry G. Thunder of St. Paul's, Overbrook. The organ is a gift from Burton C. Simon in memory of his father, mother and their children. This organ replaces an old one which has been remodeled and presented to the new St. James' Lutheran Church, Castor Road.

In the January issue the organ in the Cookman Methodist Church was referred to as built by the Kimball Company. This was an error, the Austin Company being the builders of the instrument.

Editing Liszt's Works for Organ.

Wilhelm Middelschulte has received from Breitkopf & Haertel of Leipzig two packages of material from the Liszt Museum in Weimar for use in preparing the organ works of Liszt for a new edition, edited by Dr. Middelschulte, as announced recently in *The Diapason*. Professor Philipp Wolfram of Heidelberg University, a noted scholar and recognized musical authority, had just begun the work of compiling Liszt's compositions when he died and the Chicago organist was selected to take up the task.

ANTIPHONAL AS A FEATURE

Reuter Organ for Trinity Church, Lawrence, Kan., to Be Memorial.

The Reuter Organ Company of Lawrence, Kan., has been awarded a contract to build a three-manual instrument for the new Trinity Lutheran Church at Lawrence. The organ, which is to be a memorial, has been presented to the church by Mrs. Grace Baldwin, a member of Trinity congregation.

The specification is one of interest, for it provides for an antiphonal division to be placed in the rear of the church, with tone openings into both the narthex and the nave. This division will be used principally for the processional and recessional. The main divisions of the organ will be installed on the sides of the deep chancel, with the tone openings facing into the chancel. All divisions of the organ will be under independent expression. The stop list is as follows:

- GREAT ORGAN.**
1. Diapason, 8 ft., 73 pipes.
 2. Claribel Flute, 8 ft., 73 pipes.
 3. Viole d'Gamba, 8 ft., 73 pipes.
 4. Dulciana, 8 ft., 73 pipes.
 5. Flute Harmonic, 4 ft., 73 pipes.
 6. Clarinet, 8 ft., 73 pipes.
 7. Chimes, Class A, 20 tubes. Tremolo.
- SWELL ORGAN.**
8. Bourdon, 16 ft., 97 pipes.
 9. Diapason, 8 ft., 73 pipes.
 10. Gedeckt, 8 ft., 73 notes.
 11. Salcional, 8 ft., 73 pipes.
 12. Voix Celeste, 8 ft., 61 pipes.
 13. Flauto Dolce, 4 ft., 73 pipes.
 14. Nasard, 2 1/2 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., 61 pipes. Tremolo.
- ANTIPHONAL ORGAN.**
19. Diapason, 8 ft., 73 pipes.
 20. Concert Flute, 8 ft., 73 pipes.
 21. Viole d'Orchestre, 8 ft., 73 pipes. Tremolo.
- PEDAL ORGAN.**
22. Bourdon, 16 ft., 32 pipes.
 23. Lieblich Gedeckt, 16 ft., 32 notes.
 24. Cello, 8 ft., 32 notes.
 25. Dolce Flute, 8 ft., 32 notes.

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Immanuel Presbyterian Church, Los Angeles, Calif.

After many months of careful investigation of the various Organ Builders, the Organ Committee of this church decided in favor of Skinner and mailed the contract for a large four-manual organ to Boston. This was simply another case of the Skinner reputation being the successful salesman.

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M. P. MOLLER IS HOST TO HIS ASSOCIATES

HAGERSTOWN DINNER JAN. 5

Head of Organ Factory Entertains Men Who Help Him Build Organs as Well as Automobiles, and Receives Tribute.

M. P. Möller, Sr., founder and head of the organ manufacturing establishment which bears his name, and also head of the Möller Motor Company, likewise of Hagerstown, Md., was the host to about ninety guests, including men from the organ factory and the automobile plant and other business associates, Jan. 5, at the Hotel Dagmar in Hagerstown. The dinner was in payment of a "bet" made with Morris Heit, representative of the Elysee Motors Company of New York, for whom the Möller plant manufactures Paramount taxicabs and delivery trucks. Early in December Mr. Möller said that if the plant could turn out seventy-five cars by Dec. 31 he would pay for a dinner; if production fell below seventy-five Mr. Heit was to foot the bill. By Dec. 31 the seventy-seventh car was finished, after employees had worked day and night to produce an average of six cars for each working day.

While the automobile industry was referred to as the "prodigal son" of Mr. Möller's interests, his own always dutiful child, the organ industry, was represented by J. O. Funkhouser, who said that in 1893 the organ works were building in one year as many organs as are now produced in two weeks. Mart Mogensen, with the organ plant since 1882; Harry Gearhart, at the factory for forty-three years, and George Rowe, an employe for thirty-eight years, were introduced. Mr. Rowe has five sons and two sons-in-law at the organ factory. George Snyder and C. C. Ditto testified to Mr. Möller's interest in the Building and Loan Association, in which \$1,085,000 is invested by men who own their own homes.

Following Dr. Henry Hansen, president of Gettysburg College, who praised the "staunch-souled old Viking" for his unflinching interest in his community and his employes, Mr. Möller's part in many civic as well as business enterprises was related by C. M. Harris of the Potomac Edison Company, Victor M. Cushwa, Henry Holzappel, C. E. Steele, the Rev. Dr. Scott R. Wagner and the Rev. Dr. J. Edward Harms.

E. O. Shulenberger, to whom much credit was given for the production record of the motor company; Fred Hoshcke, who is in charge of the rolls for the Möller reproducing organ, and Fred I. White of Reading, Mass., reed pipe maker, also delivered short talks.

Series on Kansas University Organ.

With installation of the four-manual Austin organ in the new auditorium at the University of Kansas completed, the school of fine arts announces the beginning of a series of Sunday vesper organ recitals by Laurel Everette Anderson, assistant professor of organ. Mr. Anderson recently returned from three years' study in Paris under Vierne and Bonnet, and for two years was organist at the American Church in Paris. Charles Sanford Skilton, head of the organ and theory department, and Lee Greene, instructor in piano and organ, will also appear in occasional recitals in the series. The program for the opening recital Jan. 8 was: Symphony 2 (First movement, Allegro Risoluto), Vierne; Gavotte, Martini; Lento Assai, Guilman; "The Nightingale and the Rose," Saint-Saens; "Pensee d'Automne," Jongen.

Important Position for Brigham.

Ralph H. Brigham of Rockford, Ill., has been appointed organist of the Second Congregational Church of that city, one of the largest churches in the Central West. Mr. Brigham is also organist of the Orpheum Theater and before going to Rockford several years ago was for many years a prominent recital and theater organist in New York and later in Chicago. The Rockford church has a large Austin organ.

LARGER ESTEY AT CAPITOL.

(Continued from Page 1.)

Saxophone, 8 ft.
Bassett Horn, 8 ft.
Bassett Horn, 16 ft.
Chinese Block.
Marimba.
Xylophone.
Swell, 16 ft. Coupler.
Solo, 8 ft. Coupler.

SOLO ORGAN.

Stentorphone, 8 ft.
Tibia Clausa, 8 ft.
Flute Harmonic, 4 ft.
Piccolo, 2 ft.
Orchestral Oboe, 8 ft.
Saxophone, 8 ft.
English Horn, 8 ft.
Bassett Horn, 8 ft.
Bassett Horn, 16 ft.
Vox Humana, 8 ft.
Vox Humana, 16 ft.
Tuba Mirabilis, 8 ft.
Contra Fagotto, 16 ft.
Trombone, 16 ft.
Tuba, 8 ft.
Clarion, 4 ft.
Marimba.
Xylophone.
Orchestra Bells.
Tremolo.

DUPLIX ORGAN.

First Violins, 3 ranks, 8 ft.
Gamba Celeste, 2 ranks, 8 ft.
Viol d'Orchestre, 2 ranks, 8 ft.
Flute, 8 ft.
Flauto Traverso, 4 ft.
Clarinello, 8 ft.
Cornopean, 8 ft.
Harp (from Orchestral Organ).
Piano (from Orchestral Organ).
Stentorphone, 8 ft.
Tibia Clausa, 8 ft.
Flute Harmonic, 4 ft.
Piccolo, 2 ft.
Orchestral Oboe, 8 ft.
Saxophone, 8 ft.
English Horn, 8 ft.
Bassett Horn, 8 ft.
Bassett Horn, 16 ft.
Vox Humana, 8 ft.
Vox Humana, 16 ft.
Tuba Mirabilis, 8 ft.
Marimba.
Xylophone.
Orchestra Bells.
Tibia Plena.
Kinura.
French Horn.
Trombone.
Tuba.
Clarion.
Strings I.
Strings II.
Strings III.
Snare Drum.
Castanets.
Tom Tom.
Tambourine.
Chinese Block.
Tremolo.

PEDAL ORGAN.

Bourdon, 32 ft.
Diapason, 16 ft.
Second Diapason, 16 ft.
Bourdon, 16 ft.
Octave, 8 ft.
Gamba, 16 ft.
Cello, 2 ranks, 8 ft.
Bass Flute, 8 ft.
Dolce Flute, 8 ft.
Trombone, 16 ft.
Tuba, 8 ft.
Bassett Horn, 16 ft.
Tympani.
Cymbal.
Snare Drum.
Bass Drum.
Piano (from Orchestral Organ).
Second Touch:
Bass Drum.
Cymbals.
Chinese Gong.

STRING ORGAN.

Taper Keen String, 8 ft., 73 pipes.
Celeste, 8 ft., 61 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 61 pipes.
Taper Salicional, 8 ft., 73 pipes.
Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 73 pipes.
Celestina, 2 3/4 ft., 61 pipes.
Gemshorn, 8 ft., 73 pipes.
Gemshorn Celeste, 8 ft., 61 pipes.

Broadcasting from Scranton.

The two radio stations in Scranton, Pa., have installed microphones in the Scranton Chamber of Commerce Auditorium. These two stations are WQAN, owned and operated by the Scranton Times, and WGBI, owned and operated by the Scranton Broadcasters, Inc. The latter has appointed Clark Fiers, organist of the West Side Theater, as its staff organist, while WQAN broadcasts the Chamber of Commerce recitals, under the direction of Ellen M. Fulton. Every day but one during the week before Christmas they broadcast brief recitals of Christmas music, played by Miss Fulton. Each of these programs featured a certain association with the traditions

of Christmas. WQAN will broadcast the series of Sunday afternoon concerts in the Chamber of Commerce which begin Jan. 26, and after they are over Miss Fulton will play a series of radio recitals during March, each with a special feature on the program, to be announced later. Every Sunday night WGBI broadcasts popular organ recitals by Mr. Fiers, and often these recitals are prolonged far into the night by requests telephoned by enthusiastic listeners. WGBI also broadcast the midnight mass on Christmas Eve from the cathedral, where Frank J. Daniel is organist and choirmaster.

Helen Hogan Opens Casavant Organ.

The dedicatory recital on the Casavant organ at the First Congregational Church of Providence, R. I., was played by Miss Helen Hogan of the Central Congregational Church Sunday evening, Jan. 1. The instrument is a three-manual of comprehensive resources, having forty-three stops and a total of 2,851 pipes. Miss Hogan acted as consultant for the organ committee in preparing the specifications. Her inaugural program consisted of the following selections: Prelude, Fugue and Chaconne, Buxtehude; Chorale, "A Rose Breaks into Bloom," Brahms; Tenth Concerto, Handel; Two Sixteenth Century Carols, Boely; Chorale, "In Thee Is Gladness," Bach; Triple Fugue on "St. Ann's," Bach; "Marche Funebre et Chant Seraphique," Guilman; Ancient Noel, arranged by Guilman; "Hymn to the Stars," Karg-Elert; "Rhapsodie Catalane," Bonnet.

Miss Hogan at Liverpool Cathedral.

Miss Helen Hogan, concert organist of Providence, R. I., departed for Europe Jan. 22 to make a short concert tour in England and Scotland. Her first recital will be on the great Liverpool Cathedral organ and the last one at Glasgow Cathedral. She will also play return engagements at Hanley Town Hall and the Wollaston Town Hall. The opportunity for an American woman to be heard at the Liverpool organ is a rare distinction.

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WEEK OF CEREMONIES OPENS CHICAGO ORGAN

AT CHURCH OF ASCENSION

Dedicatory Program by William H. Barnes, Guild Service and Recital by Lester W. Groom Among Events.

A week devoted to the new organ at the Church of Ascension, Chicago, introduced the large three-manual instrument to the people of the famous north side church and to the organists of the city. The organ, built by M. P. Möller, the specifications of which appeared in *The Diapason* in July, 1927, is a valuable adjunct to the services at the Ascension, recognized as the most "high church" of all the Episcopal parishes of the city.

What one notices first on entering is the rather unusual location of the console, at the rear of the church, where it is in plain view to worshippers as they come in, while the choir is just back of the console. Lester W. Groom is the capable and conscientious organist responsible for the music at the Ascension, and played at the dedicatory services Jan. 15, including solemn high mass in the forenoon and solemn evensong and benediction in the evening.

The dedicatory organ recital was played by William H. Barnes Tuesday evening, Jan. 17. Mr. Barnes' program contained enjoyable compositions of masters ancient and modern: Corelli's Suite in F, replete with melody of different emotions; Tschaiikowsky's famous Pathetic Symphony melody (first movement); Schubert's "Am Meer," increasing in delightfulness with Mr. Barnes' arrangement; Guilman's stern tempest, embodied in the Scherzo from his Fifth Sonata; Volkmann's sweetly inspired waltz (named Allegretto), which proved that the soloist knew how to be reverently joyful; the Prelude to "Lohengrin," Ern-

est Douglas' "Legend" from the prize suite, which was probably the first performance in Chicago; Ferrata's pleasantly modern Nocturne; Lester Groom's Slumber Song and Widor's "Marche Pontificale," solemnly imposing with its full organ grandeur and gentle melodies interspersed.

Mr. Barnes, having helped greatly in the designing of the organ (he also gave two stops, the vox humana and the chimes), knew just what to bring out, and his selection of solo stops and choice of climaxes proved him to be in full control of the instrument. His playing furnished a fitting program for the solemn service of benediction of the organ, which was performed that evening.

Jan. 18 was devoted to a choir reunion and supper, with evensong sung by present and former choir members.

Thursday evening, Jan. 19, was the occasion for a service under the auspices of the Illinois chapter, A. G. O. The visiting organists at this time were Stanley Martin, who played Handel's "Water Music" Suite; Dean William Lester, who played two movements from Handel's First Concerto, his own "A Southland Song" and a Scherzo-Caprice by Hill, and Mrs. Anne Pearson Maryott, whose selections were a Prelude by Reiff, Franck's Andantino and a Toccata by Rogers. As the prelude to the service Mr. Groom played the "Romanza" from Nevin's new "Sonata Tripartite" and as the postlude the "Priere" from Boellmann's Gothic Suite.

The closing event was Mr. Groom's recital Friday evening, in which he gave scholarly and sympathetic interpretation to a varied program which included: Grand March from "Queen of Sheba," Gounod; "Ave Maria," Bach-Gounod; Barcarolle from "Tales of Hoffman," Offenbach; Toccata in F, Bach; March, "Pomp and Circumstance," Elgar; "Distant Chimes," Shackley; "Moment Musical," Schubert; "Fountain Sparkling in the Sunlight," Goodwin; Londonderry Air, arranged by Sanders; Sketch, Schumann; "Finlandia," Sibelius.



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MUSIC PROBLEMS COME UP

Reports Presented and Service Held at Brick Church, New York, Under Auspices of General Assembly.

A forum on church music was held at the Brick Presbyterian Church, New York, under the auspices of the Presbyterian General Assembly's commission on music and worship, on Tuesday, Jan. 10. Nearly 250 signed registration cards, a number far exceeding expectations.

In opening the afternoon session Dr. William C. Covert of the Presbyterian Board of Christian Education referred to the great interest in music shown by churches everywhere. He introduced the Rev. Howard Duffield, D.D., moderator of the New York Presbytery, whose analysis of famous hymns of all ages was most instructive. He demonstrated the adaptation to the theme of the words shown in the finest tunes, with Dr. William C. Carl at the piano.

The chairmen of three subcommittees of the commission reported their findings on some of the problems affecting Presbyterian worship. Dr. Calvin Lauffer presented the results of an inquiry among over 200 representative churches. The answers show that over-emphasis of the sermon tends to reduce the spirit of worship in the service, that the hymn book is not often studied or used intelligently, that the members of the choir are not treated as belonging to the church, and that pastors and church musicians have not solved the problem of spiritual worship, which involves complete sympathy between them. Miss Emily Perkins continued the discussion with some practical questions to those present.

The second report, made by Reginald L. McAll, touched on the training now given in theological seminaries. He stressed the need of cultural knowledge of music by their students—just as they know how to value poetry or painting. Even the primary work in diction and pulpit delivery is not required at all seminaries. The forms and conduct of worship and the various aspects of hymnody do not receive sufficient attention. It is most important that actual choir conditions be reproduced in the seminary. This happens only in two of them. Churches should demand that young ministers speak well, and be thoroughly familiar with the materials and conduct of worship, as well as its administration, said Mr. McAll.

The third report covered instruction in music and worship in colleges that are definitely affiliated with the Presbyterian Church. Only one-tenth of them offer any such instruction. There is great need of beautifying the chapel services. This report was made by Dr. William C. Carl, who also contributed a thoughtful paper on the preparation of the organist. He mentioned the exacting requirements of the modern church organist's work. He showed how the young player should strive to play well and to direct his choir after first mastering the technique of voice production and choral training. He advocated certificates in choir training, and such recognition of that art as would place it on an equal footing with organ technique.

A report on the need of arousing the congregation's interest was made by Mr. McAll, who spoke of the lack of trained workers in the church school and better material for the school as a help toward this, and introduced Miss Grace Leeds Darnell, who spoke on the forming of junior choirs. Three values of these groups were mentioned—first these groups stood for an aid to better congregational singing; second, a creation of personal responsibility among the boys and girls for worship; third, a means of getting the parents of the boys or girls in the choir to attend the services of the church. These aims were also emphasized: Beautiful tone for the junior choirs; the use of the best sacred music; the creation of deep spiritual feeling in the child. Methods were

cited and the need of vestments, salaries, the formation of a choir school in the church as a feeder for the adult choir, and other practical points noted. A discussion followed and Geoffrey O'Hara, who spoke next, emphasized the great assistance given the congregation by using low keys. Mr. McAll closed the report on this by suggesting that the musical affairs of the church be placed in the hands of a music cabinet, allowing the organist to express his ideas in all departments of the church, musically, as well as in the choir work.

The report on how to add to the effectiveness of the choir brought from Edward Shippen Barnes the query, What can be done to help the choir and the organist in the far remote districts, away from others, with a congregation lacking in ideals and finances? Mr. Barnes then introduced R. Huntington Woodman, who gave an illuminating and instructive history of his experience, revealing the fact that he held the record for the longest service as an organist.

Dr. Covert brought the conference to a close with prayer and all adjourned to the community house, where dinner was served.

Before going to the evening service Dr. Coffin of Union Theological Seminary was called upon to give the essentials which make a hymn live. He cited these: Good poetry, fine lyric form, a use of words which need no explanation and an expression of universal doctrine.

The program of the service in Brick Church follows: Prelude, Meditation, Bubeck; anthem, "Now Our Evening Ascendeth," Fifteenth Century; hymn, "Dear Lord and Father"; Gospel; antiphon, Ippolitoff-Ivanoff; prayer; responses, penitence, "Just as I Am," Traditional; adoration, "We Adore Thee," Hebrew Liturgy; consecration, "May the Words of My Mouth," Serbian Liturgy; Amen, Astorga; offertory, "While All Things Were in Quiet Silence," Woodman; Scripture lesson; hymn, "In Heavenly Love Abiding"; addresses; anthem, "Beneath the Shadow of the Great Protection," Dickinson; prayer and benediction; Amen, Stainer; postlude, "A Song of Dawn," Torjussen.

Dr. Clarence Dickinson made a most fitting address on worship, followed by Dr. William P. Merrill, who spoke of the unity of preparation for the services of the Brick Church and mentioned that on Monday morning a conference was held by Dr. Dickinson or Mrs. Dickinson, or sometimes both of these musicians, and himself, and the music for the service planned for the coming week. The antiphons used at this service were most effective and could be part of any service. The responses were unique and the whole service was beautiful in form and long to be remembered for its interpretation.

DEDICATION AT THE CAPITAL

Large Möller in Calvary Baptist Played by Thomas Moss.

The large Möller organ in Calvary Baptist Church, Washington, D. C., the specification of which was published in The Diapason March 1, 1927, was dedicated at the services Dec. 18, with Thomas Moss, organist and choir-master of the church, at the console. The instrument made a deep impression and Mr. Moss received a number of comments both on the tonal qualities of the organ and on his playing. With the completion of the organ Mr. Moss will have a chorus to supplement the quartet at both the morning and evening services.

The main organ is located over the pulpit and contains the great, swell, choir, solo and pedal divisions. The antiphonal organs are in the towers at the rear of the auditorium, the swell antiphonal to the left, which has a duplexed echo playable on the solo manual, and the great antiphonal on the right, where the chimes are located. The two antiphonal organs are playable on any of the four manuals.

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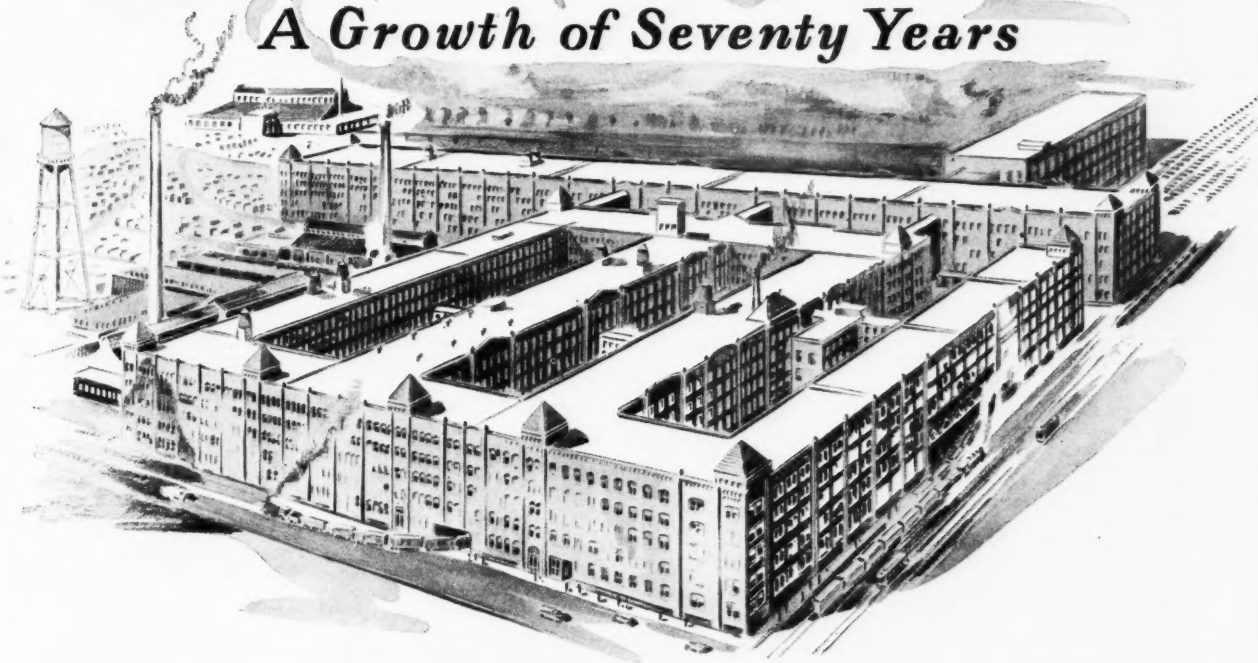
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Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., Jan. 21.—Too late for mention in the last issue was the performance of the Christmas cantata, "When the Christ-Child Came," by Joseph W. Clokey, at the Leyden Congregational Church, Brookline, Sunday evening, Dec. 18. As this was considerably out of the ordinary it is well that it should be recorded. There was a large audience present. Many strangers came with the score and one man expressed himself most highly of the chorus, and declared that it was the most "daring" work he had ever heard in a church! There was a well-balanced choir of twenty-three chorus singers, also the regular quartet of the church and an extra soloist under the direction of Mrs. Blanche T. Brock, organist-choirmaster. Besides the cantata, Mrs. Laura Spencer Porter, an excellent pianist as well as elocutionist, read "When the Christ-Child Came." Mrs. Brock contributed for instrumental music: Christmas Nocturne, MacMaster, and Toccata from Gothic Suite, Boëllmann.

In less than five minutes after the doors were opened on the bitter cold Christmas Eve, the Church of the Advent was filled with people to hear the carol service. This service was unusually fine. First of all, the choir of boys and men sang with improved tone production. There was unanimity of attack and release. The phrasing was all beautifully finished. The accompaniments were just right to give substance and retain their individuality. The a cappella work was exquisite. The Canticles were J. E. West's settings in E flat, and Solemn Te Deum was Stanford's in B flat. The latter, sung facing the altar amid incense, lights and splendid vestments, seemed 100 per cent perfect. The anthem, "O Come, Redeemer," by West, was beautifully interpreted. While the selection of Christmas carols did not depart widely from the traditions of other seasons, there was much to commend, and particular praise should be given to the boys who sang solo parts, but whose names were not given.

Grace Church, Salem, held a "musical hour," Sunday, Jan. 8, under the direction of Harris S. Shaw, organist and choirmaster. This is a new and attractive church building, recently consecrated, and to which new memorials have been added for the beautifying of the sanctuary. With George E.

Branton, baritone; Louise Serra, violin, and Caroline Rice Calvert, harp, the following program was given: Prelude in G minor, Pienne; Meditation, Mietzke; "Ave Maria," Schubert; "Invocation," Ganne; "Agnus Dei," Bizet; "Christmas in Sicily," Yon; Menuet, Wilkes; Andantino from "Scheherazade," Rimsky-Korsakoff; Finale from "Tristan and Isolde," Wagner; Melodie, Charpentier; Andante, Durand, and Toccata, Symphony No. 5, Widor.

Before an audience of about 350, Raymond C. Robinson of the faculty of the New England Conservatory of Music gave an organ recital at Jordan Hall, Friday evening, Jan. 6. It was very successful. The program included: Allegro Risoluto, Moderato Cantabile and Finale from Symphony No. 8, Widor; "St. Ann's" Fugue, Bach; Sicilienne, and Finale from "St. Matthew Passion," Bach-Widor; Chorale in B minor, Franck; Allegretto, Parker; "Clair de Lune," and Finale from Symphony 3, Vierne.

Friday, Jan. 20, Charles D. Irwin left for a protracted visit in Arizona. He was formerly organist at Leyden Congregational Church, and is well known among musicians both East and West.

On a recent Sunday Miss Alice Mabel Shepard, organist at the West Somerville Congregational Church, played compositions by Whitney-Whiting, Nevin, Loud and Widor. Besides a regular quartet of solo voices, there are vested senior and junior choirs taking important parts in each service.

The service of Christmas carols at Trinity Church, Newton Center, under the direction of Leland A. Arnold, presented a large and diversified array of material, such as: Chorale from "Christmas Oratorio," Bach; the anthem, "Come, Ye Gentles," Bairstow, and "Gesu Bambino," Yon, for organ and violin. The instrumental music for organ and violin for the morning service on Jan. 15 contained: Sarabande, Bach; Romance, Haydn; "The Swan," Saint-Saens; "Cantique," Beethoven. The evening service brought the anthems "O Gladsome Light," Sullivan, and "Arise, Shine," Elvey.

The Sunday before Christmas St. Luke's Church, Scranton, Pa., had its annual carol service in the evening. The church was crowded. By way of novelty, Leon Verrees, organist and choirmaster, had invited the Russian choir of one of the Scranton churches to be the guests for the evening. They were in the gallery at the far end of the church and sang Russian Christmas songs in their native tongue, unaccompanied.

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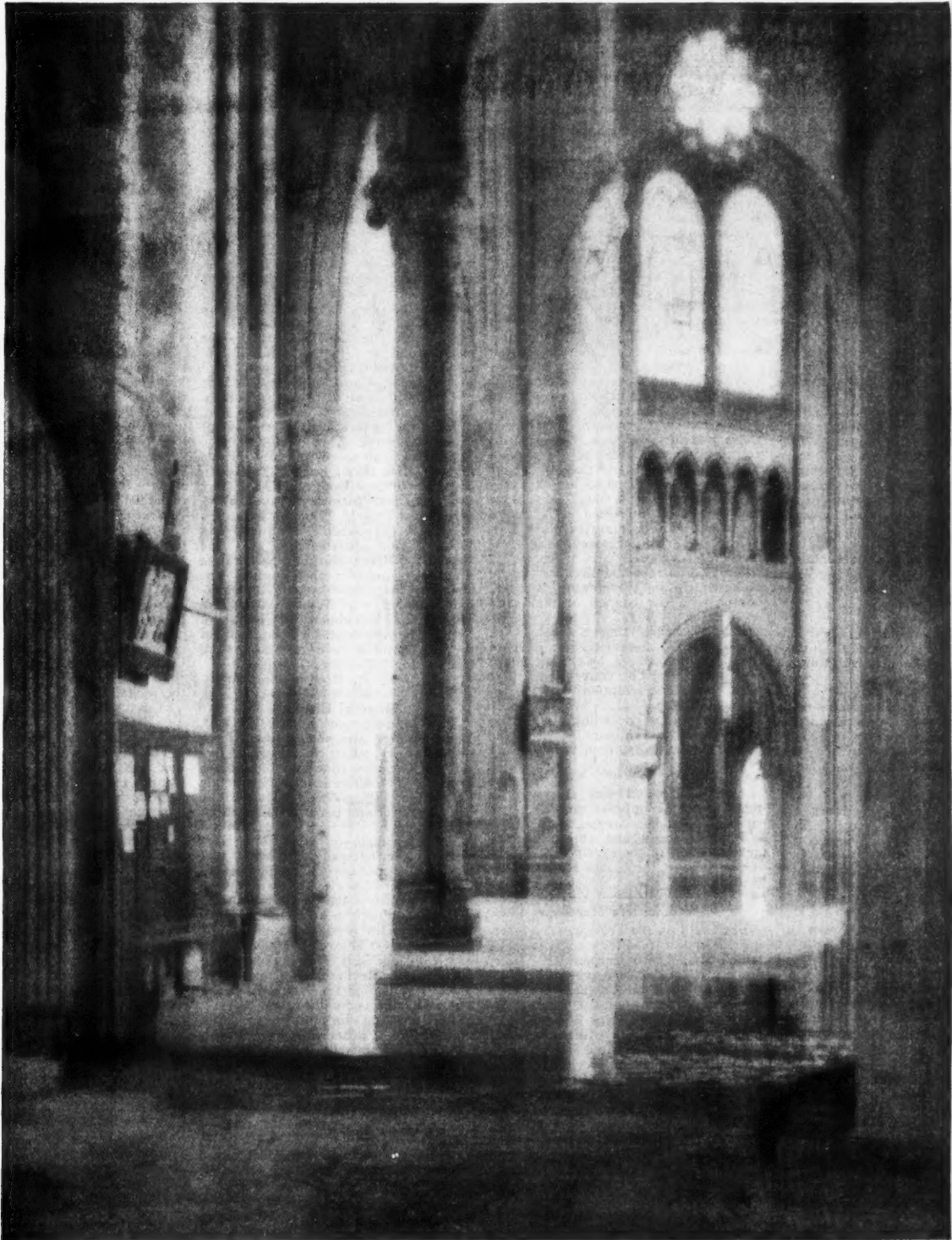
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WILLARD IRVING NEVINS, EDITOR

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Portland, Maine, has been chosen for the 1928 convention city. No definite dates have been selected but as the latter part of August has proved to be a desirable time, it is probable that it will be designated for this year. Portland is admirably fitted for an N. A. O. convention, being plentifully provided with organs, and having a historic background of unusual interest. At the same time it is located in a state filled with ideal vacation sites, so that you can arrange to attend the convention and spend a pleasant holiday nearby.

Have you secured one new member for 1928?

Beginning with April 1 there will be a national initiation fee of \$2.

We note that Rollo Maitland improvised a symphony following his recital before the January meeting of the Harrisburg chapter.

The candle-light service seems to be a fixture in the yearly program of the Central New Jersey chapter. Capacity audiences attest the popularity of the programs prepared by the officers of that chapter.

Three judges are going over the manuscripts submitted in competition for the Estey prize and we hope to announce the winner in the March Diapason. The winning composition will be heard in New York City and, if possible, at the annual convention.

It is a wise plan to begin now to plan for participation in the national music week celebration which will come in May. Each year the N. A. O. undertakes noteworthy programs for that important event, but we can exert a still greater influence by beginning earlier this year to arrange for features for our contribution to that week.

We extend hearty congratulations to Iowa upon the formation of a new chapter at Waterloo, with C. Albert Scholin as president. Mr. Scholin is also vice-president of the Iowa state council, which was formed last fall under the leadership of Marshall Bidwell of Cedar Rapids.

We trust that many nearby states will imitate this interesting work which is under way in Iowa. It is encouraging to see a new chapter formed so soon after the completion of the state council and we look forward to great things from that state.

On Jan. 10 at the Brick Presbyterian Church in New York City a "forum on music and worship in connection with the Presbyterian Church" was held under the auspices of a commission appointed by the General Assembly to prepare reports upon the condition of music in that denomination. It was a most interesting and valuable meeting for church organists, and as there are to be similar forums throughout the country, we hope every N. A. O. member will be able to attend one. At the New York meeting clergymen, organists and laymen discussed frankly the question of church music in every possible phase. The general plan of the commission is not only to help to raise the standard of music where such a need exists, but also to raise the importance of the post of the organist.

Every N. A. O. member ought to cooperate with this commission or any similar one in this undertaking which

so closely follows the aims and objects of our organization.

Executive Committee Meeting.

The executive committee met at headquarters Monday, Jan. 9, with the following present: President McAll, Chairman Hammond, Mrs. Lockwood, Mrs. Keator, Miss Coale and Messrs. Riesberg, Noble, Weston, Farnam, Harris and Nevins. The secretary read a letter from Mrs. Adelaide Altland of Waterloo, Iowa, which told of the formation of an N. A. O. chapter in that city. The executive committee approved the election of officers for that chapter and instructed the secretary to send a letter of congratulations and good wishes to this newly-formed organization.

The treasurer's report showed that there had already been an excellent response to the 1928 bills for dues. Mr. White reported that over 100 names had been sent to him in reply to his request for the names of persons who might be interested in N. A. O. literature. The committee gave Mr. White power to prepare special material for such use.

Mr. McAll reported that he would make a trip to Wilmington, Del., to confer with the council of that state on Jan. 14.

After hearing reports from Mr. McAll and Mr. Hammond it was voted that Portland, Maine, be chosen as the city for the 1928 convention. The dates for the convention will be announced later.

A committee consisting of Miss Whittemore and Messrs. White and Hammond was appointed to prepare a revision of our N. A. O. booklet, "Aims and Objects."

Mrs. Lockwood was appointed a member of the bulletin committee to succeed John W. Norton, deceased.

It was moved and voted that the next meeting of the executive committee be held at the Town Hall Club at 5 p. m. Feb. 6.

Headquarters Meeting.

For the January headquarters meeting the public meetings committee, of which Miss Lilian Carpenter is chairman, prepared an unusual and interesting program and a large audience gathered at St. Thomas' Church, New York City, to hear it on Monday evening, Jan. 23. Four American composers were represented on the program, three of them presiding at the organ in artistic interpretations of their own works.

Dr. T. Tertius Noble was heard in two of his well-known compositions, the "Prelude Solonelle" and a Fantasy on a Welsh Tune. It is needless to say that these two virile numbers sounded at their best as played by Dr. Noble. Edward Shippen Barnes in his Third Suite has created a meditative work, free in construction and plentifully supplied with themes. It is a suite which will probably have a greater appeal to musicians than to the public at large. Mr. Barnes played it with much color and interest.

The latter part of the program was devoted to compositions which have already won N. A. O. prizes. T. Frederick H. Candlyn of Albany played the first movement of his "Sonata Dramatica" in such a manner as to strengthen the impression gained at its first hearing in New York last year that it is a work of decided merit. Mr. Candlyn also added his quiet and charming "Indian Legend."

The last organ number was the Suite in B minor by Ernest Douglas, which won the N. A. O. prize of \$500 donated by George Kilgen & Son and which was first played at the convention in St. Louis last summer by Ernest F. White. Mr. White again played it for this program with firm technical and interpretative understanding.

Randall Jaquillard and Remington Fairlamb, two of Dr. Noble's boy soloists, added variety to the program with charming solos and duets. The

beauty of St. Thomas' and the splendor of the Skinner organ therein enhanced the enjoyment of the whole.

Union-Essex Chapter.

The Union and Essex chapter, of which Henry Hall Duncklee of East Orange is president, held its January meeting in the recital hall of the Lauter Piano Company at Newark Jan. 10. It was particularly interesting because of the address by Dr. Clarence Dickinson of the Brick Presbyterian Church in New York. His illustrated lecture dealt with the development of the organ from the primitive pipes of Pan through the centuries to the wonderful instruments of today. Many of the pictures shown were taken by him on European trips.

After the lecture an interesting program was presented by the Gertrude Hale trio, composed of Miss Hale, pianist; Miss Hazel Burleigh, violinist, and Miss d'Etta Dodge cellist. They gave excellent performances of Mendelssohn's Trio in D minor, Ganne's "Extase," Glazounoff's "Autumn and Winter" and Boisdreffre's "By the Brook." Miss Margot Samoranya sang two songs in the Russian language by Tschaiakowsky and Rachmaninoff and lyrics by Winter Watts and Huntington Woodman. Miss Grace Leeds Darnell, first vice-president of the association, gave an interesting talk on the "Ministry of Music."

M. A. HOOKER, Secretary.

Missouri Chapter.

The January meeting of the St. Louis chapter was held at the Kilgen organ factory, where an illustrated lecture on diapason tone and the advantages to be derived from legitimate unification was given by Max Hess, chief engineer and head of the research department of the firm. With several exhibits of diapason pipes, Mr. Hess showed the necessity for what was termed a proper normal proportion between material scale and wind pressure to assure a true diapason tone. In his comparison of a unified organ with a straight organ of approximate cost, Mr. Hess showed the advantages of the former in affording greater opportunity for flexibility and tone color. Stress was laid on the danger of excessive and improper unification.

This meeting brought out a large number of organists who were afforded the opportunity of seeing the organ under construction and obtaining practical information first hand.

Organize Waterloo Chapter.

Through the efforts of C. Albert Scholin of Waterloo, Iowa, a company of organists met Jan. 3 and organized the Waterloo chapter of the N. A. O. Great interest was shown. The following officers were elected: President, C. Albert Scholin; vice-president, Mrs. Dotha McCormick; secretary and treasurer, Mrs. Adelaide Altland. Plans are under way for the first regular meeting, to be held in February.

Lancaster Chapter.

Lancaster chapter held its monthly session and service in Trinity Lutheran Church Sunday afternoon, Jan. 8. A recital was played by H. A. Sykes, assisted by Karl L. Aument, tenor. The organ numbers included: "Hallelujah Chorus," Handel; "En Bateau," Debussy; "Gesu Bambino," Yon; "Noel" and "March of the Magi," Dubois; Fugue in G minor, Bach; "Cortege," Debussy; Menuet in G, Paderewski; Berceuse from "Jocelyn," Godard; Caprice and "Marche Religieuse," Guilman. Mr. Aument sang "Be Thou at Peace," Bach, and "Lord Vouchsafe Thy Loving-Kindness," from "Stabat Mater," Rossini.

Pottsville Chapter.

Pottsville chapter held a delightful get-together luncheon at the Allan Hotel on Jan. 9, when sixteen members were present. It was our pleasure to have present Mrs. C. E. Cole, who gave an interesting account

of "The King's Henchman." Mr. Kahn of the Hollywood management was also a guest.

Miss Alice Krebs and Mrs. C. E. Cole have been elected to honorary membership. We welcome two new members this month—Mrs. William Leining of Tremont and Harry Baird of Hamburg.

Plans are under way for meeting with our state president, Dr. William A. Wolf, early in February.

ORRIE KAISER, Secretary.

Harrisburg Chapter.

The Harrisburg chapter at its January meeting Jan. 9, presented Rollo Maitland, F. A. G. O., in a recital on the new Skinner organ in the Pine Street Presbyterian Church. An appreciative audience heard the following program by Mr. Maitland: Concert Overture in C major, Hollins; 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; "Indian Summer," Isabel Duncan Ferris; Intermezzo, Forrest R. Newmeyer.

At the conclusion of the recital Mr. Maitland improvised a symphony on themes submitted by the following chapter members: Miss Violette Casel, Alfred Kuschwa, Frank A. McCarrall, Clarence E. Heckler and Mrs. John R. Henry. A reception followed the recital.

CLARENCE E. HECKLER, Secretary.

Central New Jersey Chapter.

The chapter will present Rollo Maitland, F. A. G. O., organist at the Church of the New Jerusalem, Philadelphia, in a recital at the First Presbyterian Church, Trenton, Tuesday evening, Feb. 21.

The third annual candlelight Christmas carol service given under the auspices of the Central New Jersey chapter at the First Presbyterian Church, Trenton, Tuesday evening, Jan. 3, was beautiful and most impressive. The carols were sung by the combined quartet choirs of the First, Third, Prospect Presbyterian, State street, Greenwood Ave. M. E. and Hillcrest Lutheran Churches and the service was directed and played by Paul Ambrose, organist of the First Presbyterian Church.

The following program was given, the Rev. George H. Ingram, chaplain, presiding: Organ Prelude, "The Shepherds in the Field," Malling (played by Mrs. Carl Myers, organist of Hamilton Ave. M. E. Church); processional hymns, "Adeste Fideles," "Hark, the Herald Angels Sing," and "Wonderful Night"; hymn, "It Came upon the Midnight Clear"; carols, "The Babe in the Manger," Norwegian, and "The Angels and the Shepherds," Bohemian; carols, "The Little Lord Jesus," Spillman, and "Noel," Traditional; offertory, "The Fountain," Fletcher (played by Miss Hilda MacArthur, organist Union Church, Edgeley, Pa.); carols, "Jesus, Thou Dear Babe Divine," Haytian, and "Shepherd's Christmas Song," Austrian; hymn, "O Little Town of Bethlehem"; carol, "Silent Night," Gruber; postlude, "Christmas Fantasy," Gigout (played by George Tilton, organist of Third Presbyterian Church); recessional hymn, "Angels from the Realms of Glory," Smart.

CAROLINE BURGNER, Secretary.

Camden Chapter.

The second annual candlelight carol service of Camden chapter and the choral association of the chapter was held Monday evening, Dec. 19, in the First Baptist Church, Camden. From the first note of the organ prelude played by Forrest R. Newmeyer, until the tones of the final carol died away in a beautiful pianissimo, the large congregation remained under the spell of the Christmas message as it was brought in the carols and instrumental numbers. Dr. Elwood A. Harrar of the First Baptist Church made a brief

address which enhanced the Christmas spirit which characterized the evening.

The choral has improved since the evening a year ago when it made its debut in a similar carol service. The tonality is good, the voices are blended and balance well, although a few more male voices could be added to advantage. Precision of attack and sympathetic interpretation of the text marked all the work. The accomplishments of the choral in its existence of slightly over a year are due to the faithful work of its members and the earnest endeavor of Henry S. Fry, its devoted and painstaking director.

Great interest was displayed in the new anthem of Dr. Herbert J. Tily, which the author was present to conduct. We found it to be a very effective number, unusual in style and well interpreted by the choral.

Mr. Newmeyer's organ playing was capably done. Interest centered in his own Intermezzo, which won honorable mention in the recent composition contest. Though written in a simple form, it is a worth-while piece of work, melodious and graceful.

This month welcomes two new members—one active, Mrs. William Armstrong, recently coming to the United States from Honolulu, and one associate, Miss Mary MacCollum Dunphey, a pianist of note now studying organ with Edward Shippen Barnes.

HOWARD C. EAGEN.

Hudson Chapter, New Jersey.

The monthly meeting of Hudson chapter was held at the Bergen Reformed Church, Jersey City, Monday evening, Jan. 9. We had a fine gathering and many subjects were discussed, stress being laid on plans for extending the activities of the chapter. We welcomed two new members—James S. Reich and William A. Booth. At the conclusion of the business session Oliver Herbert, organist at the Bergen Reformed Church, played a short recital consisting of the following: Andante Cantabile, Fourth Symphony; Widor; "Let There Be Light," Dubois; Andante, Stamitz; "Deep River," Burleigh; Reverie, Strauss; "Russian Patrol," Rubinstein.

It is planned to hold the next meeting Feb. 9, the members to meet in New York City for dinner and a business meeting and later to go to the recital to be played by Lynnwood Farnam at the Church of the Holy Communion. We hope all members will take advantage of this opportunity of hearing Mr. Farnam.

R. K. WILLIAMS, Treasurer.

Worcester Chapter.

The January meeting of the Worcester chapter took the form of a masquerade. Ralph M. Warren, organist of the Lake View Congregational Church, was host, assisted by Mrs. Roy Sanders. The costumes afforded much merriment and prizes were awarded those having the most grotesque. Mr. Warren gave an entertaining musical program and at its close a buffet luncheon was served.

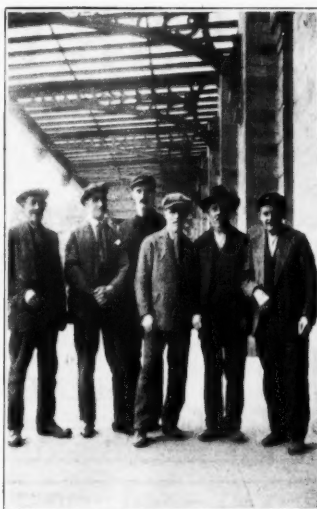
Worcester devotees of organ music are showing appreciation of the delightful half-hour organ recitals given on Thursday noons by A. Leslie Jacobs, organist of Wesley Church. This is an innovation in Worcester and is proving a most welcome one in the community.

ETHEL S. PHELPS, Secretary.

Providence Chapter.

Herbert Chandler Thrasher, organist of the Beneficent Congregational Church, gave a recital in the church on the evening of Jan. 30, under the auspices of the National Association of Organists. His program included works by Bach, Handel, Yon, Dubois,

THEY FURNISH THE WIND.



The "souffleurs" shown in the picture are the six men who blew for Marcel Dupre at his private recital at the Trocadero, Paris, last August. [See The Diapason, November, 1927, page 22, column 2.]

Massenet, Stoughton, H. J. Stewart, Milligan, Rollo Maitland and others. Beneficent Church, better known as the "Old Round Top," has a large new Hook & Hastings organ presented to the church by Mrs. John D. Rockefeller, Jr. Mrs. Rockefeller was a member of this church before her marriage.

M. C. BALLOU.

Delaware Chapter.

On Jan. 15 the Delaware chapter had the pleasure of entertaining the national president, Reginald L. McAll, at a luncheon at McConnell's cafe in Wilmington. The occasion was well attended, and Mr. McAll made a happy speech in which he told of the activities of the association and its growing strength in the formation of new centers. At the close of the luncheon the meeting adjourned to the parish-house of Trinity Episcopal Church, where an interested audience listened to Mr. McAll talk on "Ways and Means of Arousing Greater Interest in Music among Congregations and among Groups of Young People." He gave practical demonstrations on the piano. Questions touching upon this important subject were promptly and satisfactorily answered by the lecturer. He was full of his subject and was still "going strong" when after a session lasting over two hours he was obliged to leave for his train.

Letters were received from Firmin Swinnen and Miss Elizabeth Johnson declining to accept the office of president and secretary, respectively. Their places were filled by the election of T. Leslie Carpenter, president, and Wilmer C. Highfield, secretary, Miss Elizabeth Johnson being elected librarian. Herbert S. Drew was elected a vice-president in addition to Eugene M. Devereaux, elected last month. Miss Sarah Hudson White remains as treasurer.

A joint recital will be held with the Delaware State Music Teachers' Association in St. Paul's M. E. Church Thursday, Feb. 16. The program will consist of organ, piano, violin and vocal selections. There will also be a dinner meeting in February.

WILMER CALVIN HIGHFIELD, Secretary.

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MAITLAND'S RECITALS MANY

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The present season has been for Rollo F. Maitland of Philadelphia one of the busiest that he has had. In addition to his Sunday evening radio recitals on the great Wanamaker organ in Philadelphia, his engagements have included the following:

St. Matthew's Lutheran Church, Philadelphia, Nov. 6.

Scottish Rite Temple, Philadelphia, Nov. 14 (dedication ceremonies).

Larkin Administration Building, Buffalo, N. Y., Nov. 15.

St. James' Episcopal Church, New York City, Nov. 27 (inaugurating Austin organ).

Zion Evangelical Lutheran Church, Stemmer's Run, Md., Dec. 8 (inaugurating Bartholomay organ).

Church of the New Jerusalem, Philadelphia, Dec. 11.

Church of the Epiphany, Washington, D. C., Dec. 15 (District of Columbia chapter, A. G. O.).

Pine Street Presbyterian Church, Harrisburg, Pa., Jan. 9 (Harrisburg chapter, N. A. O.).

First Presbyterian Church, Germantown, Philadelphia, Jan. 18.

Peabody Conservatory of Music, Baltimore, Jan. 24 (Baltimore Music Club).

Berry Memorial Methodist Church, Philadelphia, Feb. 5 (inaugurating Wurplitzer organ).

First Presbyterian Church, Trenton, N. J., Feb. 21 (Central New Jersey chapter, N. A. O.).

Directed by Frank H. Kincheloe.

Under the direction of Frank H. Kincheloe, organist and director, Handel's "Messiah" was sung at the First Methodist Episcopal Church of Charlestown, W. Va., on the evening of Dec. 18. Charles C. Greybill, organist, and Walter L. Hansen, pianist, in addition to a list of soloists, assisted in the performance. Mr. Kincheloe has made a distinct appeal with his work at this church and his reputation and that of his choir go beyond the limits of Charlestown.

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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 contrast; what climaxes there were arrived after muscularly preparation and not by the sudden punching of the sforzando button.

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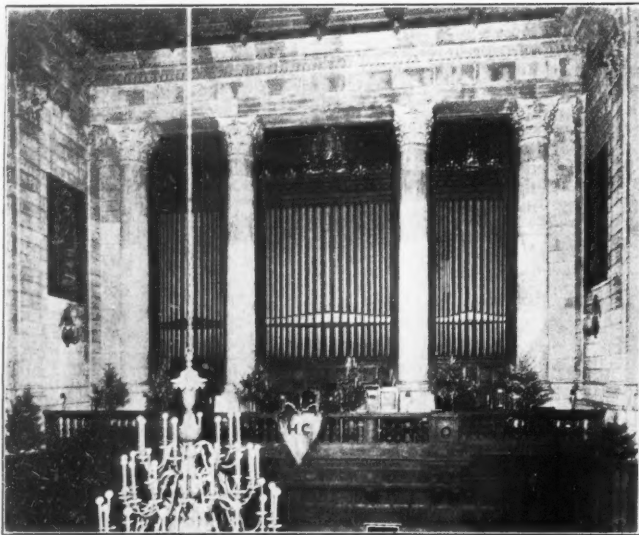
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In Los Angeles and Southern California

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Jan. 16.—Christmas has come and gone and with it a double dose of Christmas cantatas. This was accounted for by the fact that Christmas Day turned out very wet and dreary and the music lovers decided to stay at home by their warm firesides rather than go to church. However, the more strong-minded of the choir directors decided that after all the time and trouble spent on the musical services they would have to be repeated. Many did so on the following Sunday. Some are repeating their Christmas music at this writing, and if we are not careful we shall be having Christmas music at Easter.

The annual banquet of the local chapter of the A. G. O. and the Los Angeles Musicians' Guild was held on Monday evening, Jan. 9. There was a fairly good attendance and a good time was had by all.

Mrs. Harry K. Brown gave the dedicatory recital on the Kimball organ in the First Presbyterian Church at Phoenix, Ariz. The program included the Allegro Vivace from Widor's Fifth Symphony and works of McKinley, Stoughton, Karg-Elert, Swinnen, etc.

Otto T. Hirschler gave a recital at the First Methodist Church in Long Beach, of which he is the organist. There was a splendid attendance and the program was well chosen to show off the fine Skinner organ. The program included Stoughton's "In Fairyland," which, by the way, is one of the best things this composer has done. Other numbers were by Stewart, Harker, Kinder and Yon.

During Dr. H. J. Stewart's Christ-

mas vacation, which he spent in San Francisco, Miss Gladys Hollingsworth of San Diego gave a number of recitals on the organ in Balboa Park, which attracted exceptionally good audiences. Her American program included the Suite in B minor of Ernest Douglas, and numbers by Groton, Buck, Barnes, etc. Another program of "music inspired by nature" included Clokey's "Mountain Sketches"; "By the Brook," de Boisdefpre; "Serenade at Sunset," Meale, and numbers by Bach, Widor and Smetana.

SCHOOL HAS WAITING LIST

Del Castillo Has Ample Evidence of Need of New Equipment.

L. G. Del Castillo, director of the Del Castillo Theater Organ School in Boston, reports a full enrollment and a waiting list of twenty-seven, which would seem sufficient proof of the necessity for the additional equipment he is installing.

Recent theater positions obtained for students include: Madeline Wise, Capitol, New Bedford, Mass.; Louis J. Allard, State, Nashua, N. H.; Edward J. Lord, the Milford, Milford, Mass.; Nancy Locklin, the Bradley, Putnam, Conn.; Gladstone Kinkade, Uptown, Providence, R. I.; Amy Markel, Porter, Cambridge, Mass.; Carl L. Smith, Casino, Taunton, Mass.; Christopher Lawler, Warwick, Marblehead, Mass.; Nellie Macphee, Alhambra, Quincy, Mass.; C. L. Martin, Strand, Waverly, Mass.

Mr. Del Castillo's extraneous activities have come to include opening theater organs in various localities. Recent engagements of this kind included Marr & Colton installations at the Eggleston Theater, Boston; the Elizabeth, Falmouth, Mass., and the Hollywood, Charlestown, and a Tellers-Kent at the Winthrop, Winthrop, Mass. He also played the Boston run of the Russian photo film "Potenkin" at Symphony Hall for the evening performances, and is doing likewise for a similar opening of the new Moscow Art Theater film, "The Station Master."

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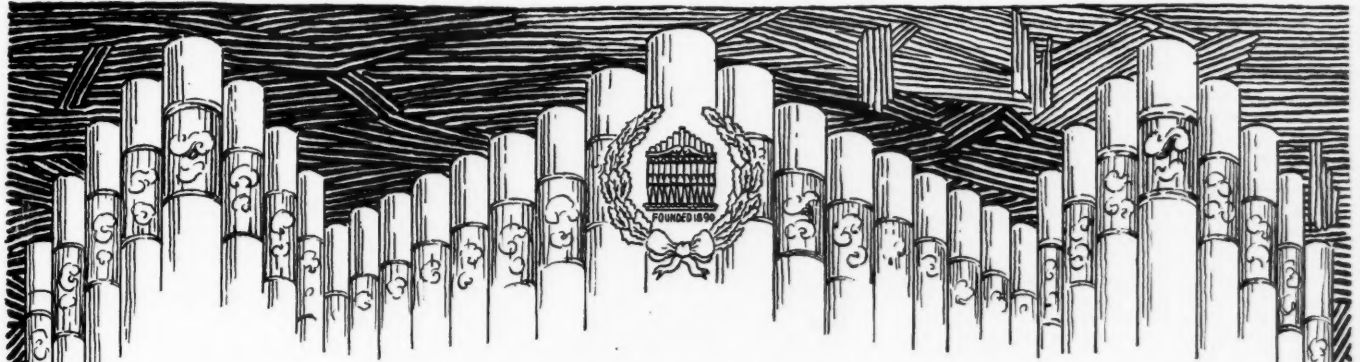
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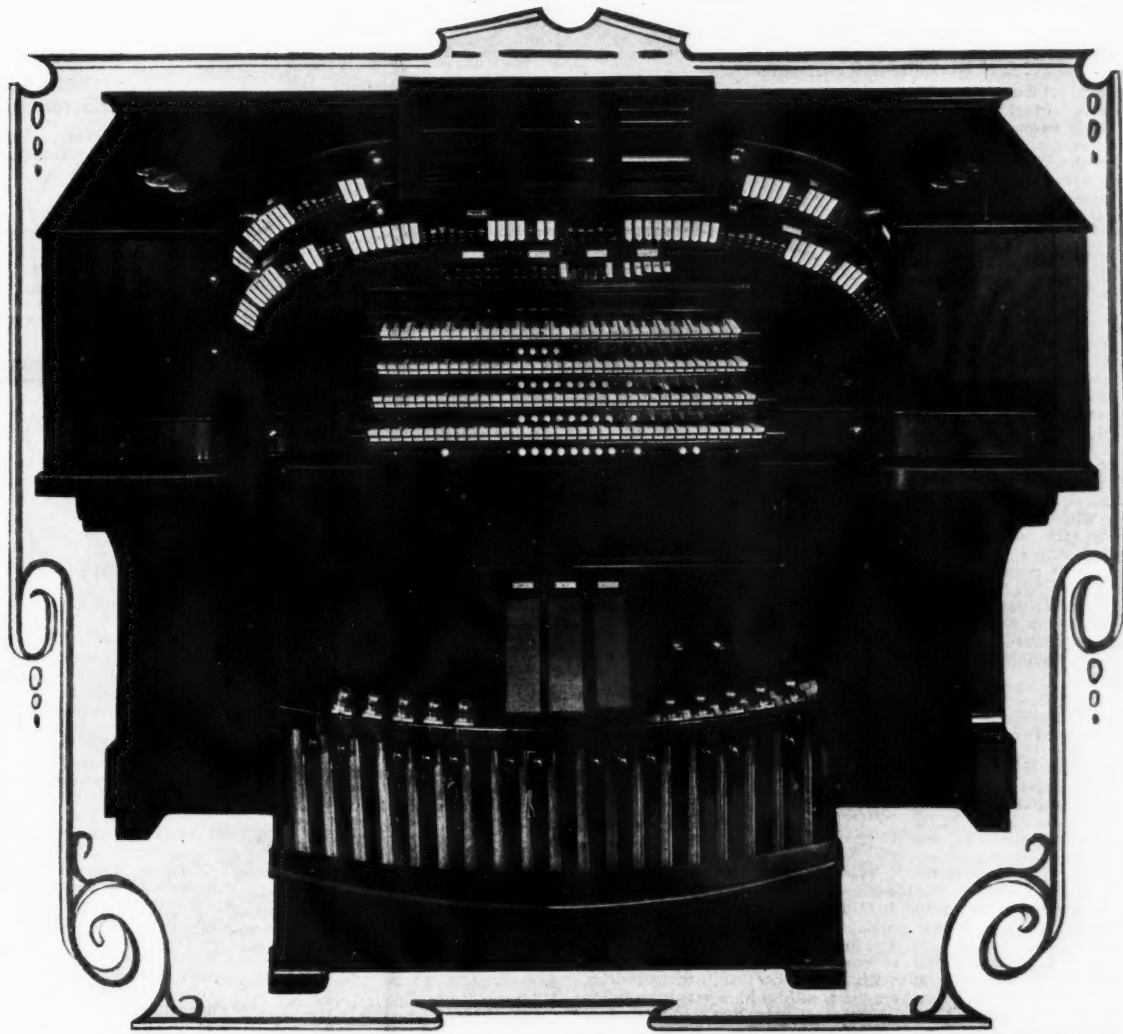
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New York Activities

News of the Organists and Their Work
in the Metropolis

By RALPH A. HARRIS

New York, Jan. 24.—Lynnwood Farnam's annual series of Bach recitals will be given in the Church of the Holy Communion on the four Sunday afternoons of February. Each program will be given a second time on the Monday evening following. This season he is giving many pieces not performed in former years. The programs include many of the chorale preludes, together with some of the preludes and fugues, and movements from the trio-sonatas.

The recital on Feb. 28 is to be the 180th by Mr. Farnam in this church. This number includes seventy-five miscellaneous programs, twenty-five devoted to Bach, nine to Cesar Franck and Brahms, and seventy-one service-recitals (with choir).

It is announced that in November Mr. Farnam will begin a series of recitals covering the entire extant organ literature of Johann Sebastian Bach.

Dr. Alexander Russell, concert director of the Wanamaker Auditorium, was the host at a luncheon Jan. 5 in honor of two young Italian artists who recently arrived in America. About thirty organists and newspaper representatives were present. The luncheon was given in the Wanamaker tearoom. The two artists are Fernando Germani, 21-year-old organ virtuoso, and Mario Corti, violinist.

About forty members and friends of the American Guild of Organists gathered at the Waldorf-Astoria on New Year's Day for the annual luncheon. A fine spirit of fellowship, characteristic of these gatherings, was evident, and a good time was enjoyed by all. Warden Sealy spoke briefly regarding the year-book, now in the press, and of the Detroit convention next June. Telegrams of regret were read from Dr. William C. Carl and Sumner Salter.

The feature of the luncheon was indeed a departure; instead of an ecclesiastical or musical lecture, Howard B. MacDonald, who has traveled to the most remote spots of the earth, gave an illustrated lecture on what he considered the really wonderful and noteworthy things he had seen. His photographs are magnificent and portray vividly the wonders of which he talks. He is a speaker of elegance, a delightful narrator, holding his audience spell-bound.

The Roman Polyphonic Society bade its official farewell to New York Sunday morning, Jan. 15, when it assisted the regular choir in St. Patrick's Cathedral at high mass. Under the direction of Mgr. Raffaele Casimiro Casimiri, the Palestrina "Missa Papae Marcelli" was given. Pietro Yon was at the console of the new chancel organ, and directed his own choir in the plain-song parts of the mass.

The Roman singers have just completed a most successful transcontinental tour, meeting with great success everywhere. They made their American debut two months ago at the Metropolitan Opera House, New York, when they gave a long and delightful program of ancient ecclesiastical music from Palestrina and his contemporaries as well as some of the modern French works. Their ensemble is beautiful and well-balanced, showing an exquisite control over a marvelous range of tone colors. The chorus is composed of sixty voices selected from four of the finest choirs in Rome.

A program of the Christmas services at the Fort George Presbyterian Church has been received. Miss Edith Sackett is doing splendid work there, particularly among the young people. In addition to the quartet and chorus she has organized and is training a chorus of boys and girls, which sings at occasional services. Miss Sackett is a graduate of the Guilman Organ

School and in the last few years has done extensive teaching in Eastern Canadian conservatories.

Joseph Yasser, the famous young Russian organ virtuoso, now in this country, played with the League of Composers in a recital of "modern music" of four centuries ago at the Town Hall on the evening of Dec. 30. The apparent object of the program was to exhibit the evolution of musical art by featuring what was ultra-modern in the sixteenth century—now, of course, rather antiquated. Mr. Yasser played the "Toccata Chromatica per L'Elevezione" by Frescobaldi and the "Fantasia Chromatica" by Sweelinck. Willem Mengelberg conducted the chorus, the Choral Symphony Society of New York, which gave choral numbers of the same period.

"The Messiah" was given Dec. 30 by the Oratorio Society of Flushing in the auditorium of the Flushing High School. It will be recalled that this society was organized by the late John Wesley Norton a year ago. Upon his death, the baton was temporarily taken by Dr. Clarence Dickinson, who continued the training of the chorus and directed the concert Dec. 30. Ralph A. Harris played the organ accompaniments on the three-manual Möller organ and Mrs. Lyra Nicholas the piano. Solo parts were sung by Miss Ruth Shaffner, Miss Amy Ellerman, Judson House and Alexander Kisselberg. The Oratorio Society will give "The Creation" May 18. The new director has not yet been appointed.

Professor Louis Robert gave a very interesting program of ancient carols at the Church of the Holy Trinity, Brooklyn, Sunday evening, Jan. 8. The program was sung, mostly a cappella, by 150 voices from the Choral Club of Summit, N. J., of which Professor Robert is the conductor.

Hugo Troetschel of the German Evangelical Lutheran Church, Brooklyn, gave an unusual service of ancient and modern Christmas music, mostly of German origin, Sunday evening, Dec. 18. Mr. Troetschel has been a prominent figure in his city for over a quarter of a century, and his recitals are reported from time to time in these columns.

Dr. Carl celebrated Christmas by giving "The Messiah" at the First Presbyterian Church on Christmas eve. His own choir of seventeen professional voices was augmented by several from the choir of St. Bartholomew's, with Grace Kerns, Amy Ellerman, Ernest Davis and Edgar Schofield as soloists. Dr. Carl has a reputation for the presentation of the standard oratorios and invariably gets a packed house. The ensemble was splendid, and gave a highly satisfactory massed effect, so necessary in this particular oratorio. The following morning, Christmas Day, many rare carols, both ancient and modern, were given at the church service.

The Christmas season was a busy one for Pietro Yon and his assistant, J. C. Ungerer, at St. Patrick's Cathedral. An elaborate musical program was given at the midnight mass, which, of course, included the immortal Novello arrangement of "Adeste Fideles." At the pontifical high mass the following morning, Mr. Yon's own mass was sung by chorus and orchestra, under the direction of Mr. Ungerer. The principal theme of the entire mass is the old plainsong "Te Deum Laudamus."

The new organ is not yet complete, there being some unavoidable delay regarding the gallery organ, but the chancel organ was used for the first time at these services. Formal opening of the completed instrument is set for Jan. 30.

The choir of St. Bartholomew's Church, under the direction of Dr. David McK. Williams, gave a recital in the new St. Bartholomew's community house on the evening of Dec. 9. The feature of the evening was Henry Houseley's setting of the text of the "Rubaiyat" of Omar Khayyam. Solo

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parts were taken by the usual soloists of the choir, with Frank Scherer, a former assistant, at the organ.

The Downtown Glee Club, a chorus of Wall street music-lovers, under the direction of Channing Lefebvre, gave its Christmas concert in the auditorium of Mecca Temple on the evening of Dec. 21. They were assisted by the boy choristers of the Cathedral of St. John the Divine, with their choirmaster, Dr. Miles Farrow. Both groups gave several numbers, Christmas and secular, and finished the program with an ensemble presentation of Schubert's "Great Is Jehovah" and Mr. Lefebvre's arrangement of "Adeste Fideles."

Theodore Beach, organist and choirmaster of St. Andrew's Episcopal Church, presented Spohr's cantata, "God, Thou Art Great," on Sunday evening, Jan. 8. The choir is of mixed voices.

Gottfried Federlein and his mixed chorus at the Marcy Avenue Baptist Church of Brooklyn gave a fine rendition of Horatio Parker's "The Christ-Child" on Christmas day.

Harry Rowe Shelley, organist and choirmaster at the Central Congregational Church of Brooklyn (otherwise known as Dr. Cadman's church), directed and accompanied his choir, also of mixed voices, in a presentation of Dudley Buck's "The Coming of the King" on the evening of Christmas Day.

William C. Bridgeman conducted a gala performance (as church performances go) of "The Messiah" at St. Mark's Methodist Episcopal Church on the evening of Christmas Day. The chorus was composed of fifty mixed voices, an organization known as "St. Mark's Choral," together with the solo quartet of the church. Organ accompaniments were played by Henry Repp, assistant organist of St. Mark's. The organist is Lawrence Munson, F. A. G. O. The ensemble was made

quite complete by the Tollefsen String Quartet.

Bruno Huhn conducted the mid-winter concert of the Banks Glee Club in Carnegie Hall on Jan. 11. This is one of the oldest organizations of its kind in the city. Dr. J. Christopher Marks assisted at the organ.

Brooklynites look forward to the annual concert by the Catholic Diocesan Choristers—at least those who love ecclesiastical music and an ensemble of men and boys. This choir is an ensemble of the best voices from the Roman Catholic choirs of the city, whose function it is to sing at all pontifical masses. Once a year the 200 voices are heard in recital at the Brooklyn Academy of Music. This year they sang on the evening of Jan. 19. The conductor of the chorus is Frederick T. Short of St. Paul's Catholic Church. The program included selections from "St. Paul," "The Redemption," some negro spirituals and Christmas carols, as well as English and Russian compositions. The most attractive number was Vaughan Williams' "The Turtle Dove," a baritone solo arrangement of an ancient folksong, contrasted against a humming accompaniment.

Constantino Yon conducted a massed chorus of over 500 young women, students of the convent Mount St. Vincent, when the "Messa Chasalis" by Orefice was sung at high mass in the Church of St. Vincent Ferrer on Sunday morning, Jan. 15.

The program of a festival service in St. Andrew's Methodist Episcopal Church Sunday evening, Jan. 22, has been received. Mrs. Bruce S. Keator, the organist and director, was assisted by Miss Mary A. Coale and her choir of twenty-four voices from the Montclair Union Congregational Church. Mrs. Keator's choir is a double quartet of soloists. The program included an ensemble presentation of Mozart's "Glorious Is Thy Name."



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My Dear Mr. Bennett:

After my very pleasant experience in Fort Madison, I surely feel good toward a Bennett organ. The recital came off without a hitch (at least as far as the organ was concerned). The people seem very well pleased with the organ, and I don't see how they can be otherwise.

The voicing of the organ is particularly good. The body of the full organ is sonorous and "meaty." The reeds are splendid. The Echo worked out better than I expected.

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CLAUDE L. FICHTHORN
Dean Missouri Valley College
School of Music
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For "Movie" Player; Hints on Playing and New Publications

By WESLEY RAY BURROUGHS

The Neighborhood Organist.

The theater player whose daily routine is that of a one-man orchestra in a neighborhood theater, or a small town "movie," has a far more difficult position than that of his brother whose work is in a downtown city house, where he alternates with an orchestra and has an opportunity of screenings a few days prior to the weekly run. This player can carefully choose his music and has at least two substantial rest periods. The neighborhood organist has no screening privilege and only a ten-minute rest period out of every three hours. Consequently the demand is taxing both on his resourcefulness and ability in planning the musical program, and far more so on his physical strength.

In addition to this he must be certain that he offers a musical program in a variety of numbers carefully chosen as to rhythm, style and registration. These are cardinal points, and he must fit the picture as well, endeavoring to please all classes of patrons, something, of course, that all theater organists should try to do. The community player has a far greater field, as he has the entire show to cover, and he is not hampered in any way by friction with the orchestra leader.

It goes without saying that this player must have an adequate library, with special attention focused on sufficient quiet-neutral, romantic and dramatic material for the heavier films, and with a liberal supply of national music of the various countries in the proper covers. Love themes and comedy music are required, as are popular numbers and musical comedy selections for the cartoons and the two-reel comedy films. The library should be catalogued as outlined previously in these columns, and a neat typewritten list in loose-leaf form should be available for ready reference. This is a tremendous time-saver, as we have found by experience. It is possible to "set up" a seven or eight-reel feature in from half an hour to forty-five minutes by this method, against two or three hours by a hit or miss plan where there is no system, and the music is kept in piles. To find a certain number in the latter way often requires twenty minutes, for while one may be sure the desired number is in that particular pile, just where it is placed is the question.

Another method that will prove a great time-saver is for the player to choose, say, six or eight especially worthwhile numbers from each cover throughout his library and place these on top of each pile in each cover, so that when an oriental piece is wanted, for instance, he can quickly glance over the few at the top and choose the one he thinks will fit best.

Not having seen the picture or knowing exactly what the principal characters are doing, or what atmosphere predominates, it is difficult to choose pieces correctly, but the organist has this advantage over the orchestra leader in the downtown show: He can always have recourse to improvisation, and this is a vitally important line of work which should be practiced and cultivated. Improvising in the theatrical style provides a correct atmosphere for a story in picture form that unfolds itself on the screen and is a far different proposition from improvising for church work.

New Photoplay Music.

Three new issues of Carl Fischer's Playhouse series reach us this month. The first, "The Mystic Rider," by Victor Herbert (a posthumous work) is a dramatic allegro in A minor. It is in twelve-eight measure, five pages in length, and progresses to a stirring climax. This is especially appropriate on scenes of a long chase on horseback. "Main Street," a bright little allegretto in G, depicts the hustle and bustle of

city life. The last is a "Comedy Misterioso" ("Weak-Kneed Whitney") by F. Stahlberg and is a clever characterization of the fellow who has imbibed a little too much and has poor control over his legs. Here a bizarre and grotesque registration will tremendously heighten the comedy effect.

For oriental and certain western scenes "Nocturne au Desert," by J. Beghon, is excellent. A short prelude of two measures leads into a C minor lento with solo for oboe, clarinet or soft reed. The prelude subject is then made to serve as accompaniment to a two-voiced theme in the major. A short modulation to A, and the main theme is worked out, but returns to C, and the minor episode ends the piece. It is evidently evening on the desert and the caravan has gathered for the night in the oasis. After the evening meal the travelers reflect on the day's events. They desire to reach the journey's end as soon as possible, planning the morrow's march. Finally sleep begins to call them, and the camp settles down to rest. An excellent picture number!

A suite of four numbers, "In Fairyland," by L. Hosmer, contains splendid material for the picture player. (1) "Incantation and Cortege of the Fairy Queen" depicts the summoning and arrival of the fairy hosts, and is a fascinating tempo di marcia. (2) "The Watersprites" represents the frolics and sports of the sprites led by Narcissus—a valse ballet. (3) "The Satyr and the Nymphs" brings the entrance of the nymphs pursued by the satyr. This has an unusually original and brilliant theme in A minor. (4) "The Fairy Ring" opens with the ringing of bells at midnight, signifying the beginning of the festivities. The dance (six-eight) becomes more and more jubilant. Then the mystic horn warns of approaching dawn and they disappear. These numbers are useful not only on childhood and fairy scenes, but on many bright spots in a feature film. We recently played one—"The Magic Garden"—a story of the meeting of a little boy and girl within it.

"The Flight of the Bumble Bee," a vivacious scherzo by Rimsky-Korsakoff, from the opera "The Legend of Tzar Saltan," is a number that will prove exactly right on educational films showing the development of insect life. A good registration on this piece, which consists of very light accompanying chords and pedal notes, with the right playing ceaseless chromatic sixteenths, would be to alternate between flutes and a combination of strings, twelfth and tierce. It is a correct representation of the perpetual motion of insect life.

It is excellent logic to assert that those musicians whose daily work is in the photoplay theater are best fitted to write numbers for accompanying the films. In confirmation of this we cite our selection of four outstanding pieces from a large assortment. "Grossome War Theme" is not written in any key! No signature, with the bass playing in every measure the octaves, E, G, B flat and G, and the right hand playing for the most part augmented fifths (trumpet and clarinet). "Perpetuum Mobile," as its name indicates, has a theme illustrative of perpetual motion, and would be applicable to scenes of suppressed excitement, whirling machinery, flights of birds, etc. Both these are by Erno Rapee. "Tensive Misterioso," by D. Peele, is more than an ordinary misterioso, because it borders on the dramatic. "Sinister Presto," by J. C. Bradford, sub-titled "The Dragon," is in C sharp minor, an unusual key for orchestral work. It suggests an ominous warning of an approaching monster or some impending calamity. (Belwin.)

Larry Jean Fisher of the Cedar Lee Theater at Cleveland Heights, Ohio, was guest organist for the opening of the Universal-Variety Theater, the Moreland, in Cleveland, in January. The theater has a nine-rank Kimball unit with a piano in the orchestra pit. The piano increases in volume as the organ swell pedal is opened. The console is in silver and installed on a Hough lift. It is a very effective installation and the theater is a beautiful one.

Triostyle Playing

By EDWARD BENEDICT

That there is nothing new under the sun is generally admitted; nevertheless old ideas have been changed and modified so that they are not easily identified, and thus pass as something new.

Triostyle playing, which I perhaps erroneously consider my original idea, is a development of a method of playing which has been in use for generations—that is, thumbing. Thumbing was more or less a chore on the old tracker type of organ, but with the advent of electric actions it became possible to play a pseudo-legato with the digit on a lower manual.

In church and concert work thumbing would be used only when indicated in the score, but the theater organist, arranging as he went along, found that a thumbed obligato on the 4-ft. tibia tickled the ears of the cash customers. I think the outstanding trait of unit registration is the great use to which 16-ft. stops are put. Being able to pick out almost any quality desired in that pitch, the unit player includes one or more in almost every combination which he uses.

A typical ballad combination would be: Tibia, 16-ft.; vox humana, 16-ft.; vox humana, 8-ft., and tibia, 4-ft. When used as a single note melody or as a soprano and alto duet, this combination is very effective. It has the drawback, however, of being empty in the middle. Many organists try to "fatten" it up by playing chords, but this brings on that 16-ft. muddiness which is an abomination and all too common in our theaters.

To provide a filling for this combination I first tried thumbing a second part on 8-ft. vox humana and 8-ft. and 4-ft. tibia. This was partly satisfactory, but I obtained the ideal effect by sustaining the alto and tenor voices with the thumb and first finger. This gave a three-part harmony which was satisfactory to the ear without sacrificing the beauty of the 16-8-4-ft. combination. Obviously the technical difficulties would prevent the playing of anything but the slowest of popular melodies in triostyle, but a little practice proved the entire feasibility of the scheme.

The principal work falls on the third, fourth and fifth fingers, which have to provide a legato melody. They must develop teamwork comparable to that of a well-oiled back-field. By making the thumb and second finger jump from one pair of notes to the next with the utmost rapidity, a pleasing legato effect is produced. Great care must be exercised to prevent the third finger and that part of the palm at the base of it from sounding unwanted keys. The hair-trigger action of the modern theater organ adds to this difficulty.

Once a piece is mastered the effect is extraordinary, and though your auditors may not understand the intricacies of the execution, they appreciate the result. Nearly ten years of experimenting with this style of playing has brought out other uses for it. There are many times when the thumb and first finger can reach down and play afterbeats while the left hand is busy with a bit of counter-melody. It is also very good when turning pages or changing stops with the left hand.

I have taught triostyle to many pupils and those who have mastered it rejoice in the accomplishment. With these few remarks I herewith present triostyle to the readers of The Diapason and may you get as much enjoyment and satisfaction out of it as I have obtained.

Bethlehem Bach Festival in May.

The executive committee of the Bethlehem Bach Choir announces the annual festival May 11 and 12, in the Packer Memorial Chapel at Lehigh University. The opening program will consist of short Bach compositions and the mass will close the festival.

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N. Y. Evening Post—"Germani, the eminent Italian organist, gave a recital yesterday afternoon to an enthusiastic audience. His playing, as before, was a delight."

N. Y. American—"Germani proved to be an extraordinarily capable performer."

Brooklyn Standard Union—"Germani's playing convincingly revealed the presence of a new musical star . . . this extraordinary young man exhibited those qualities which denote the matured musician . . . in addition he possesses a spark of the divine fire . . . he belongs by birthright to the eminent company of virtuosos, and will indubitably win a place among the great interpretative artists of the day."

Philadelphia Record, Jan. 19th: H. T. Craven—"Germani demonstrated that he is one of the premier organists of the day . . . of signal authority is his art . . . it may be termed superbly mature, although its possessor is but 21 years of age."

N. Y. Corriere d'America—"Germani confirmed the reports we had about him from Italy. The young organist of the Augusteo demonstrated the possession of an uncommon talent, a sure, and brilliant technique, and a remarkable maturity of interpretation. He made the impression on all present, critics and amateurs of music, that he is, in truth, a 'colossus of the keyboard,' destined to a superb future."

N. Y. Il Progresso—"Germani is complete master of all the resources of the modern organ . . . he upholds the high renown of the great Italian organists, who have always been found in the front rank of the virtuosos of all countries."



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Philadelphia Inquirer—"Germani possesses qualities that give him high rank in his field. In addition to a remarkably flexible technique, he plays with a breadth of style that is unusual in a youth of 21 years."

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Philadelphia Public Ledger—"In the Liszt 'Ad Nos' Germani showed his real powers in a congenial work. The entire number was played with typically Lisztian fire and evoked storms of applause from the audience."

Philadelphia L'Opinione—"The critics, subjugated by the great art of Germani, acclaimed him with the highest adjectives to express their admiration."

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Who's Who Among American Organists

J. J. Miller.

J. J. Miller, who on the first Sunday in December began his thirty-ninth year of continuous service as choir-master and organist at Christ Church, Norfolk, Va., has missed during thirty-eight years only two Sundays outside of his regular vacation. He has served in the same capacity for about thirty-five years at Ohef Sholom Temple.

Mr. Miller was born near Jefferson City, Mo., Nov. 20, 1861. His musical education began at an early age and he held church positions as a youth. He traveled from Springfield to Chi-



J. J. MILLER.

cago to study with Clarence Eddy at the Hershey School of Music and succeeded Bruno Oscar Klein at the Cathedral of St. John at Quincy, Ill. In 1885 he was called to Grace Church, Middletown, N. Y., to organize a choir of boys and men, and while there was engaged to organize several other boy choirs in New York state. He was also supervisor of music in the public schools of Middletown. On the resignation of his rector there, he accepted the position at Norfolk, Va.

Mr. Miller has been instrumental in elevating not only church music, but secular, through hundreds of his own recitals and concerts, and by bringing to Norfolk great artists and orchestras, including the New York Symphony, the Russian Symphony and the Pittsburgh Orchestra, and training choruses for festivals. He has also been very successful with pupils, many holding good positions throughout the country as church organists and soloists, as well as in concert and stage work, and as teachers of voice, organ and piano. His work as a boy choir trainer is known over the country, and his soloists have been sought by some of the most important churches. He is one of the founders of the American Guild of Organists, and was active in starting new chapters, being the first dean of Virginia. He was active also in launching the National Association of Organists.

On the celebration of Mr. Miller's thirtieth anniversary, the Norfolk Ledger-Dispatch had the following to say: "Mr. Miller, whose artistic ideals included the eternal fitness of things, and who is a believer in the English style of church music, began a quiet campaign in the interests of his art, and has worked steadily toward that end, with what results one has only to attend a service at Christ Church any Sabbath day to see. Such a one will be forced to admit that the end attained is well worth the years devoted to its accomplishment."

Christ Church choir consists of about forty-five boys, seven altos, five tenors and twelve basses. The afternoon services are choral throughout, and during the music season a violin and cello are added. The organ is a four-manual

Austin of fifty registers, with a solo-echo organ in the tower. From Nov. 1 to Easter Mr. Miller gives a series of recitals. The choir does all the standard oratorios and cantatas. Mr. Miller's personality is that of a gentleman of refinement, amiable, kindly, courteous, and always generously interested in the attainments of his professional associates.

Frederic B. Stiven.

Down at the University of Illinois, one of the great institutions of learning maintained by the states of this nation, the music work is under the fostering care of an American-born and largely American-trained organist who has been forging ahead quietly and accomplishing noteworthy things as an educator. He is Frederic B. Stiven, a native of Michigan, a musical product of Oberlin and an organist of ability and experience. At the beginning of the new year the Associated Press sent out dispatches from Urbana, Ill., telling of 400 organ recitals at the university which had been placed to the record of Professor Stiven, and of the value of the Sunday performances for the benefit of thousands of students.

Frederic Benjamin Stiven was born at Ionia, Mich. He was graduated from the Ionia high school in 1900. Seven years later he received his diploma from the Oberlin Conservatory of Music and for two years after graduation was a teacher of organ at Oberlin. Then he went to Paris for two years of study with Guilman and received the last lesson which Guilman ever gave, just before the master was seized with his fatal illness in 1911. He also studied orchestration with Widor.

On his return from France Mr. Stiven was appointed associate professor of organ under Dr. George W. Andrews at the Oberlin Conservatory. From 1917 until 1921 he was professor of organ. That year he was called to the University of Illinois, where he has remained up to the present. He is director of the school of music and professor of music, and aside from his organ playing is doing a work which has won fame for him throughout the country.

In 1912 Professor Stiven passed the associateship examination of the American Guild of Organists. He has held organ positions continuously since he



FREDERIC B. STIVEN.

was 14 years old, playing in the following churches:

- First Presbyterian, Ionia, Mich.
- First Presbyterian and First Baptist Church, Saginaw, Mich.
- First Baptist, First Christian, First Methodist, Elyria, Ohio.
- First Congregational Church, Oberlin, Ohio.
- Franklin Avenue Methodist Church,

Euclid Avenue Christian Church, Calvary Presbyterian Church, Cleveland, Ohio.

Eglise de St. Marcel, Paris, France.

At the University of Illinois Director Stiven conducts the University Choral Society of 200 members and plays many of the Sunday vesper organ recitals of the university, given each week during the university year. He is president-general of Pi Kappa Lambda, a national honorary music fraternity; past president of the Association of Deans and Directors of Schools of Music in State Universities; a member of Alpha Sigma Phi, Phi Mu Alpha and Mu Kappa Alpha, and author of the book "In the Organ Lofts of Paris."

Professor Stiven married Alice Forrest Beckwith, Jan. 1, 1908, and they have five children.

Percy B. Eversden, M. A., Mus. D.

Percy B. Eversden, versatile, scholarly and affable organist of St. Louis, was born in Oxtordshire, England, Aug. 25, 1864. He received his preparatory education at Reading School,



PERCY B. EVERSDEN.

proceeding to New College, Oxford, and after graduation to Heidelberg, Germany.

Inheriting a love for music from his father, he studied successively with John Old, Dr. John Stainer, W. T. Best and Alexandre Guilman. His theoretical work was under the tutelage of Macfarren. Following the custom of the younger son, and the wish of his mother, he was ordained by the Bishop of Exeter in the English Church and for some years held curacies in addition to his teaching. The latter, however, was his first love and he has often been heard to say that he would rather teach than eat.

For several years Dr. Eversden was organist at All Saints', Camberwell, and later was precentor and organist at St. Paul's, Colwyn Bay.

Coming to America in 1895, he has held positions as organist at St. George's, Newburgh, N. Y.; St. James' Memorial and the Church of the Redeemer, St. Louis, serving the rector of the latter church for fourteen years, and is now completing his eighth year as organist at First Church of Christ, Scientist. Possibly Dr. Eversden is best known as a teacher, devoting his entire teaching to the organ and having one of the largest classes in his community. He is classed as a theorist of the old school with a practical knowledge of the organ and its construction and is often called on for advice by church committees in the preparation of suitable specifications. Dr. Eversden is also musical advisor to the firm of George Kilgen & Son, Inc., St. Louis.

Elsie MacGregor.

Elsie MacGregor, talented Indianapolis organist, who has been active since her youngest artistic days in Indiana as a church player and recitalist, received her first inspiration from a father who is a minister and a

mother who, when the child was 5 years old, gave her her first musical instruction. Miss MacGregor's ancestors were of the old Clan MacGregor of Glenorchy, Scotland. They left their home in Invernesshire and settled on the northern shore in Nova Scotia. This is near the land of Acadia, made famous by Longfellow's "Evangeline."

Her father's desire for college and seminary training brought him to the United States and he has since then lived in the Middle West, his pastorates being in that section. Elsie MacGregor was born at Bluffton, Ind. Her talent first manifested itself at the age of 5 when she was soloist of a children's choir in the First Baptist Church of Indianapolis under the direction of G. W. Preston. At Marion, Ind., she entered the conservatory of music and took the course in piano, theory and organ. Hamilton Nussbaum, one of Leschetizky's pupils, was her piano instructor for six years. When she was 9 she was able to play for all the junior departments of the church. She was 16 when she started the study of the organ with Albert Ricketts in the conservatory. At 17 she held her first official position as organist at the First Baptist Church, Marion. Last fall she was invited back there for a founders' day celebration and gave a short recital, while her father delivered the sermon. After two years at the Baptist Church she was appointed organist at the First Presbyterian. This church had an Estey organ given by Mr. and Mrs. James Sweetser in memory of their daughter. Year after year recitals were given once a month, featuring well-known organists. At the close of each year it was the custom for the organist of the church to give the closing recital. This marked the real beginning of her concert work. During this period she was supervisor of music in the public schools of Decatur, Ind. Later she accepted the position as director of the piano and public school music departments of the Marion Normal College. After two years in this capacity she went to the Fairmount Academy and became director of the musical department. In a short time in this Quaker school a strong department was built up and the young people whose ancestors had no musical instruments in their homes were organized into glee clubs, and many took up the study of music seriously.

About this time Miss MacGregor became a pupil of Wilhelm Middel-schulte, and later coached with Clarence Eddy. For the last seven years she has presided at the three-manual organ in the Memorial Presbyterian Church, Indianapolis. Some time ago



ELSIE MAC GREGOR.

she was honored by being made an artist member of the National Federation of Music Clubs. Jan. 28 she broadcast a recital over WKBF, Indianapolis, for the Indiana Federation. She is active in all civic and local affairs and has been official organist for many conventions.

Convincing Endorsements

— others will follow —



LEWIS A. VANTINE, *Organist, First Church of Christ, Scientist, Milwaukee, Wis.*

It gives me much pleasure to say that I think the voicing of the Austin Organ is unsurpassed and the mechanical parts are practically perfect. I have been playing a large Austin Organ for over sixteen years and have found that it not only has retained its distinctive voicing, but has needed very little care. The Church is just as delighted with it now as when it was installed 16 years ago.



UDA WALDROP, *Municipal Organist and Organist and Musical Director, First Congregational Church, San Francisco.*

The best testimonial I can give regarding Austin Organs is the fact that I play on them. You have just installed your new console in my Church and I hope to have an Austin for my radio recital work.



FRANK E. WARD, *A. G. O., Organist and Choirmaster, Church of the Holy Trinity and Temple Israel, New York City.*

I congratulate you on the beautiful organ built for Temple Israel, where I have been organist for twenty-five years. It has delighted the Congregation with its exquisite tonal effects. The solid Diapasons, splendid Strings, fine Cornopean, Harp, sweet quality of the Cor Anglais, the Cor d'Nuit coming from the distant Echo chamber, and especially the absolute reliability of the action, make it a delight to play this organ and bring me many expressions of pleasure from the members.



ELMER WILSON, *Municipal Organist, Melrose, Mass., and First Baptist Church, Malden, Mass.*

I have enjoyed playing organ concerts on the Melrose Memorial Organ, which is an Austin. Its mechanical perfection and tonal resource is ever dependable. Also in demonstrating this organ for committees, I have never been disappointed in the prompt response of its electrical mechanism.



GEORGE ARTHUR WILSON, *Mus. Bac., Toronto University, F. A. G. O., Organist, and Choirmaster, Church of the Messiah, Brooklyn, N. Y.*

It is the greatest pleasure, and I might also say I deem it a privilege, to add my testimony to the superlative art and virtues of your instrument.



R. HUNTINGTON WOODMAN, *F. A. G. O., Organist and Choirmaster, First Presbyterian Church, Brooklyn, N. Y., Director of Music, Packer Institute, Brooklyn, N. Y.*

If I try to express my admiration of Austin tone and mechanism, I can only repeat what many organists have said; but I have had exceptional opportunity to judge of the wearing quality of your organs, having played one of them in the First Presbyterian Church for twenty-two years, and another in daily school work for twelve years. Such derangements as have occurred in these organs have been trivial and most of them I have been able to fix myself. The accessibility of your action and easy adjustment are important factors in the inexpensive upkeep of your organs and should be an important consideration where skilled organ mechanics are rare. Continued success to you.



HARRY WOODSTOCK, *Organist, All Angels' Church, New York City.*

One of the most effective organs it has been my privilege to play is your large four-manual Austin in the Asbury Park M. E. Church. There is a variety and balance of tone in this instrument which makes it ideal for the Church service and one truly inspiring to listen to as well as to play.



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I consider the Austin Organ Company one of the foremost American organ builders. Their instruments show great mechanical excellence and tonal resources. Strings and Diapasons are wonderfully good.



CHARLES S. YERBURY, *Organist and Choirmaster, All Saints' Church, Brooklyn, N. Y.*

The superior tone, the wonderful voicing, the patent "Wind Chest," the ease of manipulation puts the Austin Organ in the class of leading American Art Products in the musical instrument line. I have played them for over ten years and have found them to give unexcelled satisfaction.

AUSTIN ORGAN CO., Hartford, Conn.

Quartet and Chorus

By HAROLD W. THOMSON, Ph. D.

Last Easter.

No new Easter numbers have reached my desk yet, but something can be learned from scanning the scores of programs which I received last year. There is, for instance, that at the First Baptist, Los Angeles, Alexander Stewart, director; D. L. Wright, organist:

Organ, "Easter Morning," Malling; "Resurrection Morn.," Johnston; "Easter Dawn," Claussmann.

Chorale, Quartet and Chorus Antiphonal, "Rejoice, Ye Sons of Men," Hirsch, Sixteenth Century (Boston).

Offertory, String Quartet, Andante Cantabile, Tschaiakowsky; Quartet with string accompaniment, "A Legend," Tschai-kowsky.

The Easter Song In Story: Adapted to music chiefly by traditional composers of the sixteenth and seventeenth centuries; Gethsemane: "Jesus in the Garden," Seventeenth Century (Gray). Calvary: Hymn, "When I Survey," Soprano, "There is a Green Hill," Gounod. Chorus with organ and strings, "Agnus Dei," Widor. The Tomb: "By Early Morning Light," Reimann-Dickinson. Resurrection Joy: "Rejoice, the Lord Is Risen," arranged by Dickinson. Divine Love Triumphant: "Seraphic Song," Gaines-Rubinstein (Ditson). (Contralto, chorus, viola, piano, strings.)

Postlude, "Easter Alleluia," Otten-walder.

The charm about such a program is that it has plan and significance. In 1926 Mr. Stewart took the same general topic, "The Easter Song in Story," and presented the following:

Prelude, Chorus, "Praise to Our God," Vulpius (Boston); quartet and strings, "A Legend," Tschaiakowsky.

Gethsemane: "Jesus in the Garden," seventeenth century.

Calvary: Solo, quartet and strings, "Shadows Were Darkening," Seventeenth Century.

The Tomb: "When the Dawn was Breaking," Polish Traditional, arranged by Dickinson (contralto, violin, cello, chorus).

Resurrection Faith and Joy: Chorus, soprano, strings, "I Know that my Redeemer Liveth," Handel. Chorus, strings, "The Soul's Rejoicing," Joseph (Gray).

Trio, "The Soul at Heaven's Gate," arranged by Dickinson. Chorus, ST, strings, "A Joyous Easter Song," arranged by Dickinson.

There is no reason, of course, why other directors cannot make equally interesting and beautiful programs from the Hirsch Series (Boston Music Co.), the Dickinson Series (Gray), the Harvard Series for Men (E. C. Schirmer) and similar sources. But how many directors will spend the time?

No change in the last few years with regard to Easter programs has been more marked than the increased use of traditional chorales and carols. Here, for example, is a list of the carols sung at a single service in the First Presbyterian Church of New York, where the organist, Dr. William C. Carl, distinguished as he is for the highest ability as teacher of organ, did not used to be a leader in program-making for his choir, being in that respect rather conservative:

"Alleluia, Christ Is Risen," Kopyloff. "Once upon a Black Friday," Provencal, arranged by Harvey Gaul (Ditson).

"Easter Flowers," Massenet. "Christ the Risen Lord," Old Provencal.

"Now Christ the Lord Is Risen," Sixteenth Century.

At Christ Church, Dayton, the reverend organist, Don H. Copeland, mingled the very new with the old:

Prelude, Vivace, Symphony 6, Widor, and "Easter Morning," H. B. Gaul (Fischer).

Kyrie, Gloria in Excelsis, Sanctus, Benedictus, Agnus, Mozart.

Introit, "Christ Triumphant" (with tenor solo), Yon (Fischer).

Offertorium, "Alleluia, Christ Is Risen," Gullmant. (One of the first American performances.)

Another interesting Ohio program was that of Dr. Charles E. Clemens at the Church of the Covenant in Cleveland. I give only part of the program of the two services of Easter:

Easter Salutation (choir and minister), Clemens.

Anthem, "Mighty Victim from the Sky," from the cantata, "Triumph of the Cross," H. A. Matthews.

Carol, "When the Dawn was Breaking," Polish.

Song, "Christ Triumphant," Yon. Hallelujah Chorus, Handel.

Anthem, "To the Paschal Victim," Stewart (Boston).

Anthem, "A Joyous Easter Song," Dickinson-Ancient.

Carol, "This Glad Easter Day," Dickinson-Norwegian.

Carol, "There Stood Three Marys," H. A. Matthews (Schirmer).

You will observe that Dr. Clemens, whose taste will hardly be challenged anywhere, does full justice to the American composer, and especially to Dr. Matthews, whose cheerful style is especially suited to the season.

The Dickinson carols are in general use; it is interesting to see what Dr. Dickinson presented at the Brick Church in New York:

Prelude, Larghetto, Rousseau; "Extase," Ganne.

Anthem, "Christ the Lord Is Risen," Vulpius; "Hallelujah," Beethoven.

Solo, "Hosannah," Granier.

Carol, "In Joseph's Lovely Garden," Old Spanish.

Anthem, "Easter," Dickinson.

Postlude, Fantasia on an Easter Hymn, Lutkin.

Vesper Prelude, "Evening," Elgar.

Anthem, "Christ the Lord Is Risen," Sowerby.

Solo, "Christ Triumphant," Yon.

Carol, "The Soul's Rejoicing," Joseph.

Carol, "When the Dawn was Breaking," Polish.

Postlude, Largo, Handel.

Another Presbyterian organist who had large resources, both choral and instrumental, to draw upon for a rich service is N. Lindsay Norden, at the Second Presbyterian Church of Philadelphia, whose Easter services included the following numbers:

Prelude, Aria, Saint-Saens.

Anthem, "As it Began to Dawn," Foster.

Anthem, "O the Glowing, Golden Morning," R. H. Warren.

Bass Solo, "Be Comforted, Ye That Mourn," Fisher.

Anthem, "In Joseph's Lovely Garden," Spanish.

Hallelujah Chorus, Handel.

Prelude, Trio, "Spring," Gounod.

Anthem, "Shine forth, O new Jerusalem," Tolstyakoff.

Trio, Song without Words, Norden.

Anthem, "The Bride of the King," Christianson.

Trio, "Extase," Ganne.

Anthem, "They Have Taken Away My Lord," Stainer.

Anthem, "Chorus of Seraphim," Dubois.

Anthem, "Easter Song," Fehrmann.

Alto solo, "Hosannah," Granier.

After the Benediction, "Easter Song," Norwegian.

Mr. Norden, as usual, specializes in the unaccompanied anthem in divided parts. He uses violin, harp and organ in the instrumental trios; Dr. Dickinson uses, in addition, the cello. If both of them were not elect Presbyterians they would go to perdition for including Granier's "Hosannah" in their fine programs. Every man is entitled to a vice or two, but not to so public a one.

Mr. Mitchell at Grace Church in New York is continuing the reputation he made in Boston. His programs include:

Anthem, "This Glad Easter Day," Dickinson.

Anthem, "O Christ, the Heaven's Eternal King," Thiman.

Anthem, "Ye Humble Souls," Chambers.

Anthem, "The Promise Which Was Made," Bairstow.

Anthem, "Light's Glittering Morn.," Parker.

It is at Easter that we continue to remember the anthems of Dr. Horatio Parker. I noticed, for example, that in New York his "Behold, Ye Despisers" (Gray) was sung at St. James' Episcopal Church; "Light's Glittering Morn" at Grace and at the Marble Collegiate; "Christ, Our Passover" at St. Bartholomew's, "Come, See the Place" at the Broadway Presbyterian.

Other points come out in the study of last year's lists, in addition to those I have already mentioned. Obviously some choirmasters are going out of their way to give the American composer a chance with new music, even though it is difficult. Here is the Second Presbyterian Church of New York, not with the largest of resources, presenting in the same service Philip James' "Hail, Dear Conqueror"

(Schirmer) and Clokey's "Hymn Exultant" (Gray). New things get a fair trial, even new organ works. For instance, last year Harvey Gaul's "Easter Morning" (Fischer) was widely played throughout the country, and it is a composition that calls for a good modern organ and decent technical skill.

In the colleges there is a special opportunity for the presentation of good music, though the spring holidays sometimes take the students away at Easter. Last year Professor Geer presented the following program at Vassar:

Part I. "All Glory, Laud and Honor," Teschner-Bach.

"Nos Omnes" (first American performance), Vaughan Williams.

"On Easter Morn.," Scottish Carol.

"Christ the Lord Hath Risen," Twelfth Century.

"The World Itself Keeps Easter Day," Piae Cantiones.

"Regina Coeli," Brahms.

Part II. "Lord, Who Createdst Man," Howells.

"The Hallelujah of the Flowers," Padre Donostia.

"Cantique de Paques" (first American performance), Honegger.

"Alleluia," Seventeenth Century.

"Hallelujah," from "The Mount of Olives," Beethoven.

At Dartmouth these numbers were given by Professor Whitford:

Organ, "Tu es Petra," Mulet.

Bartitone, "Gloria," Buzzi-Peccia.

"Adoramus Te," Palestina.

Organ, "To Spring," Grieg.

Antiphon, "O Pili et Filiae," Leisring.

"Hallelujah Amen" from "Judas Mac-cabaeus," Handel.

Organ, Finale, First Symphony, Vienne.

I find that choirmasters and organists are very generous about sending information with regard to publishers, especially if you include a stamped and addressed envelope. For the above lists I have furnished the names of publishers of a few of the more recent or less known works; other information undoubtedly may be obtained directly from the organists named.

I am trying to find out just now

what modern American cantatas are being used in our churches—cantatas later than the age of Dudley Buck. Some choirmasters tell me that the reason they do not do more of the finer recent works is that they have not money to purchase them. Will you please be kind enough to let me know whether you have given any modern American cantatas recently? I am to be addressed always at the State College, Albany, N. Y.

Next month I shall review such new things for Palm Sunday and Easter as appear. Suggestions for topics on which articles are needed will be gratefully received.

Activities at Tucson, Ariz.

An interesting letter from W. R. Voris, the composer and organist, who for the last few years has been living in Tucson, Ariz., after many years of activity in Indiana, tells of the deep impression made by the recital of Palmer Christian at Tucson late in November. He also writes that late in the fall Tucson dedicated its Temple of Music and Art, the inception of which is due to the Saturday Morning Music Club, led by its president, Mrs. Simon Heineman, a woman of energy and initiative, and a capable musician. She was instrumental in obtaining a gift of \$100,000 from Alexander Berger, who has spent many winters in Tucson, as a memorial to his wife, and this sum made possible a beautiful auditorium, the balance being taken care of by funds already in hand and by a loan from the Juilliard Foundation. There are small recital halls, studios, small shops and a tea room as a part of the plant. The temple was opened with a week's festival of music and drama, Heifetz being the big attraction. On dedication night there was a mixed program of music, speeches, congratulations, etc. Mr. Voris had the honor of writing the dedication ode for chorus, organ and piano. An Aeolian organ taken from his residence was donated by Leo Goldsmith. Some day Tucson hopes to see a comprehensive organ installed.

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Be sure to read this Complete List of Contents

Adagio	Beethoven	Festival March	Gounod	Prelude in C Sharp Minor	Rachmaninoff
Air	Bach	Funeral March	Chopin	Prelude (Lohengrin)	Wagner
Air	Giordani	Gavotte in D	Casse	Pres de la Mer	Arensky
Air (Rinaldo)	Handel	Grand March (Aida)	Vardi	Prize Song	Wagner
Air (Pur Dicasti)	Lotti	March (Tannhauser)	Wagner	Quartet (Rigoletto)	Vardi
Andante (Orfeo)	Gluck	Hallelujah Chorus	Handel	Rameau, Les (The Palms)	Handel
Andante	Mendelssohn	Humoreske	Dvorak	Reverie, Op. 9	Faure
Andante	Tschaiakowsky	Hungarian Dance	Brahms	Romance	Rubinstein
Andante Religioso	Thome	Hymn to the Sun	R. Korsakow	Romance, Op. 26	Swendsen
Andantino	Frank	Idyl (Evening Rest)	Merkel	Romance Sans Paroles	Faure
Andantino	Lemare	Intermezzo	Chopin	Russian Patrol	Rubinstein
Angels' Serenade	Braga	Kol Nidrei	Hebrew	Salut d'Amour	Elgar
Angelus	Massenet	Largo (Symphony)	Dvorak	Sarabande	Handel
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Ave Maria	Schubert	March (Tannhauser)	Wagner	Serenata	Mozzkowski
Barcarolle	Offenbach	Marche Celebre	Lachner	Sheherazade	R. Korsakow
Berceuse (Jocelyn)	Godard	Marche Nuptiale	Ganne	Sextette (Lucia)	Donizetti
Berceuse	Schytte	Melodie Op. 10	Massenet	Simple Aveu	Thome
Bridal Chorus	Wagner	Melody in F	Rubinstein	Song	Tschaiakowsky
Cantilene Nuptiale	Dubois	Military Polonaise	Chopin	Song of India	R. Korsakow
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Evening Star	Wagner				
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FOUR-MANUAL BY CASAVANT

New Blessed Sacrament Church to Have Instrument with Two Consoles—Carillon for 250-Foot Tower Planned.

Blessed Sacrament Church, Hollywood, Cal., where Mrs. Angus Bernard Gillis is organist, has purchased a large four-manual Casavant organ for its new edifice. This is one of the largest churches in California, and many of the leading moving-picture stars are members. Miss Dolores del Rio started the organ fund, and Jackie Coogan, Ben Turpin, Mrs. Harry Langdon and others have pledged gifts. There will be a tower 250 feet high, and later it is hoped that a carillon will be installed.

J. H. Andreatte, western representative for Casavant Brothers, drew up the specifications. The organ will be controlled by two consoles, one in the gallery and the other in the sanctuary balcony. The scheme of stops is as follows:

GREAT ORGAN.

- Double Open Diapason, 16 ft., 73 pipes.
- Open Diapason No. 1, 8 ft., 73 pipes.
- Open Diapason No. 2, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Twelfth, 2 1/2 ft., 73 pipes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 4 rks., 292 pipes.
- Trumpet, 8 ft., 73 pipes.
- Harp (from Choir).
- Chimes (from Echo).

SWELL ORGAN.

- Gedeckt, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Viola di Gamba, 8 ft., 73 pipes.
- Voix Celeste (T. C.), 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.

- Dolce Cornet, 3 rks., 219 pipes.
- *Double Trumpet, 16 ft., 73 pipes.
- *Cornoean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- *Clarion, 4 ft., 73 pipes.
- Harp (from Choir).
- Chimes (from Echo).
- Tremulant.

CHOIR ORGAN.

- Geigen Principal, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Quintadena, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Wald Flöte, 4 ft., 73 pipes.
- Flageolet, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 49 bars.
- Chimes (from Echo).
- Tremulant.

SOLO ORGAN.

- *Stentorphone, 8 ft., 73 pipes.
- *Gross Flöte, 8 ft., 73 pipes.
- *Violoncello, 8 ft., 73 pipes.
- *Viole d'Orchestre, 8 ft., 73 pipes.
- *Fugara, 4 ft., 73 pipes.
- *Tuba, 8 ft., 73 pipes.
- *French Horn, 8 ft., 73 pipes.
- Harp (from Choir).
- Chimes (from Echo).
- Tremulant.

ECHO ORGAN.

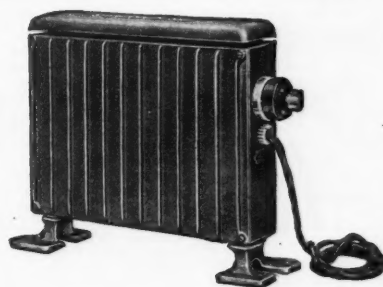
- Chimney Flute, 8 ft., 73 pipes.
- Viole Sourdine, 8 ft., 73 pipes.
- Viole Celeste (T. C.), 8 ft., 61 pipes.
- Fern Flöte, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Chimes, 20 tubes.
- Tremulant.

PEDAL ORGAN.

- Double Open Diapason, 32 ft., 12 pipes.
- Open Diapason (wood), 16 ft., 32 pipes.
- Open Diapason (metal, from Great), 16 ft., 32 notes.
- Violine, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Gedeckt (from Great), 16 ft., 32 notes.
- Flute, 8 ft., 12 pipes.
- Bourdon, 8 ft., 12 pipes.
- Violoncello, 8 ft., 12 pipes.
- *Trombone, 16 ft., 32 pipes.
- *Trumpet, 8 ft., 12 pipes.
- Chimes (from Echo).

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A certain type of musician was described within our hearing a few days ago as "the busiest idle person in the world." This apt characterization hit the nail on the head. It applies to the all-too-numerous class who take no interest in the world about them, who seldom hear another perform except when admission is free, and then go away only to criticize unfavorably, and who are "too busy" to meet any of their obligations to their fellow men, be they moral or financial. They live in and for themselves—and naturally get as much out of life as their attitude justifies or makes possible. And when they pass on the principal memorial to them is in the card indexes of the organizations which dropped them from their lists for failure to pay dues and the publications which got tired of carrying their names on mailing lists when statements of account were ignored. They were "too busy"—and everybody who had dealings with them was too busy for these busy ones, after a few experiences.

ADVERTISING DRAWS TRIBUTE

America is telling the world about organ building, and the world is beginning to sit up and listen. In the United States we have recognized for some time that an organist is hardly to be called progressive or even well-informed if he is not familiar with developments in his profession and in the closely allied art of providing instruments on which his profession may be practiced. In foreign lands there is still an aversion to crawling out of the shell. Too many organists refuse to take notice of what their world is doing. As a consequence they have not tested the new inventions and methods. And their opposition to progress has been reflected in a failure on the part of the organ builders to make the rapid progress which their American brethren have made—a very natural sequence, for they have hardly dared to change their methods, in view of the opposition met. The situation has been interestingly described in *The Diapason* in recent months—and, we feel sure, with great fairness—by several contributors who have visited Europe and have studied the organ factories and the latest organs. These men draw the picture in different ways, seeing it with varying eyes and writing down their impressions in their own individual literary styles, but the impression they create is about the same.

Now comes a tribute to American organ advertising from a correspondent who writes to *Musical Opinion* suggesting that it would be well for British builders to imitate their American brethren by preparing such informative material as appears from month to month in *The Diapason*. He refers, although not by name, to some of the full-page and two-page "spreads" we have been privileged to present, and rather infers what we have sometimes felt like saying—that our advertising columns are perhaps more interesting

than our news and editorial pages. Here is the communication to which we refer, from the pen of J. B. Graham of Belfast, whose praise of the enterprise of our organ builders is well worth reproducing:

During the last few months I have received from across the Atlantic striking advertisements of organ building firms, each measuring 15½ inches by 21 inches, occupying the central folio of an American musical contemporary. A distinct feature of the music trade advertising "over there" is a lavish pictorial appeal that adds to the attractiveness of the musical magazine reading for the public. Each fresh number contains new advertising of the firms' work, and it is exceptional for the same advertisement to appear in two successive issues: splendid illustrations are repeatedly given by various American firms ready to deliver either the goods or ultimatum to the general reader, whether he (or she) is a customer—potential or not.

Upon recent occasion you were good enough to allow me to deliver "A Friendly Bark in the Trade Arena" to readers of your interesting and commendable medium. May I supplicate a slight amount of space to suggest that whilst the more electric organs we shall build "the happier we will be," the better advertising we do the more trade we shall get?

It is beyond gainsay that bigger and more remunerative trade is being "put over" yearly in America than in our musical world. Whilst admiring your fiftieth anniversary number, I do sincerely hope that some firms may take heart to emulate those progressive business methods one admires even here.

J. B. GRAHAM.

Belfast, Nov. 10, 1927.

It is a fact of which the American organ trade may well be proud that it is supplementing and supporting the work of its publications with dignified, informative and artistic presentation of its activities by means of advertising, following thus the example set by the most successful and essential industries of all kinds. It is true, no doubt, as Mr. Graham writes, that the better advertising we do the more trade we shall get, especially when we have something to advertise as to whose merit there can be no question.

More than 18,000,000 pounds of air are blown into the organs of the United States every day to provide music for the nation's churches, theaters and auditoriums, according to figures compiled by ventilating engineers who are conducting a survey to show the important part that electrically controlled air plays in every phase of American life.

ORGAN AND SODA FOUNTAIN

Nothing new under the sun? Perhaps not, but it appears to us as if Columbus, Ohio, had evidence to the contrary.

The first new thing discovered in our field in 1928 is a combination, or working agreement, between the pipe organ and the soda fountain. Who could have thought of anything more novel and useful? While the body is being refreshed with an ice cream soda or a root beer, the soul is refreshed with the music of the king of instruments. In this age, when saving time is so important, this means killing two birds with one shot—if that is a respectful metaphor—and it should make its originator go down in history as a genuine benefactor of mankind. The possibilities of the plan are such as to make the light of hope shine in any organ builder's face, for here is a new field—a new source of business. Now that to every theater organ is as essential as a ticket window, it is time to cultivate a new field.

The Columbus plan was originated by C. C. Baker, a prominent music store proprietor of the Ohio capital city. He recently placed the "musical soda fountain" in the front part of his store. The fountain differs from all others in that its front is made up of sets of organ pipes and resembles an organ. Records of organ music played on a phonograph in the interior of the fountain provide the soul refreshment, while the soda clerks mix the drinks. Undoubtedly a remarkable tremolo effect is produced when the electric mixer is working on a malted milk. Before another season opens we hope Mr. Baker will install an actual organ in the fountain to supplant the phonograph and records.

According to an account of the re-

sults of the experiment, phonograph record sales increased 93 per cent in the first eight days in which the organ fountain was in operation. It has also stimulated the sale of music and pianos. The fountain is conducted as a select place for luncheons and prices are maintained in conformity with the standard of the music that goes with the drinks. Mr. Baker, who was the secretary to a steel manufacturer, entered the music store business sixteen years ago and his place has grown from year to year. He is known as a practical and successful merchant. All this would indicate that his experiment will be a permanent success and will be imitated and enlarged upon by others.

Here's to the organ fountain! British papers please copy.

SERVES CHRISTIAN AND JEW

There is an apt illustration of the broad service rendered religion by the church musician when the funeral of an organist is conducted jointly by a clergyman of the Episcopal Church and a Jewish rabbi. This occurred at the rites in memory of Franklin P. Fisk, a veteran Kansas City organist, who died last summer after serving various churches for a long term of years. For nearly half a century Mr. Fisk had devoted himself to beautifying and making more effective the services of both Christian and Jew, and both of them recognized the value of his career and hastened to do honor to him.

Mr. Fisk, who was 70 years old, had been a resident of Kansas City since 1879. For forty years he played at Temple B'nai Jehudah. He served Grace Church for twenty-one years and then went to the First Congregational for six years, returning to Grace after this interim. As a performer and teacher he helped to make organ history in Kansas City. His fine character and ability were the subjects of tributes at the service, which was held at the Jewish Temple.

Devoutness, faith, contrition, and every form of religious conviction and emotion, are expressed in the music of the church service, and its message is carried to many whom the spoken word will not move; but of sectarianism and narrowness there is none in this part of worship.

KINDER'S 1,090TH RECITAL

There are some things in organ history which the generations to come no doubt will recall concerning the present day. One will be the distinguished service to his instrument rendered during the course of many years by Ralph Kinder of Philadelphia. Attention to this is called by his annual series of Saturday afternoon recitals at Holy Trinity Church. The final recital, on the last Saturday of the month, was the 1,090th played in this church by Mr. Kinder. The series was the twenty-ninth given by him. The attendance at these performances this year was the largest recorded since the war. Mr. Kinder has not lost interest for a large number of constituents in the last twenty-eight years. He feels that it is proof that the organ is still a drawing card when the programs are not too abstruse for the average music-lover. Correct. We would add, however, that the ability and personality of Mr. Kinder also enter into the matter very largely.

The New York World on Jan. 1 presented in its rotogravure section an interesting picture of the Grundtvigkirken in Copenhagen, built in the form of a huge organ. This odd edifice, erected in memory of a great Danish preacher, was dedicated recently.

A graceful tribute to a man who served the church for many years at the organ was paid recently by the Leyden Congregational Church of Brookline, Mass., to Charles D. Irwin, when Mr. Irwin was invited to play a part of the service and the congregation gave him a warm welcome. As the service prelude Blanche D. Brock, organist of the church, played from manuscript a composition by Mr. Irwin, "A Song of Praise." Mr. Irwin played one of the hymns and the postlude. Mr. Irwin, who is organist emeritus of the Leyden Church, is one

of those ornaments of our profession whom it is always a pleasure to see and who has graced a number of the conventions of the N. A. O. and the A. G. O. He was in business in Chicago many years ago and served the old First Presbyterian Church here on various occasions as organist. Then he moved to Boston and became connected with the old Hutchings firm. He has a beautiful organ in his home and is a true organ fan of the highest type.

The Chicago Civic Opera Company is to have a new \$20,000,000 forty-two-story home on Wacker Drive and Madison street, which will be one of the noblest temples to music in the world. It is to be completed in 1929, according to an announcement and outline of the plans for the structure made by Samuel Insull, head of the civic opera and public utility magnate. Nothing has been said as to whether an organ is to be a part of the equipment of the new opera house, but if one is to be installed it is to be hoped it will not be treated to the indignities which were inflicted on the famous instrument in the Auditorium, the present home of opera.

In the London Daily News the staff humorist gloats over his discovery of the following announcement on a bulletin-board in front of a church:

Service at 11:30.

Subject: "The Three Great Failures." Choir, Sermon, Organ Recital.

Selections for Jewish Service.

New York, Dec. 28, 1927.—Editor of *The Diapason*: I am taking the liberty of asking your assistance in the following:

What numbers are appropriate for use as preludes in Hebrew synagogues and

What number in particular may be used for the silent prayers?

I have used what numbers I could find in the dealers' catalogues, but they are very limited, and thought that perhaps through the medium of *The Diapason* I could secure several others.

Needless to say that I read *The Diapason* with great interest and wish you continued success with your publication.

Respectfully,
E. C. T.

New English Choir School.

News comes from England of the establishment of a school of music providing practical training for choir-masters and organists and designed to carry out the ideals of the Westminster Abbey organist, Sydney H. Nicholson, who has resigned that position to further the interests of the new school. At a meeting held in the Jerusalem chamber of the abbey and convoked by the dean of Westminster, it was decided that the school should be registered as an "association not for profit." The scheme is the result of the recommendation of a committee which was appointed in 1922 by the Archbishops of Canterbury and York to consider the question of church music. The school is intended to give a practical training in church and congregational music, and it will be open to clergy and candidates for ordination. A chapel where different types of daily choral services can be maintained and in which the students will take part will form the center of the scheme. It is proposed to run a hostel, where forty students will be in residence. The school will be administered by a committee of subscribers, who are to appoint a warden or director of studies. It is also understood that there will be a number of resident choirboys.

Series at Norden's Church.

Beginning Wednesday, Jan. 18, there is a series of five interesting organ recitals at the First Presbyterian Church in Germantown, Philadelphia, of which N. Lindsay Norden is organist. The first program was given by Rollo F. Maitland, organist of the Church of the New Jerusalem, Philadelphia. These recitals begin at 12:30 and last forty-five minutes. The plan is to make them of community interest particularly for the many business people who have some free time at their lunch hour.

The Free Lance

By HAMILTON C. MACDOUGALL

At the risk of breaking the peace, I have a bone to pick with some of my friends who play the organ in church: They do not wait long enough between verses of the hymns for me to hold the last note and yet have time enough to get my breath for the next verse. Do you think that organists as a class have the singer's feeling for the phrasing and breathing places? After all, the human being does not have a seven-horsepower blower to inflate the lungs.

Am I justified in laying it down as an axiom that, right notes and correct time being granted, good playing on any instrument consists in two things only—finding the melody and bringing it out? I hear someone shouting, "RHYTHM!" Yes, I grant rhythm, but think a bit about melody. When we improvise on the organ do we not think harmonically instead of melodically? And is that not why organ improvisations are in such disrepute?

An organist-composer I know has such a feeling for melody that he drools out the melody, wheezing and groaning sotto voce all the time to the—at first—great uneasiness and distraction of his quartet. I know a pianist who hums the melody always, and does this sometimes so loudly as to be warned by his friends; still, the wheezing, melodic groaning and humming are on the right side. I also know a pianist who makes atrocious faces while playing; he keeps his mouth shut, but passes his tongue around his cheeks and rolls his eyes. Since he is a person of some social importance I presume none of his friends dares tell him of his amusing grimaces. Probably they tell him that he plays with great expression. O Expression, what crimes are committed in thy name!

B. Schott's Sons have just printed two books of the new piano music, "Das neue Klavierbuch"; the first book is in the music stores. The pieces are easy and give a pleasant introduction to music which is by no means—in style at least—Haydn, Mozart, Beethoven or Schumann. Being an old fogey, I was amused to find that one piece, "Grauer Himmel," was equally acceptable whether one played the left hand part in the violin or in the bass clef.

And being an honest and, many times, a repentant old fogey, let me confess with shame to having disliked such lovely music—music tinged with modernism—as Debussy's "Clair de Lune." This happened twenty years ago, but I find myself again and again brought up to the bar of repentance to reverse opinions formed of modern music in the good old days (?) when discords were sometimes prepared and sometimes resolved. Eheu!

It would be amusing to hear the intimate confessions of our musician friends as to their pet likes and dislikes. I refer to those queer opinions we hold and pride ourselves upon—opinions that the other nine hundred millions of people in the world not only do not subscribe to, but do express irritation at.

For example: I have never been a Brahms admirer. I never hear the transition from the major chord of A flat to the major chord of G flat in bar 46 of the Chopin "Fantasie Impromptu" without a strong sense of the passage's ineptitude. Equally offensive, although in a different way, is the sequence of the E natural and the E sharp in bar 3 of the Chopin Nocturne in C sharp minor. I can never make up my mind what the trouble is, but I sometimes think that if the E natural were a quarter-tone higher in pitch the difficulty would be less.

Somehow I seem to hear nine hundred millions of people shouting, "Macdougall, you're an ass."

Warren D. Allen, university organist at Stanford University, California, sends his annual book of organ programs, including those of forty-three recitals. I think Samuel Baldwin of the College of the City of New York was the first to collect and distribute

FRED G. HAAS.



Organist and director at First Methodist Church of South Bend, Ind., whose tenth anniversary at that church was recognized by the church recently, as told in The Diapason Jan. 1.

his programs, and he has been followed by Geer of Vassar and by one or two others. Of course there is an expense in printing a few extra copies of your program for each recital and binding them into booklets. I wish that other well-known players like Farnam or Raymond Robinson—to name the first two who come into my mind, and who give regularly every year a series of recitals—would join Allen and the others.

Allen's programs are well made and eclectic. I notice one performance of book 5 of Ernest Austin's "The Pilgrim's Progress"; this musical version of the life of Christian as told by Bunyan is in twelve books, written in modern style—though not excessively so—and offers a capable player every opportunity for display. I regard it as a remarkable work and much better worthy the attention of good players than much of the French and other English stuff. In one respect, however, the French "stuff" puts it over on Austin; the latter is evidently not an organist and now and again his writing has to be worked over a bit in order to be suitable for the instrument. This is enough to deter a busy man from taking pains to study the work. The French writers are immaculate in all that pertains to the technique of putting their inspirations on paper.

Has it occurred to you that there is something in common between Gertrude Stein's prose and the Amen chorus from "Messiah"? Har! and again, Har!

Organists' Tour to Europe.

A trip to Europe, with the special feature of organ study with prominent men in Paris, is being arranged by George M. Thompson, head of the organ department of the North Carolina College for Women, Greensboro, N. C. Mr. Thompson plans to take a party of eight or more persons. The itinerary is to be planned with a view to interesting organists, and will include attendance at the Wagner-Mozart festivals at Munich and the Wagner festival at Baireuth. Mr. Thompson is certain of arrangements for lessons from Joseph Bonnet in Paris and is negotiating with two other prominent French teachers. This is to be the fifth tour of this kind to be conducted by Mr. Thompson. It is planned to sail from New York June 9 and to return to that port Aug. 26.

Church Remembers Carl F. Mueller.

Absence seems to make the heart grow fonder even than presence did in the case of at least one organist. Carl F. Mueller, who left the Grand Avenue Congregational Church at Milwaukee to go to the Central Presbyterian of Montclair, N. J., a few months ago, received in his Christmas mail a surprise in the form of a check for \$300 from friends and admirers in the Milwaukee church as an expression of the appreciation of his eleven years' work there. At the annual meeting of the same church Dec. 14 resolutions recording high appreciation of Mr. and Mrs. Mueller's work and expressing the warmest good wishes of the entire church, were adopted and published on the weekly church folder.

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Reflections of an American Tourist

By CARLETON H. BULLIS, A. M.,
A. A. G. O.

Second Article—English Organs: Tone

Continuing the topic of English organs from the January issue, in which I discussed certain mechanical features that came to my notice, I desire in this writing to mention certain tonal features which impressed me. This subject is much more difficult to treat, for it involves matters of taste. Inasmuch as taste may be affected by custom, tradition, educational influences, or even by such a proscribed matter as personal preference, all that I can hope to do here is to attempt an expression of my personal reactions to what I observed. What I venture to say, then, is to be taken not as a positive statement of fact, but rather as an opinion influenced by my American background of experiences and, perchance to an extent, by my own feelings. For American readers, resort to comparisons and contrasts between American and English tonal characteristics will be helpful in conveying an idea of my impressions, which I trust will be taken as merely descriptive, without interpretations reflecting upon the preferences or tastes of either country.

DIAPASONS.

We Americans have recently been hearing much talk of the lack of attention to diapasons in American organs, both with regard to proper voicing and with respect to a suitable predominance in the general tonal scheme of the instrument or of some particular manual division. We have also heard of the richness and magnificence of the diapasons of European organs, among which English organs are considered outstanding. It was only natural, then, that I should take particular interest in a tour of England with much expectancy in the way of hearing for myself ideal diapason tone and reputed diapason ensembles.

Through impressions which I had previously formed from descriptions of European diapason tone, I was predisposed to expect to hear qualities which we might fairly well describe by the term "silvery"—that is, a timbre which is bright, piquant, crisp, metallic—predominating in an ensemble without being particularly loud or forceful. The controversy in America over the Hope-Jones type of high-pressure diapason, with its full, pervading tone, and with a timbre somewhat between a horn quality and a flute quality, led me to assume that a "real" diapason was neither horn nor flute, but some mysteriously rich quality, the nearest image of which carried this notion of "silveriness."

The diapasons which I did hear in England—anyway, those which made a distinct impression upon me—were in the main rich and bright. In contrast to my odd conception of "silvery," I found them to be leaning toward what we might consider a horn diapason quality, with a decided ringing assertiveness. If American diapason ensembles really need mixtures to corroborate their harmonics, I should feel inclined to say that the typical English diapasons are so rich and bright as to need less aid from mixtures.

Several particularly bright and boldly-voiced instruments come to my recollection. One is the Walker product at St. Margaret's, Westminster, an organ built in the late '90s, and well-known in this country as having been designed and played by Mr. Lemare. The diapasons ring out with a warm, rich timbre. The upper registers seem too bright. The church is not large, and with a bold voicing, the organ gave me an impression of noisiness. I could not help feeling at the time that, if enclosure affects the quality of diapasons, here is where enclosure would take the edge off a somewhat penetrating loudness.

Another instrument giving much the same impression is the one at St. Michael's, Cornhill, London, where Dr. Harold Darke plays. This organ also has big volume for a church interior that is none too spacious and not over-

resonant. The organ is a Harris-Hill, further rebuilt more recently by Rushworth & Dreaper. The diapasons are rich and assertive. The upper registers, however, appealed to me as having a better balance than have most of the organs heard, for the tones were less screamily.

Similar characteristics were noticed in other organs, both old and new, especially those in small and moderate-sized buildings. In the larger buildings, such as Westminster Cathedral, Royal Albert Hall, Crystal Palace, Liverpool Cathedral, this assertiveness was less jarring, due to the melting qualities of resonance and echo in the spacious buildings. At St. George's Hall, Liverpool, I particularly noticed, as an example of an old Willis, what seemed to me as an excessive prominence of the upper registers. Even with this brightness, the great division is provided with two ranks of 2-ft. pitch, and the swell with three 2-ft. stops. The softer diapasons of this organ appealed to me as being pleasingly rich and warm.

At Manchester Hall is an old relic—a one-time Cavaille-Coll rebuilt and enlarged by Lewis, and fondly kept in the best of order by the city custodian of organs, J. E. Taylor, to whom I am greatly indebted for having given of his time freely in showing me two organs of the municipality. Here I chanced upon a diapason which arrested my attention immediately. No other diapason in England charmed me so much, and this stop was one from the original Cavaille-Coll instrument. Mr. Taylor enjoyed my enthusiasm for it, which he shared, and was kind enough to describe the material and construction of the pipes. It was on five-inch wind.

We Americans are incorrect if we assume that, outside of Hope-Jones, English builders have favored low pressures for diapasons. Pressures of over five inches were frequently used by "Father" Willis. Modern builders, while using pressures as low as Dr. Audsley advocated, are also setting diapasons on as much as ten, twelve and fifteen-inch wind. I heard of a recent one on twenty-five inches.

MIXTURES.

We are told that mixtures, when properly voiced and regulated, fuse into an ensemble to enhance its brightness and sparkling qualities. This requirement is acknowledged by both American and English authorities. I have heard an explanation that American organ builders of the last century, by their ignorance or incapacity in respect to a proper treatment of mixtures, paved the way for the disrepute and the neglect into which mixtures fell during recent decades, a neglect for which Hope-Jones was partly responsible. The recent revival of interest in mixture stops in this country, together with what has been said of mixtures in European organs, of course influenced me to give particular attention to this phase of organ tone.

The English mixtures, to me, do not blend into the ensemble in just the way stated above, at least not as most of the organists made use of them. In most of the organs heard I was indeed aware of the presence of mixture stops in a registration, so prominently detached from the ensemble did they reveal themselves. At times the fifths and thirds clearly piped out. I have read remarks of American colleagues of mine who have said that these mixtures "whistle" and "squeal," which terms, I feel, do not overstate the case. The oddness of the situation is that English organ builders condemned the screaminess of the mixtures of their competitors, when their own products sounded as much open to the same remarks. Even several English organists acknowledged the screechiness of the mixture work in certain instruments.

English taste, however, must in some measure be in favor of assertive mixtures. Take, for example, a statement from the review of a certain important instrument recently rebuilt. In speaking of the ensemble of the great division, the reviewer wrote: "The bold mixture work, with its eighteen ranks, literally stirred the writer from his seat. It is really wonderful," etc.

I had the privilege of hearing and of experimenting with these particular mixtures in various ways, with the con-

cluding impression that they were as noticeably distinct from the ensemble as in the typical English organ. Taste, of course, is a thing which cannot be standardized, but if English people are really stirred to a thrill by these relatively shrill effects, I must admit that I was often stirred rather to discomfort.

While listening to the organ in St. George's Hall, Liverpool, I observed the advantage of the super-resonance of this spacious auditorium, but could not help feeling that those mixtures would squeal in our typical American interiors. Several of the softer mixtures and mutation ranks of this instrument are useful in unique ways, such as the dulciana mixtures combined with vox humana, and the stopped twelfth and seventeenth, which together produce a charming solo effect without any other stop for a fundamental. (I have Mr. Ellingjord, indeed a brilliant player and a hospitable personality, to thank for his great kindness and keen delight in displaying this famous old concert organ—our enjoyable visit taking up much of an evening.)

Strange to relate, what appealed to me as being the most artistically treated mixtures encountered in my trip were found in a theater organ—that at Shepherd's Bush Pavilion, London, built by Compton several years ago. The several mutation ranks of this instrument, however, are not primarily for brightening the ensemble, but for creating timbres. These mixtures, respectively of two, three and four ranks, when combined with certain 8-ft. stops, create extremely close approximations to qualities like clarinet, oriental horn, etc. The regulating is so beautifully done that there is no detection of separate ranks contributing to the effects. If similar treatment could be accorded the diapason chorus of an organ, whether by mixtures of diapason quality or of some other quality, with the added tones completely blending into and losing themselves in a glittering ensemble, then, I believe, we should attain the ideal mixture.

Generally speaking, I cannot state a belief that the English mixtures create a truly "sparkling ensemble."

CHORUS REEDS.

If I were to state the chief tonal feature of English organs, I should say it was not the diapasons, nor the mixtures, but the chorus reeds. They appealed to me as being the supreme glory of the English ensemble. Their general quality is neither like the old-type squawky and raspy low-pressure reed: in American organs of the nineteenth century, nor like the typical smooth, full-toned reed which since then has been so generally developed by American builders. Instead, the English chorus reed is overwhelmingly brilliant, with a decidedly penetrating fierceness in its timbre, backed by high wind pressure.

The most stunning example of the reed choruses which I encountered among the older instruments was in the St. George's Hall organ, in which "Father" Willis, when only a young man, did some unique things. Certain of the reeds of vintage 1855, I am told, were placed on ten-inch wind, and certain others of the year 1870 were given twenty-two-inch wind. The effect, when used in splashes, is gorgeous and glorious—in fact thrilling—helped, of course, by the reverberating echo of the spacious hall. The favorite term "angry" well connotes the intensity of the effect. While superb for riotously climactic effects, these reeds seem too crashingly noisy to be enjoyable to a refined ear when heard for any length of time.

At Salisbury, where the affable Dr. Alcock is so proud of his old Willis of "six and fifty stops," I heard an ensemble which, without reeds, seemed very much like a typical American ensemble. I felt perfectly comfortable and quite at home in listening to a recital there, except when reeds were added to the registrations, whereupon I was struck by an unfamiliar element of "blariness." The echo of the building assisted in making these reed passages gloriously brilliant, but the riot of resonance made it impossible to follow structural outlines of rapid pieces, such, for example, as the final movement of the Mendelssohn First Sonata. I felt more comfortable when the reeds were

cut down. In view of the fact that I had judged this organ as similar to an American instrument, barring the reeds, I was later impressed upon learning that it was considered as a typical old Willis product.

A write-up of the Royal Albert Hall organ, in describing the old instrument of Willis, which in 1871 was given some powerful reeds on twenty-four-inch wind, mentions the "extreme brightness of the chorus work and heavier reeds" as a criticism against the old instrument. The recent rebuild, done by Harrison & Harrison, may be taken as typical of modern English work. The rebuilders are said to have modified these excesses. The write-up mentions an "absence of blatancy or coarseness." My own impression was that the reeds are still extreme in fierceness. The modern desire, it is apparent, is to smooth up the reeds.

The recent work of Willis impresses me similarly—an intention to smooth up the chorus reeds, but with plenty of the old-time angeriness still in evidence.

Wind pressures for heavy reed work have been on the increase—twenty-five and thirty inches now being quite usual in the larger instruments.

Of the softer chorus reeds, I noted a difference between the present English treatment of the organ oboe, or so-called oboe horn, and the present American tendency in voicing this stop. In England several modern examples of the oboe were bright and almost snarly. In America this stop is tending toward a smooth, dulled, "throaty" quality.

In general my impression of the reed choruses of English organs is that they produce, due to their brightness and assertiveness, an effect which we might picturesquely liken unto that of a giant, glorified accordion.

CHARACTERISTIC STOPS.

While English organs do not tend toward being solo instruments in the sense that American instruments do, there are some evidences of attention to voicing solo stops. American fancy r eeds, however, and some imitative flue stops seem more characteristic, and more faithful in imitative qualities.

I recall my delight with some captivating orchestral strings in the R. Spurden Rutt instrument in City Temple, London.

My memoranda on a certain new Willis instrument characterize its clarinet as bold and big in tone.

The voicing in Compton organs best reminded me of the type with which an American is familiar.

FLUTY ENSEMBLES.

We heard from several sources, both American and English, that one trouble with American ensembles lies in the use of a heavy flute as a filler for a diapason ensemble, to give it body. After some experiment I am inclined to believe this to be true. I am so converted to the idea, in fact, that I may have become over-conscious of the tubbiness of most of the great ensembles which I have been observing. In England I heard the same, notwithstanding the fact that a renowned English visitor was quick to detect this trouble in American organs.

Inspection of English specifications shows that the customary 8-ft. flute on the great is a harmonic flute, wood hohl flöte, or so-called orchestral flute. Whether or not these stops are themselves powerful, they are in many cases sufficiently pervading to make their fluty quality evident against even the bright, assertive diapason chorus. A consideration of most American organs shows that, barring a few exceptions, our great flutes are no more prominent than the English type. Usually we have a medium-voiced doppel flöte, bourdon, melodia, or the like, which are not particularly hoity in themselves. Only in certain instruments are there to be found on the great such pervading qualities as tibia, gross flöte, or the like—stops which may more properly be placed in the solo group, or omitted from diapason registrations.

SUB-OCTAVE REGISTERS.

English builders provide, and English organists utilize, sub-octave registers much the same as is done in America. The complained-of muddi-

ness of American ensembles due to 16-ft. stops is traceable also in English ensembles. An inspection of some specifications reveals that in a great of from four to six 8-ft. flue registers there are provided both a wood and a metal 16-ft. stop, and perhaps even a 32-ft. register, stopped or open. Possibly the theory is that with sufficient brightness of the upper work and of the reeds, something is needed to counterbalance the topheavy ensemble. The result, however, is not a balance, but rather a smear of tone all over the pitch range. Even in the smaller instruments having only a single great 16-ft. stop and no sub-octave couplers to great, the presence of sub-octave effects was clearly discernible, thickening the ensembles rather than merely adding fullness to them.

PEDAL DEPARTMENTS.

A notable feature of English pedal resources is the array of metal 16-ft. and 32-ft. stops and of powerful reeds. In some of the churches, where space on the organ screen or in the bays is inadequate, giant metal 32-ft. diapason pipes are to be seen lined up along a wall some distance from the organ proper, perhaps out in a transept, as at Exeter and at Salisbury. In many of the instruments, especially the recent ones, where more wood stops seem to be in evidence in the specifications, the wood stops are just about evenly paired with metal stops, either by independent metal ranks or through augmentations from metal manual stops.

Tonally English pedal effects seem to have more sprightliness and less of the boom and dullness so characteristic of American pedal basses.

A particularly delightful pedal bass, used by Dr. Darke at St. Michael's, is obtained from the gamba-like 16 ft. salicional and a 16-ft. mezzo forte contra fagotto.

Compton, as in the organ in the Liberal Jewish Synagogue, London, overcomes the difficulties of space limitations by the use of "acoustic cubes" for the low tones of pedal flues. These cubes follow the principle of that humble musical instrument, the ocarina, or "potato," a half dozen or more holes being covered by big valves, the operation of which controls that many pitches per cube. The tone quality is highly acceptable for low tones of the 16-ft. or 32-ft. register.

THE ARMLEY ORGAN.

I had always been eager to hear the Schulze low-pressure diapasons made known to us through the writings of Dr. Audsley. This led me to stop off at Leeds to visit St. Bartholomew's, in the suburb of Armley. After listening to stops of the renowned instrument both from the bench and from the nave, my reactions were as follows:

The 8-ft. diapason on the great—and there is only one such—had a big tone. In attack the pipes spoke sluggishly and had a tendency to "chirp," as my memorandum expresses it; that is, at the moment of attack some of the upper partials for an instant were more noticeable than after the tone got going. The timbre did not measure up to what I could expect of a "singing tone," as Dr. Audsley has described the Schulze diapasons at Armley.

Inasmuch as I was looking for a type of tone which was anything but what Dr. Audsley has condemned in the full-toned, high-pressure, thick-lipped type known to Americans, I was pleased to notice that the diapason on the choir manual was less fluty than that on the great. The one on the swell reminded me somewhat of a good, old-fashioned, "fat"-toned viola da gamba.

The great mixture of five ranks, true to form of many other organs in England, seemed too bright—being, to my mind, out of proportion to the volume of the foundation work. Some of the 4-ft. diapasons and flutes I found to be louder than their 8-ft. counterparts, which condition does not seem to coincide with the arguments of Dr. Audsley and others that a 4-ft. stop must be treated to corroborate properly its 8-ft. mate, and not add an octave to it. Perhaps the intent was to have these 4-ft. stops

CHARLES F. HANSEN, WHOSE SERVICE IS RECOGNIZED.



balance with a mass of 8-ft. tone, which, if the "correct" procedure, nullifies some of the most plausible arguments advanced in this country against deriving octave or super-octave pitches from 8-ft. ranks through unification.

Two interesting stops on the Armley organ are the great 8-ft. hohl flöte of wood and a stop named echo oboe, which I believe is on the swell. The latter, said to be a wood flue stop, is voiced to the timbre of a delightful, quiet salicional—a piece of work revealing the art of Schulze, though a rather uneconomical way of attaining the result.

It was interesting to pick up stray remarks from several sources to the effect that this Schulze instrument is not acknowledged, at least by some builders, as an English product, or even as an English type, but rather as a German product. It is not particularly admired by some English organ experts.

I spoke to some local people at Armley who recalled the friendship between the former organist and Dr. Audsley, and who remembered that the two spent hours together in enjoying the tone of this organ.

SUMMARY.

To restate briefly my general impression of English voicing, in comparison with that to which I am accustomed in America, it is relatively bright, direct, virile, bold, outspoken,

assertive, hard, loud. Recent leading examples are forceful and brittle in the ensemble and in individual stops. This is precisely the type of voicing which, I feel, would suffer little harm if enclosed in expression chambers, great and all. The gorgeous and terrific reeds are stunning for climactic purposes, but are perhaps too blary and violent for pleasing effect in general ensembles. The mixtures, in most cases, noticeably protrude above the foundation and reed work.

What I missed most in English organ tone was a tenderness in the voicing of the quieter stops. The requirements of large buildings may have given impetus to the prevalent type of voicing. Yet there are plenty of less spacious and less resonant places with organs, where a more intimate type of voicing would, I believe, have been advantageous. Perhaps English temperament has some bearing upon this delight in virile timbres. Yet I am not inclined to believe that English audiences would lack responsiveness to delicate, sympathetic tonal effects.

[The subject of Mr. Bullis' next article will be "English Organs: Some Hope-Jones Instruments."]

Mrs. Emma Greene, who served faithfully for many years as organist at the South Baptist Church, Providence, R. I., is now serving as chapel organist at the Round Top Church of the same city. Mrs. Greene is a member of the N. A. O.

GIVES TRIP TO C. F. HANSEN

Indianapolis Church Honors Blind Organist on Anniversary.

On the occasion of his thirtieth anniversary as organist of the Second Presbyterian Church of Indianapolis a warm tribute was paid Charles F. Hansen, the blind organist, Jan. 1 by the pastor and congregation. The facts are set forth in the following, which is quoted from the church bulletin:

"Today marks the thirtieth anniversary of the service of Professor Charles F. Hansen to this church. Thirty years is a long time to give a faithful and distinguished service. This afternoon at the vesper service Mr. Milner will announce in behalf of our congregation a gift of money, which is to be given to Professor Hansen as a small recognition of the gratitude we feel for this long and splendid service and the love which we bear toward this gentle and beautifully spirited man. The officers have granted Professor Hansen a leave of absence that he may go East, accompanied by Mrs. Hansen, spending most of his time in New York City, where during this mid-winter season he can hear and enjoy some of the greatest music in the world. The gift of money is to defray the expenses of Professor and Mrs. Hansen on their trip East. Professor Hansen will leave the city after next Sunday and will be absent about six Sundays."

Charles F. Hansen was born at Lafayette, Ind., Jan. 3, 1867. In his early childhood his mother read to him and taught him to memorize what he heard. Under the influence and teaching of his mother he was brought into contact with the best literature and was taken to hear the finest concerts and recitals in music. At the age of 10 he was sent to the School for the Blind in Indianapolis, where for twelve years he was a student. Here, besides being taught along academic lines, he received a splendid musical education, studying piano, organ, voice, choir training, orchestral and band instruments and piano tuning. His chief instructor was Professor R. A. Newland, who preceded him as organist of the Second Presbyterian Church. Before Professor Hansen's graduation in 1889 he was holding the position of organist of the Meridian Street M. E. Church, where he remained until Dec. 26, 1897. On Jan. 2, 1898, he went to the Second Church as organist.

In order that he may devote more time to his teaching of the piano and appear from time to time as piano soloist, Louis H. O'Connell has resigned as organist at the First Presbyterian Church, Wilkes-Barre, Pa., a post he has held for the last seven years.

The greatly increased number of contracts awarded the Reuter Organ Company this last year, over any previous year's business, is definite evidence of the rapidly growing prestige and favorable regard being accorded the Reuter. And it is significant to note that among the past year's Reuter contracts, are many for installations of great importance.

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**RALPH KINDER PLAYS
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Remarkable Record at Church of the Holy Trinity, Philadelphia—Programs of January Saturday Performances.

Ralph Kinder gave his annual series of January Saturday afternoon recitals in the Church of the Holy Trinity, Philadelphia, the first one being played at 3:45 Jan. 7.

For twenty-nine years these recitals, which are free to the public, have been distinctive features of the city's musical season, because of Mr. Kinder's sound musicianship and the range of interest found in his programs.

The first of Mr. Kinder's series was his 1084th recital in the Church of the Holy Trinity.

The recital which concluded the series was the 1090th played by Mr. Kinder in Holy Trinity.

Attendance at the recitals was the largest of any year since the war.

The programs were as follows:

Jan. 7.—Sonata No. 8 (Introduction and Allegro Risoluto), Guilman; Aria in C, Dethier; Passacaglia, Frescobaldi; "Souvenir," Kinder; Concerto in D major, Handel; "Chanson d'Eve," Lemare; "Echo Bells," Brewer.

Jan. 14.—"Grand Choeur" in G minor, Hollins; Andante Cantabile (from Symphony No. 8), and Intermezzo (from Symphony No. 6), Widor; "Canzone della Sera," d'Evry; "Marche Slav," Tschaiakowsky; "Jour de Printemps" (Spring Day), Kinder; "Twilight," Catharine Morgan.

Jan. 21.—Festival March in G, Miller; "Prayer," Jongen; Toccata in F major, Bach; "Song to the Stars" (new), Kinder; Fantasia in E flat Saint-Saens; Bridal Song, Goldmark; Song without Words, Mendelssohn.

Jan. 28.—Concert Overture in C minor, Fricker; "Idylle," Bossi; Fugue in E flat ("St. Ann's"), Bach; "The Cuckoo" and "The Bee," Lemare; "Chanson de Joie," Bowen; "In Waning Light," Pallatt; Toccata in D, Kinder.

Mr. Kinder's musical activities and sterling reputation are not limited to his work as organist at Holy Trinity during the last twenty-eight years. Born in England, and coming to this country when a boy, he has been heard in many places, and was organist at Providence, R. I., before going to Philadelphia in 1899. He has written a great deal of music that has made a place for itself, including organ works, choruses, songs, anthems and cantatas. With his duties as organist, he has found time to direct choral societies and maintain his own organ school.

Goals to Exeter Cathedral.

H. Armstrong, organist at St. Peter's, Eaton Square, has been appointed to succeed Dr. Ernest Bullock as organist of Exeter Cathedral in England. Mr. Armstrong's first appointment was at Thorney Abbey, Peterborough. Later he was appointed assistant organist at Peterborough Cathedral, under Dr. Keeton, after which he entered Kettle College, Oxford, where he obtained his M. A. During the war, Mr. Armstrong was commissioned in the royal artillery and on demobilization he was appointed assistant organist at Manchester Cathedral, where he remained until his appointment to St. Peter's, Eaton Square, in 1923.

Good Work at Butte, Mont.

The choir of the First Baptist Church, Butte, Mont., gave a highly successful series of weekly sacred choral festivals through the season of Advent, closing with Wilson's cantata, "The First Christmas," on Christmas night. On New Year's day the new Baptist Hymnal was dedicated for sacred use in the service of the church. The choir unanimously adopted the slogan "one new hymn each Sunday up to June 1." Edward C. Hall, choir-master and organist, steps to the platform and trains the audience in phrasing. With organ and piano accompaniment there is a stately rhythm. The audience enter heartily into this new movement.

RALPH KINDER, PHILADELPHIA ORGANIST.



News from St. Louis

By DR. PERCY B. EVERS DEN

St. Louis, Mo., Jan. 23.—The St. Louis chapter, N. A. O., which last year sponsored a series of organ recitals at the State School for the Blind, has at the invitation of the president, S. Green, promised a like program for 1928. The first of these recitals will be played on Sunday, Jan. 29, by the president of the chapter, William John Hall.

Milton McGrew, who has done much good work as organist and choir-master at Holy Communion Church, is still absent in Chicago, his work here being placed in the capable hands of Miss Katherine Carmichael.

Arthur Davis, former organist at Christ Church Cathedral, is pleased with his new surroundings at St. Mary's Cathedral, Memphis. He has sold his home in St. Louis, and also his publishing rights, and is happy in having his family once again together.

The First Presbyterian Church of Belleville, Ill., is enjoying a series of recitals by guest artists on the new Kilgen organ. Among those who have appeared are Ernest Prang Stamm, Edgar L. McFadden, Walter Eichinger and A. R. Gerecke.

William F. Moritz, the N. A. O. state secretary, is playing at the Evangelical Church at Meville, a suburb of St. Louis. This church is the mother church of the Missouri synod.

Ernest R. Kroeger conducted his Mississippi River Symphony at one of the month's symphony concerts.

Benedict Opens Year with a Rush.

Edward Benedict, theatrical staff organist of the W. W. Kimball Company, started out the new year with a rush of activities. Sunday afternoon, Jan. 1, he was guest radio organist

over station WENR, for the Skeeles-Biddle "hour of better music." A hurried trip in a taxicab took him to the Union Station, where he boarded a train for La Grange. Here he was guest organist for the American Legion Sunday Evening Club. At 9:30 he rushed back to the city and caught a train for Youngstown, Ohio. Monday and Tuesday he was opening a new Kimball in the State Theater for E. A. Renner. Back in Chicago Wednesday morning, he prepared the music for the Dixie Flyer broadcast from WBBM, which takes the listeners on an imaginary trip from Chicago to Miami. This program is put on with a ten-piece orchestra and organ, the latter instrument supplying the train effect, which listeners say is the most realistic imitation they have ever heard on the radio. Mr. Benedict has introduced a request hour of organ music from WJBT from 11 to 12 every Saturday night. Requests come in from nearly every state in the Union, Canada and the canal zone, and range from the "Prisoner's Song" to Beethoven's "Sonata Pathetique." From 300 to 400 letters are received weekly on this broadcast. Mr. Benedict is convinced, from the tone of the letters which he receives, that organ music over the radio is popular, but the average run of listeners seem to prefer to hear the popular songs of the day played.

Tri-Cities to Hear Lillian Carpenter.

The Tri-Cities Organists' Club is looking forward to a recital by Miss Lillian Carpenter of New York, to be played Feb. 21. The next regular club meeting will be a party Feb. 13, at the home of Mrs. G. E. Sherman, Rock Island, Ill., when informal talks will be given. A Cyril Graham, head of the organ department at Augustana Conservatory of Music, will speak on "Professionals," Miss Gertrude Branigan, organist at Trinity Cathedral, Davenport, on "Easter Music" and Miss Etta Gabbert of Davenport on "Rhythm." An unusually spirited meeting was held Jan. 9, at the Davenport Y. W. C. A. Twenty-six attended. A question box added interest. Some questions were held over to be answered and discussed at the next party.

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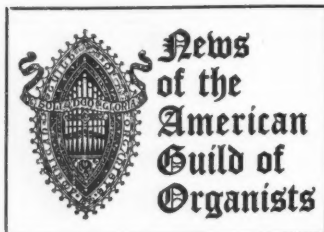


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News of the American Guild of Organists

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

New England.

The New England chapter is trying a new idea in the matter of organ recitals. At the annual meeting it was suggested that possibly a series of noon recitals continued over a considerable length of time might do much toward winning back an ever-dwindling attendance at the regular evening recitals. The suggestion met with approval. The recitals began the second Monday in January and are to continue through February. The churches selected are within easy access of the shopping district, and the programs offer music of readily appreciated character.

The first program of the series, on a very wet day, drew an audience of about 150 persons to Trinity Church to hear Francis W. Snow play in an inimitably fine manner. It was observed that while people came in late, few left before the music had ended. Mr. Snow's program consisted of: Triumphal March, Karg-Elert; Londonderry Air, Traditional; Canon, Schumann; "Beatus Vir," Widor; Fountain Reverie, Fletcher; "Träumerei," Schumann, and Allegro Vivace and Finale, Symphony No. 1, Verne.

For the second recital King's Chapel was selected. For several years it has been the custom for Raymond C. Robinson to give a noon recital every Monday during the season. The historic chapel with its box pews, Corinthian columns, high pulpit, with sounding board, and the ancient organ case never looked more inviting than on this occasion. The setting was just right for calm enjoyment of music. As at the first recital, people came during the playing and few left before the recital was ended. As a whole the music was interesting and was particularly well adapted to the instrument and the building. The program was as follows: "Fantasie Dialogue," Boellmann; "March of the Night Watchman," "Sicilienne" and Final Chorus of "St. Matthew Passion," Bach-Widor; Sketch in D flat, Schumann; Allegretto, Parker; "Marche Héroïque," Bossi; Berceuse, Dickinson, and Finale, Symphony 8, Widor.

At the invitation of the Estey Organ Company, members of the chapter are to go to Grace Church, Framingham, Feb. 8, to see and hear the organ recently placed in this church. Such a trip at practically no expense to the members should be greatly appreciated, and undoubtedly will recall the trip to Holy Cross College, Worcester, to hear Verne, and the wonderful entertainment provided.

Western New York.

The annual dinner of the Western New York chapter at the Normandie, Rochester, Monday evening, Jan. 16, was pronounced probably the most successful meeting in the history of the chapter. More than fifty organists and guests were present.

Dr. Howard Hanson, director of the Eastman School of Music, was the guest of honor and principal speaker. His address was an interesting survey of musical life in America, and a prophecy that the next generation would be a music-loving people, due in part to the great growth of music in the public schools. He was optimistic as to the future of the organist. Music in the churches, he said, would become more and more an integral part of worship. He predicts a larger development of the organ as a concert instrument in the large centers.

Dr. George Henry Day, dean of the chapter, in response, spoke of the high ideals of the average organist and the

encouragement to be derived by those present from Dr. Hanson's outlook.

Among the other speakers were George E. Fisher, Donald S. Barrows, Miss Alice Wysard, Mrs. Wallace I. Miller, Miss Gertrude M. Miller, George S. Babcock, Warren H. Gehren and Lucy McMillen, the oldest member. Wilson Ross, a new member transferred from Pittsburgh, was welcomed.

Mrs. Charles L. Garner, chairman of the dinner committee, sprung a pleasant surprise by presenting prize favors to deserving members.

On Thursday evening, Jan. 19, Guild members attended the opening of the new Skinner organ in St. Paul's Church in a body. Warren Gehren, designer of the organ, gave a pleasing recital which brought out the many beautiful qualities of this magnificent instrument.

GEORGE HENRY DAY, Dean.

Illinois Chapter.

The first luncheon of the season for Illinois chapter members took place at the Cordon Club in the Fine Arts building, Chicago, Jan. 17, when twenty-five sat down at the table. Dean William Lester introduced Marshall Bidwell as the guest of honor and Mr. Bidwell gave a brief glimpse of the advancement of the cause of the organ in the city of Cedar Rapids, Iowa, where he is the apostle of that cause and where plans are being made and funds raised for a great municipal organ, commensurate with the standing of the concert organist the municipality possesses in the person of Mr. Bidwell.

The same evening Mr. Bidwell gave his recital at St. Luke's Church, Evanston, under the auspices of the chapter. This was the second appearance before the Illinois chapter for Mr. Bidwell and he strengthened the good impression he made previously. The audience, though not large, included a number of prominent organists. Mr. Bidwell's playing of the program published in The Diapason last month was marked by excellent color work and by feeling combined with brilliancy.

Pennsylvania Chapter.

The seventy-fourth public service of the Pennsylvania chapter was held in Christ Church, Philadelphia, the famous edifice in which the leaders of the Revolution and of the Continental Congress worshiped, on the evening of Dec. 22. The service was sung by the choir of the church under the direction of Asa S. Merrell, organist and director. After the playing of Bach's Air in G and the Pastorale in F by Henry S. Fry, dean of the chapter, Bach's Christmas Oratorio was sung. At the close George Alexander A. West played Bach's Fugue in E flat. Christ Church was founded in 1695 and the present edifice was erected in 1727. The service in this historic place was presented in a beautiful manner and reflected great credit on Mr. Merrell and the visiting organists.

Eastern Oklahoma.

The Eastern Oklahoma chapter met in regular session Tuesday evening, Jan. 3, at the Y. W. C. A. in Tulsa, with the dean presiding. Much interest was evinced in the plans for the remainder of the year. The latter part of the month a program will be given at the Ritz Theater, one of the most beautiful in the Southwest, at which Wade Hamilton is organist. This will be a morning program, and Miss Tosca Berger, violinist, will assist. Last year's program at this theater proved to be one of the most popular of the year.

Kurt Burger, who has held positions as director of several symphony orchestras on the continent, made a most interesting talk at the meeting on "Musical Talent." One could not help but feel that with Mr. Burger's experience as director and teacher of many violinists he could speak with authority.

Plans are being formulated for the first state convention of the A. G. O. It is hoped to have this during grand opera season, possibly Feb. 28. The Chicago Civic Opera Company will appear in Tulsa Feb. 27 in "Il Trovatore," and Feb. 28 in "Rigoletto." The

Hyechka Club, one of the oldest and largest musical clubs in the state, is sponsoring the appearance of the company.

Mrs. E. E. CLULOW,
Dean.

Indiana Chapter.

The first meeting for the season was held Sunday, Nov. 20, at 3 p. m., in the First United Presbyterian Church, with thirteen members present. After the reading of the minutes, the nominating committee, composed of Mrs. Ovid Dunn, Miss Georgia Eva Lockenour and Tull Brown, made its report. A program committee was appointed by the dean, Mr. Crane. Those selected were Mrs. Myra Clippinger, chairman; Paul Matthews and Tull Brown.

The January meeting was held at the Meridian Street Church, Indianapolis, Tuesday, Jan. 17. A dinner was served, Mrs. Myra Clippinger, organist of the church, acting as hostess. There were fifteen present and W. T. Shannon, sub-dean, presided. Talks were made by Cheston Heath and Percival Owen. The treasurer reported ten new members for the sub-chapter at De Pauw University Music School, Greencastle, and three for the Indianapolis chapter. Plans for the remainder of the season were discussed. Those present agreed that this meeting was one of the most delightful ever held by the chapter. Mrs. Roy L. Burch acted as secretary in the absence of the chapter secretary.

GEORGIA EVA LOCKENOUR, A. G. O.,
Secretary.

Directed by Catharine Morgan.

The presentation of Handel's "Messiah" on Christmas night was the chief feature of the music at the Haws Avenue Methodist Church of Norristown, Pa., under the leadership of Miss Catharine Morgan, the organist and director. The performance was declared an outstanding success and was attended by a congregation which filled the church. The candlelight service on the afternoon of Christmas Day was another impressive feature, with both the senior and junior choirs and the quartet taking part.

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DEATH OF J. D. BUCKINGHAM
Well-Known Boston Organist, Born in 1855, Held Prominent Place.

John D. Buckingham, widely known in musical circles, died Jan. 20 at his home in Quincy, Mass., after a long illness.

Mr. Buckingham was born in Huntingdon, Pa., May 17, 1855. He was graduated from the Boston University college of music and from the college of liberal arts. After his graduation he was made professor of pianoforte and superintendent of the normal department of the New England Conservatory of Music. He studied the organ under George E. Whiting, piano with J. C. D. Parker, and harmony with S. A. Emory. He went abroad three times for study and took courses under Isadore Philipp at the Paris Conservatory. He was a member of the faculty of the New England Conservatory of Music for nine years, and was one of the founders of the New England chapter, American Guild of Organists, and secretary of this organization for a number of years.

Mr. Buckingham had been organist

at the Monument Square Church, Charlestown; Emmanuel Congregational Church, Roxbury; St. Michael's Cathedral, Providence; St. Mark's Methodist Church, Brookline, and the First Parish Unitarian Church, Quincy. He is survived by his widow.

Work of a Life Insurance Company.

The Provident Life Insurance Company of Philadelphia has among its employes Howard S. Tussey, president of the Camden chapter, N. A. O., and among the musical events of the year is a celebration of Christmas in which officers, employes and invited guests and clients unite. The Cipher, published by the Camden chapter, reports that the program of the 1927 service included carol and hymn singing by the entire assemblage, instrumental trios and two choruses by the Provident Choral, of which Mr. Tussey is director. The numbers rendered were "In Excelsis Gloria" (Fry) and "From Heaven High" (Dickinson). About 400 people were gathered in the banking room on the first floor of the Provident building and entered heartily into the singing.

M. T. N. A. HAS GOOD MEETING

Sessions at Minneapolis Mark Fifty-first Year of Organization.

The meeting marking the fifty-first year of the Music Teachers' National Association, held at Minneapolis, Dec. 28 to 30, proved to be one of unusual attendance and success in every way. Musical educators of prominence from every section of the United States were in attendance and were rewarded with a program of excellent merit throughout.

Papers and discussions covered practically every phase of musical education and the program of musical events, arranged by the local committee, Carlyle Scott of the University of Minnesota, chairman, were of a high standard, including complimentary concerts by the Verbrugghen String Quartet, the Minneapolis Symphony Orchestra, under Henri Verbrugghen, conductor, and the St. Olaf Choir, with F. Melius Christiansen, director.

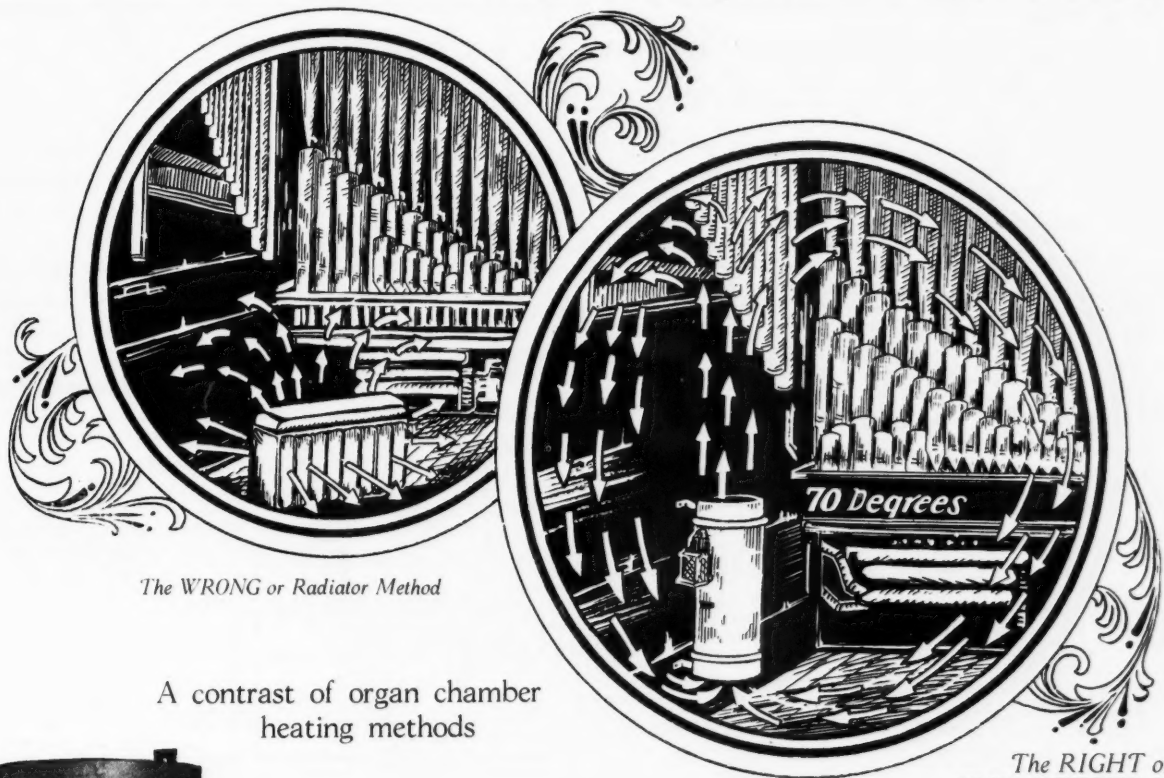
Officers chosen for 1928 were: William Arms Fisher, Boston, president; Earl V. Moore, Ann Arbor, vice-president; D. M. Swarthout, Lawrence, Kan.,

secretary; Waldo S. Pratt, Hartford, Conn., treasurer; Karl W. Gehrken, Oberlin, Ohio, editor. New members elected to the executive committee for the three-year term were: Howard Hanson, Rochester, N. Y.; D. A. Clippinger, Chicago, and William McPhail, Minneapolis.

Cleveland was chosen by the executive committee for the 1928 meeting, with dates set for Dec. 27, 28 and 29.

Sunday Recitals at High School.

Sunday afternoon organ recitals were inaugurated at Lindblom high school in Chicago Jan. 22 when Dr. J. Lewis Browne, organist and composer, gave a program. Dr. Browne played at the dedicatory exercises of the organ. All of the Sunday afternoon programs will be of classical music and the tentative plans are to have a well-known opera singer at each of the concerts. Howard W. Elmore donated the organ to Lindblom. He and Principal Harry Keeler are sponsoring the concerts so that the public as well as the student body might share in the cultural advantages of good music.



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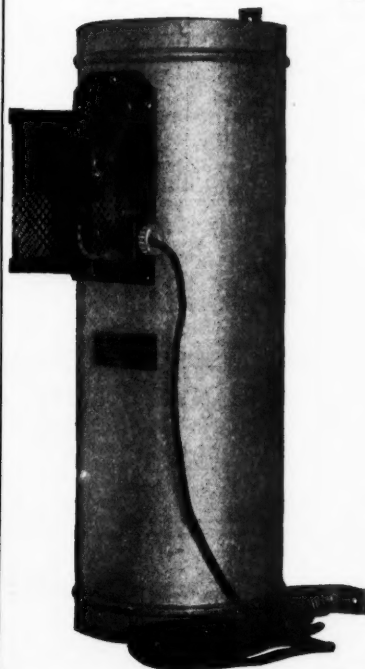
Further, there is no electrical current wasted because there is no radiator effect present to overheat adjacent organ parts. Consequently Evenheeters can be used in the most crowded organ chamber without danger of overheating the pipes and chests.

Contrast this with the radiator type heater; be it steam, water, gas or electricity. Around the radiator the air is hot; too hot in fact for surrounding organ parts which, as a result, become dried out, warped and otherwise damaged. Then around the reeds and metal pipes, where the heat is essential, it does not strike, for unlike the Evenheater, the radiator depends on radiant heat and also upon the very slow circulation of air to warm the organ chamber. Consequently very little convection heat is found. There is no general circulation of heated air through the chamber because radiator construction does not permit free, unrestricted circulation of air through it. As a result the radiator type heater heats only in areas; around the radiator the air is overheated. Farther away, where warm air is most essential, the temperature is too low and at the chamber's ceiling there is apt to be a layer of warm air that does not circulate—serves no purpose and that represents paid for but wasted heating energy.

In the radiator type heater this lack of proper circulation means lack of proper heating while with the Evenheater the constant circulation of warm dry air means perfect heating service.

Study the two illustrations shown at the top of the page. They will tell further the story of Evenheeters. Write us of your organ chamber heating problem. We will gladly give any information you desire.

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Catholic Church Music

By ARTHUR C. BECKER

It was gratifying to compare the programs presented by the choirs in Catholic churches this Christmas with what they had to offer in years past. I am not an optimist to such an extent as to say that all the churches have shown an improvement in their musical programs and in their sense of what is liturgically correct, but a large percentage of choirs presented programs that fulfilled all requirements of those who appreciate artistic values and who are anxious to carry out the wishes of Pius X. in his now famous Motu Proprio.

The masses of Mozart, Haydn, Weber and a host of lesser luminaries are gradually being superseded by the more liturgical works of Yon, Montani, Perosi, Dumler, R. R. Terry and others—writers who are cognizant of the awakening for better music which is taking place in our churches, and who are striving to further this renaissance in music. And, indeed, it is a renaissance, because the above-mentioned writers are turning back to the polyphonic style of Palestrina, Vittoria, de Lassus and those other great geniuses of the Renaissance period. We all agree as to the marvelous beauty contained in the masses of Mozart and Haydn, but I feel sure every conscientious choirmaster will admit that it is music which is certainly not fitted for a Catholic service, irrespective of its beauty from a musical standpoint.

The writer remembers a case in point. Some years ago an organist in an Episcopal church wished to present Haydn's Third Mass at a service. The rehearsals of the mass were progressing splendidly when one day the rector happened to walk in while the choir was singing the Kyrie. When he heard the scales and trills of the soprano soloist to the words "O Lord Have Mercy" he held up his hands in horror and prevented any further rehearsing of the mass, saying that such a style of music was not suitable for a text which called upon the Lord, in abject humility, to grant us mercy. If such is the attitude in the Episcopal Church, certainly it should be in our own.

Some interesting new composition for the church service has come to the attention of this department within the last month. To choirmasters who have male choirs under their charge the "Missa Petens" by Martin Dumler, published by J. Fischer & Bro., should appeal strongly. The Kyrie is more harmonic than contrapuntal in its treatment, although possessing marked antiphonal effects. The Gloria in three-four time has much swing and should carry the choir along with it because of its marked rhythm and simplicity. The Credo is based on the plain chant Credo from the Missa de Angelis and is rugged throughout. The Sanctus, to my mind the outstanding section of the mass, is remarkable for its daring modulations and devotional spirit, while the Benedictus in its quiet serenity is all that the Benedictus should be. The Agnus Dei, like the Sanctus, is modulatory in character and the mass comes to a quiet close. In all a mass which should be highly satisfactory for the average male choir.

Another interesting mass by the same composer and also published by J. Fischer is a "Missa Devoti" for four-part female chorus. The mass is built on the Aeolian mode and because of this offers unusual transitions of idiomatic character not usually found in church music—not, at least, since the day of Palestrina. The organ part of the Kyrie is of special interest, particularly in the interludes. The Gloria is solid throughout, with some beautiful imitative writing in the Qui Tollis. The Credo, while very simple, is effective and does not keep the soprano part too low, as is the case in some of the newer masses, but because of the attitude in the soprano part gives a brilliancy to this part of the mass, a part which at best is hard to make interesting because of its purely declamatory character. The

Sanctus is built entirely on the Aeolian mode and the Hosanna is effective. The Benedictus has a lovely melody, treated most satisfactorily in a contrapuntal manner. The Agnus Dei consists of a soprano solo and chorus. The harmonic structure is quite modern, and yet liturgical in every way. An effective mass for women's choirs and for schools and convents when the choir is above the average.

"Missa Beatissimae Matris Dei" for four male voices, by H. Tappert, and published by J. Fischer, is also worthy of notice. While written in a more conventional style than the foregoing, it offers splendid opportunity for a good male choir to demonstrate its ability in the graduation of dynamics. The rhythm changes frequently, which adds much to its distinctiveness. Worthy of notice is the Credo, which has not a dull page in it, and has a most interesting independent accompaniment.

"O quam suavis est," by Pietro Yon, published by J. Fischer & Bro., is a motet written for tenor and baritone duet, with four-part male chorus, and it is lovely. It has that simplicity and charm which seem to be so much a part of Yon's compositions; a choir will be well repaid for the time expended in penetrating the beauties of this work.

"Fifty Gems for Catholic Male Choirs," compiled and arranged by James A. Reilly, are published by the McLaughlin & Reilly Co., Boston. The selections contained in this volume are indeed "gems," although often such a title is a misnomer. There are motets for each church festival, parts of masses, responses at high mass and Benediction hymns.

Votteler Organ at Fargo.

The new Votteler organ installed in the First Lutheran Church at Fargo, N. D., was used for the first time Christmas. Miss Lillian Lund, instructor in the Dakota Conservatory of Music, was the organist. The organ was formally dedicated Jan. 8. The dedicatory recital was played by Hamlin Hunt of Minneapolis Jan. 9 at 8 p. m.

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RECITAL PROGRAMS

Leo Sowerby, Chicago—Mr. Sowerby is to give a series of recitals at St. James' Episcopal Church, on the four-manual Austin organ, the first performance being scheduled for Feb. 2 at 8:30, when Mr. Sowerby will play the following program: Fantaisie, Op. 101, in D flat major, Saint-Saens; Musette, Bossi; Chorale Prelude on the Benediction "Te Missa Est," Sowerby; "Little Bells of Our Lady of Lourdes" and Vesper Processional, Harvey B. Gaul; "Psalm CXLIV" (Solo cantata for baritone), Eric De Lamarer; Chorale Preludes, "In Thee Is Joy" and "O Man, Bewail Thy Sins," Bach; "L'Organo Primitivo," Yon; Finale, Cesar Franck.

Caspar P. Koch, Pittsburgh, Pa.—Dr. Koch's program at North Side Carnegie Hall Jan. 8 included some of Stephen Foster's compositions in commemoration of the anniversary of this Pittsburgh composer's death. The offerings at the recital included: "Pilgrim's Chorus," "Song to the Evening Star" and Grand March, from "Tannhäuser," Wagner; "Marche Funebre et Chant Seraphique," Gullmant; Serenade, Foster; Variations on "Old Folks at Home," Flagler; "Rameses II," from "Egyptian Suite," Stoughton.

James Philip Johnston, F. A. G. O., Pittsburgh, Pa.—The following programs were given in short recitals before the evening services at the East Liberty Presbyterian Church:

Jan. 1—Prelude on a Hymn of All Saints, Henschel; Idyll, Goss Custard; Pastorale in C minor, Bach; Toccata from Fifth Symphony, Widor.

Jan. 8—Prelude, Bonnet; First Breton Rhapsody, Saint-Saens; Reverie, Bonnet; Offertoire, Dubois.

Jan. 15—First Symphony ("Marche Pontificale"; Meditation), Widor; "The Brook," Dethier; "Songe d'Enfant," Bonnet.

Abram Ray Tyler, A. G. O., Detroit, Mich.—Mr. Tyler, organist of Temple Beth-El, presented "an evening with the organ" on Jan. 23 at the Grosse Pointe Memorial Church. His offerings consisted of the following: Prelude and Fugue in E minor ("The Trumpeter"), Bach; Gothic Suite (Maestoso, Andante quasi Allegretto, Grave, Finale—Allegro non troppo), Godard; "Evocation a La Chapelle Sistine," Liszt; Rondo Caprice, Bach; "Priere," Van Alkan-Franck; "A Winter Sketch," John Hyatt Brewer; "A Southland Song," William Lester; "Melodie," Gliere; "Consolation," d'Evry; Improvisation on a melody furnished at the time.

Wilhelm Middelschulte, Chicago—Dr. Middelschulte gave the dedicatory program at the First Congregational Church of Little Falls, Minn., Jan. 2 on a Hinners organ, the first pipe organ to be installed in that town. He played: Concerto, Handel; Pastorale in F major, Bach; Adagio from Piano Concerto, Op. 73, Beethoven; Canon in B minor, Schumann; Andante in A flat major, Mozart; Sonata in C major, Mozart; Bohemian Rhapsody, Smrz; "Dreams," Wagner; "Perpetuum Mobile," Middelschulte; Pastorale and Finale, Gullmant.

Miles I. A. Martin, F. A. G. O., Waterbury, Conn.—Mr. Martin played the following numbers after the Sunday evening services at St. John's Church in January: "Christmas in Sicily," Yon; "The Little Shepherd," Debussy; "Fiat Lux," Dubois; Elegiac Melody, Grieg; "Ezra, Zoer, Grieg"; "Morgenstimmung," Grieg; "En Bateau," Debussy; "Frelude," Clerambault; "Finlandia," Sibelius; Elegiac Poem, Karg-Elert; "Forlane," Abert; Offertoire, King Hall; Prelude and Fugue in D minor, Bach; Intermezzo, Webbe; Prologue, Webbe; "Benediction Nuptiale," Hollins; "Sœur Monique," Couperin; Concert Fantasia, Bird.

Helen M. Hewitt, Potsdam, N. Y.—Miss Hewitt has played the following programs at the auditorium of the State Normal School on the four-manual Steere organ: Dec. 4—Works of Cesar Franck; Chorale in A minor; Pastorale; Prelude, Fugue and Variation (Louise T. Russell, piano); Franklin H. Bishop, violin, and Helen M. Hewitt, organ; "Piece Heroique."

Dec. 18—"March of the Magi Kings," Dubois; "A Rose Springs into Bloom," Brahms; "Gesu Bambino," Yon; Pastoral Symphony from "The Messiah," Handel; "The Holy Night," Buck.

Arthur Leslie Jacobs, Worcester, Mass.—Mr. Jacobs' half-hour programs of organ music on Thursday noon at Wesley Methodist Church have included the following lists recently:

Dec. 22—Festival Prelude, Dagnino; "Christmas Pipes of County Clare," Gaul; "Christmas in Sicily," Yon; Pastorale on "Silent Night, Holy Night," Harker; a familiar hymn; "Hosanna," Wachs.

Dec. 29—Fantasy on "Adeste Fideles," Whiting; "Christmas Evening" (Sicilian

Suite), Mauro-Cottone; Pastorale on "Silent Night, Holy Night" (requested), Harker; "The Infant Jesus," Yon; a familiar hymn; Chorale Improvisation on "Now Thank We All Our God," Karg-Elert.

G. Calvin Ringgenberg, A. A. G. O., Peoria, Ill.—In recent recitals at St. Paul's Church at 4:30 p. m. Sunday Mr. Ringgenberg has presented these offerings: Nov. 27—Tone Poem, "Finlandia," Sibelius; Lento, "Orpheus," Gluck; Scherzo, Elias Blum; Chorale in D flat, Bossi.

Dec. 4—Prelude and Fugue in D minor, Bach; Intermezzo ("Cavalleria Rusticana"), Mascagni; "Will o' the Wisp," Nevin; "Dreams" (Sonata No. 7), Gullmant.

Jan. 8—Bach program: Fantasia in C minor; Chorale Prelude, "O Sacred Head"; Chorale Prelude, "All Men Must Die"; Toccata and Fugue, D minor; Aria in D.

Jan. 15—Gothic Suite, Boellmann; Verset and "Fantasie Dialogue," Boellmann.

Jan. 22—Dubois program: "Fiat Lux"; "In Paradisum"; "Marche Heroique"; Toccata in G; Cantilene.

Jan. 29—Cesar Franck program: Chorale in E major; Cantabile in B major; Andantino in G minor; Prelude, Fugue and Variations.

Miss Edith Brown, Houston, Tex.—Miss Brown gave the Houston noonday municipal recitals under the auspices of the recreation department at Christ Church Nov. 22 and 25, presenting the following programs:

Nov. 22—"Song of Praise," Sheldon; "Ave Maria," Schubert; Caprice, Sturges; "Sea Gardens," Cooke; Andante, from Fourth Symphony, Widor; "Marche Champetre," Boex; Chorale, "A Rose Breaks into Bloom," Brahms; Triumphant March, from "Naaman," Costa.

Nov. 25—"Praelambulum Festivalum," Karg-Elert; Meditation, Sturges; Caprice, Sheldon; "The Swan," Saint-Saens; "Jubilate Deo," Silver; Londonderry Air, arranged by Coleman; "Moon Dawn," Friml; Southern Fantasy, Hawke.

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 Thursdays at noon Mr. Coke-Jephcott has played these compositions:

Dec. 15—Funeral March and Hymn of Seraphs, Gullmant; Communion, Torres; "Grand Choeur," Salome; Barcarolle, Allegri.

Dec. 22—"Priere a Notre Dame," Boellmann; Andantino, Lemare; Grand Fantasia in E minor ("The Storm"), Lemmens.

Jan. 12—Prelude and Fugue in B minor, Bach; Fountain Reverie, Fletcher; Intermezzo in D flat, Hollins; Fantasy on a Welsh Tune ("Ton-y-Botel"), Noble.

George H. Fairclough, St. Paul, Minn.—The following programs by Mr. Fairclough, organist and professor of organ at the University of Minnesota, were broadcast over the university station, WLB, Tuesdays at 6 p. m.:

Jan. 3—March from "Die Meistersinger," Wagner; "The Water Sprites' Frolic" (Suite de Ballet), Stewart; "Offertoire to St. Cecilia," No. 2, Batiste; "From Starry Spaces," Dunn; "March of the Magi Kings," Dubois; Toccata in G, Dubois; "Chanson," Friml; "Noel" (Byzantine Sketches), Mulet; Overture to "Oberon," Weber.

Jan. 10—Prelude in B minor, Bach; "In the Morning" ("Peer Gynt"), Grieg; "Song of Gratitude," Cole; Second Symphony, Widor; Mountain Sketches, Clokey; Scherzo in G minor, Bossi; Andante from Sixth Symphony, Tschalkowsky; Coronation March, Meyerbeer.

Jan. 17—Sonata in A minor, Borowski; "Angelus," Massenet; "Rhapsodie Catalane," Bonnet; Intermezzo, Bonnet; "Silver Clouds," Nevin; "Liebestraum," Liszt; Fireside Sketches, Clokey; "Told by the Campfire," Goodwin; Concert Overture in E flat, Faulkes.

Jan. 24—Pastoral Sonata, Rheinberger; Berceuse in D flat, Dickinson; Bridal Song and "In the Garden" (Rustic Wedding Symphony), Goldmark; Andantino in D flat, Lemare; "Bird as Prophet," Schumann; "Legende" (from Suite in B minor), Douglas; Allegro Vivace (First Symphony), Vienne; Pastorale, Cesar Franck; Festival March, Kinder.

Henry H. Loudenback, Winfield, Kan.—Professor Loudenback of Southwestern College is doing an important work in spreading appreciation of organ music in the Southwest through recitals in various towns and cities. He finds the audiences not only large, but appreciative of the organ. Before a congregation of 800 at Grace Methodist Church, Winfield, the evening of Nov. 20 he played: "Adoratio et Vox Angelica," Dubois; Toccata and Fugue in D minor, Bach; Aria for the G string, arranged by Lemare, Bach; "At

the Convent," Borodin; "Will o' the Wisp," Gordon Balch Nevin; "The Swan," Saint-Saens; Prelude in G minor, Rachmaninoff; Andante from First Sonata, Borowski; "Suite Gothique" ("Priere a Notre Dame," Toccata), Boellmann.

In a recital at the Methodist Church of Halstead, Kan., Dec. 9 his selections included: Chorale Prelude on "Dundee," T. Tertius Noble; Chorale Prelude on "The Old Hundredth," Everett E. Truette; Festival Prelude on "Ein Feste Burg," William Faulkes; Toccata and Fugue in D minor, Bach; Irish Tune from County Derry, arranged by Lemare; "The Swan," "Aubade," Lemare; "Pilgrims' Chorus" from "Tannhäuser," Wagner-Eddy; American Rhapsody, Yon; Retrospect on "Coronation," George A. Burdett.

On the evening of Dec. 18 at the First Methodist Church of Wellington, before an audience of 1,000, he played: Chorale Prelude, "Dearest Jesus, We Are Here," Bach; Paraphrase on "O Little Town of Bethlehem," Faulkes; Largo, Handel; Toccata and Fugue in D minor, Bach; "Will o' the Wisp," Nevin; "The Swan," Saint-Saens; Hallelujah Chorus, Handel; "Variations de Concert," Bonnet; A Christmas Meditation on "The First Noel" and "Holy Night," George A. Burdett.

William H. Barnes, Chicago—At the noon concert in Kimball Hall Jan. 6 Mr. Barnes was the guest organist, playing as follows: Suite in F, Corelli; Allegretto, Volkman; Prelude to "Lohengrin," Wagner; "Christmas in Sicily," Yon.

Charles Galloway, St. Louis, Mo.—In his recital at Washington University Sunday afternoon, Jan. 15, Mr. Galloway played these compositions: Prelude and Fugue in D major, Bach; Adagio (from Fifth Sonata), Gullmant; Allegro Vivace (from Fifth Symphony), Widor; Old French Gavotte, Author Unknown; Scherzo in E, Gigout; "In the Cathedral," Plerne; March Composed for a Church Festival, Best.

Daniel R. Philippi, St. Louis, Mo.—Mr. Philippi is giving recitals every Wednesday and Friday noon on the Skinner organ at Christ Church Cathedral for the benefit of St. Louis people. Some of his recent and future programs are herewith reproduced:

Jan. 4—Overture to the Occasional Oratorio, Handel; "The Infant Jesus," Yon; Londonderry Air, Old Irish; American Folk Song, Foster; Gigue, Bach.

Jan. 6—Overture, "Coriolanus," Beethoven; "To a Wild Rose" and "To a Water Lily," MacDowell; "The Sea," Schubert; "March of the Magi Kings," Dubois.

Jan. 11—Prelude to "Lohengrin," Wagner; "Musical Snuff-Box," Liadoff; Andante Cantabile, Tschalkowsky; Toccata, Boellmann.

Jan. 13—Fourth Sonata (Allegro con brio and Andante), Mendelssohn; "Caprice Viennois," Kreisler; "To the Evening Star," Wagner; Toccata (from Fifth Symphony), Widor.

Jan. 18—Wagner program: Overture to "Tannhäuser"; "Dreams"; Prize Song, "Die Meistersinger"; "Ride of the Valkyries," "Die Walküre."

Jan. 20—Prelude to "The Deluge," Saint-Saens; "The Swan," Saint-Saens; "Music of the Spirits," Gluck; March, "Tannhäuser," Wagner.

Jan. 25—Chromatic Fantasia in A minor, Biele; Canzone and Offertoire, King Hall; Meditation, Massenet; "From an Indian Lodge" (Autumn Sketches), MacDowell.

Jan. 27—Toccata and Fugue in D minor, Bach; Minuet in A, Boccherini; Prelude on the Welsh Melody "Rhosymedre," Williams; Meditation, Massenet; Andante from Fifth Symphony, Tschalkowsky.

Feb. 1—Prelude and Fugue on the name B-A-C-H, Liszt; Pastorale in E, Lemare; "Ave Maria," Bach-Gounod; Nocturne in E flat, Chopin; "Ronde Francaise," Boellmann.

Feb. 3—Allegro Maestoso and Adagio (from First Sonata), Mendelssohn; Song without Words, Bonnet; "Liebestraum," Liszt; "Polonaise Militaire," Chopin.

F. A. Moure, Mus. D., Toronto, Ont.—Dr. Moure gave the following program Jan. 10 in convocation hall, University of Toronto, at his sixth recital of the season: Fantasia in G major, Bach; Serenade, Goss Custard; "Fiat Lux," Dubois; Unfinished Symphony, Schubert; Gavotte, Martin Roeder; Prelude and Fugue on B-A-C-H, Liszt.

Samuel A. Baldwin, New York City—Among Professor Baldwin's programs at the College of the City of New York in January have been the following:

Jan. 15—Magnificat in D minor, LeMaigre; Nocturne, Peele; Toccata and Fugue in C major, Bach; "Romanza," Grieg; "Within a Chinese Garden," Stoughton; "Marche Funebre et Chant Seraphique," Gullmant; Londonderry Air,

arranged by Archer; Overture to "Mandred," Schumann.

Jan. 22—Prelude and Fugue in C minor, Bach; Nocturne, Grieg; "Sonata Tripartite," Nevin; Pastorale and "Scherzo Humoresque," Ralph E. Clewell; Symphonic Poem, "Orpheus," Liszt; Fountain Reverie and Festival Toccata, Fletcher.

Jan. 29—Sonata in D minor, Gullmant; "Night" and "Dawn," Jenkins; Fugue in G minor (lesser), Bach; Intermezzo, Brahms; Gavotte, Kountz; "Majesty," Goldsworthy; Largo from "New World" Symphony, Dvorak; Prelude and Fugue on the Name "Bach," Liszt.

Ruth Frances Hope, Oklahoma City, Okla.—Mrs. Hope has given the following programs in recitals at the Shrine Auditorium:

Jan. 4—Overture in C minor, Vogel; "Distant Chimes," Shackley; Allegretto con moto, from "Duetto Suite," Boellmann; "St. Ann's" Fugue, Bach; Sonata in D minor, West; "Legende" from B Minor Suite, Douglas; Swing Song, Gillette; Minuet from Third Symphony, Widor; "An Old Portrait," Cooke-Mansfield; Theme and Finale from "Morceau de Concert," Gullmant.

Jan. 19—Overture, "St. Cecilia's Day," Handel-Plant; Voluntary in D minor, Purcell; Minuetto, Schubert; Toccata in F, Bach; Fantasia, West; Rondeau, Couperin; "Royal Pageant," Marks; "Water Sprites' Frolic," Stewart; "Oh, That We Two Were Maying," Nevin; Finale, Sixth Symphony, Widor.

Frank Wrigley, Detroit, Mich.—Mr. Wrigley, organist of the First Presbyterian Church, gave the recital in the series at the Detroit Institute of Arts Jan. 13, playing the following program: Overture in E minor, Morandi; Largo, Handel; Intermezzo, Hollins; "Liebestod" ("Tristan and Isolde"), Wagner; Second Andantino, Lemare; "La Farandole," Dubois; Scherzo and Pastorale, Federlein; Reverie, Bonnet; Evening Song, Baird-Storvick; Toccata, Haigh; "The Curfew," Horsman.

J. Frank Frysinger, York, Pa.—Mr. Frysinger gave the following program of modern compositions Jan. 19 at the First Presbyterian Church: "Sonata Tripartite," Gordon Balch Nevin; "Angelus du Soir," Bonnet; Caprice, Kinder; Impromptu, Op. 76, Wolstenholme; "At the Foot of the Cross," Otis Malling; "Marche Champetre," A. J. Boex; "Far o'er the Hills," Frysinger.

Carolyn M. Cramp, F. A. G. O., New York City—In a recital at the Nostrand-Kalb Methodist Church, Brooklyn, of which she is organist, Miss Cramp played the following program Dec. 15: "Finlandia," Sibelius; "Sœur Monique," Couperin; Prelude, Clerambault; Fantasia and Fugue on B-A-C-H, Liszt; Allegro Maestoso from the "Storm King" Symphony, Dickinson; Andante from "Symphonie Pathetique," Tschalkowsky; "Deep River" (by request), Burleigh-Biggs; "Will o' the Wisp," Nevin; "Gesu Bambino," Yon; "Variations de Concert," Bonnet.

Arthur Davis, Memphis, Tenn.—In a recital on the new Kilgen organ at St. Mary's Cathedral the evening of Dec. 18 Mr. Davis presented the following Christmas program: Paraphrase on "Antioch," Norris; "The Holy Night," Vail; Pastorale from "The Messiah," Handel; Fantasy on Two Christmas Carols, West; "Cantique de Noel," Adam; "Christmas in Sicily," Yon; "Noel Alsacien," Gullmant; A Christmas Fantasy on Old English Carols, Best.

Adolph Steuterman, Memphis, Tenn.—Mr. Steuterman gave a recital Jan. 16 at the First Presbyterian Church of Laurel, Miss., playing the following program: "Carillon," Vienne; "Ave Maria," Schubert; "The Squirrel," Powell Weaver; Toccata and Fugue in D minor, Bach; Reverie, Bonnet; "The Musical Snuff-Box," Liadoff; "Vendanges," Jacob; Chorale Prelude, "O Sacred Head, Once Wounded," Bach; "Carillon," Sowerby; Scherzo in G minor, Bossi; "To the Evening Star," Wagner; Spring Song, Macfarlane; "Thou Art Peter," Mulet.

Don H. Copeland, Dayton, Ohio—The Rev. Mr. Copeland played this program in an "hour of organ music" at Christ Episcopal Church Jan. 18: "Rex Gloriae," George Henry Day; "Scheherazade," Rimsky-Korsakoff; Finale (Symphony 4), Widor; "Ave Maria," Schubert; "Liebestod" ("Tristan and Isolde"), Wagner; Overture to "Rienzi," Wagner.

Homer Whitford, Hanover, N. H.—Professor Whitford of Dartmouth College played a recital as guest organist at Cornell University, Ithaca, N. Y., Jan. 20. His program follows: "Marche Heroique," Saint-Saens; Melodie ("Romance sans Paroles"), Gullmant; Finale in B flat, Franck; "Songe d'Enfant," Bonnet; Ballet from "Petite Suite," Debussy; Toccata, "Tu Es Petra," Mulet.

RECITAL PROGRAMS

Rollo F. Maitland, Philadelphia, Pa.—In addition to playing three familiar hymns at each recital, Mr. Maitland has broadcast the following programs from station WOO, Philadelphia:

Dec. 25—Special Christmas music: "Adeste Fideles"; "My Heart Ever Faithful"; Bach; Pastoral Symphony, Handel; "Gesu Bambino," Yon; "March of the Magi," Dubois; Pastoral, Sonata No. 1, Guilman; "Good Christian Men, Rejoice"; "In dulci jubilo," Bach; "Christmas Chimes," d'Antalfy; Improvisation on Christmas carols.

Jan. 1—"Ring Out, Wild Bells," Gounod; Song without Words, No. 1, Mendelssohn; "Serenade Badine," Gabriel-Marie; Chorale Prelude, "In Thee Is Gladness," Bach; Madrigale, Rogers; "Dreams," Wagner; "The March of Time," D. D. Wood.

Jan. 8—"Marche aux Flambeaux," S. Marguerite Maitland; Adagio in A minor, Bach; "Fantasie Rustique," Wolstenholme; "Benediction Nuptiale," Hollins; Gavotte, Gossec; "Polonaise Militaire," Chopin; "Extase," Ganne.

Jan. 15—"Adoratio et Vox Angelica," Dubois; Cantilene Pastorale, Guilman; "In Friendship's Garden," Rollo Maitland; Allegretto from Eighth Symphony, Beethoven; Overture, "Stradella," Flotow; Serenade, Schubert.

Mr. Maitland played the following program under the auspices of the Harrisburg chapter, N. A. O., Jan. 9: Concert Overture in C, Hollins; Adagio in A minor, Bach; Giant Fugue, Bach; Pastorale, de Maleingreau; Scherzo, Second Sonata, Andrews; Symphonic Fantasie, "Ad Nos," Liszt; "Indian Summer," Ferris; Intermezzo, Newmeyer; Improvisation in the Form of a G. O. O.

Gladys Hollingsworth, F. A. G. O., San Diego, Cal.—Miss Hollingsworth has given the following programs on the outdoor Spreckels organ at Balboa Park:

Dec. 27—"Toccata and Fugue in D minor, Bach; Andante Espressivo, Sonata, Op. 28, Elgar; Christmas Offertory, Grison; Berceuse, Dickinson; Variations, Fifth Symphony, Widor; Serenade, Dvorak; Pantomime, De Falla; Finale, First Symphony, Viernie.

Dec. 28—Music inspired by nature: Prelude 8, Psalm XIX, E. Marcello (1686-1739); Chorale Prelude, "By the Waters of Babylon," Bach; "Serenade at Sunset," Meale; "On the Sea," Augusta Holmes; Pastoral, Second Symphony, Widor; Two Mountain Sketches, "Wind in the Pine Trees" and "Canyon Walls," Clokey; "By the Brook," de Boisdefre; "Shepherds' Dance," German-Lemare; "Blanik," Smetana.

Paul H. Eickmeyer, Grand Rapids, Mich.—Mr. Eickmeyer gave the following program in a recital at the East Congregational Church on the evening of Jan. 17: Solemn Festival, Rheinberger; "Con Grazia," G. W. Andrews; Adagio e Dolce, from Sonata 3, Bach; "At the Foot of Fujiyama," Gaul; Sonata 3 (Con moto maestoso; Andante tranquillo), Mendelssohn; Romanza, Op. 17, No. 3, Parker; "In Paradisum," Dubois; "Grand Choeur" in C major, Franck.

Frank E. Ward, New York City.—Mr. Ward's half-hour recitals Sunday evenings in Advent at the Church of the Holy Trinity were marked by the following programs:

Nov. 27—Sonata No. 4, Op. 61, Guilman; Meditation in A flat, Banks; Eastern Romance, Rimsky-Korsakoff; "Romance sans Paroles," Bonnet; "Andenken an R. Schumann," Nicode.

Dec. 4—Sonata No. 4 in A minor, Rheinberger; "Canzone Pastorale," A. Louis Scarmolin; "Passepied," Delibes; Andante Pastorale, Hugh Blair; Prelude in G, Bach.

Dec. 11—Prelude and Fugue in D minor, Bach; Canzonette and "Evening Benediction," John Winter Thompson; Spinning Song, Mendelssohn; "Reverie Triste," Kroeger; Scherzo (Sonata No. 5), Guilman.

Dec. 18—"Jubilata Deo," Silver; "Christmas Evening," Mauro-Cottone; "Three Holy Kings," Glere; Canzona in A flat, Sheppard; Christmas Pastorale, Corelli; "Prepare the Hymn" (Occasional Oratorio), Handel.

Martin Schulz, Oak Park, Ill.—Mr. Schulz, organist of the Second Presbyterian Church, played the following program Jan. 20 in a recital at his church: Sonata No. 6 ("Our Father Who Art in Heaven"), Mendelssohn; Two Chorale Preludes, Bach; Concert Caprice, Kreisler; "At Dawn," Jenkins; Grand Fantasie in E minor, Lemmens; Concert Study, Yon; Meditation, Sturges; Toccata in F, Widor.

Joseph C. Beebe, Pottstown, Pa.—At his January Sunday afternoon recitals at the Hill School Mr. Beebe presented these programs:

Jan. 15—"Marche Religieuse," Faulkes; Meditation, Sturges; Arcadian Idyl, Lemare; "Pan's Flute," Godard; Prelude (

sharp minor), Rachmaninoff; "The Minster Bells," Wheelton; Prize Song ("Die Meistersinger"), Wagner; Fantasia, Allen.

Jan. 23—Russian March, Schminke; "A Mountain Idyl," Schminke; Nocturne, Dethier; "From the Southland," Gaul; "Trot de Cavalerie," Rubinstein; "Kammenoi Ostrow," Rubinstein; "In Modo Religioso," Glazounoff; Overture to "Tannhauser," Wagner.

Henry F. Seibert, New York City.—Mr. Seibert gave a recital at Rajah Temple in Reading, Pa., opening the season there, on Dec. 18, and played as follows: Variations on "Peyel's Hymn," Burnap; Londonderry Air, Traditional; "The Pygmies," Stoughton; Caprice, Sturges; "Gesu Bambino," Yon; "Onward, Christian Soldiers," Whitney-Sullivan; "To the Evening Star," Wagner; Minuet, Boccherini; Improvisation on "Silent Night" and other Hymns; Pedal Study, Yon.

Miss Helen Hibbard Tolles, Middletown, N. Y.—Miss Tolles, organist of the Webb Horton Memorial Church, Middletown, gave a recital Jan. 9 at the Washington Street Methodist Church of Poughkeepsie, N. Y., on the new three-manual Moller organ. Miss Tolles played: "Suite Gothique," Boellmann; "Angelus," from "Scenes Pittoresques," Massenet; "Song of Joy," Frysinger; Evenson, Johnston; American Rhapsody, Yon.

J. B. Francis McDowell, Columbus, Ohio.—Mr. McDowell, organist of the Central Methodist Church and of Temple Israel, gave an anniversary recital Dec. 15 at the Fourth Avenue Church of Christ, assisted by the chorus choir of the church. He played this program: Concert Overture, d'Evry; Cradle Song from Christmas Oratorio, Bach; Sixth Organ Concerto, Handel; Melody and Intermezzo, Parker; Allegretto from Sonata in E minor, Parker; "Sister Monica," Couperin; Intermezzo, Callaerts; Intermezzo from Suite, Op. 43, Tschaiowsky; Variations on "Auld Lang Syne," Thayer; Coronation March, Meyerbeer.

Dr. Frederic T. Egner, St. Catharines, Ont.—In his Sunday evening recitals at the Welland Avenue United Church preceding the service Dr. Egner played as follows in January:

Jan. 1—Suite in F, Corelli; "Grande Offertoire" in D, Batiste; "Evening Bells and Cradle Song," Macfarlane.

Jan. 8—"Shepherd's Dance" ("Henry VIII"), German; Overture, "Poet and Peasant," Suppe; "Evening Star" ("Tannhauser"), Wagner.

Jan. 15—Concert Variations on "The Harmonious Blacksmith," Handel-Lux; "The Thrush," Kinder; Suite, "A Day in Venice," Nevin.

In a recital at Holy Trinity Church, Welland, Ont., Nov. 30 he presented this program: Concert Overture in C minor, Hollins; "The Nightingale and the Rose," Saint-Saens; "Cardinal Redbird," Mumma; "The Squirrel," Weaver; "St. Ann's" Fugue, Bach; Prelude in C sharp minor, Rachmaninoff; Scherzo, Dethier; Fantasia, "The Storm" (by request), Lemmens; "Mountain Streams," Egner; Evening Song, Egner; Intermezzo, Callaerts; Swedish Wedding March, Sodermann; Variations on "The Last Rose of Summer," Buck; Toccata on a Gregorian Theme, Barnes.

Frederick Johnson, Bradford, Mass.—In his most recent recitals at the First Congregational Church Mr. Johnson has presented the following programs:

Dec. 11—"Resignation," Weigl; "Legend" (by request), Cadman; Pastoral Scenes, Bossi; Adagio, Reubke; Fantasia in G minor, Bach; Fanfare, Lemmens; Chorale Prelude on "St. Peter," Darke; Humoresque, Yon; Cantabile, Franck; Allegro, Symphony 6, Widor.

Jan. 8—Prelude, Yates; Communion, Hure; Andante Cantabile, Paladilhe; "Christum wir sollen loben," Bach; Chorale in A minor, Franck; "Ave Maria," Fuchs; "Sunshine and Shadow," Gale; Meditation (by request), Sturges; Finale, Guilman.

George W. Volkel, F. A. G. O., New York City.—Mr. Volkel, organist of Ninth Church of Christ, Scientist, played the following program at the Town Hall Jan. 6: "Forest Murmurs," from "Siegfried," Wagner; "The Swan," Stebbins; Scherzo (from Symphony 4), Widor; Nocturne, Op. 54, No. 4, Grieg; Christmas Prelude, "In dulci jubilo," Bach; "Stille Nacht, heilige Nacht," Gruber; "Christmas," Dethier.

John T. Erickson, New York City.—Mr. Erickson, organist of the Swedish Evangelical Lutheran Church of Gustavus Adolphus, gave the dedicatory recital on a two-manual built by the Hall Organ Company in the Swedish Immanuel Congregational Church, 181st street and Bryant avenue, Dec. 17. Mr. Erickson's numbers included: Festival Prelude, "A Mighty Fortress," Faulkes; "The Mighty Andes," Gatty Sellars; "The Nightingale and the Rose," Saint-Saens; Pastorale

from First Sonata, Guilman; Polonaise in C sharp minor, Chopin; "The Holy Night," George M. Vail; "Noel," d'Aquin; Caprice, Wrightson.

Alfred E. Doering, Maywood, Ill.—In a recital at St. Paul's Lutheran Church, Melrose Park, Dec. 4, Mr. Doering played these compositions: Concert Fantasia, Diggle; Evenson, Chambers; Adagio from "God's Time Is the Best," Bach; Toccata, Adagio and Fugue in C major, Bach; Christmas Fantasy, Bach-Rebling; Paraphrase on a Christmas Hymn, Faulkes; "Rejoice Greatly, O Daughter of Zion," Handel; Violin, Harp and Organ, Largo, Handel; Introduction and Finale from First Sonata, Guilman.

Roberta Bitgood, New London, Conn.—In a recital Nov. 17 at the Methodist Church, assisted by the Connecticut College choir, Miss Bitgood played: Third Sonata, in C minor, Guilman; "Procession du St. Sacrement," Chauvet; Larghetto in F sharp minor, Wesley; Prelude and Fugue in C, Bach; Pastorale in E, Franck; Meditation, Klein; Intermezzo, Callaerts; Anniversary March, Erb.

C. Harold Einecke, Quincy, Ill.—In his twenty-second "hour of organ music" at Salem Evangelical Church on the afternoon of Dec. 25 Mr. Einecke played this program: "The Holy Night," Buck; "Christmas in Sicily," Yon; Chorale Prelude, "Vom Himmel hoch da komm ich her," Bach; "March of the Magi Kings," Dubois; "Ave Maria," Bach-Gounod; "The Christmas Pipes of County Clare," Harvey Gaul; Christmas Pastorale, Dinell; "Gesu Bambino," Yon; Paraphrase on "See the Conquering Hero Comes" (from "Judas Maccabaeus"), Handel-Guilman.

Ethan W. Pearson, Somersworth, N. H.—Mr. Pearson, organist at the Methodist Episcopal Church of Rochester, has played at his last two vesper services the following organ numbers:

Dec. 11—Meditation, Bubeck-Dickinson; Toccata in G minor, Gordon B. Nevin; Reverie, Dickinson; "Exaltation," Warner; "Gray Dusk," Nordman; "Nobody Knows the Trouble I've Seen," Gillette; Prelude in F, Kroeger.

Dec. 25—Offertory for Christmas Season, Barrett; "Where Wild Judea Stretches Far," Stoughton; Variations on "Holy

Night," Harker; "Vox Angelica," Henrich; "March of the Magi Kings," Dubois; Berceuse, No. 2, Kinder; "Fanfare Triumphant," Armstrong; Gavotte in B flat, Handel.

Martin W. Bush, A. A. G. O., Omaha, Neb.—In a recital Sunday afternoon, Dec. 11, at the First Central Congregational Church Mr. Bush played the following selections: Toccata, Adagio and Fugue in C major, Bach; "Grande Piece Symphonique," Franck; "Minuetto Antico e Musetta," Yon; A Longwood Sketch ("Dewdrops"), Swinnen; Allegro Gioioso, Dethier.

Ray Hastings, Los Angeles, Cal.—Numbers played in recent popular programs at the Philharmonic Auditorium by Dr. Hastings included: Prelude to "Parsifal," Wagner; "Album Leaf," Wagner; "Shepherds' Song," from "Tannhauser," Wagner; Nocturne from "Midsummer Night's Dream," Mendelssohn; "Moment Musical," No. 3, Schubert; "The Guardian Angel," Piernie; Triumphant March from "Norma," Bellini; Roman Serenade, "Mandolinata," Paladilhe; "Sunset," Astenius; "Paean of Welcome," Hastings.

Franklyn W. MacAfee, New York City.—Mr. MacAfee opened a series of recitals Jan. 1 at the Warren Avenue Baptist Church, Detroit, with the following program: Thanksgiving, Demarest; "Evening," Kinder; Caprice, Sturges; "The Frimitive Organ," Yon; "Hymn of Glory," Yon; "Ave Maria," Schubert; Fanfare in D, Lemmens.

Donald C. Gilley, Oberlin, Ohio.—Mr. Gilley of the class of 1923 at the Oberlin Conservatory gave the following program Dec. 16 at Finney Chapel: Passacaglia, Bach; Intermezzo from Symphony No. 1, Widor; Chorale in E major, Franck; Sonata in E flat (Andante molto and Andante con moto), G. W. Andrews; "Thou Art the Rock," Mulet.

Edward C. Colcord, Oberlin, Ohio.—Mr. Colcord, a member of the class of 1923 at Oberlin Conservatory, played as follows in a recital at Finney Memorial Chapel Dec. 9: Chorale Preludes, "Komm, heiliger Geist" and "An Wasserflüssen Babylon," Bach; Symphony Op. 18, Barnes; "Chant de May," Jongen; Prelude and Fugue in D major, Bach.

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RECITAL PROGRAMS

H. J. Stewart, San Diego, Cal.—Three of the daily programs played in January by Dr. Stewart, municipal organist of San Diego, were as follows:

Sonata, "The Chambered Nautilus," Stewart; Melodie in E, Rachmaninoff; "The Angelus," Massenet; "The Magic Harp," Meale; "Marche Russe," Schminke; Bourree in D, Sabin; "The Courts of Jamshyd" (Persian Suite), Stoughton.

Fantasia in D minor, Merkel; Adagio in E flat, Bach; "A Song of the Breeze," Meale; Toccata in F, Becker; Rhapsody No. 2, Saint-Saens; Gavotte ("Les Moutons"), Martini; Overture, "Egmont," Beethoven.

Prelude and Fugue ("St. Ann's"), Bach; "Chanson du Solr," Becker; "Song of the Basket-Weaver," Russell; "Minuet Heroique," Stewart; "Petite Fantasia," Cal-laerts; Toccata in D minor, Renaud; Prelude No. 17, Chopin; "Ancient Phoenician Procession," Stoughton.

Herbert Chandler Thrasher, Providence, R. I.—Mr. Thrasher, organist at Round Top Church, Providence, has given the following short Sunday recitals on the three-manual Hook & Hastings organ:

Nov. 27—Prelude, Rachmaninoff; Finale in A, Harris; "Une Larme," Moussorgsky-Noble; "Gelobet sei'st Du, Jesu Christ," Bach; "Herzlich thut mich Verlangen," Bach.

Dec. 4—"Entree du Cortege" ("Messe de Mariage"), Dubois; Shepherd's Carol, Chubb; Fanfare in D, Bridge; "In dulci jubilo," Bach; Fantasia, Stainer.

Dec. 18—St. Cecilia Overture No. 2, Batiste; "Noel sur les Flutes," d'Aquin; Fanfare, Dubois.

Dec. 25—Christmas Pastorale, Harker; "Fiat Lux," Dubois; "Christmas in Sicily," Yon; Prelude in D, Bach.

Jan. 1—"Shepherds," Salome; "Marche Russe," Schminke; Vesper Processional, Gaul.

Jan. 8—Romance in A, Lieurance; "Chorus of Pilgrims" ("Tannhäuser"), Wagner; "Soon I'm Going Home," Lester; Toccata in B minor, Gordon Nevin.

Claude L. Murphree, Gainesville, Fla.—In memory of Dr. Albert Alexander Murphree, president of the University of Florida, an ardent music lover and the man who brought about the installation of the large Andrew Anderson memorial Skinner organ at the university, Mr. Murphree, university organist, played the following program at his Sunday after-

noon recital Jan. 8: "Ase's Death" (from "Peer Gynt" Suite), Grieg; "Lead, Kindly Light," Dykes-Lemare; Chorale Prelude, "Hark, a Voice Saith, All Are Mortal," Bach; Largo, Handel; Suite from "Water Music," Handel; "The Bells of St. Anne de Beupre" (from "St. Lawrence" Sketches), Alexander Russel.

Robert W. Morse, Wheeling, W. Va.—In his monthly recital for January at St. Matthew's Church Mr. Morse presented this program: Finale from Symphony 3, Widor; "L'Organo Primitivo," Yon; Largo, Handel; Finale from Sonata 4, Gullmant; Air for G String, Bach; Suite, Water Music, Handel.

Sherman Schoonmaker, Mus. B., Urbana, Ill.—Mr. Schoonmaker gave the University of Illinois recital on the afternoon of Jan. 8, presenting the following program: Sonata Cromatica, Yon; Fantasia, Dubois; Fugue in G minor (the lesser), Bach; "Song of the Basket-Weaver," Russell; Toccata in G minor, Matthews; Prayer and Cradle Song, Gullmant.

Mrs. Dudley C. Jackson, Washington, D. C.—Mrs. Jackson gave the following Christmas recital program at the Takoma Park Presbyterian Church Dec. 18: "Dawn," Jenkins; Cradle Song, Kreisler; "In dulci jubilo," Bach; Christmas Pastorale, Rogers; "Ave Maria," Arkadelt-Liszt; "Andante Seraphique," Debat-Ponsan; "Christmas Eve," Dieckmann; "March of the Magi Kings," Dubois; "Gesu Bambino," Yon; "Quest of the Magi," Matthews.

Mrs. James L. Price, A. A. G. O., Dallas, Tex.—Mrs. Price gave the following program in a recital at the First Presbyterian Church of Hillsboro, Tex., Nov. 9: Sonata, "The Ninety-Fourth Psalm," Reubke; "The Nightingale and the Rose," Saint-Saens; Autumn Sketch, Brewer; "L'Organo Primitivo," Yon; Toccata and Fugue in D minor, Bach; "Song of the Basket-Weaver," Russell; "Sportive Fauns," d'Antalfy; "Benedictus," Karg-Elert; "Hymn of Glory," Yon.

Helen Hogan, Providence, R. I.—Miss Hogan gave the following program in a recital at the women's college of Brown University Jan. 13: Fantasia in F, Mozart; Reverie on the Hymn-tune "University," Harvey Grace; Gavotte, Samuel Wesley; Fantasia and Fugue in G minor, Bach; Barcarolle, Saint-Saens; Prelude,

Fugue and Variations, Franck (Mme. Avis Bliven Charbonnel at the piano); Chorale, "A Rose Breaks into Bloom," Brahms; Toccata, "Tu es Petra," Mulet; "Reverie du Soir," Saint-Saens; Prelude to "Le Deluge," Saint-Saens; "Hymn to the Stars," Karg-Elert; Finale, Vierne.

Charles Gourlay Goodrich, Monmouth, Ill.—In his midyear rest recitals at Monmouth College Mr. Goodrich included the following programs:

Jan. 19—"The Lord's Prayer," Cherubini; "Alba" (Dawn), "Canzone Amorosa" and "Buona Notte," Nevin; "The Dream of the Prophets," Goodrich; Pastorale, Bach; Christmas Rhapsodie, Gigout; "March of the Magi Kings," Dubois.

Jan. 20—"The Virgin's Prayer," Massenet; "Forest Vespers," Johnston; "In Spring," Steere; Midsummer Caprice and "In Autumn," Johnston; "In Winter" (Faulkes), Kullak; "Amaryllis" (Banks), Louis XIII; "Marche Solennelle," Le-maigre.

Jan. 23—"Elsa's Song" ("Lohengrin"), Wagner; Andante Cantabile (Fourth Symphony), Widor; Romance, "To a Wild Rose" and Maestoso (1620), MacDowell;

Offertory in D flat, Bruce; Offertory in A flat, Batiste; Finale, Candlyn; "Sortie Festivo," Boslet.

Edward G. Mead, Ithaca, N. Y.—In a recital at Sage Chapel, Cornell University, the afternoon of Jan. 13 Professor Mead played: "Salutation," Macdougall; Nocturne, Avery; Fantasia and Fugue in G minor, Bach; "Meditation a Sainte Clotilde," James; Caprice in B flat, Gullmant; Festival March, Stewart.

Professor Mead also gave the following recital at Dartmouth College, Hanover, N. H., Jan. 5: Allegro from Sixth Symphony, Widor; Pastorale, Franck; Intermezzo, Rogers; Prelude and Fugue in A minor, Bach; Meditation, Truette; "L'Organo Primitivo," Yon; "Vermeland," Hanson; Minuet in A, Boccherini; Finale from First Symphony, Vierne.

Francis A. Mackay, organist and choirmaster of St. Paul's Cathedral, Detroit, Mich., directed a program by the adult choristers of the cathedral at the Detroit Institute of Arts on Sunday afternoon, Jan. 1.

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At the age of 17 years, Hubert Howell of Dixon, Ill., has built for himself a two-manual organ which has won admiration from his friends and various organists and which is installed in the home of his parents, Mr. and Mrs. E. N. Howell. This young aspirant for the honors which are the basis of William H. Barnes' fame, set up the instrument in the basement of his parents' home. A second-hand console was utilized, but later John E. Byington of Rockford, an organ builder, fitted up the instrument with a Bennett console. The youth took part in every operation that went into the installation of the instrument and now has fifteen stops in the organ. A number of others are to be added and provision for them has been made. The console is in the living-room.

Following is the scheme of stops of this instrument:

GREAT ORGAN.

1. *Open Diapason, 8 ft.
2. *Melodia, 8 ft.
3. Violoncello, 8 ft.
4. *Dulciana, 8 ft.
5. *Chimney Flute, 4 ft.
6. *Tuba Clarion, 4 ft.
7. *Tuba, 8 ft.

8. Tuba Profunda, 16 ft.
9. Harp.
10. *Chimes.

SWELL ORGAN.

11. Open Diapason, 8 ft.
12. *Clarabella, 8 ft.
13. Salicional, 8 ft.
14. Aeoline, 8 ft.
15. Flute Harmonic, 4 ft.
16. Violin, 4 ft.
17. *Oboe, 8 ft.
18. Bourdon, 16 ft.

ORCHESTRAL ORGAN.

19. French Horn, 8 ft.
20. Viols d'Orchestre, 8 ft.
21. Viols Celeste, 8 ft.
22. Quintadena, 8 ft.
23. Musette, 4 ft.
24. *Octave, 4 ft.
25. Flute, 4 ft.
26. *Piccolo, 2 ft.
27. Clarinet, 8 ft.
28. Saxophone, 8 ft.

ECHO ORGAN.

29. Concert Flute, 8 ft.
30. Flute Celeste, 8 ft.
31. *Vox Humana, 8 ft.
32. *Xylophone.
33. *Chimes.

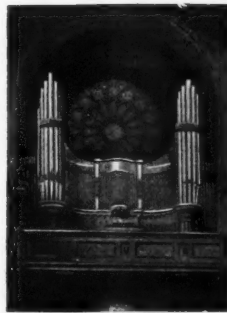
PEDAL ORGAN.

34. *Bourdon, 16 ft.
35. Violone, 16 ft.
36. Cello, 8 ft.
37. *Tuba, 8 ft.
38. Trombone (soft), 16 ft.
39. *Resultant, 32 ft.

Stops marked with an asterisk have thus far been placed in the instrument.

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WINNIPEG ORGANISTS DINE

Carols and Toasts Mark Banquet of Local Center of the C. C. O.

Winnipeg center of the Canadian College of Organists had an interesting gathering, judging from the program and menu of a banquet of the center at the Royal Alexandra Hotel Dec. 15. Carols and toasts were features which helped digest a splendid feast and among the speakers listed were the banquet chairman, Ronald W. Gibson; Douglas Clarke, Miss Mae Clarke, Burton L. Kurth, the Rev. C. Carruthers, N. A. Elwich, A. W. Lee, H. P. G. Fraser, George S. Mathieson and W. McKean. Wilfred Layton was director of carols and led in the singing of some fine Christmas songs with J. J. Lyon as accompanist.

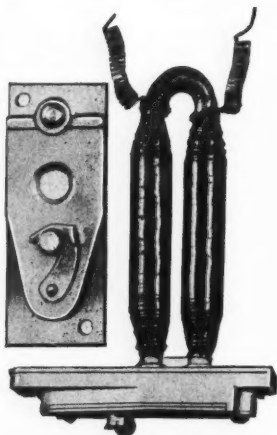
Herbert J. Sadler, A. C. C. O., gave a recital under the auspices of Winnipeg center at Westminster Church Dec. 11, playing the following program: "Praeludium," Rheinberger; Chorale Preludes on "Alas, what Sinners We," Wickmann; "Jesus Is Coming," Reger, and "Now Is Salvation Come to Us," Bach; Suite from "Bonduca," Purcell; On a Theme by Orlando Gibbons, Stanford; "Menuet Francais," Tremblay; Hebrew Melody ("Memorial of the Departed"), Pauer; Rocco, Palmgren.

Wilfred Layton, F. R. C. O., gave a program at the same church Nov. 13, playing: Toccata in F, Bach; Adagio and Fugato, John Stanley; Three Short Preludes, Charles V. Stanford; Andante from Quintet in C minor, Mozart; Larghetto and Variations, Wesley; "Pastel," Karg-Elert; Allegro Appassionato, First Sonata, Basil Harwood.

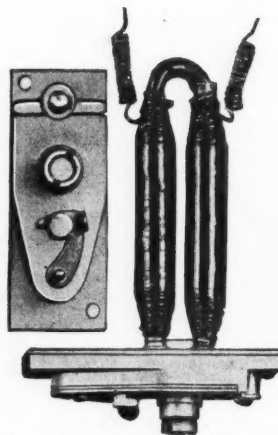
Seek Culprits Who Dissect Organ.

Press dispatches from Collegeville, Pa., early in January were to the effect that the authorities of Ursinus College had taken the fingerprints of thirteen students in an effort to discover the culprits who recently removed all the pipes from the organ and piled them up before the console. The dustiness of the pipes and the dampness of the students' fingers left good imprints that were easily photographed. Two students were suspended, but it was declared they were not associated with the organ episode. It cost the school authorities \$1,000 to have the organ reassembled and tuned after dismantling.

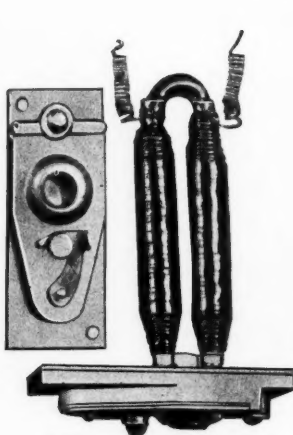
Charles Lee Cocke of Chicago, former organist of Unity Church, Oak Park, and previously of the Hyde Park Congregational Church, has moved to Los Angeles and plans to make that city his home.



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DEATH OF MORTON F. MASON

Organist of Presbyterian Church, Pasadena, Cal., Thirty Years.

Morton F. Mason died at his home in Pasadena, Cal., Dec. 26, following several years of ill health which, more than a year ago, resulted in almost total paralysis. The funeral services were held at the Pasadena First Presbyterian Church, of which he had been organist for thirty years.

Mr. Mason was educated largely in Boston, and for a number of years filled organ positions in the East before moving to Los Angeles in the early '90s. He was organist at Immanuel Church for four years before going to the Pasadena Presbyterian Church in the latter part of 1895. When broken health recently forced him to forego professional duties, he was made organist emeritus, with salary.

Mr. Mason served two terms as dean of the Southern California chapter of the American Guild of Organists, was twice elected president of the Los Angeles Musicians' Club (now Musicians' Guild), and for several years held the presidency of the Pasadena Fine Arts Club. During the earlier years of the old Los Angeles Symphony Orchestra, predecessor of the present Philharmonic Orchestra. Mr. Mason played bassoon. Ten of his compositions were written for orchestra and played by the orchestra of which he was a member.

Miss Cramp Organizes Choirs.

Miss Carolyn M. Cramp, B. S., F. A. G. O., who since Nov. 1 has been organist and choirmaster at the Nostand-DeKalb Methodist Church in Brooklyn, has made good use of the first two months of her incumbency by organizing two choirs, whose programs have been worked out enthusiastically by director and members. Miss Cramp is also in charge of the vocal work at the Eastern District High School of New York, one of the largest schools in the metropolis. As organist she plays for the pupils twice a week. Because of the continued illness of her mother, Miss Cramp has been unable to do any outside recital work during the last year.

Dr. J. Lewis Browne in Recitals.

Dr. J. Lewis Browne gave the inaugural organ recital on the Geneva organ in the new Congregational Church, Glen Ellyn, Ill., Jan. 16. Mabel Sharp Herdien, soprano, was the supporting artist of the evening. At a return engagement in the Lindblom High School, Chicago, Jan. 22, Dr. Browne was assisted by the Neilsson Trio.

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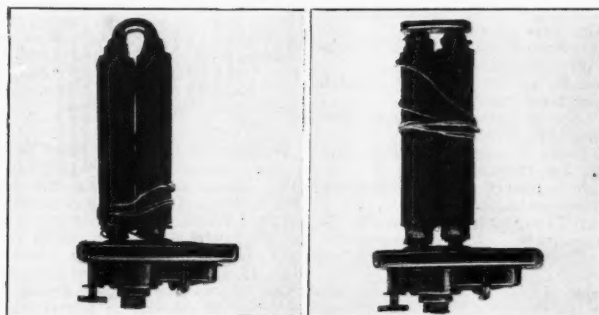
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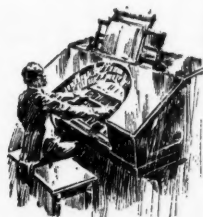
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During the past year many large and important contracts were received by the Tellers-Kent Company, some of them being:

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Blessed Trinity Catholic Church, Buffalo, three manuals.

St. Peter's Catholic Church, Fort Wayne, Ind., three manuals.

St. Paul's Evangelical Church, Covington, Va., three manuals.

Grace Reformed Church, Allentown, Pa., three manuals.

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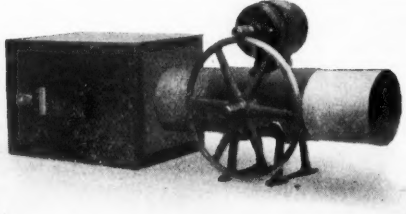
The famous Roman Polyphonic Choir, composed of singers from the Vatican Basilicas of Rome, under the direction of Mgr. R. Casimiri, sang its farewell program at St. Patrick's Cathedral, New York, Jan. 15, at 11 o'clock. The choir returned to Rome, Jan. 17. The famous "Papae Marcelli" mass for six mixed voices by Palestrina was rendered. The cathedral choir sang the Gregorian chant of the day and Pietro Yon played the organ solos on the new chancel organ. The cathedral authorities opened the edifice to the public for this occasion.

H. C. Ferris at Laukhuff Factory.

H. C. Ferris, for many years a well-known organ builder of California, is now in Germany, where he has been placed in charge of the large plant of August Laukhuff, at Weikersheim, Wuerttemberg. He was invited to go to Germany by Mr. Laukhuff, a well-known maker of organ parts and supplies, who recently visited America, and obtained leave of absence from the Robert Morton Company.

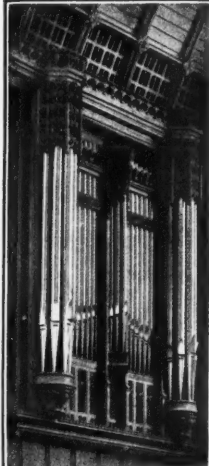
Wallace Recital Marks Blind Week.

As a special feature of the Scranton, Pa., educational week for the blind, the Scranton Lions' Club presented C. Walter Wallace, blind concert organist of Philadelphia, in a recital of organ and piano music Sunday afternoon, Jan. 15, in the Chamber of Commerce Auditorium. Mr. Wallace appeared in a threefold capacity in this recital, as organist, pianist and composer. A large audience attended the recital.



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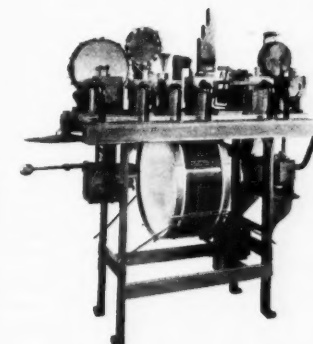
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Qualifications and Preparation of the Church Organist

By WILLIAM C. CARL, Mus. D.
Organist and Director of Music, First
Presbyterian Church, New York

Paper Presented at Presbyterian Conference on
Church Music in New York, Jan. 10

The qualifications and preparation of the organist and training for volunteer musicians in the ministry of music present a subject of vast importance. Not only present-day needs, but the future success of church music and worship, depend on the seed we sow now. It therefore demands our best thought and combined effort in adopting plans that will maintain the highest standards of ecclesiastical music in all departments of church work.

First let us consider the preparation for the church service.

The standards now exacted demand a more thorough method of procedure than in the past, for music has made tremendous strides and we of the church must rise to meet them. The young student about to enter the profession should be prepared to look at the subject from every angle and with a determination to treat it with seriousness of purpose coupled with hard work.

Picture a young man who presents himself for organ study today. Ordinarily, if he has previously studied the instrument, it has consisted of a limited amount of technical equipment and the ability to play a few pieces. He aims to obtain a position, but as yet has not been led to see the scope of work that must be undertaken before accomplishing his purpose. Not until the basic principles of organ playing are grasped, a firm technique acquired, the ability to play polyphonic music and the rhythmic sense developed, can he go further. To gain facility, the young organist should have opportunity to play before others. This can be done at the sessions of a master class, where valuable experience is gained and constructive criticism made.

The next step is registration, the ability to manage a modern organ and to acquire a repertoire of pieces suitable for service playing. Underlying all this, there must be the ability to concentrate and throw oneself whole-heartedly into the work. *The organist is the one who should prepare the listeners for worship, and therefore must have a message to deliver.* His playing should be imbued with a religious sentiment and much time and thought should be expended on the selection and preparation of the voluntaries, as each should fit the character of the particular service and be regarded as part of it.

If he is to become a recitalist he must do much more, for this means an extensive repertoire and the ability to interpret the works of both ancient and modern composers with distinction.

It is absolutely essential for all organists to study the theoretical subjects and to improvise correctly. Formerly the study of improvisation was not considered essential for the Presbyterian or any Protestant service. This has all been changed, and the man of the future must know how to do it, and do it well.

Next we come to the service itself. First in importance is the playing and singing of the hymns. When the first hymn is announced, give it out with a strong rhythm, so that the hearers will catch its spirit before starting to sing. The organist must be alive to the situation and enter into it with his whole soul; then the people will quickly respond. What is more inspiring than hearty congregational singing, and to have the service start with vim? Every church wants it and should have it. How can it be done? One way is to organize group singing in each of the clubs and societies of the church, followed up at the sessions of the Sunday-school, the mid-week prayer meeting and finally at the worship in the

church. If the choir sings the first and last verses in unison it will give material help to the general effect. By doing so the first verse will be well started and a magnificent climax reached in the last verse by both choir and congregation singing in unison. The story of the hymns of our church, when known, will give an added interest to the singing.

Strange as it may seem, good hymn playing is not easy to do well. I find it necessary to impress the fact upon students that their success in service playing depends largely on their ability to do this part of the work.

In preparing students for hymn-playing a good plan is to let one preside at the organ and the members of the class sing the hymn under his direction. Then, in turn, each one should have the same opportunity, constructive criticism to follow after each one has played.

Next let us take up the anthem. The music should always be the best obtainable, not necessarily difficult or complex, but music that means something. The words should tell a story and convey a devotional thought, for is not the anthem a message musically expressed? During Dr. Fosdick's pastorate in the First Presbyterian Church he was eager to interest the young people, and frequently suggested that the words be such as to interest them. For this purpose several of the folk-song type are particularly effective, notably: "A Vision of Christ" and "Fairest Lord Jesus" (arranged by Dr. Christiansen, director of the St. Olaf Choir), "The Soul at Heaven's Gate," Reimann (arranged by Dr. Dickinson), and "What Christ Said," by Dean Lutkin of Northwestern University. The music of the early centuries by Palestrina and his contemporaries; the Tudor church music, leading up to the music of the present day, should all be included on our service lists.

The solo when used should not be chosen to exhibit the ability of the soloist, but should take its rightful place and fit in with the general scheme.

The giving of musical services at stated intervals, when the standard oratorios and cantatas are rendered, is heartily recommended, if the musical equipment of the church will permit it. The minister and organist must work together. Their combined effort will assure a spiritual atmosphere in the service, affording an opportunity for expressing a religious emotion and enabling the sermon and music to go hand in hand.

While the position of organist and choir director is frequently divided, usually it is combined and the organist assumes the position as director. It is, therefore, necessary that he make himself familiar with choral conducting and learn how to manage and maintain a choir. He should understand the main principles regarding voice production, correct breathing, freedom of production, resonance of vowel sounds, the use of appropriate exercises and how to make corrections when a fault occurs without loss of time. He should also be able to teach sight-singing, obligatory with junior and volunteer choirs, and be conversant with the interpretation of church music, with reference to the significance of the text, rhythm, phrasing, pace, gradation of tone and tone color.

What can enhance the singing more than to have the words distinctly understood? I have often called the attention of my choir to Dr. Fosdick, who speaks with the voice perfectly poised, and each syllable clearly enunciated. If singers would use the singing voice as he does the speaking voice,

there would be no trouble in understanding the words. It is of vital importance that the full significance of the words be expressed with devotional feeling and adequate expression. The choir work is entitled to the same careful preparation as is given to concert singing.

The question of the rehearsal is of paramount importance. Lack of success frequently comes from inadequate preparation—at times even in our best equipped choirs. The members must be made to understand the necessity for sufficient rehearsal and to be punctual in attendance. At the First Presbyterian Church we rehearse four times a week during the winter and our members maintain a fine interest. There should at least be one weekly rehearsal of sufficient length, and more, if possible. The idea of rehearsing Sunday mornings before the service and letting that suffice ought not to be tolerated in these days of efficiency and high standards. We can all take a lesson in preparedness as shown by Colonel Lindbergh in personally attending to the minutest detail before each flight he undertakes.

There is another important factor in choir work. It is in creating a congenial atmosphere among the members—a most necessary requisite in successful service preparation. It is up to the director to cultivate and maintain it. Without a congenial feeling and realization of the importance of the message to be delivered, the desired impression will not be made and the devotional spirit will be entirely lost.

The selection and care of the music is another item; also giving sufficient rehearsal to the organ voluntaries, compiling the programs and purchasing new music is an art in itself.

With the manifold duties and responsibilities of the organist-director for the time and thought expended on the work, there should be a sufficient remuneration accorded him. Otherwise the choir work will be made a side issue. Naturally with the high cost of living in these days he has the same problems as do others outside the profession. We hope this problem can be solved by our music committees.

How is the organist and choir director to receive the necessary training that will fit him to meet the demands of the present day? There are those who would gladly study, but either their time will not permit it, or they have not sufficient means at their disposal for further preparation. The solution lies in courses in music and worship to be organized in our music

centers, where a comprehensive curriculum can be arranged and a certificate awarded at the conclusion of the course. This would be of large help to churches in selecting organists and choir directors and solve a heretofore difficult problem. The Royal College of Organists in London has long done this. In this country the Westminster Choir School of Dayton, Ohio, directed by Dr. John Finley Williamson, and the Guilman Organ School in New York City have such courses and offer certificates to candidates after having passed the tests at the completion of the course.

The extensive tours in the interest of music and worship made by the justly famous Dayton Westminster Choir, directed by Dr. Williamson, a member of this committee, have done great deal to raise the standards and create an active interest in service music. Their singing in the smaller towns and cities has been of inestimable value in bringing to notice the benefits of organized choir work, high ideals and an artistic rendition of church music, all sung from memory and imbued with a beautiful devotional spirit.

Regarding the training for volunteer musicians, we include those who play and direct the music at the mid-week prayer service, the sessions of the Sunday-school, at the meetings of the various clubs and societies, and those who have charge of junior choirs and young people's orchestras. These young men and women should be under the general guidance of the organist and choir director. At stated times conferences with him should be held, and well considered, constructive plans adopted that will make the worship music become more and more a component part of the general music scheme. They should be made to realize the value of good music and how to produce it. At the First Church, the young people's society has asked for a special series of intimate talks at the organ, in order to understand more fully the music rendered at the services. This department should receive our best thought, for the future success of worship music rests right here.

It is highly desirable that the organist and choir director be a church member and whenever possible this should be kept in mind in the selection of voices for the choir. To work in the ministry of music is a noble calling and to serve in the office of worship is a privilege. Men who conduct the musical portion of the service ought certainly to be regarded as assistants in the ministrations of divine worship and should be especially fitted for that most important duty.

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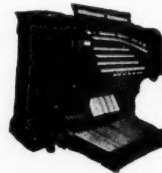
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**Registration
Vs. Orchestration**

By HENRY FRANCIS PARKS

Apropos of the general lack of uniformity in every phase of organ construction, tone assembly, playing styles, etc., irrationality in the use of descriptive words in organ nomenclature also offends supreme. The most conspicuous offense seems to be in the misuse of the word "registration" as a substitute for the more proper and more logical one—"orchestration." Again, the word "instrumentation" is quite often confused and used in its wrong sense.

Even the usually erudite authority, "Grove's Dictionary of Music and Musicians," fails to identify—in explaining them—any fine distinction which would tend to clarify their correct meaning and thus assure their proper use. For example, "registration" (or registering, as they term the act of color changing) "is the art of selecting and combining the stops or registers of the organ so as to produce the best effect" (vol. iv, pp. 49); "orchestration" (vol. iii, pp. 513) directs one to "see instrumentation"—an entirely different branch of musical science. The three words are not in the slightest sense synonymous, yet invariably they are used promiscuously. The errors in their usage may be directly charged to tradition and to an unprogressive pedantry—the two progress destroyers of any art. The misuse may also be charged to that general carelessness which motivates indiscriminatory use of words generally: that lazy disregard for accuracy in expression; that indifference to the sense values of words which seems to convey the impression that English is barren of sufficient synonyms to convey subtle shades of meaning. This is not true. And it is the purpose of this article to clarify, classify and explain the fine distinctions which these words necessarily have and urge their proper use on every occasion.

Prior to the advent of Robert Hope-Jones there existed, from the standpoint of evolutionary progress and mechanical and aesthetic development, a state of inertia and stagnation. True enough, sporadic attempts at improvement in the mechanism were being made, but in the main these were inconsequential. At that time each organist became unto himself the sine qua non of authority whose obiter dictum was absolute because of his saying it. The value of his opinion was totally dependent upon the degree of

intelligence he possessed, the professional experience he might have enjoyed and the degree of intellectuality and the profundity of musicianship his predecessors and contemporaries might have had. Of course, this is true even today, but the point of differentiation is in the fact that whereas we have enjoyed a tremendous evolution in organ construction and in musical composition and today have a more unprejudiced, unbiased and progressive musical situation, in the age prior to Hope-Jones' upheaval there was none of these qualities existent and it was in that age that much of the abuse of organ nomenclature became an actuality. Hope-Jones turned the equilibrium of many of these pedants. Many are still unreconcilable to the progress his contributions to the organ profession have dictated—which is neither here nor there. Which Hope-Jones concerned himself with development of the instrument from the mechanical, electrical and tonal standpoints. It was neither his wont nor his province to take cognizance of idiomatic faults, though in conversation with the writer before his death he often referred to the misnomer applied to tone coloring and laid the foundation for modern terminology by the insistent demand that his organs be called "unit orchestras."

Then came the use of the organ in the moving-picture theater, an innovation which was destined to exert a greater influence for accentuated development of the instrument, and the art of its playing, than any other circumstance or individual had done; an influence which was responsible for the education of the masses not only to a finer knowledge and a keener sense of appreciation of the instrument and its possibilities, but also to music in general. And in this connection it should be stated that none of the grandeur or regal dignity of the organ has been lost by its theater contact. One instinctively and instantly recognizes the patrician of breeding and culture no matter how shabby his raiment may be. So if the organ sometimes loses a bit of its orthodoxy for the moment in the playing of lighter things, there is always the inherent noble character of the instrument which defies complete degradation. It is always the "king of instruments," no matter where located and no matter by whom played.

With the use of the organ in the theater, where closer intimacy with orchestras became an actuality, there ensued a different method of color ratiocination—a ratiocination which was compelled and materially assisted by the constant inclusion of more faithfully imitative orchestral stops. Further, the necessity for constant variety of color was emphasized because the

[Continued on page 48.]

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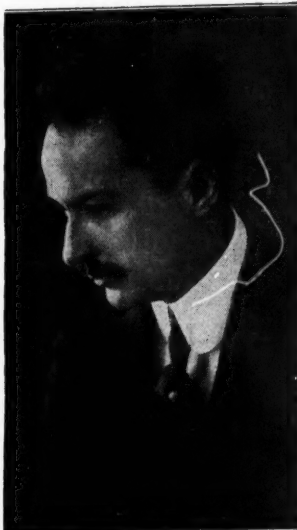
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ORCHESTRATION IS DEFINED.

[Continued from page 47.]

organ became an instrument for musically dramatic synchronization for much longer periods of time than was the accustomed mode in the recital halls and the churches. Monotony had to be avoided in the theater regardless of its permissibility in more legitimate circles. This contact demanded at least a cursory consideration of color and at least a superficial knowledge of color ramifications.

In pursuit of this necessary knowledge the embryo organist turned to his teacher for advice and assistance. If that worthy pedagogue happened to have an orchestral sense, and with that sense ample training, he usually employed the orchestral idioms in his explanations. When he did he invariably found himself faced with the issue of explaining away a raft of technical terms which were used synonymously without any regard for their etymology. The younger student generation does quite a little more thinking than its worthy post-Victorian parents and would not be "sold" on any explanations which did not carry with them that necessary logic which augurs for credence and acceptance. If the teacher did not possess this orchestral complex (as was and is usually the case) the student was either misinformed or left at sea. Nothing assists an art, or a science, and the students of it more than to have arrived definitely at certain values and meanings of the technical terms employed in that art or science and to use them constantly in the correct and logical manner. The simple definition of a word is sometimes explanation in itself, and in connection with organ nomenclature in general and these words in particular perspicuity of meaning will be instantly apparent with their simple definition.

Registration really deals with the location of a melody, or a series of melodies, on the keyboard only; orchestration with the change of color; instrumentation with the accumulation of knowledge regarding a particular orchestral instrument, its range, tonal complexities and physical data regarding its mechanical difficulties, general shape and construction.

In the consideration of registration the attention is drawn to an outline which completely visualizes the various registers which are, obviously, analogous to the vocal ranges:

Bass	Tenor	Alto	Soprano
Baritone	Mezzo Soprano		
Contralto	Brillante		

The four principal registers, the bass, tenor, alto and soprano, are on the top line of the outline; the subsidiary registers, the baritone, contralto, mezzo soprano and the brillante, on the lower line. The lappings of the ranges are obvious and need no explanation. This entire system of registral ratiocination is assumed on the basis of 8-ft., or concert pitch only. One may change the location or register without altering the color (except from the registral standpoint, much the same as the piano—an instrument of many registers but of but one orchestral color). Couplers, 16-ft., 4-ft., etc., extend the effect of the registration and not the orchestration in any particular register being considered, and, of course, of the same manual. In other words, couplers have the effect of adding an octave register above or below, as the case might be, just as though one had played the added octave by hand. The coupling down from another manual, of course, alters the orchestration, since it brings on different color, and may affect the registration if the coupling is at other than 8-ft. pitch.

Orchestration has to do with the change of color only. There are but three primary colors in painting—yellow, blue and red—and the same holds true of orchestration—strings (yellow), wood-wind (blue) and brass (red). The horns are usually treated as a mediating influence between any of these families and, although belonging to the brass family, by modern orchestrators are treated separately. The percussions are mainly rhythmical instruments. The organ has some stops peculiar to ecclesiastical requirements which are best considered in a category all their own. The entire system of orchestration is simply outlined as follows:

ORCHESTRA.		ORGAN.	
1. Strings (yellow)	1. Strings	1. Strings	1. Strings
2. Wood-wind (blue)	2. Wood-wind	2. Wood-wind	2. Wood-wind
3. Brass (red)	3. Brass	3. Brass	3. Brass
4. Horns (quasi red)	4. Open Diapason, 8 ft.	4. Open Diapason, 8 ft.	4. Open Diapason, 8 ft.
5. Percussion	5. Percussion	5. Percussion	5. Percussion
	6. Miscellaneous—having no prototype in the orchestra	6. Miscellaneous—having no prototype in the orchestra	6. Miscellaneous—having no prototype in the orchestra

A change of manual is necessary to change color (whether by actually moving from one manual to another, as on unit type instruments, or by couplers on legitimate type organs. Coupling merely moves one keyboard down to another). One can play a melody in the same register in as many of the fundamental orchestral colors as he has manuals, or vice versa, may change to any register in the same color by staying on the same manual, or may do both at the same time. Of course, orchestration may be changed at will on the same manual either by hand or by the use of combination buttons—a fact which is irrelevant to the issue.

Instrumentation deals with the phases set forth in its definition above and requires little comment. There can be no possible confusion between it and the other two words, since that definition so clearly explains its meaning. In the wrong use of this word the organists have not been the only offenders. Many a treatise on orchestration is but a work on instrumentation, since color, form and balance (different, though closely allied branches) receive scant consideration. The celebrated Berlioz opus "Treatise on Instrumentation" is correctly named, since it deals, in the main, with the instruments, their ranges, technical and mechanical difficulties, etc.; the Hoffman work on instrumentation is a misnomer since it is fundamentally a magnum opus of color, therefore on orchestration. Registration, or voice range and voice location, receives scant consideration except in the primer harmony books.

Such exact discriminations to the student have the effect of clarifying the entire issue of organ color fabrication, of logically explaining the fundamentals of the most interesting phase of organ study, and of providing, because of their simplicity, the basis of a newer, more progressive and more modern system. The universal acceptance of them should tend to establish that catholicity of purpose which is necessary if the organ art is to go farther. Certainly the obvious necessity for clarity demands that they be given currency. We are in an age of Mazda lamps and inside plumbing, of cold, calculating, meticulous reasoning. Let us evolve and throw out our Chinese veneration for tradition, particularly when it has been weighed and found wanting, as in this case.

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Christmas Carols: A Historical Sketch

By ALFRED L. BOOTH
Organist of the First Presbyterian Church,
Webster Groves, Mo.

Paper Read at the November Meeting of the
Missouri Chapter, American Guild of Organists

Out of the crisp, clear, starlit night, there rang out over Judea's hills that first and greatest Christmas carol, "Glory to God in the Highest and on earth peace, good will toward men"—a spontaneous outburst of joy over the dawn of the Christian era, ushered in by the coming of the Christ-child.

Thereafter song became an integral part of the religion of the Christ-child, particularly during the festival seasons when his birth and his resurrection were celebrated. The exact date of the Nativity not being known, the Christmas festival seemed naturally to fall at the time when the Romans observed their feast of the Saturnalia, the Druids their winter feast, and the Scandinavians their Yule. So from earliest times the secular and the sacred have been closely bound together at this season, and the songs of the people, which are the carols, have partaken of both.

During the first century Clement admonished the people: "Brethren, see that ye keep well the feast days, especially that of Christ's birth." Then in A. D. 129 Telesphorus, bishop of Rome, issued a decree that in the holy night of the Nativity of "our Lord and Savior should be celebrated public church services and in them should be solemnly sung the Angels' Hymn, because also the same night he was declared unto the shepherds by an angel, as the truth itself doth witness—Gloria in Excelsis Deo."

The singing of the angel's song thus became the custom and the people gave voice to their religious emotions at the Christmas time, until the barbarian horde swept down from the north, engulfing the then civilized world in the flood of paganism, except for a few scattered and secluded monasteries wherein gathered the preservers of the faith. The spontaneous folksong was silenced. Its place was taken by the severe and unrhymical chant, expressing the ascetic aloofness of these monks. Even the barbarian yearned for some sort of music, however, and in the souls of a few wandering minstrels there burned the unquenchable fire of the muse. The troubadour sang of fighting and love, keeping alive the spark of folk-music.

Gradually, as the dawn of intelligence grew out of the age of darkness, the people became more receptive to religious ideas. In fact, we find quite an abstract doctrine spreading over Europe from the east in the eleventh century, namely, that all matter is evil and only spirit good and that, therefore, evil came from the relation of spirit with the body. To combat this idea in the minds of the people St. Francis of Assisi, while journeying from Rome to Grecia, conceived the scheme of giving a living representation of the Nativity (it being about Christmas time) in order to impress upon the people the reality of the Incarnation. This idea he carried out, in the church, with ox, ass, manger and the characters connected with the Nativity scene, while the friars led the folk in and out singing praises to God. Religious dances were often accompanied by the song. In fact, our word "carol" originally meant dancing in a circle and has undergone the frequent metamorphoses of words until the carol is now the term for what was then only an accompaniment.

From the crude representations of St. Francis were evolved whole series of mystery and miracle plays, performed by the clergy to instruct the illiterate masses, and later undertaken by groups out of those same masses themselves. (It is impossible to restrict the instinct for mimicry and dramatics. Even some organists and some of the clergy are still excellent showmen.) In England there were

several groups of plays, the most noted being the "Corpus Christi" plays at Coventry, depicting various Bible stories, among them, of course, being the Nativity. The different workmen's guilds adopted each a favorite story appropriate to their several occupations. These plays would themselves offer enough material for a whole paper, so that we must return to the subject at hand. Carols were first sung by a band of choristers as intermezzi to these plays.

Then in the fourteenth century the chorister group and the actor group were merged. Carol singing became so popular that the people began to join in and to parade around with the players singing through the streets, and finally, by the fifteenth century, it became the custom to sing the carols apart from the histrionic representation entirely.

The inhabitants of Beauvais, France, came to celebrate annually at Christmas time the "feast of the donkey," the donkey being singled out of the clergy representations as the hero of the flight into Egypt in which the life of the Babe of Bethlehem was saved. A donkey was dressed up in handsome clothing, and a young girl rode on its back—carrying a babe—while the people paraded gayly behind, singing the old song "Orientis partibus," followed by noises imitative of the braying of an ass. Here is the translation of the words: "Out of the east the donkey comes, beautiful and very strong, most fitted for his burden. Hail! Sir Ass, hail!" (Helen Dickinson's "Excursions in Musical History," page 106.) Before this festival slipped into desuetude it had become practically pagan idolatry.

As pointed out in an earlier paragraph, when left to the fate of the jolly barbarians who were our ancestors, the carol sometimes underwent a slightly vulgarizing transformation. It is not remarkable that some of the carols are hearty, a convivial expression, so-called "wassail songs"—"wassail" meaning "good health" as we say in making a toast. You can picture a band of carolers going about over the town singing, ending up at a baron's castle to be well fed and their thirsts quenched. See "Wassailing Song," No. 1183 in Novello's School Songs No. 245, arranged by Sharp. The music has a charming lilt, and is very fresh, characteristic of English folk-music.

Even some of the most spiritual of the carols had their common versions which were doubtless often used when the ale flowed freely.

More of the spiritual variety of lyrics have come down to us, however, although by "spiritual" we do not mean wholly religious, for being true folksong, ideas out of daily life and experience are linked with the purely religious concepts. With this subject matter in mind, the carols may be divided into several groups:

1. Carols of the Virgin Mary.
2. Story-telling carols.
3. Nature carols.
4. Lullabies.
5. Carols concerning Christ's childhood.
6. Shepherd carols.

We will present a few examples of these:

1. Carols of the Virgin Mary:
(a) Poitou Carol from France by Lucas le Moigne, 1520 A. D. "Chantons je vous prie," words and music from Stainer's collection of twelve old carols (Novello). After a prologue, "Now sing we all full sweetly, of Holy Mary's name," etc., the carol proceeds as a dialogue between the singers and the Virgin, as in the second stanza:
(Singers) Now tell us, blessed Mary,

What messenger did bring
To thee the news so wondrous,
Of Christ our heavenly king."
(Mary) 'Twas Gabriel, the white-robed

Who brought the news to me
That Christ the God incarnate
An infant mild would be."

2. Story-telling carols: These are the most numerous as well as probably the most interesting. We will use three examples:

(a) The Carol of St. Stephen, the words of which are found in Helen Dickinson's "Excursions in Musical

History," page 109:

St. Stephen was a clerk in Herod's Hall
And served with him bread and cloth
as ever king befall

Stephen out of kitchen came with
boar's head on hand
He said a star was fair and bright
over Bedlam land

He cast adown the boar's head and
went into the hall
"I forsake thee, King Herod, and thy
works all.

"I forsake thee, King Herod, and thy
works all;
There is a child in Bedlam born is
better than we all."

"What aileth thee, Stephen, what doth
thee befall?
Lacketh thee either meat or drink in
thy King Herod's hall?"

"Lacketh me not either meat or drink
in King Herod's hall
There is a child in Bedlam born is
better than we all."

"What aileth thee, Stephen? Art thou
wode, or 'ginst to brede?
Lacketh thee either gold or fee, or any
rich weed?"

"Lacketh me not either gold or fee or
any rich weed.
There is a child in Bedlam born shall
helpen us in our need."

"That is all so soth, Stephen, all so
soth I wish
As that this capon crowe shall that
lieth here in my dish."

That word was not so soon said, that
word in that hall,
The capon crew "Christus natus est"
among the lords all.

Riseth up my tormentors by two all
by one,
And leadeth Stephen out of this town,
and stoned him with stone.

Taken they Stephen and stoned him
in the way
And therefore is his even on Christ-
mas day.

(b) Another version of part of the
same story is found in the Worcester-
shire carol—"King Herod and the
Cock"—from Sharp's collection (No.
1175), both words and tune strikingly
arranged.

(c) "As I Sat on a Sunny Bank"—
Sharp No. 1180; this is an old carol,
different forms of which come from
the lore of several nations.

The caroler "saw three ships come
sailling by," bearing "Joseph and his
Ladye." The last stanza is quite
naive—

"O he did whistle and she did sing
And all the bells on earth did ring,
For joy our Savior Christ was born
On Christmas day in the morning."

3. Nature Carols:
(a) "Carol of the Birds"—from Bas-
Quercy in France—No. 5 in Stainer's
collection.

"Whence comes this rush of wings
afar
Following straight the Noel star?
Birds form the woods in wondrous
flight

Bethlehem seek, this Holy Night."
Then one by one come the various

birds to the manger, the strutting
cock, "chanting aloud coquerico," the
goldfinch, sparrow and all with their
several songs.

(b) "Carol of the Flowers"—Bas-
Quercy—No. 6 in Stainer's collection,
wherein the flowers are summoned to
worship, each flower telling of a cor-
responding quality in the Christ-child,
the violet's modesty, the lily's purity,
the rose's attracting fragrance.

(c) "The Holly and the Ivy"—a
sort of counterpart for the German
"O Tannenbaum"—the subject being
the common Nativity decorations.
Sharp No. 1177. Two stanzas and the
charming refrain will give an idea of
the words; the tune, an old Gloucestershire
melody, is haunting, and Mr. Sharp
has arranged it splendidly.
"The holly and the ivy,
When they are both full-grown,
Of all the trees that are in the wood
The holly bears the crown.

Refrain:
O the rising of the sun,
And the running of the deer
The playing of the merry organ,
Sweet singing in the choir.

[Whether the rhyming pronunciation
of the last word had any malice afore-
thought is hard to say.]
The holly bears a berry
As red as any blood,
And Mary bore sweet Jesus Christ
For to do us sinners good.
The rising, etc.

4. Carols concerning Christ's child-
hood, the subject matter being of
course, legendary:

(a) "The Children Playing a Ball
Game with Christ," which has a grew-
some ending incomprehensible to us
except as we recall that the folk of
those days were used to allegory and
symbolism to a far greater extent than
we. (Dickinson, page 107.)

(b) "The Holy Well" found in Wil-
liam J. Phillips' book on "Carols,
Their Origin, Music and Connection
with Mystery Plays," page 80, is a
touching legend in song of how the
child Christ went down to the well,
desiring to play with the other children,
who proved to be "lords' and ladies'
sons" and snubbed Him because of
His mean birth. He returned broken-
hearted to Mary and recounted His
rebuff. She indignantly wanted to pun-
ish them, but He replied as we should
have expected Him to—
"Nay, nay," sweet Jesus gently said,
"Nay, nay, that must not be,
For there are many sinful souls
Crying out for help from me."

5. Lullabies: We have many very
beautiful modern carols of this kind;
here are two very old ones:

(a) The Nuns of Coventry Carol—
in Helen Dickinson's book—page 105.

(b) "This Endernight"—a fifteenth
century carol whose words and music
are found in Mr. Phillips' book, pages
71-74. This is in the form of a dia-
logue between the mother and the
child, each alternating in singing a
stanza. Each stanza ends "And sing
By-by, lullay." It is quite long, so
cannot be quoted here.

6. Carols of the Shepherds: We
will give only one—the old French
sixteenth century carol—"Les Bour-

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geois de Chastres," from d'Arpajon—No. 4 in Stainer's collection:

"The good men all of Chastres, and of Mont-le-Hery
Are full of joy this glad day, as joyous all should be;
For Jesus Christ is born, the day of days is dawning;
With ox and ass in stable mean
The King of Kings on earth is seen
On this first Christmas morning."

Then, first the shepherds hear the angels' song and come to the manger, followed by the "men of St. Germain," "the good men all of Boissy," "the sailors from Bretigny," all bringing offerings. The sixth stanza is very quaint—"The reverend Vicar Guyot, of wine the best doth bring.

While all his youthful scholars, their simplest notes do sing;

"A song though weak and poor, will open wide heaven's portals;
Ut, re, mi, fa, sol, la, la, la,
Ut, re, mi, fa, sol, la, la, la,
Will blessings bring on mortals."

"It never can grow old, this faithful shepherd's story"—in the last stanza—is what we would sing as well as they.

In digesting the music of these old carols, the characteristics of national folk music are quite evident. The French combine a lightness of touch with a certain melancholy. The English are exuberant, fresh, pastoral. The German would be found to be full of calm dignity, sweet, but not quite as spontaneous as the others.

During the Reformation the singing of carols was stamped out in England. The other countries did not bear the same fate and as a result the folk-songs are much more in use in France today than in England and America. In 1644 Christmas Day happened to fall on the last Wednesday of the month—the day when the Roundheads fasted. Christmas or no Christmas, the fast was kept. And in 1652 Parliament forbade the observance of Christmas Day. Therefore caroling died out, and, in fact, it has only been in the last few years that it has been revived in English-speaking countries.

Just a word about the tonality of the old carols, and I will close by pointing out two modern ones which preserve the atmosphere of antiquity to a remarkable degree. There were seven modes, each one beginning on a different tone of the C scale as we know it, and embracing only the white key tones, with no accidentals as a usual thing. The resultant harmonies have a strange and refreshing flavor, after the chromatic harmonies in the daily vocabulary of the modern composer. The two carols I spoke of are set to modern lyrics of great beauty. Musically they are excellent examples of two of the ancient modes. Both of them may be had from the H. W. Gray Company.

(A) "On a Winter's Night"—poem by Hilaire Belloc and music by Hugh Mackinnon, in the Aeolian mode, beginning on A as the tonic.

(B) "How Far Is It to Bethlehem?"—poem by Frances Chesterton and music by Geoffrey Shaw, in the Dorian mode, beginning on D as the tonic.

It is most encouraging that this most spontaneous form of Christmas music is again finding public favor and widespread usage in our country. Too much credit cannot be given to Dr. and Mrs. Clarence Dickinson for their research work and their beautiful arrangements of many of the old carols. Others are following in their footsteps with the certain result of greatly enriching our festival seasons.

Pittsburgh News Items

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., Jan. 20.—Now that the Christmas season is past, musical affairs seem to have settled down to routine, as far as the organ is concerned.

The Musicians' Club, an organization of men actively engaged or interested in the various musical pursuits of the city, held its annual election. Two organists were among the retiring officers—Harvey B. Gaul, president, and Charles A. H. Pearson, secretary. The new officers include Caspar P. Koch as vice-president, Albert Reeves Norton, A. A. G. O., secretary, and James Philip Johnston as treasurer. The directors include Mr. Gaul and the Rev. Charles Rossini.

One of our enterprising young organists, John Groth, recently sailed for Germany to engage in advanced piano and theory study in Berlin. He expects to attend the American Conservatory at Fontainebleau next summer. Mr. Groth was organist of Mercersburg Academy last season.

Since the departure of Daniel R. Philippi for St. Louis, Mrs. W. Bailey McCreery has been most efficiently serving the Church of the Ascension as organist and choirmaster. Mrs. McCreery and her work were the subject of an interesting article by Harvey B. Gaul in the Pittsburgh Press. Mr. Gaul says in part: "Plenty of women play organ and many of them surpass their trousered colleagues, but here is one who can bump off a lumpy tenor in the manner in which he is accustomed, who can take these bouncing boys, the baritones, and show them that hell hath no fury like a woman scorned in a poor lead. She can make solo boys out of Tom, Dick and Harry, and she causes them to sing Handel and like it."

New Tellers-Kent consoles have been attached, in addition to other changes, to the organs in Calvary M. E. Church, North Side. Paul M. Huber, organist and director, and the First Lutheran Church, G. Logan McElvany, organist and director. The work was done by J. A. Dahlstedt Sons.

Important alterations are again being made in the four-manual Austin organ at the Sixth U. P. Church, played by Arthur B. Jennings, A. A. G. O.

ORGANIST AS BUSINESS MAN

In the October issue of the Cipher, the publication of the Camden chapter of the National Association of Organists, appears an interesting article by Dr. Roland Diggle of Los Angeles on the subject, "The Organist as a Business Man." He writes:

"The more I come in contact with organists, the more I wonder how they manage to get three meals a day. Taken by the board, they are about as business-like in their dealings as the average clergyman, and that is saying a great deal. Of course, there are many splendid exceptions, and these exceptions are the men holding the best posts all over the country. Given my choice of a business man who is a fairly good organist and a first-rate organist who is a poor business man, I would take the former every time.

"I am sure you can all call to mind many instances of what I mean; you have wondered why Mr. So-and-So is still hanging on by his eyebrows to an underpaid job, while Mr. Do-It-Now has the big city church, and all the pupils he can take. There must be some reason, and ninety times out

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of a hundred it is a business ability that does the trick.

"Let me give a few concrete examples: Some months ago an important church was looking for an organist and choirmaster. The committee wrote to some eighteen organists and asked for their service lists for eight Sundays. Only six replied, and the man who was selected did not know for some months that his service lists and courteous letter landed him the post.

"Another church wanted an organist for an opening recital. They could not pay a big fee, so wrote to six organists in a nearby city. Only two replied and they thought they were worth twice what the church could pay. The result was there was no recital. A business man would have gone the first time in the hopes that he might get future business.

"A publisher sent out a hundred copies of an important new work and asked for the opinion of the organists regarding it. Some twenty-four replied. Do you think that the publisher ever sent the other seventy-six any more music? You know you can't buy much music for a two-cent stamp.

"All little things, you will say. Granted, but isn't big business made up of just such little things? This is what I am getting at, for it is just this indifference about little things that is the dividing line between the business man and the unbusiness-like man. It costs so little to be courteous, it costs so little to speak well of your competitors, it costs so little to be kindly in all your doings. You would not deal with a store that did not give you this treatment. It is a wise saying 'do unto others as you would be done by.'"

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Milwaukee Notes

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

Milwaukee, Wis., Jan. 21.—Members of the Wisconsin chapter of the A. G. O. were the guests of Karl Markworth at Trinity Evangelical Church Dec. 18, the occasion being a program of Christmas music by the chorus choir and children's chorus, with added numbers on the organ. At the conclusion of the program a social hour was held in the church parlors.

Fred G. Smith, organist of Bethel Evangelical Church, is promoting the singing fervor of his church people in the monthly musical programs in which the important role consists of the congregational singing. In October "Great Hymns of the Church" were featured, in November "Folk Songs," and in December "Christmas Songs."

On Dec. 11 the choir of St. Matthew's Church, Kenosha, Mrs. Lura G. Schroeder, organist, gave a splendid rendition of Handel's "Messiah." The new four-manual Skinner organ added materially to the effectiveness of the oratorio and the service was otherwise unique in that the solo parts were all taken by pupils of William H. Knapp, director.

The musical event of the season thus far was the giving of Deems Taylor's "The King's Henchman" Jan. 11 and 12. There is every reason to believe that aside from the obvious musical merit of the opera the greatest good is being done for the cause of American music by the attention thus attracted to our own music as it is being given in many of the larger cities of the country.

Many fine programs of Christmas music have been offered during the last month, and while a detailed account of each cannot be given in our allotted space, we are glad to enumerate them as follows:

Trinity Methodist, Alvin Morris, director, "Star of Bethlehem," cantata.

St. Paul's Episcopal, Earl Morgan, organist, annual carol service.

Tabernacle Baptist, Sarah Armstrong, organist, Protheroe's "King of Kings."

St. John's Episcopal, Edna H. Just, organist, Christmas program.

Grand Avenue Congregational, Graydon Clark, organist, Christmas program.

First Methodist, Mrs. Rees Powell, organist, Christmas program.

Immanuel Presbyterian, Mrs. Winogene Kirchner, organist, "Christmas Oratorio," Saint-Saens.

Grace Baptist, Mrs. Eva Wright, organist, candle-light service.

Plymouth Congregational, Curtis Armstrong, organist, Herbert Cheetam, director, "A Pageant of the Christ-Child."

Underwood Baptist, Wauwatosa, Miss Ruth Sporleder, organist, cantata, "Star of Bethlehem," Harker.

Wesley Methodist, Miss Ruth White, organist, "The Birth of Christ," cantata.

Death of Dr. Albert A. Murphree.

Albert A. Murphree, LL.D., president of the University of Florida, died the last week of December at his home in Gainesville. He was known to many organists as a patron of organ music and personally selected and helped to design the large Skinner organ at the university, which was purchased in 1924. Dr. Murphree was an uncle of Claude L. Murphree, organist of the university, who has served during the last four years at the console in Gainesville and has given many recitals. A recital in memory of Dr. Murphree, by his nephew, was played at the university and the program appears in the recital pages of this issue. Sunday afternoon, Jan. 15, a memorial service was held at the university auditorium and Mr. Murphree played Lemare's arrangement of Dykes' "Lead, Kindly Light." Tributes to the deceased educator were paid by prominent men in various walks of life in Florida.

Bolton Joins Artcraft Force.

The Artcraft Organ Company announces that James H. Bolton, a well-known independent maker of pipes and previously connected with the factory of Ernest M. Skinner when it was in South Boston, is now with the Artcraft Organ Company of Santa Monica, Cal. After leaving the Skinner plant Mr. Bolton moved to Berkeley, Cal., where he established a metal pipe factory. The Artcraft Company had been obtaining its metal pipes from Mr. Bolton until it became apparent that they must have their own metal pipe plant. A new building was erected adjoining the present plant and negotiations were entered with Mr. Bolton, resulting in his moving his equipment and machinery to Santa Monica, where he is giving his entire attention to Artcraft organs. Mr. Bolton is also an expert voicer.

St. Matthew's Evangelical Lutheran Church of Oconomowoc, Wis., has awarded a contract to the Schaefer Organ Company, Slinger, Wis., for the installation of an organ in St. Matthew's Chapel. This will be the second organ by the Schaefer Company in Oconomowoc, the first Baptist Church installing the first one over one year ago.

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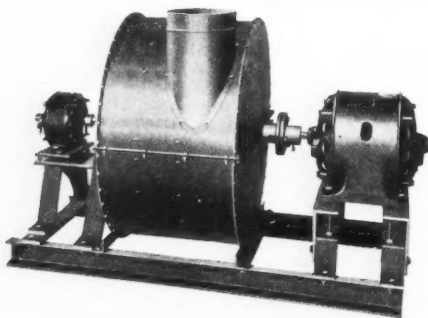


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By WILLIAM LESTER.

"Tales from Arabian Nights," Suite for organ by R. S. Stoughton; published by the White-Smith Music Publishing Company, Boston.

At intervals there issue from this talented Worcester organist-composer sets of impressionistic organ numbers which find wide and sincere welcome from his compatriots because of the exotic vocabulary, vivid coloring possibilities and imaginative vision displayed. Organ music has had too many inhibitions fastened on it in the past. Sentiment, light-hearted humor, fairy-tale painting, friendly concourse—all these have been too much under the ban, and we have had an over-supply of the ponderous and conventional. Mr. Stoughton has done as much as or more than any other native writer to furnish relief and to mark a wide detour from this stodginess and solemnity. All things are well in their place, says an old proverb. When a great soul has a noble message to give, then I care not how solemn or profound the statement and form. But too much of the organ music of the past has had only staidness, conventional correctness and dreary matter-of-fact smugness to its credit.

This new suite is a worthy successor to the preceding works of Mr. Stoughton—such as the "Egyptian Suite," the "Persian Suite," the "Tanglewood Tales," etc. It is full of unusual coloring, schemed for a modern organ with its flexibility and freedom. Of far-flung melodic line there is little—one of the weaknesses of this sort of music is its lack of sustained interest, of honest-to-heaven tunes that have a shape of their own and an independent individuality. All too often a desire for a bizarre splash of color is allowed to cripple a melodic line—and "modernity" is once more served. This accentuation of harmonic "newness" with its false valuation of mere vocabulary as against logic of design, balance of climax, angle of melodic element and contrapuntal sufficiency—this error of judgment is doing much to vitiate the output of some of today's composers. Mr. Stoughton does not entirely escape this charge in the suite under discussion. Vivid coloring, dramatic changes, episodes of fascinating beauty, a varied command of rhythmic patterns and an uncanny sense for organ showmanship are all present to a high degree. But all too often the impression is of mere cleverness—a most expert cleverness, if you please, but still artificial life—not the deeply impressive power of deep sincerity. This is entertainment music, fanciful, debonair and somewhat cynical; worldly-wise in mode and mood, appealing to the head and not the heart. No doubt it will be widely used—it deserves such welcome, for we cannot be elevated in mood or profound in spirit all of the time. What has been said above is not in adverse criticism of the work—the composer sought certain objects with his music and he has successfully attained them. It is beside the mark to ask of him what Franck gave us in the Chorales or Elgar in his Sonata!

The work consists of four independent movements: (1) "The Fisherman and the Genie"; (2) "Julanar of the Sea"; (3) "Aladdin"; (4) "Ali Baba and the Forty Thieves." The first, marked "lento con moto ma molto mistico," is built on three different motives, marked by sudden and wide variations of dynamics and tempi. Much use is made of contrast of flutes, reeds and strings. In the second piece, after an effective series of harp chords with a telling touch or two from the English horn, the plaintive main theme is presented on choir flutes. The succeeding material is largely set for different scales of flutes and strings alternating with the harp, dying off after tremolos for low strings with high-placed harp chords. "Aladdin" is a dance set for solo reeds against a stolidly-moving broken-chord background of flue color. It is the scherzo

movement of the set. Opening with a characteristic staccato motive in the pedals, extended with French horn and solo reeds on the manuals, the finale sweeps into a vivid theme for full organ. A curious swooping figure affords variety and leads into a march section. A varied repetition of the march rhythm ends in a sonorous close.

Overture to "Midsummer Night's Dream," by Mendelssohn, transcribed for organ by William Edwin Ashmall; published by William E. Ashmall & Co., Boston.

One of the master works of orchestral literature is here made efficiently available to the organist of average equipment. The orchestral coloring is well followed out, and the result is a splendid concert number of a type scant in the organ field. Nimble fingers will be required and fast-speaking flutes and strings, if the passage-work is to sound out with clarity at the required speed; but the arranger has set the material so that it lies well under the hand, he has chosen his notes with good judgment, the suggested registration is colorful and conservative, and he has not sought simplicity at the cost of bareness. An excellent contribution to the recital field!

"Beloved, Let Us Love One Another," anthem for mixed voices by George B. Nevin; published by Theodore Presser Co., Philadelphia.

A lovely choral number, simple in idiom and harmonic vocabulary, set down with keen appreciation for what sounds well with voices, first-rate in craftsmanship and reaching a high ideal of beauty and reverence. Certain to be welcomed by choir leaders of all denominations.

"A Vesper Prayer," by Roland Diggles; published by G. Schirmer, Inc.

This charming melodic bit deserves wide use. Seldom does a composer at the same time achieve simple charm with technical finish. The feat is here accomplished. An individual tune set for well oboe moves gracefully against contrasting color in the choir with canonical touches on the great. This is followed by an allegro section on the great, in turn closing with the first theme on swell strings amplified by a counter-melody on a choir solo stop, ending with some soft vanishing echo phrases.

Reverie, by Walter Spry; "In the Park," by H. P. Hopkins; published by Clayton F. Summy Co., Chicago.

Two short pieces for organ of widely contrasted types. The Spry piece smacks of the older idiom and is none the less interesting for that. It seeks its effects by means of melodic clarity and continuity, by harmonic sanity and logic as differentiated from mere clots of chord-color. I suspect that it will appeal far more widely on these counts. But—and what is far more important than "school" or clique affiliation—the Reverie is good, sincere music set down with an evident urge

for the definite expression of beauty. It is not difficult, and well worth playing. As may be gathered from the above, the second title is one of those amorphous essays in color and extreme idiom which makes its appeal or otherwise because of its peculiarities. The registration calls for constant contrast of color and register. Palpably it is a number for the modern instrument, with its flexibility.

"Benedictus es Domine," for mixed voices, by Russell Broughton; published by Oliver Ditson Co.

This strong setting of the great text is to be highly recommended. Simple in structure, easy to sing and to play, largely diatonic in its idiom, it still achieves definite individuality. Fine workmanship is displayed in the deft use and development of the initial figure; the hand of the experienced choir leader is to be seen throughout. An unusually fine anthem.

Set 3 of Twelve Studies on Old English Hymn-Tunes, by C. Charlton Palmer; published by W. Paxton & Co., London.

The other two books of like fantasies for organ by this composer have been favorably reviewed in these columns during the last year. This set is of equal excellence. The studies are built on the general plan of the Bach chorale preludes, perhaps more simple as a whole, and on less spacious lines. The suggested layouts are not at all complicated—most of the numbers will work easily on a two-manual instrument. Well worthy of attention for service use and for novelty value in recital.

"Majesty of the Deep," by George F. Hamer; published by Oliver Ditson Co.

Originally issued as a piano number, this piece is now available in organ version. It is a characteristic poetic etching of its title. A deep figure laid out in the pedals is set off by extended chords in the manuals. After a quiet section for contrast, the first theme returns, to close in a long diminuendo.

"Thou Didst Leave Thy Throne," anthem by Irving Gingrich; published by H. T. Fitz-Simons, Chicago.

This simply constructed hymn-anthem from the expert pen of a prominent Chicago choir director is a melodic setting of the familiar hymn by Emily Elliott. Introduced by a soprano solo, the main theme is taken up by the chorus. The second stanza is allotted to a tenor solo, likewise followed by the refrain in the chorus. New material is now introduced by a contralto solo, in turn amplified by the four-part refrain. Still another melody is stated by the bass solo voice and the chorus; the final stanza of the hymn is given to the full chorus, ending in a well-laid out diminuendo to the close. Splendid opportunity is given for fine choral effects, the solos lie well for the individual voices and a competently worked-out organ accom-

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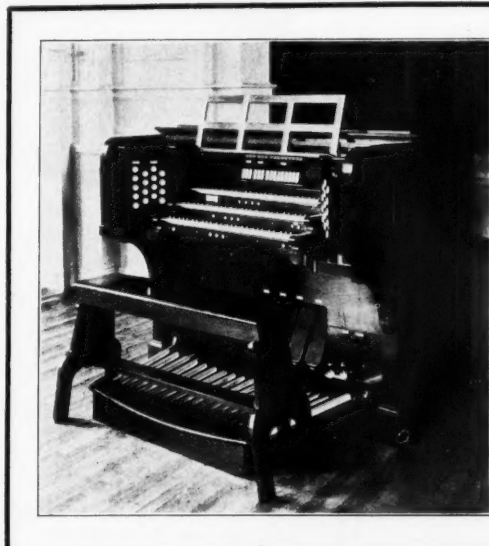
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paniment is supplied. Here is an anthem which should be enjoyed and appreciated by performers and listeners—a not too common balance.

The first-class setting of the Magnificat by Samuel Riegel, for unison chorus, favorably reviewed in the last issue of this journal, was published by Gordon Hutchins in the Parish Choir, Boston.

Ellen M. Fulton, F. A. G. O., gave a lecture-recital to the graduating class of the junior high school of Scranton, Pa., Dec. 16, in the course in music appreciation. This was at the Chamber of Commerce, and the Kimball concert organ there was used in one of the splendid ways intended by its donor. This was the first of these recitals for the school. Miss Fulton will give one to each class in its turn.

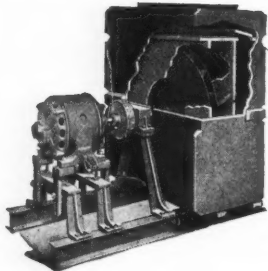


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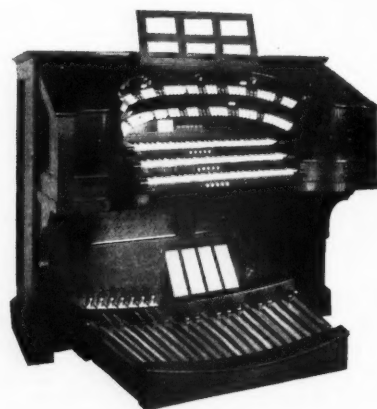
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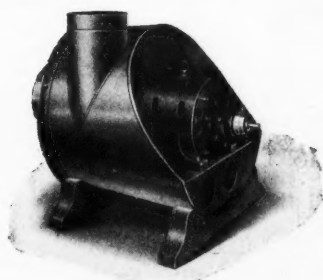
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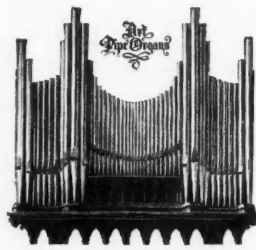
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