

THE DIAPASON

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

Nineteenth Year—Number Nine

CHICAGO, AUGUST 1, 1928

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ORGAN OF 206 STOPS IN PASSAU CATHEDRAL

GERMAN WORK IS DEDICATED

What Is Said to Be Largest Church Instrument in World Built by G. F. Steinmeyer & Co. for Famous Bavarian Church.

The organ in the Cathedral of Passau, Bavaria, Germany, described as the largest church organ in the world, containing 206 speaking stops and two borrowed stops, was dedicated May 27. The number of pipes in the instrument is 16,105. A beautiful triple choir cathedral, which was begun over 1,000 years ago and which was famous for its beautiful organ in 1733, gave the opportunity to create a great instrument, for this enormous edifice required an enormous organ.

The specification was made by the firm of G. F. Steinmeyer & Co., Oettingen, Bavaria, the builders, with the co-operation of prominent German organ experts under the leadership of Professor Dr. Karl Straube, cantor of St. Thomas' in Leipzig. The completed organ is monumental, but not overpowering and crushing; even in the highest treble it has not a particle of harshness, according to the descriptions received. The dedication festivities, which constituted a music festival of unusual splendor, proved that the organ can satisfy every artistic requirement.

The organ contains five parts—the main organ, the epistle, evangel, presbytery and echo organs. This division into five parts was justified partly by the conditions and partly by the special purposes to be served. The main organ, with 106 speaking stops, among them eighteen reeds, together with the five-manual console, is placed upon the balcony above the main entrance. On the same level in the choir to the right is the epistle organ and opposite it, at the left, the evangel organ. The width of the cathedral is 102 feet, the length 310 and the height 100. The epistle organ has its own pneumatic console, so that it can be played any time in case of lack of electric power. It can also be played from the first and second manuals of the main organ. In the evangel organ are the high-pressure stops; it can be played from the fourth manual of the main organ.

In the presbytery of the church, above the vestry, is the presbytery organ, likewise playable from the main organ (third and fourth manuals). It also has its own three-manual console, upon the third manual of which the echo organ can be played. When the specification of this presbytery organ was made it was the purpose of the experts to create an historically exact copy of the Bach organ which would make possible the true reproduction of the works of the great master and his contemporaries.

The fifth part, the echo organ, is in a chamber of the attic of the cathedral and is playable from the fifth manual of the main organ and the third manual of the presbytery organ.

The console has 344 tilting tablets, 1,024 small drawknobs, 34 pushbuttons, 16 pedals, 5 swell pedals and 2 crescendo cylinders.

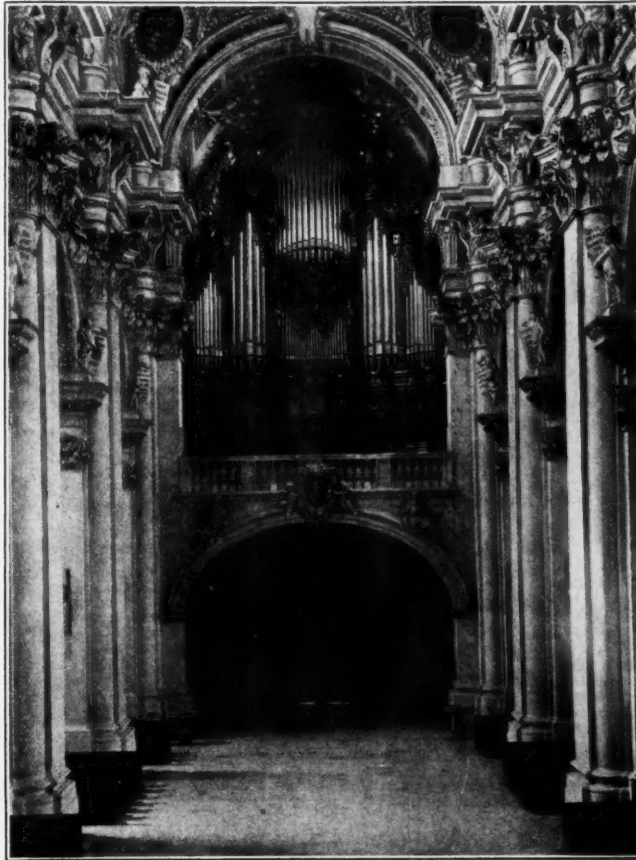
Following is the specification of stops:

GREAT (Main Organ).

1. Diapason, 16 ft.
2. Bourdon, 16 ft.
3. Diapason Major, 8 ft.
4. Diapason Minor, 8 ft.
5. Violoncello, 8 ft.
6. Gemshorn, 8 ft.
7. Gedeckt, 8 ft.
8. Flauto Major, 8 ft.
9. Wienerflöte, 8 ft.
10. Octave, 4 ft.
11. Fugara, 4 ft.
12. Rohrgedeckt, 4 ft.
13. Spitzflöte, 4 ft.
14. Octave, 2 ft.
15. Superoctave, 1 ft.

[Continued on Page 4.]

New Organ in the Cathedral of Passau



ORGAN "BUGS" CANNOT EAT

Wurlitzer Sends Specially-Built Instrument to Calcutta.

One of the late shipments from the factory of the Rudolph Wurlitzer Company at North Tonawanda, N. Y., is an organ for a theater at Calcutta, India. It was made especially to meet the conditions in India and is of teakwood and mahogany to resist attacks by vermin. All metal parts had to be especially plated to prevent rusting and the leather of every pneumatic, the reservoirs, etc., had to be specially treated to resist the attacks of the bugs. Spotted metal had to be used throughout for the pipes and no common or plain metal could be used. The instrument is a unit organ of two manuals.

U. S. ORGANS IN AUSTRALIA

American Representative at Sydney Reports Growing Demand.

From Brisbane in Queensland to Perth, 3,000 miles distant in western Australia, the American theater organ is entertaining motion picture devotees, and the reputation of these instruments has become so well-known as to constitute a decided attraction to the public, the assistant trade commissioner at Sydney, Charles F. Baldwin, reported to the Department of Commerce July 9. The full text of the report follows:

"Audiences at large houses in Melbourne and Sydney are being provided with intermission concerts of organ music and organ scores are now an indispensable part of the programs at all representative theaters.

"Recent activity in theater construction in Australia has created new demands for organs and that demand is

being supplied largely from the United States. This activity is declared the most reassuring evidence of a continued demand for American organs to share the popularity of American films.

"Large organs of American make and organists to operate them from the United States have been arranged for two of Australia's most modern theaters. The latest organ imported from America is now being installed in the King's Cross Theater in Sydney and is being widely advertised by the management as an additional attraction."

SKINNER PRIZES OFFERED BY N. A. O.

Subject to the general conditions on file at headquarters, the National Association of Organists offers the following prizes for the best organ compositions submitted in competition on or before Oct. 1, 1928:

A first cash prize of \$300 and a second cash prize of \$200 donated by the Skinner Organ Company. Compositions should be written in the form of an overture, tone poem, fantasia or some such free form, and must be long enough to require at least four, but not more than eight, minutes for performance.

The association reserves the right to withhold the award of the prizes if in its judgment no work submitted meets a sufficiently high standard of musical excellence.

Copies of the general conditions may be obtained by writing the National Association of Organists, 49 West Twentieth street, New York City.

PORTLAND SESSIONS WILL COVER FOUR DAYS

N. A. O. PROGRAM COMPLETED

Recitalists at Convention Include Noble, Goldthwaite, McCurdy, Mauro-Cottone, Fry, Steuterman and Others.

Preceded by a social hour at the Eastland Hotel, Portland, Me., Monday evening, Aug. 27, the twenty-first annual convention of the National Association of Organists will open Tuesday morning, Aug. 28, with a four-day program which promises to attract organists from every part of the country. The national committee, with the enthusiastic support of the local committees at Portland, is leaving nothing undone to make each session of the four days valuable and interesting. Noted recitalists and speakers, as the program will show, are to take part in this feast of good things for the organist.

Many who attended the previous N. A. O. convention in Portland will recall the delightful hospitality of that city and the beauty of the scenery nearby. One day will be devoted to an outing, on which some of Maine's noted vacation resorts will be visited.

The complete program as thus far arranged is as follows:

TUESDAY, AUG. 28.

9:30 a. m.—At Eastland Hotel, registration.

10:30 a. m.—Addresses of welcome by Lester Wallace, chairman of the city council; William S. Linnell, chairman of the music commission, and Alfred Brinkler, president of the Maine state chapter of the N. A. O. Response by President McCall.

11:15 a. m.—Business meeting. Reports of officers, committees and state and chapter presidents. Election of nominating and resolutions committees.

3:30 p. m.—At City Hall Auditorium. (Organ built by the Austin Organ Company.) Recital by Charles Raymond Cronham, Portland municipal organist.

4:45 p. m.—Tour of city by automobile.

8:15 p. m.—At City Hall Auditorium, recital by Alexander McCurdy, Jr., of Philadelphia, and Charles Peaker, representing the Canadian College of Organists.

WEDNESDAY, AUG. 29.

10 a. m.—At Eastland Hotel, Dr. Harold William Thompson of the New York State College for Teachers and of the staff of The Diapason will speak on "Church Music."

3:30 p. m.—At City Hall Auditorium, recital by Dr. Melchiorre Mauro-Cottone of New York City.

8:15 p. m.—At City Hall Auditorium, choral concert, assisted by May Korb, lyric coloratura soprano, and Henry S. Fry, solo organist, representing American Organ Players' Club. The Women's Choral Society, Rupert Nelly, conductor, will sing: "Suscepit Israel," from Magnificat, Bach; "Les Roses d'Isphahau," Faure (solo by Jane Whibley); "Magic Song," Meyer-Helmund; "Trümerel," Schumann-Nelly; Seraphic Song, Rubinstein (solo by Evelyn Carroll); "King's Highway," Rischer. May Korb, with Charles Raymond Cronham (accompanist) will sing: "L'Heure Delicieuse," Staub; "Spinnlerliedchen," arranged by Riemann; "Magnolia Moon," Cronham; Air and Variations, Proch. The Portland Men's Singing Club, Alfred Brinkler, conductor, will sing: "Allan Water," arranged by Button; "Sea Fever," Andrews; "Wake, Miss Lindy," H. Waldo Warner; "The Pilot," Protheroe.

THURSDAY, AUG. 30.

Forenoon—Outing to points of interest near Portland.

3:30 p. m.—At City Hall Auditorium, recital by Charles Raymond Cronham.

8:15 p. m.—At St. Luke's Episcopal Cathedral, dedication of new Skinner organ. Recital by Dr. T. Tertius Noble and Chandler Goldthwaite of New York City.

FRIDAY, AUG. 31.

9 a. m.—At Eastland Hotel, meeting of executive committee with state and chapter delegates.

10 a. m.—Business meeting. Reports of committees and election of officers.

11 a. m.—Round-table discussion of "The Program of the N. A. O."

3:30 p. m.—At City Hall Auditorium, recital by Charlotte Mathewson Lockwood

of New York City and Adolph Steuterman of Memphis, Tenn.
6 p. m.—At Eastland Hotel, farewell banquet. Speaker, the Rev. Nehemiah Boynton of New York City, on "What the Minister Owes to the Organist."

On Thursday afternoon Aug. 30, Charles R. Cronham will play a recital in the City Hall, although the convention will be on the Casco Bay trip. The program follows: "Marche Slav," Tchaikowsky; "Abendlied," Schumann; Intermezzo, Macbeth; "Fireside Fancies," Clokey; "In Summer," Stebbins; "Fountain Sparkling in the Sunlight," Goodwin; "Showboat, Ol' Man River," Kern; "March of the Men of Harlech," Welsh Air, arranged by Cronham.

CHICAGO WOMEN HAVE CLUB

New Organization of Organists Formed—Mrs. Moline at Head.

Through the efforts of Lily Wadhams Moline, the Chicago organist and composer, there has been organized the Chicago Club of Women Organists, with the following officers and executive committee: President, Mrs. Moline; vice president, Irene Belden Zaring; secretary, Alice R. Deal; treasurer, Gertrude Bailey; executive committee, Violet M. Brewer, Fannie Mapes and Caroline E. Marshall. Plans are already under way for "a social evening and frolic" in September.

Four-Manual for Freeport Church.

The First Presbyterian Church of Freeport, Ill., has given to Calvin B. Brown, Chicago representative of the Austin Organ Company, the order for a four-manual instrument to replace its old organ. Mauritz A. Lundholm is organist and choirmaster of this church.

Recital Programs for N. A. O. Convention

ALEXANDER M'CURDY, JR.

Bourree in D, Wallace A. Sabin.
Antiphon, Marcel Dupre.
Sketch in D flat, Robert Schumann.
"The Legend of the Mountain," Sigfrid Karg-Elert.
Finale in B flat, Cesar Franck.

CHARLES PEAKER.

Chorale Prelude—"Nun Danket Alle Gott," Karg-Elert.
Chorale Preludes—"Now Rejoice, Good Christian Men," "We All Believe in One God" and "Let All Praise Our God," Bach.

"Villanelle," Ireland.
Psalm Prelude No. 2, Howells.
"Rococo," Palmgren.
Toccata in D minor, Reger.

DR. MELCHIORRE MAURO-COTTONE.

Toccata, Adagio and Fugue in C major, Bach.
Sonata in F minor, Mendelssohn.
Canzone in Three Parts, Zippoli.
Chorale in A minor, Franck.
Cantilena and Musetta, Mauro-Cottone.
"A Negro Legend," Virginia Carrington Thomas.

HENRY S. FRY.

Prelude and Fugue in E minor, Bach.
Air, Mattheson.
Gavotte, Gluck.
Two Chorale Preludes, Fry.
"The French Clock," Bornschein.
"Clair de Lune," Karg-Elert.
Toccata, Tremblay.

T. TERTIUS NOBLE, M. A., MUS. D.

Chorale Prelude, "St. Kilda," Noble.
Dirge, Veaco.
Prelude and Fugue in B minor, Bach.

CHANDLER GOLDTHWAITE.

Chorale in E major, Cesar Franck.
Berceuse and Scherzetto, Louis Vierne.
Adagio, Frank Bridge.
"Ave Maris Stella," Marcel Dupre.
"Fantasie Dialogue," Boellmann.
"Chinoiserie," Firmin Swinnen.
"Pantomime," H. B. Jepson.
Four Etudes, Goldthwaite.
"The Bumble Bee," Rimsky-Korsakoff.
G. B. Nevin.
Finale, First Symphony, Vierne.

CHARLES R. CRONHAM.

"Finlandia" (Symphonic Poem), Sibelius.
Nocturne, Ferrata.
"Ronde Francaise," Boellmann.
"In Fairyland": "Enchanted Forest," Idyl and "March of the Gnomes," Stoughton.
Etude for Pedals, de Briqueville.
"Grottesquerie" (Color Piece) (MSS.), Cronham.
"Sunset Meditation," Biggs.
"Rienzi" (Overture to Act 1), Wagner.

ADOLPH STEUTERMAN.

Fantasy on a Welsh Tune, Noble.
"Harmonies du Soir," Karg-Elert.
"Vendanges," Jacob.
Two Chorale Preludes—"Herzlich that mich verlangen" and "In Dir ist Freude," Bach.
"Carillon," Sowerby.
Reverie, Bonnet.
Toccata, Mulet.

CHARLOTTE M. LOCKWOOD.

Overture, "Comes Autumn Time," Sowerby.
Intermezzo, Dickinson.
Scherzo from Sonata in E flat, Parker.
"The Bells of St. Anne de Beaupre," Russell.
"Divertissement," Baumgartner.
Toccata, Jepson.

Marshall Bidwell of Coe College, Cedar Rapids, Iowa, will play at Stanford University in California during the month of August, substituting for Warren D. Allen. Mr. Bidwell will give two recitals a week.

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GEORGE HENRY DAY F. A. G. O. Mus. Doc. ROCHESTER, N. Y.

FREEPORT MASONS ORDER THREE ORGANS WANGERIN TO BUILD THEM

Large Three-Manual Will Be Placed in New Temple in Illinois City, Supplemented by Smaller Instruments.

Three organs—one a large three-manual and the others of two manuals—are to be built for the new Masonic Temple at Freeport, Ill., by the Wangerin Organ Company of Milwaukee, and their installation is scheduled for the autumn, when the building is to be completed. The large organ is to have an echo and an antiphonal division, which will be placed in special chambers connected with the main assembly hall. The smaller instruments will be for smaller lodge-rooms.

Following is the specification of the organ for the main lodge hall:

GREAT ORGAN.

(Under general expression.)
Double Open Diapason, 16 ft., 73 pipes.
First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Trumpet, 8 ft., 73 pipes.
Harp, 8 ft., 49 notes.
Chimes, 25 notes.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 notes.
Viol d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 notes.
Violina, 4 ft., 73 pipes.
Dolce Cornet, 3 rks., 183 pipes.
Flautino, 2 ft., 61 notes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

Contra Viol, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.

Concert Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Harp, 8 ft., 49 bars.

ECHO ORGAN.

Fern Flöte, 8 ft., 61 pipes.
Echo Sallcional, 8 ft., 61 pipes.
Echo Celeste, 8 ft., 61 pipes.
English Horn, 8 ft., 61 pipes.
Chimes, 8 ft., 25 bells.

ANTIPHONAL ORGAN.

Open Diapason, 8 ft., 61 pipes.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason Major, 16 ft., 44 pipes.
Open Diapason Minor, 16 ft., 32 notes.
Bourdon (Big Scale), 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Contra Viol, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Trombone, 16 ft., 32 pipes.

Following is the scheme for one of the smaller organs:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Chimes (Westminster), 4 tubes.

SWELL ORGAN.

Stopped Diapason, 8 ft., 61 pipes.
Viol d'Orchestre, 8 ft., 61 pipes.
Viole Celeste, 8 ft., 49 pipes.
Flute, 4 ft., 61 pipes.
Vox Humana, 8 ft., 49 pipes.

PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes.

The Wangerin Organ Company in 1919 built the organ for the old Masonic Temple at Freeport. The three organs in the Masonic Temple at Madison, Wis., are also a Wangerin product. The facts noted were instrumental in leading to the award of the Freeport contract.

THE DIAPASON.

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WATCH

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of the

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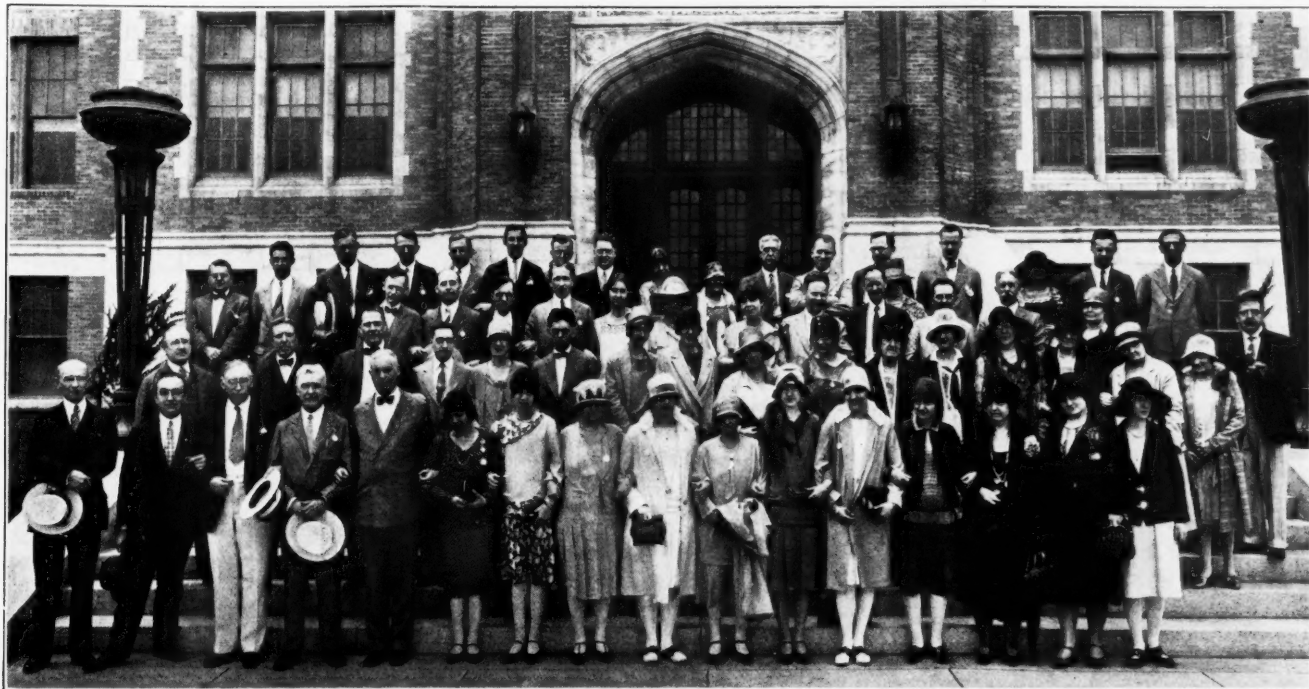
For further information address

The Secretary

33-41 State Theatre Building

Boston, Mass.

Philadelphia Organists Assembled at Atlantic City



Photograph by Atlantic Foto Service

ORGANISTS HAVE PLAY DAY IN ATLANTIC CITY

PHILADELPHIANS ON OUTING

A. O. P. C. and Pennsylvania Chapter, A. G. O., Join in Trip Marked by Recital at High School, Elections, Dinner, Etc.

By JOHN M'E. WARD.

Yes sir! every organist in and around Philadelphia tumbled out of bed on the morning of June 30 before the sun became visible above the tree tops. And why? To catch the special train on the Reading Railroad that was to convey the membership of the American Organ Players' Club of Philadelphia and the Pennsylvania chapter of the American Guild of Organists to Atlantic City, where the outing of the combined organizations took place, instead of the usual annual meetings held in Philadelphia.

The delightfully cool ride to the shore, on a day made for the purpose, with a spirit of freedom, fun and friendship, occupied one and a quarter hours. The group of seventy-five or more members, with the guests, were met on arrival at the station in Atlantic City by our good friend, Senator Emerson L. Richards, who had a fleet of taxicabs in readiness to transport all hands to the magnificent high school.

The business meeting of the A. O. P. C. was held promptly at 10 a. m. The report of the executive committee gave details of the club recitals, in which American composers predominated this season and compositions by club members were numerous. Additional important events were the dinner to Canon Fellows; the lecture on Tudor music by Canon Fellows, with vocal illustrations by the choir of St. Clement's and the Musical Art Society of Camden, both held at St. Clement's Church and under the direction of Henry S. Fry. The testimonial dinner to Dr. John M'E. Ward in commemoration of the completion of forty years as organist and choirmaster of St. Mark's Lutheran Church also was an event of the season.

The ballot for officers for the ensuing season resulted in the election of the following:

President—Dr. John McE. Ward.
Vice-President—Henry S. Fry.
Secretary—Bertram P. Ulmer.
Treasurer—Herbert S. Drew.

Board of Directors—Frederick Maxson, James C. Warhurst, Rollo F. Maitland and Edwin R. Tourison, Jr.
Librarian—Jennie M. Carroll.

The annual meeting of the Pennsylvania chapter, A. G. O., was held at 10:30 a. m. Following the reading of the various reports, the annual election of officers took place, with the following result:

Dean—Henry S. Fry.
Sub-Dean—Rollo Maitland.
Secretary—James C. Warhurst.
Treasurer—William F. Paul.
Executive Committee—H. C. Banks, Frederick Maxson and Edwin R. Tourison, Jr.

Members of both organizations then assembled in the school auditorium, where Arthur Scott Brook, city organist, gave an informal demonstration of the tonal qualities of the instrument, preceded by an impromptu speech in which he welcomed the visitors and incidentally greeted many old friends. The splendid and resourceful Midmer-Losh instrument was then used for the formal recital.

Rollo Maitland played the A. O. P. C. prize composition, "Capriccio Fantastic," by Gustav Mehner. Incidentally this work improves very much on repeated hearings and without doubt will be found on many recital programs when published by Gray. It is quite modern in content, yet not without melodic appeal, and requires all the resources of a large and modern instrument. Mr. Maitland also played a manuscript number by his talented daughter, Marguerite, "Sunrise at Emmaus"—a highly-developed piece of imagination, full of dramatic effects and a glorious climax. More will be heard of this number when it is in print. Other selections were: Scherzo, Second Sonata, Mark Andrews, and Ravello's "Christus Resurrexit."

Catharine Stocquart, pianist, played Grieg's A minor Concerto, with the orchestral accompaniment by Mr. Maitland on the organ. Miss Stocquart's work received rounds of applause from the large audience.

S. Wesley Sears played Reger's "Ave Maria" and a Scherzo, Rheinberger's exquisite "Skandinavisch" and the brilliant Fantasia in E flat of Saint-Saens in fine style.

After the recital a group photograph was taken, following which all the members drove to the steel pier, where a new Midmer-Losh organ of two manuals and seven octaves was demonstrated by the theater organist, with a talk by Senator Richards, explanations

by C. Seibert Losh and impromptu playing by Mr. Maitland. A walk of half a block was taken to the Elks' Club, where a superb dinner was made to disappear by the ambidexterous group commonly called organists. Senator Richards presided. T. Scott Buhrman, editor of the American Organist, spoke informally. Everything was delightfully informal, the occasion being one of hilarity and unalloyed pleasure. After dinner members and guests assembled in Elks' Hall, where a goodly-sized Midmer-Losh organ was played by Carolyn M. Cramp, now of Brooklyn, in artistic style. Her program included: "Lift Up Your Heads," Handel-Gulmanti; "Grandmother Knitting," Clokey; Intermezzo, Rogers; "Cantilene Rhapsodie," Bonnet.

And then, it being Saturday, all of those so minded were to demonstrate their abilities as fashion plates, beach beauties and swimmers by a dip in the ocean. Two hours of boardwalk sight-seeing was relished before train time, and every member—yes, every one of 'em—bought one or more boxes of salt water taffy for the folks at home.

Then the return by train. By actual count 7,328 jokes were perpetrated on the party. And puns—pun my soul, I couldn't count 'em. Thus ended a perfect day, with a Bond of comradeship unsurpassed.

Summer Music by Avery.

Throughout the summer the choir of St. Mark's Church, Minneapolis, Stanley R. Avery, choirmaster and organist, is maintaining a high standard of musical programs. Numbers given in July include "Fairest Lord Jesus," a cappella; "Glory to the Trinity," Rachmaninoff, a cappella; "Alleluia," Kopolyoff, a cappella; "Hallelujah" ("Mount of Olives"), Beethoven, and "Send Out Thy Light," Gounod. Mr. Avery is also conducting a large class in choir training at the MacPhail School of Music, Minneapolis.

Harry H. Wardle Retires.

Harry H. Wardle, for twenty-five years organist at the First Baptist Church, Woonsocket, R. I., who resigned early in the year, but consented to stay until summer, concluded his duties as organist at the service June 24. In his sermon the Rev. William B. Barker, pastor of the church, paid tribute to Mr. Wardle for his years of faithful service as organist and also as choir director.

GERMANI'S AMERICAN TOUR BEGINS OCT. 12

TO CROSS THE CONTINENT

Famous Young Italian Will Give a Recital Nearly Every Day During American Visit—Half of Dates Are Taken.

The first American tour of Fernando Germani, the brilliant 21-year-old organist of the Augusteo in Rome, will be a busy one, if present bookings are an indication. His available dates are already over fifty per cent booked with inquiries coming in large numbers, Dr. Alexander Russell of New York writes.

Leaving Italy about the middle of September, Germani will go to England, where he is to play a series of recitals during the latter part of September, including appearances in Westminster Cathedral, London, and in the Liverpool Cathedral. He then will sail from Liverpool for New York, playing his first New York recital in the Wanamaker Auditorium on Columbus Day, Oct. 12. After recitals in the vicinity of New York the following week will be occupied in New England. Then he will go to the Province of Quebec. Next he is scheduled to proceed through the Middle West to the South, and thence to the Pacific coast early in November. Following these dates will come recitals in the Northwest. Returning East via Chicago, early in December, he will conclude his tour in the East shortly before the Christmas holidays.

According to arrangements made with Bernardino Molinai, conductor of the Augusteo orchestra, Germani must return to his duties early in January, 1929. The brevity of his American tour will therefore necessitate his playing nearly every day while here.

Retires after 47 Years' Service.

William Emery, a native of England, who has been organist of Trinity Episcopal Church, Clarksville, Tenn., for forty-seven of his sixty-three years as an organist, has tendered his resignation to the vestry because of increasing deafness, and was elected organist emeritus. Professor Emery is also an expert in photography and microscopes. He is 82 years old. He bought the second automobile ever seen in Clarksville, and learned to play pool for the first time seven years ago.

**ORGAN OF 206 STOPS
IN PASSAU CATHEDRAL**

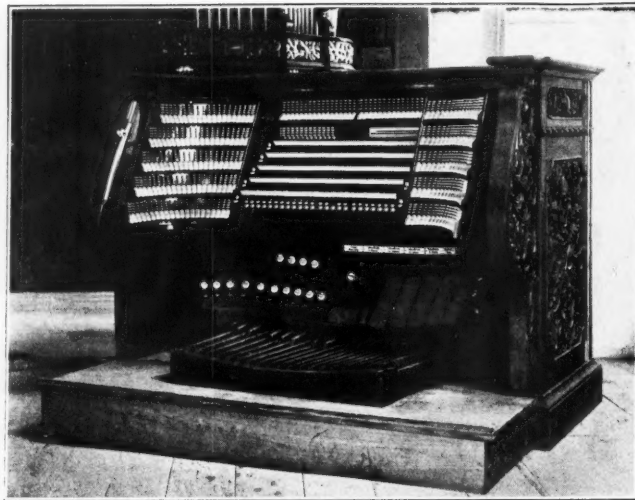
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Famous Bavarian Church.**

[Continued from page 1]

- 16. Tierce, 3-1/5 ft.
- 17. Quint, 2 2/3 ft.
- 18. Solo Cornet, 3 to 6 ranks, 8 ft.
- 19. Mixture, 7 to 9 ranks, 2 ft.
- 20. Scharf, 3 to 4 ranks, 1 1/2 ft.
- 21. Cymbal, 5 ranks, 1 ft.
- 22. Trumpet, 16 ft.
- 23. Tuba Mirabilis, 8 ft.
- 24. Euphone, 8 ft.
- 25. Corno, 4 ft.
- GREAT (Epistle Organ).**
- 26. Bourdon, 16 ft.
- 27. Diapason, 8 ft.
- 28. Viola d'Gamba, 8 ft.
- 29. Dulciana, 8 ft.
- 30. Gedeckt, 8 ft.
- 31. Harmonic Flute, 8 ft.
- 32. Octave, 4 ft.
- 33. Rohrflöte, 4 ft.
- 34. Mixture, 4 to 5 ranks, 2 ft.
- 35. Tromba, 8 ft.
- CHOIR (Main Organ).**
- 36. Rohrflöte, 16 ft.
- 37. Flute Diapason, 8 ft.
- 38. Viola Major, 8 ft.
- 39. Zartgeige, 8 ft.
- 40. Dolce, 8 ft.
- 41. Bourdon, 8 ft.
- 42. Quintatön, 8 ft.
- 43. Doppelflöte, 8 ft.
- 44. Flauto Amabile, 8 ft.
- 45. Unda Maris, 8 ft.
- 46. Octave, 4 ft.
- 47. Viol d'Amour, 4 ft.
- 48. Zartflöte, 4 ft.
- 49. Violina, 2 ft.
- 50. Quinte, 2 2/3 ft.
- 51. Cornettino, 4 ranks, 4 ft.
- 52. Sesquialtera, 2 ranks, 2 2/3 ft.
- 53. Echo Mixture, 3 to 6 ranks, 2 2/3 ft.
- 54. Fagotto, 16 ft.
- 55. Clarinet, 8 ft.
- 56. Waldhorn, 8 ft.
- 57. Celesta.
- In special Swell-box:**
- 58. Echo Bourdon, 8 ft.
- 59. Vox Humana, 8 ft.
- SWELL (Epistle Organ).**
- 60. Quintatön, 16 ft.
- 61. Geigen Principal, 8 ft.
- 62. Salicet, 8 ft.
- 63. Vox Angelica, 8 ft.
- 64. Klein Gedeckt, 8 ft.
- 65. Solo Flute, 8 ft.
- 66. Fugara, 4 ft.
- 67. Flauto Traverso, 4 ft.
- 68. Cornet Mixture, 4 ranks, 2 2/3 ft.
- 69. Oboe, 8 ft.
- SWELL (Main Organ).**
- 70. Still Gedeckt, 16 ft.
- 71. Gamba, 16 ft.
- 72. Stentorphone, 8 ft.
- 73. Prestant, 8 ft.
- 74. Viola Alta, 8 ft.
- 75. Aeoline, 8 ft.
- 76. Vox Celestis, 8 ft.
- 77. Gemshorn, 8 ft.
- 78. Tibia Clausa, 8 ft.
- 79. Nachthorn, 8 ft.
- 80. Lieblich Gedeckt, 8 ft.
- 81. Jubal Flöte, 8 ft.
- 82. Philomela, 8 ft.
- 83. Principal, 4 ft.
- 84. Violina, 4 ft.
- 85. Quintatön, 4 ft.
- 86. Flauto Traverso, 4 ft.
- 87. Piccolo, 2 ft.
- 88. Sifföte, 1 ft.
- 89. Spitz Quinte, 2 2/3 ft.
- 90. Tersflöte, 1-3/5 ft.
- 91. Super Quinte, 1 1/2 ft.
- 92. Septieme, 1-1/7 ft.
- 93. Gross Mixture, 5 to 7 ranks, 2 2/3 ft.
- 94. Larigot, 2 ranks, 2 ft.
- 95. Cymbal, 4 ranks, 1/2 ft.
- 96. Bombarde, 16 ft.
- 97. Field Trumpet, 8 ft.
- 98. Solo Horn, 8 ft.
- 99. Oboe, 8 ft.
- 100. Clarion, 4 ft.
- PRESBYTERY ORGAN.**
- 101. Quintadena, 16 ft.
- 102. Diapason, 8 ft.
- 103. Viol Flöte, 8 ft.
- 104. Rohrflöte, 8 ft.
- 105. Octave, 4 ft.
- 106. Spitzflöte, 4 ft.
- 107. Rauschquinte, 2 ranks, 2 2/3 ft.
- 108. Mixture, 5 to 7 ranks, 2 ft.
- 109. Cymbal, 3 ranks, 1/2 ft.
- 110. Trumpet, 16 ft.
- SOLO ORGAN.**
- 111. Nachthorn, 16 ft.
- 112. Large Diapason, 8 ft.
- 113. Keraulophon, 8 ft.
- 114. Holzgeige, 8 ft.
- 115. Salicet, 8 ft.
- 116. Rohrgedeckt, 8 ft.
- 117. Biffara, 8 ft.
- 118. Octave, 4 ft.
- 119. Violina, 4 ft.
- 120. Aeolian Harp, 2 ranks, 4 ft.
- 121. Gemshorn, 4 ft.

Console of Great Organ at Passau, Bavaria



- 122. Rohrflöte, 4 ft.
- 123. Flageolet, 2 ft.
- 124. Quinte, 5 1/2 ft.
- 125. Tierce, 3-1/5 ft.
- 126. Nazard, 2 2/3 ft.
- 127. Septieme, 2-2/7 ft.
- 128. Fourniture, 6 ranks, 1 1/2 ft.
- 129. Tuba Magna, 16 ft.
- 130. Cornopean, 8 ft.
- 131. Saxophone, 8 ft.
- 132. Trumpet Harmonique, 4 ft.
- SOLO (Presbytery Organ).**
- 133. Gemshorn, 8 ft.
- 134. Nachthorn Gedeckt, 8 ft.
- 135. Diapason, 4 ft.
- 136. Blockflöte, 4 ft.
- 137. Octave, 2 ft.
- 138. Rohrflöte, 2 ft.
- 139. Nachthorn, 1 ft.
- 140. Nasard, 2 2/3 ft.
- 141. Sesquialtera, 2 ranks, 2 2/3 ft.
- 142. Scharf, 3 to 4 ranks, 1 ft.
- 143. Ranket, 16 ft.
- 144. Krummhorn, 8 ft.
- 145. Vox Humana, 8 ft.
- ECHO ORGAN.**
- 146. Salicional, 16 ft.
- 147. Diapason, 8 ft.
- 148. Viola, 8 ft.
- 149. Viol Celeste, 8 ft.
- 150. Rohrgedeckt, 8 ft.
- 151. Flute Harmonique, 8 ft.
- 152. Geigen Principal, 4 ft.
- 153. Hohlflöte, 4 ft.
- 154. Super Octave, 2 ft.
- 155. Progressiv-Harmonika, 5 ranks.
- 156. Trumpet, 8 ft.
- 157. Vox Humana, 8 ft.
- 158. Chimes.
- PEDAL (Main Organ).**
- 159. Contra Diapason, 32 ft.
- 160. Untersatz, 32 ft.
- 161. Major Bass, 16 ft.
- 162. Violone, 16 ft.
- 163. Harmonikabass, 16 ft.
- 164. Subbass, 16 ft.
- 165. Flötbass, 16 ft.
- 166. Principalbass, 8 ft.
- 167. Octave Bass, 8 ft.
- 168. Violoncello, 8 ft.
- 169. Salicet Bass, 8 ft.
- 170. Gedeckt Bass, 8 ft.
- 171. Choral Bass, 4 ft.
- 172. Flute, 4 ft.
- 173. Querflöte, 2 ft.
- 174. Quint, 10 2/3 ft.
- 175. Tierce, 6-2/5 ft.
- 176. Quinte, 5 1/2 ft.
- 177. Septieme, 4-4/7 ft.
- 178. Mixture, 5 ranks.
- 179. Cornet Bass, 4 ranks.
- 180. Contra Bombarde, 32 ft.
- 181. Posaune, 16 ft.
- 182. Trumpet, 8 ft.
- 183. Clarine, 4 ft.
- 184. Zart Bass (from No. 70), 16 ft.
- PEDAL (Epistle Organ).**
- 185. Contra Bass, 16 ft.
- 186. Sub Bass, 16 ft.
- 187. Octave Bass, 8 ft.
- 188. Violone, 8 ft.
- 189. Posaune, 16 ft.
- 190. Echo Bass (from No. 60), 16 ft.
- PEDAL (Evangel Organ).**
- 191. Diapason, 16 ft.
- 192. Sub Bass, 16 ft.
- 193. Open Bass, 8 ft.
- PEDAL (Presbytery).**
- 194. Diapason, 16 ft.
- 195. Sub Bass, 16 ft.
- 196. Octave, 8 ft.
- 197. Gedeckt, 8 ft.
- 198. Octave, 4 ft.
- 199. Sifföte, 2 ft.
- 200. Rauschquinte, 4 ranks, 2 2/3 ft.
- 201. Posaune, 16 ft.
- 202. Dulciana, 16 ft.
- 203. Trumpet, 8 ft.

- 204. Cornet, 2 ft.
- PEDAL (Echo).**
- 205. Contra Bass, 16 ft.
- 206. Sub Bass, 16 ft.
- 207. Diapason, 8 ft.
- 208. Posaune, 16 ft.

Scion of Organ Builders Retires.

Henry Dreher, scion of the cathedral organ builders who won the praises of Johann Sebastian Bach nearly two centuries ago, has retired from the musical horizon after fifty years of activity, the Cleveland Plain Dealer records. Big business—unknown to Meinrad Dreher, who built organs in Illreichen, Germany, before the American Revolution—brings the 75-year-old Cleveland Dreher firm under the control of Lyon & Healy, Chicago. Henry Dreher, president of the Dreher Company since the death of his father, Baptiste, in 1892, is made chairman of the board of the new Lyon & Healy Ohio Corporation, with Harry R. Valentine vice president and manager. Mr. Dreher, 64 years old, was born in Cleveland and attended Brownell School and Kenyon College, Gambier, Ohio.

Avery Plays for Educators.

Stanley R. Avery, choirmaster and organist of St. Mark's Episcopal Church, Minneapolis, was the official organist at the annual convention of the National Education Association, held in the Minneapolis Auditorium July 1 to 6. Mr. Avery played a half-hour program before each of the morning and evening meetings on the large new Kimball organ recently installed and described the organ to the thousands of delegates present. The organ was used also to accompany school choruses which appeared at many meetings under the general direction of T. P. Giddings. July 4 Mr. Avery was assisted by his pupil, Ramona Gerhard, at the theater console.

**WORK BY CASAVANT
OPENED AT DETROIT**

SCHLIEDER GIVES RECITAL

**New Boulevard Methodist Temple
Has a Large Four-Manual Instru-
ment Dedicated on June 12
—The Specification.**

The Casavant organ in the new Boulevard Temple Methodist Church of Detroit was formally opened with a recital on June 12 by Frederick Schlieder, Mus. M., F. A. G. O., of New York City. The instrument is a four-manual with a comprehensive solo division. Mr. Schlieder's dedicatory program contained these numbers: "Variations de Concert," Bonnet; Fountain Reverie, Fletcher; "Will o' the Wisp," Nevin; Chorale, "O! Man, Bewail Thy Manifold Sins," Bach; "St. Ann" Fugue, Bach; Scherzetto, Schlieder; "Cathedral Memories," Schlieder; Chaconne, Durand; Toccata, d'Ervy.

The scheme of stops of the organ is as follows:

- GREAT ORGAN.**
- 1. Double Open Diapason, 16 ft., 73 pipes.
- 2. Diapason, 8 ft., 73 pipes.
- 3. Violin Diapason, 8 ft., 73 pipes.
- 4. Doppel Flöte, 8 ft., 73 pipes.
- 5. Salicional, 8 ft., 73 pipes.
- 6. Harmonic Flute, 4 ft., 73 pipes.
- 7. Octave, 4 ft., 73 pipes.
- 8. Super Octave, 2 ft., 61 pipes.
- 9. Mixture, 5 rks., 365 pipes.
- 10. Tromba, 8 ft., 73 pipes.
- SWELL ORGAN.**
- 11. Bourdon, 16 ft., 73 pipes.
- 12. Open Diapason, 8 ft., 73 pipes.
- 13. Stopped Diapason, 8 ft., 73 pipes.
- 14. Viola da Gamba, 8 ft., 73 pipes.
- 15. Voix Celeste, 8 ft., 73 pipes.
- 16. Aeoline, 8 ft., 73 pipes.
- 17. Principal, 4 ft., 73 pipes.
- 18. Flauto Traverso, 4 ft., 73 pipes.
- 19. Piccolo, 2 ft., 61 pipes.
- 20. Cornet, 5 rks., 365 pipes.
- 21. Cornopean, 8 ft., 73 pipes.
- 22. Oboe, 8 ft., 73 pipes.
- 23. Vox Humana, 8 ft., 73 pipes.
- CHOIR ORGAN.**
- 24. Open Diapason, 8 ft., 73 pipes.
- 25. Viole d'Orchestre, 8 ft., 73 pipes.
- 26. Melodia, 8 ft., 73 pipes.
- 27. Dulciana, 8 ft., 73 pipes.
- 28. Wald Flöte, 4 ft., 73 pipes.
- 29. Flageolet, 2 ft., 61 pipes.
- 30. Clarinet, 8 ft., 73 pipes.
- SOLO ORGAN.**
- 31. Stentorphone, 8 ft., 73 pipes.
- 32. Gross Flöte, 8 ft., 73 pipes.
- 33. Gross Gamba, 8 ft., 73 pipes.
- 34. Gamba Celeste, 8 ft., 73 pipes.
- 35. Octave, 4 ft., 73 pipes.
- 36. Concert Flute, 4 ft., 73 pipes.
- 37. Tuba Major, 16 ft., 73 pipes.
- 38. Tuba Magna, 8 ft., 73 pipes.
- 39. Tuba Clarion, 4 ft., 73 pipes.
- 40. Chimes (A), 25 tubes.
- PEDAL ORGAN.**
- 41. Double Open Diapason (Acoustic), 32 ft., 12 pipes.
- 42. Open Diapason, 16 ft., 32 pipes.
- 43. Bourdon, 16 ft., 32 pipes.
- 44. Gedeckt (from No. 11), 16 ft., 32 notes.
- 45. Flute (20 from No. 42), 8 ft., 12 pipes.
- 46. Bourdon (20 from No. 43), 8 ft., 12 pipes.
- 47. Violoncello, 8 ft., 32 pipes.
- 48. Trombone, 16 ft., 32 pipes.

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Opens September 26th

Catalogue on Request

Broadway at 120th St., New York

SIGNIFICANT

WE print below a list of clients who placed orders for Skinner Organs during the month of June. The significant feature is not the length of the list but the fact that all of these clients could have bought other makes of organs, of the same specifications, at lower first cost.

There have been more Skinner Organs ordered in the last six months than in any similar period of our history. Our clients were not bargain hunters. They were convinced that although first cost was higher, the extra money assured not only music of great drawing power, but also a profitable investment; that, considering the long life built into Skinner Organs, the cost of renewals is decreased, the day of replacement postponed and in the long run the cost per year of owning a Skinner Organ would be less.

Since the Church is a permanent thing, its investments should be made in a far-sighted manner. An automobile or a pair of shoes, unwisely selected, are soon in the scrap heap, but a second-rate organ remains to proclaim its inferiority increasingly as the years go by.

The steadily increasing demand for our work shows that the organ world is more and more coming to realize that in the Skinner Organization the problem of combining uncompromising artistic ideals with efficient management has been solved and that the result is definite and increasing artistic superiority and, in the long run, equally definite economy.

Each year adds to the long list of notable works. The two latest **Skinner triumphs**—the organs just completed for the University of Michigan and Princeton University—have been hailed by the critics as marking a new era in organ building. The same elements of progress will be embodied in all Skinner Organs, **large** and **small**.

Yale University, New Haven, Conn.
 William J. McAneeny, Palm Beach, Fla.
 St. Paul's Episcopal Church, Philadelphia, Penn.
 Church of the Good Shepherd, Jacksonville, Fla.
 Powell Crosley, Jr., Cincinnati, Ohio
 W. H. Albers, Cincinnati, Ohio (Additions)
 First Methodist Church, East Aurora, N. Y.
 First Baptist Church, Richmond, Virginia
 Trinity M. E. Church, Springfield, Mass.
 St. Alban's Episcopal Church, Washington, D. C.

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HARTFORD MEMORIAL TO HAVE LARGE ORGAN

FOUR-MANUAL AUSTIN WORK

Auditorium Presented to City by Daughter of Horace Bushnell, Seating 4,000, to Be Equipped with Instrument.

A large four-manual Austin organ is to be installed in the new Horace Bushnell Memorial Hall at Hartford, Conn. This auditorium is given to the city of Hartford by Mrs. Doha Bushnell Hillier in memory of the famous Horace Bushnell, her father, and will provide the city with a fine auditorium, seating approximately 4,000 people. The architect, H. W. Corbett of New York, has completed his plans and the site is being cleared. It is expected that the building will be finished and the organ installed by Oct. 1, 1929.

Specifications of the organ follow:

GREAT ORGAN.

- Double Open Diapason, 16 ft., 73 pipes.
- First Open Diapason, 8 ft., 73 pipes.
- Second Open Diapason, 8 ft., 73 pipes.
- Third Open Diapason, 8 ft., 73 pipes.
- Claribel Flute, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Harmonic Flute, 8 ft., 73 pipes.
- First Octave, 4 ft., 73 pipes.
- Second Octave, 4 ft., 73 pipes.
- Harmonic Flute, 2 ft., 73 pipes.
- Twelfth, 2½ ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Double Trumpet, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Chimes F (from Solo), 25 notes.
- Chimes P (from Solo).

*Enclosed.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Flauto Dolce, 8 ft., 73 pipes.
- Viole d'Amour, 8 ft., 73 pipes.
- Violin, 8 ft., 73 pipes.
- Violin Celeste, 8 ft., 61 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Gemshorn, 4 ft., 73 pipes.
- Nazard, 2½ ft., 61 pipes.
- Flautino, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Contra Fagotto, 16 ft., 73 pipes.
- Corno, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Vox Humana (p), 8 ft., 61 pipes.
- Vox Humana (f).
- Tremolo (Valve).

CHOIR ORGAN.

- Contra Gamba, 16 ft., 73 pipes.
- English Diapason, 8 ft., 73 pipes.
- Viole d'Gamba, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Dulciana, 8 ft., 97 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Quintadena, 8 ft., 73 pipes.
- Rohr Flöte, 4 ft., 73 pipes.
- Dulciana, 4 ft., 73 pipes.
- Unda Maris, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- Dulcet, 2½ ft., 61 notes.
- Dulcet, 2 ft., 61 notes.
- Dulcet, 1½ ft., 61 notes.
- Dulcet, 1 ft., 61 notes.
- Corno d'Amore, 8 ft., 73 pipes.
- Cor Anglais, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 8 ft., Celesta (from Harp), 4 ft., 61 bars.

SOLO ORGAN.

- Grand Diapason, 8 ft., 73 pipes.
- Major Flute, 8 ft., 73 pipes.
- Solo Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- Orchestral Flute, 4 ft., 73 pipes.
- Tuba Profunda, 16 ft., 73 pipes.
- Harmonic Tuba, 8 ft., 73 pipes.
- Harmonic Clarion, 4 ft., 73 pipes.
- Orchestral Trumpet, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Musette, 8 ft., 73 pipes.
- Tuba Mirabilis (heavy pressure), 8 ft., 73 pipes.
- Chimes (f), 25 tubes.
- Chimes (p).

PEDAL ORGAN.

- Resultant Bass, 32 ft., 32 notes.
- Contra Bourdon, 32 ft., 32 pipes.
- First Open Diapason, 16 ft., 32 pipes.
- Second Open Diapason (Great), 16 ft., 32 notes.
- Violone, 16 ft., 32 pipes.
- Muted Virole (Great Ext.), 16 ft., 12 pipes.
- Bourdon (Contra Bourdon Ext.), 16 ft., 12 pipes, 20 notes.

G. D. Cunningham



- Lieblich Bourdon (Swell), 16 ft., 32 notes.
- Contra Gamba (Choir), 16 ft., 32 notes.
- Quint (Violone), 10½ ft., 32 notes.
- Octave (Open Diapason Ext.), 8 ft., 12 pipes, 20 notes.
- Gedeckt (Bourdon Ext.), 8 ft., 12 pipes, 20 notes.
- Violoncello (Violone Ext.), 8 ft., 12 pipes, 20 notes.
- Gamba Celeste, 2 ranks (Solo), 8 ft., 32 notes.
- Dolce (Great), 8 ft., 32 notes.
- Octave Quint (Bourdon Ext.), 5½ ft., 32 notes.
- Super Octave (Octave Ext.), 4 ft., 12 pipes, 20 notes.
- Contra Bombarde (Bombarde Ext.), 32 ft., 12 pipes, 20 notes.
- Bombarde, 16 ft., 32 pipes.
- Tromba (Bombarde Ext.), 8 ft., 12 pipes, 20 notes.
- Tuba (Solo), 16 ft., 32 notes.
- Tuba (Solo), 8 ft., 32 notes.
- Clarion (Solo), 4 ft., 32 notes.
- Bassoon (Swell), 16 ft., 32 notes.

PROGRAMS AT WELLESLEY

Conference Is Marked by Series of Interesting Recitals.

The Wellesley, Mass., conference on church music, mentioned in previous issues of The Diapason, was marked by a number of interesting recitals between June 26 and July 6. The programs were as follows:

- June 26—By Frederick Johnson: "Recit." de Grigny; Fugue in G minor, Bach; Adagio, Bridge; Scherzetto, Quér; Chorale in A minor, Franck.
- June 27—By Raymond Robinson: Prelude, de Maleingreau; "Sicilienne," Bach; Widor; Fugue in E flat, Bach; Allegretto, Parker; "In Tadoussac Church," Chadwick; Fugue in G minor, Dupre; "Clair de Lune," Vierne; "Piece Heroique," Franck.
- June 28—By Louise C. Titcomb: Fantasie, Bach; Air, Bach; Scherzo, Vierne; Allegro, Widor; "In Summer," Stebbins; "Tu es Petra," Mulet.
- June 29—By Walter Edward Howe: "Une Vierge Pucelle," Le Begue; Prelude, Clerambault; "Piece Heroique," Franck; Allegretto in B minor, Guilmant; "Suite Gothique," Boellmann; "Clair de Lune," Vierne; "Caprice Heroique," Bonnet.
- July 5—By Richard L. B. Wingate: Fugue from Pastoral Sonata in G, Rheinberger; Funeral March and Song of the Seraphs, Guilmant; Pastorale, Wingate; Fountain Reverie, Fletcher; Finale from First Sonata, Guilmant.

Groom Joins Columbia School.

After eight years on the faculty of the Cosmopolitan School of Music and Dramatic Art, Lester W. Groom is severing this connection Sept. 1 and uniting with the faculty of the Columbia School of Music of Chicago. His subjects in the Columbia School are to be organ and theory, the latter to be taught according to the system developed by the Columbia School and set forth in the book published by its president, Mrs. Clare Osborne Reed.

The Schaefer Organ Company of Slinger, Wis., is to build a three-manual for St. Nicholas' Catholic Church at Aurora, Ill.

KILGEN TO BOSTON TEMPLE

Ohabei Shalom \$2,000,000 Edifice to Install Three-Manual.

Temple Ohabei Shalom of Boston has awarded the contract for a three-manual and echo organ to George Kilgen & Son, Inc., of St. Louis. The organ was designed by Wallace Goodrich of the New England Conservatory of Music and negotiations were handled for the organ firm by Alfred G. Kilgen, vice-president, of the New York office in Steinway Hall, assisted by James Rockefeller of the New York office.

This temple is one of the older congregations in Boston, and is building an edifice at Beacon and Kent streets, Brookline, which will be one of the largest of Boston churches. It is said that the building will exceed in cost \$2,000,000.

The organ is to be installed in specially prepared tone chambers and its exterior design will be a grouping of ornate and artistic grilles.

The specification of this organ follows:

GREAT ORGAN.

- Open Diapason, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 notes.
- Harmonic Flute, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Twelfth, 2½ ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Chimes, 25 notes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Sallicional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 73 pipes.
- Traverse Flute, 4 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Mixture, 4 ranks, 244 pipes.
- Corno, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Chimes, 25 notes.
- Tremolo.

CHOIR ORGAN.

- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Viol Diapason, 8 ft., 73 pipes.
- Open Flute, 4 ft., 73 pipes.
- Clarinet, 8 ft., 61 pipes.
- Celesta, 8 ft., 61 bars.
- Celesta, 4 ft., 61 notes.
- Chimes, 25 notes.
- Tremolo.

PEDAL ORGAN.

- Violone, 16 ft., 12 pipes, 32 notes.
- Open Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 44 pipes.
- Soft Bourdon, 16 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.
- Quint, 10½ ft., 32 notes.
- Bourdon, 8 ft., 32 notes.
- Soft Bourdon, 8 ft., 32 notes.
- Harmonic Flute, 4 ft., 32 notes.
- Trombone, 16 ft., 32 pipes.

ECHO ORGAN.

- (Playable on All Manuals.)
- Fern Flöte, 8 ft., 73 pipes.
- Muted Viol, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Chimes, 25 notes.
- Tremolo.

Miss Thomson Succeeds Coombs.

Miss Grace Chalmers Thomson, Mus. B., A.A.G.O., has been appointed organist and choirmaster of St. Luke's Church, Episcopal, New York City, succeeding Dr. C. Whitney Coombs, whose retirement was announced in The Diapason last month. Miss Thomson is well-known in New York and was at St. Philip's Cathedral in Atlanta, Ga., for some time before going to her present position at the Ripowan School, Bedford, N. Y.

NOTED ENGLISHMAN WILL MAKE TOUR OF U. S.

G. D. CUNNINGHAM COMING

United States Recitals by City Organist of Birmingham to Be Booked—Negotiations Initiated by Dr. Alexander Russell.

America is to have a brief visit early in the winter of 1929 from one who has been proclaimed as England's foremost concert organist, G. D. Cunningham, city organist of Birmingham. Mr. Cunningham has recently come into a position of great prominence in the English recital field, and enthusiastic reports of his playing have been brought back to America from time to time by visiting organists.

Negotiations for a tour by Mr. Cunningham have been under way for several seasons, but owing to his important duties he has not been able to obtain leave of absence until recently. Negotiations for the tour were initiated by Dr. Alexander Russell, concert director of the Wanamaker Auditorium, and it is expected that these negotiations will come to a successful conclusion in the near future. The tour will be under the supervision of Dr. Russell, with the Bogue-Laberge Concert Management of New York City as booking representatives, adding a new name to the list of those whose successful transcontinental tours have been under the same management.

Mr. Cunningham, who is in his early forties, is a native of London, where his early study was at the Royal Academy of Music. Here he studied organ with Dr. Charles Steggall and won the Henry Smart scholarship and prizes in piano and composition. He became a fellow of the Royal College of Organists at the early age of 18, and in 1900, in competition with seventy applicants, was appointed organist of Alexandra Palace in London. Here he gave over 1,000 recitals on the magnificent Willis organ, attracting audiences which often numbered 6,000 to 7,000 persons.

Additional honors came to him in rapid succession. In 1915 he was elected a fellow of the Royal Academy of Music; in 1919 he was appointed organist of St. Alban's Church in Holborn, and in 1924, after another keen competition, he won the post of city organist at Birmingham, and at the same time was appointed organist to the University of Birmingham. His annual series of recitals on the large four-manual instruments and frequent concert tours in the provinces and London have won for him wide recognition.

In addition to these taxing duties, this energetic and versatile young Englishman is conductor of the choir of the city of Birmingham, member of the council and examiner of the Royal College of Organists, professor and examiner at the Royal Academy of Music, and examiner for the Associated Board of the Royal Academy of Music and Royal College of Music.

As no exponent of the English school has toured America since the last visit of Dr. Alfred Hollins, Cunningham's arrival on this side of the Atlantic will be awaited with interest by the organ world. The tour will be under the honorary auspices of the National Association of Organists.

Frazee Organ for Blind School.

Charles A. Ryder of Atlanta, Ga., who represents the Frazee Organ Company in the South, has sold a two-manual to the School for the Blind at Talladega, Ala. The organist at the school is Malcolm L. Cobb. Mr. Cobb is writing a setting for the poem "We Humans," by George H. Ryder, a well-known New England organ builder who died several years ago and who was the father of Charles A. Ryder.

FRANK ASPER
F. A. G. O.
Salt Lake Tabernacle

THE N. A. O. CONVENTION AT PORTLAND, ME.

will use the

AUSTIN ORGAN

in the

CITY HALL AUDITORIUM



This instrument, installed in 1912, with additions in 1927, represents a
CONCERT ORGAN OF THE FINEST TYPE

After its installation Mr. Cyrus H. K. Curtis, its donor, wrote us:

"It is the finest one I have ever played or ever had any experience with."

Mr. Leopold Stokowski, of the Philadelphia Orchestra, in a letter to Mr. Curtis said:

"It seems to me that it must be the finest Organ in the world. I was astounded at the purity and individuality and distinct tone color of each stop."

The present Municipal Organist, Mr. Charles R. Cronham, wrote us recently:

"Magnificent ensemble and beauty of individual voice distinguish it. It has stood the test of many years' use and today is better than ever."

AUSTIN ORGAN CO.

HARTFORD, CONN.

**Great City Organ
of Portland, Maine**

*Specification of Enlarged Instrument on Which
Majority of N. A. O. Convention Recitals
Are to Be Played*

In view of the approaching convention of the National Association of Organists the great municipal organ at the Portland, Maine, city hall auditorium, on which the majority of the convention recitals are to be played, is of special interest at the present time. The instrument, the gift of Cyrus H. K. Curtis, the Philadelphia publisher, to the city of Portland, has been rebuilt and enlarged since its original installation, and in order to keep it up to the minute in facilities for the performer, it has a new console, installed last year, which is the third console to be built for this organ. The Austin Organ Company, builder of the instrument, naturally is proud of this work, one of its largest, because of the praise it has received from organists in all parts of the world.

Following is the complete specification of stops of the Portland organ:

- GREAT ORGAN.**
 Sub Bourdon, 32 ft., 61 pipes.
 Bourdon, 16 ft., 61 pipes.
 Violone, Dolce, 16 ft., 61 pipes.
 First Diapason, 8 ft., 61 pipes.
 Second Diapason, 8 ft., 61 pipes.
 Third Diapason, 8 ft., 61 pipes.
 Major Flute, 8 ft., 61 pipes.
 Bourdon, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Twelfth, 2 2/3 ft., 61 pipes.
 Fifteenth, 2 ft., 61 pipes.
 Violoncello, 8 ft., 61 pipes.
 Gemshorn, 8 ft., 61 pipes.
 Clarabella, 8 ft., 61 pipes.
 Doppel Flöte, 8 ft., 61 pipes.
 Hohl Flöte, 4 ft., 61 pipes.
 Double Trumpet, 16 ft., 61 pipes.
 Trumpet, 8 ft., 61 pipes.
 Clarion, 4 ft., 61 pipes.
 Harp, 8 ft., 61 bars.
 Celesta, 4 ft.
 Chimes.

- Snare Drum, Strike.
 Snare Drum, Roll.
 Turkish Cymbal.

- SWELL ORGAN.**
 Quintaton, 16 ft., 73 pipes.
 Diapason Phonon, 8 ft., 73 pipes.
 Horn Diapason, 8 ft., 73 pipes.
 Violoncello, 8 ft., 73 pipes.
 Viola da Gamba, 8 ft., 73 pipes.
 Violo Celeste, 3 ranks, 219 pipes.
 Muted Violo, 8 ft., 73 pipes.
 Unda Maris, 8 ft., 61 pipes.
 Flauto Dolce, 8 ft., 73 pipes.
 Stopped Flute, 8 ft., 73 pipes.
 Chimney Flute, 8 ft., 73 pipes.
 Orchestral Flute, 4 ft., 73 pipes.
 Harmonic Flute, 4 ft., 73 pipes.
 Principal, 4 ft., 73 pipes.
 Salicet, 4 ft., 73 pipes.
 Nazard, 2 2/3 ft., 61 pipes.
 Flautino, 2 ft., 61 pipes.
 Tierce, 1-3/5 ft., 61 pipes.
 Septieme, 1-1/7 ft., 61 pipes.
 Twenty-second, 1 ft., 61 pipes.
 Mixture, 5 ranks, 305 notes.
 Contra Fagotto, 16 ft., 73 pipes.
 Cornopean, 8 ft., 73 pipes.
 Corno d'Amore, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 Orchestral Oboe, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Fan Tremolo.
 Valve Tremolo.

- ORCHESTRAL ORGAN.**
 Contra Viola, 16 ft., 73 pipes.
 Geigen Principal, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 73 pipes.
 Flute Celeste, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Violo d'Orchestre, 8 ft., 73 pipes.
 Violo Celeste, 8 ft., 61 pipes.
 Vox Seraphique, 8 ft., 73 pipes.
 Quintadena, 8 ft., 73 pipes.
 Flute d'Amour, 4 ft., 73 pipes.
 Dulcet, 4 ft., 73 pipes.
 Flageolet, 2 ft., 61 pipes.
 French Horn, 8 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 English Horn, 8 ft., 73 pipes.
 Antiphonal Organ.
 Harp, 61 bars.
 Celesta, 49 notes.
 Chimes, 25 notes.
 Snare Drum, Strike.
 Snare Drum, Roll.
 Turkish Cymbal.

- SOLO ORGAN.**
 Violone, 16 ft., 73 pipes.
 Major Flute, 8 ft., 73 pipes.
 Grand Diapason, 8 ft., 73 pipes.
 Viola da Gamba, 8 ft., 73 pipes.
 Viola da Gamba Celeste, 8 ft., 73 pipes.
 Flute Ouverte, 4 ft., 73 pipes.

- Concert Piccolo, 2 ft., 61 pipes.
 Tuba Profunda, 16 ft., 73 pipes.
 Harmonic Tuba, 8 ft., 73 pipes.
 Tuba Clarion, 4 ft., 73 pipes.
 Musette, 8 ft., 73 pipes.
 Tuba Magna, 8 ft., 73 pipes.
 Marimba, Single.
 Marimba, Repeat.
 Xylophone, Single.
 Xylophone, Repeat.
 Glockenspiel, Single.
 Glockenspiel, Repeat.
 Chimes.
 Antiphonal Organ.
 Tremolo.

- ANTIPHONAL ORGAN.**
 Diapason, 8 ft., 73 pipes.
 Gross Flöte, 8 ft., 73 pipes.
 Harmonic Flute, 8 ft., 73 pipes.
 String Celeste, 5 ranks, 305 pipes.
 String Celeste, f, 2 ranks, 146 pipes.
 String Celeste, mf, 2 ranks, 146 pipes.
 Violo, 8 ft., 73 pipes.
 Spitz Flöte, 4 ft., 73 pipes.
 Principal, 4 ft., 73 pipes.
 French Trumpet, 8 ft., 73 pipes.
 String Mixture, 3 ranks, 183 pipes.
 Tremolo.

- ECHO ORGAN.**
 Nacht Horn, 8 ft., 73 pipes.
 Gedeckt, 8 ft., 73 pipes.
 Violo Celeste, 3 ranks, 183 pipes.
 Violo Aetheria, 8 ft., 73 pipes.
 Vox Angelica, 8 ft., 61 pipes.
 Fern Flöte, 4 ft., 61 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Carillon, 49 bars.
 Tremolo.

- PEDAL ORGAN.**
 Contra Magnaton, 32 ft., 32 pipes.
 Contra Bourdon (from Great), 32 ft., 32 notes.
 Magnaton, 16 ft., 12 pipes, 20 notes.
 Open Diapason, 16 ft., 32 pipes.
 Violone, 16 ft., 32 pipes.
 First Bourdon (from Great), 16 ft., 32 notes.
 Dulciana (from Great), 16 ft., 32 notes.
 Contra Viola (from Choir), 16 ft., 32 notes.
 Second Bourdon (from Great), 16 ft., 32 notes.
 Flauto Dolce (from Great), 8 ft., 32 notes.
 Octave Bourdon (from Great), 8 ft., 32 notes.
 Octave Flute, 8 ft., 32 notes.
 Violoncello Celeste, 8 ft., 12 pipes, 32 notes.
 Quint, 10 1/2 ft., 32 notes.
 Super Octave Flute, 4 ft., 12 pipes, 20 notes.
 Contra Bombarde, 32 ft., 32 pipes.

- Bombarde, 16 ft., 12 pipes, 20 notes.
 Tuba Profunda, 16 ft., 32 notes.
 Harmonic Tuba, 8 ft., 32 notes.
 Tuba Clarion, 4 ft., 32 notes.
 Contra Fagotto, 16 ft., 32 notes.
 Double Horn (Antiphonal), 16 ft., 32 notes.
 Violo Celeste (Antiphonal), 16 ft., 32 notes.
 Gedeckt Echo, 16 ft., 12 pipes, 20 notes.

BUSY AT VOTTELER PLANT

Organs under Construction at Cleveland for Fall Delivery.

At the factory of the Votteler-Holtkamp-Sparling Company in Cleveland a number of organs are under construction for delivery in the fall. Among the contracts being carried out are those for instruments for the following:

- First Lutheran Church, Granite Falls, Minn.
- St. Rose of Lima Catholic Church, Cleveland.
- Residence of Joseph Lethert, Buffalo, Minn.
- Mount Carmel Catholic Church, Ashtabula, Ohio.
- Sioux City Music School, Sioux City, Iowa.
- Salem Lutheran Church, Fontanelle, Neb.
- St. Paul's Lutheran Church, Eldora, Iowa.
- Immaculate Conception Catholic Church, Detroit.
- East Congregational Church, Cleveland.
- St. John's Lutheran Church, Bloomer, Wis.

Mrs. H. D. Carsner in Recital.

Mrs. H. D. Carsner, organist of the Heavenly Rest Episcopal Church, Abilene, Tex., was greeted by a large and enthusiastic audience at a recital given on a recent Sunday afternoon at the church. Since Mrs. Carsner's summer study with Frank W. Dusen in Chicago her Abilene friends had awaited her appearance in recital and the appreciation with which she was received was indicative of her standing as a musician and of the esteem in which she is held.

Fernando Germani

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21-YEAR-OLD ORGANIST**

From the Augusteo, Rome

FIRST AMERICAN TRANSCONTINENTAL TOUR
(October—November—December, 1928)

OVER 50% BOOKED

Not since the historic debut recitals by Courboin and Dupre has an organist aroused such enthusiasm in the Metropolis. According to the highest critical opinion, Germani ranks even now among the foremost interpretative artists of the day.

NEW YORK SUN:

"Without doubt one of the best organists of the present time"

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Germani at Console of the New York Wanamaker Auditorium Organ

JUNIOR
 1 to 20 H. P.
 Angle Iron Mounting
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SENIOR
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TRIUMPH
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CINCINNATI, OHIO, U. S. A.

**RICHMOND, VA., CHURCH
ORDERS FOUR-MANUAL**

WILL BE BUILT BY SKINNER

**Instrument for the First Baptist Has
Been Designed To Include Solo
and Echo Divisions—The
Specification.**

An important order received by the Skinner Organ Company late in June is for a four-manual instrument for the First Baptist Church of Richmond, Va. The organ is to have both a seven-stop solo division and an echo of five stops.

Following is the ensemble of stops:

GREAT ORGAN.

Bourdon, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
English Diapason, 8 ft., 61 pipes.
Principal Flute, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Flute Harmonique, 4 ft., 61 pipes.
Grave Mixture, 4 ranks, 244 pipes.
Tromba, 8 ft., 61 pipes.
Harp, 8 ft., and Celesta, 4 ft. (From Choir), 61 notes.

Chimes (From Echo), 25 notes.

SWELL ORGAN.

Open Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flute Celeste, 2 ranks, 8 ft., 134 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Mixture, 5 ranks, 305 pipes.
Waldhorn (high pressure), 16 ft., 73 pipes.

Trumpet (high pressure), 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Harp and Celesta, 61 notes.

CHOIR ORGAN.

Concert Flute, 8 ft., 73 pipes.
Soft Gamba, 8 ft., 73 pipes.
Flute d'Amore, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Unda Maris (Prepared for in console only), 8 ft.
Nazard (Prepared for in console only), 2 1/2 ft.

Harp and Celesta, 61 bars.

SOLO ORGAN.

Flauto Mirabilis, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Harp and Celesta (From Choir), 61 notes.

ECHO ORGAN.

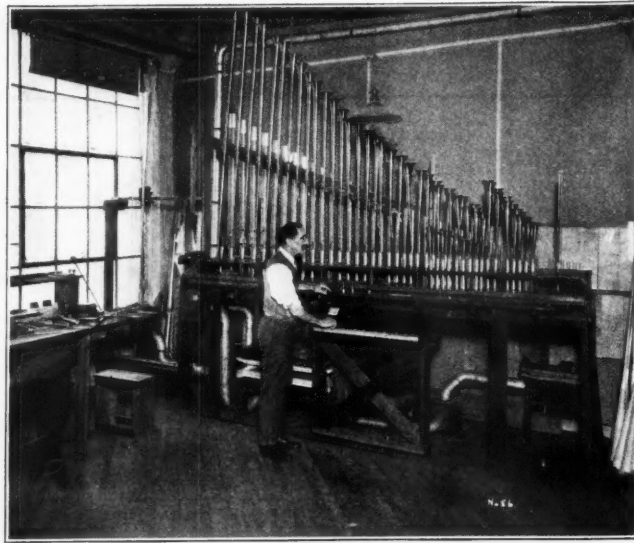
Night Horn, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Echo Dulcet, 8 ft., 73 pipes.
Flute d'Amore, 4 ft., 73 pipes.
Chimes (pneumatic action), 25 tubes.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Contra Bass, 16 ft., 32 pipes.
Echo Lieblich (Great), 16 ft., 32 notes.
Waldhorn (Swell), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Still Gedeckt (Great), 8 ft., 32 notes.
Cello (from Solo), 8 ft., 32 notes.
Trombone, 16 ft., 32 pipes.
Chimes (Echo), 25 notes.

William Woods College at Mexico, Mo., has awarded to the Geneva Organ Company the contract for a two-manual to replace the old organ in its chapel.

Voicing Brass Trumpet for Cathedral Organ



BRASS TRUMPET FOR ORGAN

Kilgen Builds First of Its Kind for St. Patrick's Cathedral.

Advices from St. Louis state that George Kilgen & Son, Inc., in building the organ for St. Patrick's Cathedral, New York, have completed the first brass trumpet to be placed in a church organ.

Considerable research and experimenting was undertaken to produce a characteristic church trumpet, with the result that a set of pipes has been designed which is described by its originators as giving a new voice to the ensemble, resembling more closely the original timbre of the trumpet.

The resonators are of brass, telescopic in form, with sliders held in position by a "grip." The eschallots are parallel, resembling those of the orchestral military trumpet, while the tongues are extra thin, with an exceptionally bold curve. The stop differs essentially from the tuba and reed of that family.

LEATHER FIRM IS FORMED

Wood & Werner, Inc., New Establishment Launched in New York.

Of interest to the organ building trade is the formation of the firm of Wood & Werner, Inc., dealers in leather and other supplies for organs, with headquarters at 83 Gold street, New York City. The members of the new firm are William A. Wood and Bernard A. Werner. Mr. Wood was connected with T. L. Lutkins, Inc., of New York City, for the past thirty-two years, as sales representative, traveling through the East, including the New

England territory and Canada, and is known to organ manufacturers. Mr. Werner was resident manager of T. L. Lutkins, Inc., at the Chicago branch for the last two years, and traveled through the middle West. The firm announces that it is carrying a full line of leathers suitable for piano player actions, organs and other musical instruments.

The Brahms Chorus of Philadelphia, N. Lindsay Norden, conductor, announces for the winter concert on Dec. 13, in the First Presbyterian Church, Philadelphia, a performance of Brahms' "Requiem" and the Dvorak "Te Deum" and for the spring concert March 28 a performance of the "St. John Passion" by Bach. Members of the Philadelphia Orchestra will play the accompaniment. Rollo F. Maitland will be at the organ. This will be the first complete performance of the "St. John Passion," with orchestra, in Philadelphia.

A console of modernist design is one feature of the organ just installed by the Geneva Organ Company at the Arcada Theater, St. Charles, Ill. The woodwork was designed by Lester J. Norris, owner of the theater. It is in silver, black and two tones of red. On each side of the console is the picture of a silver heron. Howard L. Peterson is the organist of the theater.

Alban W. Cooper, organist and choir-master at Trinity Episcopal Church, Elizabeth, N. J., departed for Europe on the Mauretania July 25 for a trip to his native land and to visit old friends and old scenes. He expects to return by way of Quebec Sept. 1.

**CHURCH IN BALTIMORE
BUYS A LARGE MÖLLER**

WAS DESIGNED BY SWINNEN

**Church of the Holy Rosary Specifica-
tion Provides for Three-Manual
Instrument—Scheme of
Stops as Drawn.**

An important new organ to be installed in Baltimore is a large three-manual for the Church of the Holy Rosary. Firmin Swinnen, prominent concert organist and private organist for Pierre S. du Pont, designed the specifications of this instrument, and it is being built by M. P. Möller. The scheme of stops is as follows:

GREAT ORGAN.

Open Diapason, 16 ft., 73 pipes.
First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 61 pipes.
Stentorphone, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Viola d'Gamba, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Stentorphone, 4 ft., 61 notes.
Principal, 4 ft., 73 pipes.
Mixture, 4 rks., 292 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Tuba Profunda, 16 ft., 85 pipes.
Tuba Magna, 8 ft., 61 notes.
Tuba Clarion, 4 ft., 61 notes.
Chimes, 25 bells.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Horn Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Gamba, 8 ft., 85 pipes.
Salcional, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Rohr Flöte, 4 ft., 73 pipes.
Gambetta, 4 ft., 61 notes.
Contra Gamba, 16 ft., 61 notes.
Violina, 4 ft., 61 notes.
Nazard, 2 1/2 ft., 61 notes.
Flageolet, 2 ft., 61 notes.
Tierce, 1 3/5 ft., 61 notes.
Dolce Cornet, 3 rks., 219 pipes.
Bassoon, 16 ft., 85 pipes.
Cornopean, 8 ft., 61 notes.
Corno Clarion, 4 ft., 61 notes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 25 notes.

CHOIR ORGAN.

Diapason Phonor, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Cello, 8 ft., 73 pipes.
Flauto Travverso, 4 ft., 73 pipes.
Harmonic Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Chimes, 25 notes.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Second Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Contra Viol, 16 ft., 32 pipes.
Contra Gamba, 16 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Diapason, 8 ft., 32 notes.
Trombone, 16 ft., 32 notes.
Tuba, 8 ft., 32 notes.
Bassoon, 16 ft., 32 notes.

The three-manual organ built by the Bartola Musical Instrument Company for the Al Ringling Theater at Baraboo, Wis., was heard for the first time by the public July 15.



~COURSE IN~
THEATRE ORGAN PLAYING

The addition of a large \$25,000 Wurlitzer Organ gives this school the unexcelled equipment of two three-manual and one two-manual Wurlitzer and Kimball theatre unit organs for lessons and practice. Special course for pianists changing to organ. Advanced pupils have the advantage of lessons before the screen under the same conditions as prevail in any large theatre. GRADUATES ARE IN CONSTANT DEMAND, AT BIG SALARIES. PART SCHOLARSHIPS AVAILABLE.

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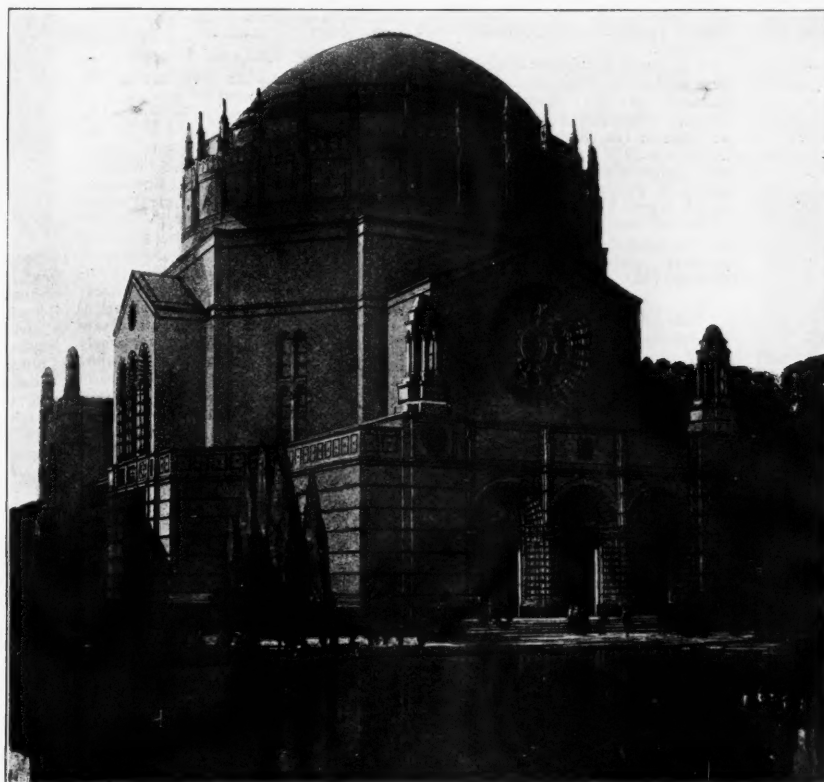
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KIMBALL ORGAN

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The Congregation B'Nai B'Rith of Los Angeles, for their New Temple



This four-manual Kimball Organ with Echo will be a splendid addition to the long list of Kimball Organs in Los Angeles and the surrounding territory.

We are proud of the success of these many installations, as, large and small, they are serving congregations of nearly every denomination, and are all equally well thought of. Regardless of their size, there is only one quality of Kimball Organ.

Every Kimball Organ Is An Individual Creation

Ask Us About Your Organ Problems

W. W. KIMBALL COMPANY

Established 1857

220 KIMBALL BUILDING

CHICAGO, ILLINOIS

Who's Who Among American Organists

Edward B. Manville.

When a man has been able to train forty-nine successful candidates for the degrees of the American Guild of Organists, in addition to many other duties and responsibilities as an organist and teacher in one of the principal cities of the nation, his career deserves the attention of his fellow organists. Such has been the record to date of Dr. Edward B. Manville of Detroit, a scholar among organists. All of which should not be taken for a moment to present a picture of Dr. Manville as a bespectacled and weazened pedagogue, steeped in the traditions of counterpoint, for nothing could be farther from the facts, as all who know him will testify.

Edward Britton Manville was born at New Haven, Conn., on Christmas

Dr. Edward B. Manville



day in 1879. After attending the Hillhouse high school in New Haven he entered Yale University in 1897 and was there until 1900. In 1902 and 1903 he was a student at the Guilford Organ School in New York. He studied piano with Professor S. S. Sanford and Frederick Lamond and organ under Professor Harry B. Jepson and Dr. William C. Carl, taking composition under Horatio Parker and Warren R. Hedden. In 1920 Mr. Manville received the degree of doctor of music. He married Miss Eunice Katherine Hallett of Oil City, Pa., in 1912 and they have one daughter, Margaret Jane.

Mr. Manville's first organ post was at Grace Episcopal Church in New Haven in 1897 and 1898. In the latter year he went to the First Congregational Church of South Norwalk, Conn., where he remained for seven years. In 1905 he was appointed organist and director at the First Baptist Church of Franklin, Pa., and held this position for seven years. Then, in 1912, he moved to his present home in Detroit to become organist and director at the Woodward Avenue Baptist Church, where he was at the console for five years. Since 1919 he has been at the Woodward Avenue Presbyterian Church.

Dr. Manville has not devoted himself exclusively to organ playing and to his theory work, for he has been active throughout his musical career as a director of choral societies. From 1910 to 1912 he conducted the Oil City and Franklin, Pa., Oratorio Society. Next he was director of the Haydn Oratorio Society and the Schubert Club of Detroit from 1914 to 1917. In his teaching career he has been a member of the faculty of the Pennsylvania College of Music at Meadville, Pa., from 1907 to 1909, followed by two years at the Franklin (Pa.) Conservatory. On going to Detroit he became connected with the Michigan Conservatory.

Since 1914 he has been on the faculty of the Detroit Institute of Musical Art, holding the presidency of this growing institution for the last six years.

Dr. Manville also has a splendid war record to his credit. He was a first lieutenant in the infantry, being appointed at Fort Sheridan Nov. 26, 1917. From January, 1918, to April, 1919, he served with the American forces in France. He was an instructor in the officers' specialist center at Langres and as a member of the 119th Infantry machine gun company he participated in important battles, including the Somme offensive, at Ypres-Lys, and other places. He was honorably discharged April 12, 1919, and returned to Detroit.

Dr. Manville is a fellow of the American Guild of Organists. He was president of the Michigan Music Teachers' Association in 1926 and 1927 and dean of the Michigan chapter, A. G. O., in 1916 and 1924. He is a past commander of the American Legion, a Presbyterian and a thirty-second degree Mason and Shriner.

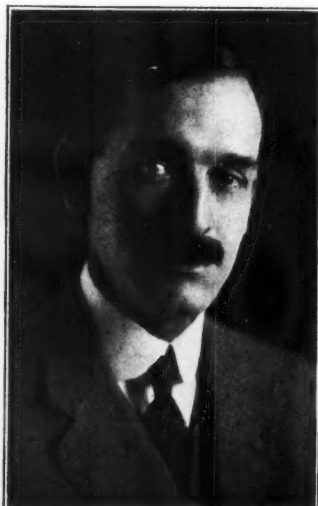
And the subject of our sketch is also a composer. He has written three operettas, piano and organ pieces, anthems, etc.

Norman Landis.

For thirty-two years Norman Landis has officiated as organist of the First Presbyterian Church of Flemington, N. J., a prominent suburb of New York, and, to the eminent satisfaction of a large congregation, has rendered faithful service—a service which might be said to have only fairly begun, for Mr. Landis is still a young man. At the same time he has been in demand as a recitalist, has been active in the councils of the Central New Jersey chapter of the National Association of Organists, is vice-president of the Rotary Club of Flemington and besides his duties at Flemington spends a day a week at Somerville, where he has been choirmaster of the First Reformed Church for the last fifteen years. At his Flemington church he presides since 1914 over a three-manual Austin organ of thirty-nine stops.

Mr. Landis was born at Carlisle, Pa., in 1873 and lived there until the fall of 1894. After attending the public schools he entered Dickinson College at Carlisle and was graduated in 1894. Then he went to New York to enter what was then the Metropolitan College of Music, studying organ with R. Huntington Woodman, theory and composition with Harry Rowe Shelley and Dudley Buck and piano under H. W. Greene. After this musical training under men whose names were the household words of the day, he went to Flemington to assume the position he still holds. In 1896 he passed the

Norman Landis



A. A. G. O. examination. In addition to his regular church work Mr. Landis has presented a dozen oratorios and cantatas and has played many recitals in his home town and elsewhere.

As a composer he has to his credit one sonata for the organ, two suites and numerous smaller pieces for the organ, songs and anthems.

Mr. Landis received his first musical instruction from his mother. His first position was at St. John's, Carlisle, but he did not take up the organ as a life work until after graduation from college.

Mr. Landis was president of the Central New Jersey chapter, N. A. O., in 1919 and 1920 and has been an active worker in the association for years.

In 1904 Mr. Landis married Miss Katherine Brokaw Ramsey of Flemington and they have a son 21 years old and a daughter of 18.

Robert Buchanan Morton.

In a conversation with one of the most prominent concert organists of the country not long ago in St. Paul he made the statement that one of the ablest and best-informed church musicians in his acquaintance was R. Buchanan Morton, organist and choirmaster of the House of Hope Presbyterian Church, a church known throughout the United States as one of the strongholds of the denomination.

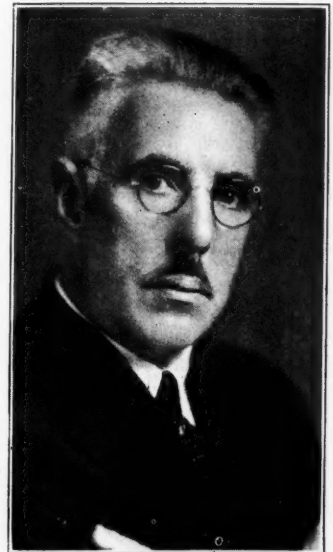
In the little town of Galashiels, Scotland, and later in Aberdeen, Robert Buchanan Morton began his musical career under his father. This career has extended over a period of nearly thirty years. He made his first public appearance as a pianist at the age of 9, when he was a pupil of J. Cuthbert Hadden, eminent litterateur and biographer of Chopin and Haydn. At the age of 16 he began the study of organ under R. B. Bateman of Aberdeen. At 18 he received his first appointment as organist of the South United Free Church of Aberdeen.

After studying with Burwood Nichols in the same city, he left for Germany, where for three years he was a student in the Dresden Conservatorium under such teachers as Rappoldi, Fuchs and Draeseke. Returning to London, he entered the Royal Academy of Music under William Stevenson Hoyte, famous organist of All Saints' Church, Margaret street, London, and under Ebenezer Prout in composition.

For a number of years Mr. Morton was organist of the North United Free Church and the Rutherford United Free Church and later was appointed organist at St. Ninian's Parish Church in Aberdeen.

In July, 1914, he came to America. Going to Duluth, he became promi-

R. Buchanan Morton



nently identified with the musical life of that city. He was appointed organist of the Glen Avon Presbyterian Church, was choirmaster of the First Baptist Church, conductor of the Duluth Choral Society and of the Glen Hunt Wood Male Voice Chorus and founder and president of the Duluth Music Teachers' Association.

In 1918 Mr. Morton was appointed organist of the House of Hope Presbyterian Church in St. Paul, where for ten years he has served the church both as organist and director of music. He plays a four-manual Skinner organ, has a paid choir of fourteen voices and auxiliary choirs numbering nearly fifty voices. The House of Hope Church is possibly the first Presbyterian church in the country to have a ritualistic service. Dr. Henry Chapman Swearingen, former moderator of the general assembly of the Presbyterian Church, is the minister.

Mr. Morton has been active in the musical life of Minnesota for many years, having been conductor of the St. Paul Philharmonic Society, dean of the Minnesota chapter, A. G. O., from 1921 to 1923, and president of the Minnesota Music Teachers' Association from 1923 to 1925. He is a licentiate of the Royal Academy of Music, London, and an associate of the Royal College of Music, London.

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- | | |
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WILLARD IRVING NEVINS, EDITOR

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Message from the President.

Nothing could add strength to the reasons for going to Portland as given in the complete convention program and ably re-enforced in the editorial, both to be found in this paper. In fact, an advance reading of the editor's remarks makes me feel that there is not much more that I can say!

As I write this many of us are enduring hot weather, but we are all looking forward to vacation days. Portland offers us cool ocean breezes and a glimpse of the beauties of Casco Bay. We shall see how well Maine lives up to its reputation as the summer playground of the country. One delightful day will be spent in a sail on the bay with a shore dinner or luncheon which will be an event in itself. We shall try to count as many as possible of the 365 islands that make this bay unique.

It is ten years since we made Portland our convention city. The country was at war, but no one who was present then will forget the welcome we received from the whole city. We return to celebrate our twenty-first anniversary with our membership doubled and thriving councils and local chapters in many states.

We are fortunate in having Hon. Cyrus H. K. Curtis as a guest of honor at the final banquet. His gifts for music have placed the whole country, and especially Philadelphia and Portland, eternally in his debt. Another speaker on that occasion will be our old friend Dr. Nehemiah Boynton, who can charm and inspire such a gathering as ours as perhaps no other living man. Thus our banquet will have unusual significance.

I would also emphasize the paper by Dr. Harold W. Thompson, who will discuss the anthem material within the range of the small volunteer choir. William S. Linnell, chairman of the Portland Music Commission, will handle the subject of municipal

music, and the organist's opportunity to serve in his own community.

The programs of the recitalists speak for themselves—as attractive a series as we have ever had. Each one of the players is worth coming a long way to hear. This is the first convention to provide a choral concert, when we shall hear a splendid women's chorus, as well as the men's singing club which won the first prize for New England clubs at Springfield this year.

The best of the convention really lies in the new friendships formed and in the stimulating contact with men and women who are *doing* things in the organ world today.

REGINALD L. McALL.

Harrisburg Chapter.

The Harrisburg, Pa., chapter at its last meeting elected officers for the winter as follows:

President—Frank A. McCarrell.
 Vice-President—Howard Bronson.
 Treasurer—Mrs. John R. Henry.
 Secretary—Clarence E. Heckler.

On June 18 thirty-six members of the chapter motored to Hagerstown, Md., and were the guests of M. P. Möller. An inspection tour of the large factory revealed many interesting things in the making of organs. After the tour a recital was given on one of the studio reproducing organs. The party were the guests of Mr. Möller at a banquet held at the Dagmar Hotel.

CLARENCE E. HECKLER, Secretary.

Central New Jersey.

The annual picnic of the Central New Jersey chapter was held at Cadwallader Park, Trenton, Monday, June 25. An à la carte supper was served at the Mansion House and a pleasant social time was enjoyed by the members present.

The June issue of the Keynote, the official organ of the chapter, includes an interesting article by Miss Jane Whittemore on the subject of choir-room equipment, another by George I. Tilton on the use of hymns in church and church school, and other valuable material.

Meetings have been discontinued until fall, when, refreshed by vacations, the members will meet with renewed zest for another year of accomplishment.

RAMONA C. ANDREWS, Secretary.

Camden Musical Art Society: A Year of Achievement

"Real Musical Art" and "Camden's most aurally satisfying musical organization" is the way the music critic of the leading newspaper of Camden, N. J., characterizes the Musical Art Society of that city. This choral society, which has just closed a successful second season, was organized late in 1926 under the patronage of Camden chapter, National Association of Organists, and a number of prominent citizens of Camden and vicinity. The society announced as its purpose the study and rendition of serious choral works by a selected body of trained, experienced singers. Remarkable progress has been made under the competent baton of Henry S. Fry, organist and master of choristers at St. Clement's Church, Philadelphia, and former president of the National Association of Organists.

This season the first public appearance of the society occurred Dec. 1, 1927, in St. Clement's Church, at a lecture by Canon Edmund Horace Fellowes of England on "Tudor Church Music." The society interpreted difficult a cappella numbers illustrating the lecture with great beauty of tone and accuracy. Closely following this lecture was the annual "candlelight carol service" in Camden, when a large audience listened to Christmas carols old and new inspiringly rendered.

The organ recital in April under the auspices of Camden chapter, N. A. O., was greatly enhanced by the appearance of the society in several numbers. The most elaborate program, however, was reserved for May 17, when the annual spring concert in Camden marked an important step in the history of the organization. The inspired hands of Mr. Fry drew from the voices and souls of his singers a satisfying interpretation of a variety of compositions. Bach's "Blessing, Glory, and Wisdom, and Thanks," gloriously presented, opened the program. This was followed by two negro spirituals, "Backslidin'" (Rider-Meyer) and "Were You There?" (Burleigh), and Gounod's "By Babylon's Wave." The spiritual "Were You There?" was so well interpreted by the singers that some of the audience were unable to repress their emotions. "The Slave's

Dream" (H. A. Matthews) showed a depth of musical understanding and artistic appreciation which moved the large audience to enthusiastic applause. The chorus continued at its best through a group of delightful shorter numbers and concluded with Holst's "Psalm CXLVIII," sung twice at the insistent demand of the listeners. The society was assisted by an excellent string quartet and Rollo F. Maitland at the organ lent color to several of the accompaniments. Robert M. Haley and F. Marie Wesbroom Dager also accompanied efficiently at the piano. Reviewing this concert the newspaper critic quoted at the beginning of this article said in part: "The amazingly capable director, Henry S. Fry, has whipped his singers into a firmly coordinated ensemble that humors his merest whim in detail and dynamics, an ensemble that can shade tone down to a truly evaporating pianissimo. In precision, attack and release the singing was of an equally high order."

This success was repeated on May 24, when the society combined with the male choir of St. Clement's Church in its annual spring concert.

The busy season closed June 11 with an informal dinner and jollification. Among the musically prominent guests present were Bruce Carey and Harry C. Banks, the former being director of the Mendelssohn Club of Philadelphia and director of music at Girard College, and the latter director of the Paoli Choral Society and organist at Girard College, Philadelphia. The occasion was entirely a social affair, but underlying all the uproarious fun was a deep note of cordial good feeling and co-operation which without doubt explains to a great extent the success of the society, both musical and otherwise.

HOWARD C. EAGIN

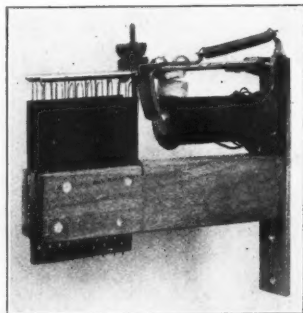
Pottsville Chapter.

A public service under the auspices of the Pottsville, Pa., chapter was held in the First M. E. Church of Minersville, where Miss C. Marie Kantner is organist and director, Tuesday, June 19. The following were the musical numbers: Prelude, Concert Overture in C minor, Hollins (played by Miss Kantner); Offertory, Fantasie, Cyril Jenkins (played by Llewellyn Edwards); solos, "Thanks Be to God," Dickson, and "Deep River," Burleigh (sung by Ralph Price, with Mrs. W. P. Strauch at the organ); address by the Rev. Ward K. Schultz, pastor of the church; anthem, "What Are These," Stainer (directed by Miss Kantner); postlude, Finale, Polleri (played by Frank J. Brennan).

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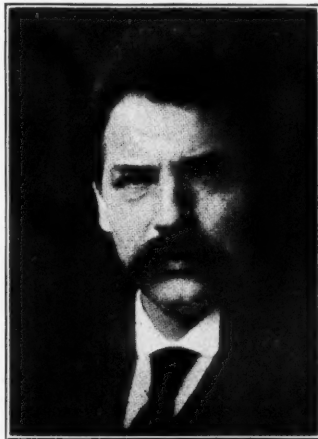
A Glimpse at the Remarkable Career of a Most Unusual Man Who Has Done Work in Three Distinct Fields and Has Just Played Several Recitals in England

When in one man are combined an organist with worldwide fame as a Bach scholar; a writer of what is called the most important theological work of the century, and a physician who through his own hospital has ministered to the bodies as well as the souls of thousands of poor black men in French Equatorial Africa, it seems safe to classify such a man as the most extraordinary of the world's living organists. The man in question is Dr. Albert Schweitzer, known to organists as co-author with Charles Marie Widor of a great edition of Bach's works which has not yet been completed, the world war having halted the task.

Dr. Schweitzer made one of his infrequent and brief visits to England in May and attracted a great deal of attention among organists. One of the features of his trip was a recital, mostly of Bach's works, played on the four-manual organ at Bristol Cathedral May 14. Of this performance A. G. Colborn, organist and choirmaster of the Stapleton Parish Church, Bristol, writes to Professor Hamilton C. Macdougall, writer of the "Free Lance" column in The Diapason, that it was a splendid performance and that Dr. Schweitzer handled the large organ in a masterly way. On May 10 another recital was given at All Hallow's, Barking-by-the-Tower. In reviewing this one of our English contemporaries, the Musical Times, records that the church was filled to its utmost capacity with a congregation which listened attentively to a Bach program. For an hour Dr. Schweitzer played a succession of pieces exemplifying every style of playing. "Whilst the chorale preludes were performed with unforgettable mysticism, the Toccata and Fugue in C major and the rousing Allegro and Fugue in B minor were played with fine zest. Stimulating as had been the playing of these last two pieces—both vastly different in style, technique and registration—the grandeur of the B minor Fugue was something overwhelming."

Dr. Albert Schweitzer was born Jan. 14, 1875, the son of a Protestant pastor at Günsbach, in Alsace, where the father ministered to his flock for fifty-seven years. In 1912 he married Helene Breslau and they have one daughter. Dr. Schweitzer was educated at Mülhausen and the Universities of Strassburg, Paris and Berlin. He earned the degree of doctor of philosophy in 1898, was made a doctor of theology in 1921 and a doctor of medicine in 1912. From 1903 to 1911 he was organist of the Society of J. S. Bach in Paris. Then he was organist of the Orfeo Catala of Barcelona.

Dr. Albert Schweitzer



Since 1913 he has been a missionary and surgeon at Lambarene, Africa.

Among Dr. Schweitzer's works in the realm of music—which does not include his voluminous writings on theological subjects, etc.—are "J. S. Bach, Musician-Poet," in French, published in 1903; "German and French Organ Building," in German, published in 1905; "J. S. Bach," the first German edition of which appeared in 1908 and an English translation in 1911.

This in brief outline is an account of a part of the diversified work of a man of whom certainly the last century has produced no equal. His visit to England was made to prepare several books for publication and to give organ recitals as one means of raising money for his hospital in the dark continent. The story of his work at Lambarene, with no European helper except Frau Schweitzer, may be read in his book "On the Edge of the Primeval Forest," and not that only, but also a vivid account of the timber trade, the workers in which supplied many of his patients, as well as fresh and wise discussion of social problems which exist even in the primeval forest, and of the way in which the elder white brother should treat his younger black one.

The stoppage of active work by the war and the internment of the doctor and his wife as prisoners of war (for, being Alsations, they were German subjects) gave him an opportunity for other work, and produced the first two books of a series of four which he has planned on the nature of civilization and its ethical code.

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HERMANN A. NOTT ORGANIST

**Kenwood Methodist Congregation on
Upper East Side Places Contract
for Three-Manual for Its
New Edifice.**

The Kenwood M. E. Church, Milwaukee, Wis., has signed a contract for a three-manual organ to be built by the Austin Organ Company. The instrument is to be installed in time for the dedication of the new edifice now under construction.

The organ is the gift of Mr. and Mrs. C. W. Wright as a memorial to Mrs. Wright's father, A. O. Smith. The donors have instructed the builders to make provision for an echo organ to be added within a few years.

Kenwood Church is in the finest residence community of Milwaukee (the upper east side) and during the four years of worship in the basement of the new building has established a reputation for good church music. The many members and friends who have made up the record attendances at musical services are looking forward to the addition of this organ.

Hermann A. Nott is the organist and choirmaster. His instruction was received from Lewis Vantine and Dr. Wilhelm Middelschulte. He is a member of the faculty of the Wisconsin Conservatory of Music in the departments of piano, organ and theory. Previous to his appointment at Kenwood he was organist at Grace Reformed Church, where his father, the Rev. Henry C. Nott, D.D., is pastor. Mr. Nott conducts a chorus of twenty-two trained voices who have given good account of themselves at the regular services and at the twilight musicals, with the accompaniment limited to a piano and string quartet.

The specification of the organ reads as follows:

GREAT ORGAN.

- Major Diapason, 16 ft., 73 pipes.
- First Open Diapason, 8 ft., 73 pipes.
- *Second Open Diapason, 8 ft., 73 pipes.
- *Gross Flöte, 8 ft., 73 pipes.
- *Violoncello (prepared for), 8 ft., 73 pipes.
- *Gemshorn, 8 ft., 73 pipes.
- *Clara-bella, 8 ft., 73 pipes.
- *Flute d'Amour, 4 ft., 73 pipes.
- *Principal, 4 ft., 73 pipes.
- *Tuba Mirabilis, 8 ft., 73 pipes.
- *Chimes, 25 bells.

*Enclosed.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole d'Orchestre Celeste, 8 ft., 61 pipes.
- Echo Salicional, 8 ft., 73 pipes.
- Fugara, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Corno-pean, 8 ft., 73 pipes.
- Double Oboe Horn, 16 ft., 97 pipes.
- Oboe, 8 ft., 73 notes.
- Clarion, 4 ft., 73 notes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

- Dulciana, 16 ft., 85 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- †Clara-bella, 8 ft., 73 notes.
- Flute Celeste, 8 ft., 61 pipes.
- Dulciana, 8 ft., 73 notes.
- Unda Maris (prepared for), 8 ft., 61 pipes.
- †Flute d'Amour, 4 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.
- Harmonic Piccolo, 2 ft., 61 pipes.
- French Horn, 8 ft., 73 pipes.
- Harp, 61 bars.
- Celesta, 49 notes.
- †Tuba Mirabilis, 8 ft., 73 notes.
- Tremolo.

†Interchangeable with Great.

ECHO ORGAN.

(Prepared for in console. Playable from Great.)

- Cor d'Nuit, 8 ft., 73 pipes.
- Chimney Flute, 8 ft., 73 pipes.
- Viol Aetheria, 8 ft., 73 pipes.
- Vox Angelica, 8 ft., 73 pipes.
- Fern Flöte, 4 ft., 73 pipes.
- Cor Anglais, 8 ft., 73 pipes.
- Chimes, 25 notes.
- Tremolo.

PEDAL ORGAN.

- Open Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 44 pipes.
- Violone (from Great), 16 ft., 32 notes.
- Lieblich Gedeckt (from Swell), 16 ft., 32 notes.

Hermann A. Nott



- Dulciana (from Choir), 16 ft., 32 notes.
- Gross Flöte (from Great), 8 ft., 32 notes.
- Dolce Flute (from Choir), 8 ft., 32 notes.
- Violoncello (from Great), 8 ft., 32 notes.
- Trombone (Great Tuba extended), 16 ft., 32 notes.
- Double Oboe Horn (from Swell), 16 ft., 32 notes.

ECHO PEDAL ORGAN.

- Diapason, 16 ft., 32 notes.
- Bourdon, 16 ft., 32 notes.

Doane Devotes Himself to Voice.

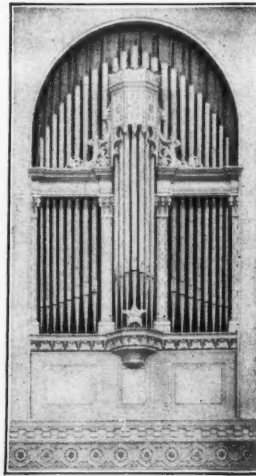
John Doane of the Church of the Incarnation in New York, who has made a reputation in recent years as a vocal coach, in addition to his work as an organist, writes from Paris that he has decided to abandon all organ recital and teaching activities, except his church duties, in order to devote himself to vocal teaching. Mr. Doane is studying vocal methods in Europe this summer. At the same time he is playing in the American Church in the Rue de Berri for six Sundays, beginning July 22.

The Temple on the Heights, Cleveland, has announced the appointment of Charles De Harrack as organist and choirmaster. Mr. De Harrack is not only a former student of Leschetizky, but while in Vienna pursued studies on the organ under Julius Boehm, organist to the then Emperor Franz Josef. He is also skilled in vocal music, having for a number of years successfully conducted various musical organizations.

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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 musicianly preparation and not by the sudden punching of the sforzando button.

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Arthur Davis says of the KILGEN Organ:

“The Organ which you delivered last month to St. Mary's Episcopal Cathedral in Memphis, Tenn., is so much out of the ordinary that I feel I must write you and congratulate you for building such a splendid instrument.

I want also to say a few words about your action. I have never had an Organ where every phase of the action responded so perfectly; and there has been an absolute lack of mechanical difficulties of any sort.

As you know, I have played recitals on most of the big organs in this country; and I unhesitatingly say that this Organ is not only one of the finest I have ever played upon, but is far in advance in both tone quality and perfection of action. ”

Thus still another famous musician joins the impressive roll of Organ Masters who know and endorse Kilgen Organs—artists like Yon, Renzi, Christian, Eddy, Diggle, Hollins, Goldsworthy, Biggs, Devereux, Eversden, Flandorf and Coates—to mention only a few among the many.



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**FLORIDA ORGANISTS
HOLD STATE MEETING**

TAMPA IS HOST TO A. G. O.

Second Convention Marked by Business Session, Banquet and Recital—Trip to St. Petersburg—Seaver Is Dean.

By MRS. SAM M. KELLUM.

The second annual meeting of the Florida chapter, American Guild of Organists, convened in Tampa June 5 and 6. The opening session was preceded by registration, committee meetings, etc. Luncheon was served at the First Presbyterian Church. The annual business session was called to order June 5, there being twenty-seven members present. The invocation was pronounced by Dr. C. W. Duke, pastor of the First Baptist Church. An address of welcome was made by L. P. Dickie on behalf of the Tampa Board of Trade. Secretary Orwin A. Morse, A. A. G. O., was unable to be present, and the minutes of 1927, written by Mr. Morse, were read by Mrs. Sam M. Kellum, who was appointed to act as secretary and treasurer pro tem. A splendid address on "Music and the Child" was delivered by Harry E. Grant, director of municipal music and member of the Tampa branch.

The ratification of two new branches was voted at this time—Tallahassee with nineteen members and St. Petersburg with nine members.

The following officers were elected:
Dean—O. A. Seaver, Tampa.

Sub-dean—Claude L. Murphree, Gainesville.

Secretary—Mrs. Sam M. Kellum, Tampa.

Treasurer—W. W. Whiddit, St. Petersburg.

Registrar—Mrs. Nella Wells Durand, Tampa.

Librarian—Mrs. Carrie Hyatt Kennedy, Orlando.

Auditors—Mrs. Marie E. Killam, St. Augustine, and Mrs. Gertrude Davies, Jacksonville.

Executive Committee—Miss Margaret Dow, A. A. G. O., Tallahassee; Mrs. May Paine Wheeler, Lakeland; Mrs. Florence Maurer, Tampa, and Orwin A. Morse, A. A. G. O., DeLand.

Immediately following the business session, a half-hour demonstration of the large four-manual Moller at the Sacred Heart Roman Catholic Church was given by Professor Dreuding.

The annual banquet was served at the Mirasol Hotel, on Davis Island, and was followed by the annual recital, at the First Baptist Church. This recital was broadcast over station WDAE. Those appearing were Miss Margaret Whitney Dow, A. A. G. O., head of the organ department at the

Florida State College for Women, Tallahassee; Claude L. Murphree, university organist at the University of Florida, Gainesville, and Dwight Bruce, pianist. Miss Dow played the entire Sixth Symphony by Widor, under whom she studied this work. Mr. Murphree's numbers were: "Legende," from Suite in B minor, Ernest Douglas; "At the Foot of Fujiyama," Harvey B. Gaul; "Julanar of the Sea" ("Tales from Arabian Nights"), Stoughton. The third part of the program was the Symphonic Piece for organ and piano, by Joseph W. Clokey. This was played by Mr. Murphree, organist, and Dwight Bruce, pianist. They were given an ovation. The entire program was enthusiastically applauded by the large audience. This was one of the best recitals that have ever been heard in Tampa, and the Tampa branch was proud of being host to a chapter having these artists as members.

Wednesday morning, June 6, seventeen members met at the First Baptist Church, motoring from there to St. Petersburg, across Gandy bridge. The first stop was made at the Florida Theater, where we were met by the members of St. Petersburg branch. At this theater William E. Beazley, member of the St. Petersburg branch, gave a thirty-minute demonstration of the Wurlitzer over which he presides. Mr. Beazley, an F. R. C. O., gave a brilliant rendition of Tschaiakowsky's "Marche Slav."

From the Florida Theater we went to a number of churches where each organist played one number, enabling us to hear five large instruments in that city. This trip brought to a close a splendid convention, which we believe was thoroughly enjoyed by and proved beneficial to all members who were privileged to be present.

Contest for Band Composers.

To encourage symphonic band music in America, the Carleton Symphony Band at Carleton College, Northfield, Minn., announces a prize of \$200 for the best symphonic band composition in the form of a rhapsody, symphonic poem or overture. The contest closes Oct. 1. All scores must be mailed to James R. Gillette, Carleton College, Northfield, Minn. The Oliver Ditson Company is to publish the successful work provided it is of distinctive worth.

English Organist to Appleton.

William C. Webb of London has been appointed organ professor at Lawrence College, Appleton, Wis., and sails for the United States at the beginning of August. During the past fifteen years Mr. Webb has been at the Hampstead Garden Suburb Free Church. He will be organist at the Methodist Episcopal Church in Appleton.

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The Christ Child (Wm. ApMadoc)..... 1.00

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Easter Cantata..... 1.00
Christmas Cantata..... 1.00

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LOS ANGELES DEAL CLOSED

Million Dollar B'Nai Brith Synagogue Will Be Equipped with Instrument of Sixty-three Sets of Pipes.

The congregation of Temple B'Nai Brith at Los Angeles is building a beautiful new edifice at a cost of upward of \$1,000,000 and has awarded to the W. W. Kimball Company of Chicago the contract for a four-manual organ of sixty-three sets of pipes to be installed in the building. The Kimball factory was represented in the negotiations by B. L. Wilson, its California representative.

The console design provides for stopkeys at the sides, in vertical jambs.

Following is the scheme of stops:

GREAT.

1. Diapason, 16 ft., 61 pipes.
2. First Diapason, 8 ft., 61 pipes.
3. Second Diapason, 8 ft., 61 pipes.
4. Double Flute, 8 ft., 61 pipes.
5. Claribel Flute, 8 ft., 61 pipes.
6. Viola da Gamba, 8 ft., 61 pipes.
7. Gemshorn, 8 ft., 61 pipes.
8. Octave, 4 ft., 61 pipes.
9. Harmonic Flute, 4 ft., 61 pipes.
10. Twelfth, 2 2/3 ft., 61 pipes.
11. Fifteenth, 2 ft., 61 pipes.
12. Trumpet, 8 ft., 61 pipes.
13. Clarion, 4 ft., 61 pipes.
14. Chimes (from Echo), 8 ft., 25 notes.
15. Harp (from Choir).
- Two blank stopkeys.
- Tremolo.

SWELL.

16. Gedeckt, 16 ft., 73 pipes.
17. Diapason, 8 ft., 73 pipes.
18. Horn Diapason, 8 ft., 73 pipes.
19. Clarabella, 8 ft., 73 pipes.
20. Rohr Flöte, 8 ft., 73 pipes.
21. Viola, 8 ft., 73 pipes.
22. Voix Celeste, 8 ft., 73 pipes.
23. Salficional, 8 ft., 73 pipes.
24. Voix Celeste, 8 ft., 73 pipes.
25. Aoline, 8 ft., 73 pipes.
26. Octave, 4 ft., 73 pipes.
27. Flute, 4 ft., 73 pipes.
28. Flautino, 2 ft., 61 pipes.
29. Mixture, 5 ranks (15, 19, 22, 26, 29), 305 pipes.
30. Contra Posaune, 16 ft., 73 pipes.
31. Cornopean, 8 ft., 73 pipes.
32. Oboe, 8 ft., 73 pipes.
33. Vox Humana and Vibrato, 8 ft., 73 pipes.
34. Clarion, 4 ft., 73 pipes.
- Two blank stop keys.
- Tremolo.

CHOIR.

35. Contra Salficional, 16 ft., 73 pipes.
36. Diapason, 8 ft., 73 pipes.
37. Melodia, 8 ft., 73 pipes.
38. Dulciana, 8 ft., 73 pipes.
39. Unda Maris, 8 ft., 73 pipes.
40. Flute, 4 ft., 73 pipes.
41. Piccolo, 2 ft., 61 pipes.
42. Clarinet, 8 ft., 73 pipes.
43. Orchestral Oboe, 8 ft., 73 pipes.
44. Harp.
45. Celesta (from Harp).
- Two blank stopkeys.
- Tremolo.

SOLO.

46. Melophone, 8 ft., 73 pipes.
47. Violoncello, 8 ft., 73 pipes.
48. Gamba Celeste, 8 ft., 73 pipes.
49. Orchestral Flute, 4 ft., 73 pipes.
50. Tuba Mirabilis, 8 ft., 73 pipes.
51. English Horn, 8 ft., 73 pipes.
52. French Horn, 8 ft., 73 pipes.
53. Clarion, 4 ft., 73 pipes.
54. Chimes (from Echo).
- Two blank stopkeys.
- Tremolo.

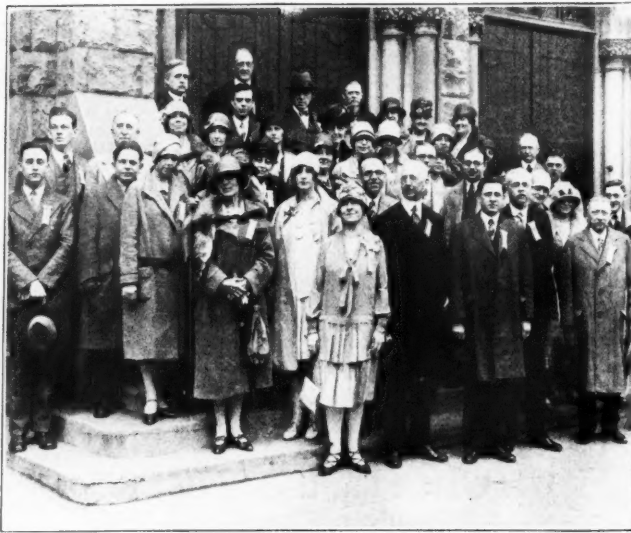
ECHO.

55. Echo Flute, 8 ft., 61 pipes.
56. Viola Aetheria, 8 ft., 61 pipes.
57. Vox Angelica, 8 ft., 61 pipes.
58. Vox Humana, 8 ft., 61 pipes.
59. Fern Flöte, 4 ft., 61 pipes.
60. Chimes, 8 ft., 25 tubular bells.
- Tremolo.

PEDAL.

61. Sub Bass (large scale), 32 ft., 32 pipes.
62. Diapason, 16 ft., 32 pipes.
63. Open Diapason (Metal), 16 ft. (from No. 1), 32 notes.
64. Bourdon (Ext. of No. 61), 16 ft., 12 pipes.
65. Gedeckt (from No. 16), 16 ft., 32 notes.
66. Octave (Ext. No. 62), 8 ft., 12 pipes.
67. Flute (Ext. No. 64), 8 ft., 12 pipes.
68. Cello (from No. 47), 8 ft., 32 notes.
69. Gedeckt (from No. 16), 8 ft., 32 notes.
70. Super Octave (Ext. No. 66), 4 ft., 12 pipes.
71. Ophicleide, 16 ft., 32 pipes.
72. Contra Posaune (from No. 30), 16 ft., 32 notes.
73. Tromba (Ext. No. 71), 8 ft., 12 pipes.
74. Clarion (Ext. No. 73), 4 ft., 12 pipes.
75. Chimes (from Echo).

New Jersey Organists at N. A. O. Rally



ANTHEM IS WORK OF THREE

Composed by the Matthews Brothers and Edward Shippen Barnes.

A new anthem, "Breathe on Me Breath of God," for solo and chorus, published by the Presser Company, presents a novelty in composition in that three well-known composers performed the work usually undertaken by a single one. Music has been written before with the melody invented by one and the harmony furnished by another; but this piece is surely a novelty in composition and on the face of it a serious one.

The story attached to it is to the effect that the three composers, passing a summer evening in a camp on Cape Ann, were discussing the possibility of a chain-thought developed through several minds. With a stray piece of music paper, a text and next a theme the experiment was put into instant execution, the anthem progressing phrase by phrase to its final cadence in fifty-five minutes elapsed time.

J. Sebastian Matthews contributed a theme of four measures. His brother, H. Alexander Matthews, took up the pencil and added an answering phrase with a fitting family resemblance. The circulating manuscript, ready now for

a colorful harmonic change, passed as though by fate into the hands of Edward Shippen Barnes. For those so inclined it will be possible to figure out the authorship of the succeeding phrases.

"The Mendelian law applied to art might be productive of alarming creations," writes a reader of The Diapason who reports the unique co-operative composition. "To pick at random Rachmaninoff, Gershwin and T. Tertius Noble. What amazing racial characteristics might show up! Think of the infinite variations, the new forms and the varied colors which such cross-crossings might create! Nor would there be any check on the composers' exuberance, as doubtless there was in the case of the three pioneers of this new technique, with a triangular relationship holding them in leash.

"Why, it may be asked, limit the team to three? With nine composers (or players) a ten-page anthem might come into being without any strain upon any contributor, and matches might be arranged with neighboring camps. The music produced should be judged solely upon its merits, but almost anything which can draw musicians closer together must be good in a way."

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A three-manual organ is under construction by George Kilgen & Son of St. Louis for Our Lady of Angels Church, Brooklyn, N. Y. The organ is to be installed in the choir gallery at the rear of the church. Father Francis O'Hara is pastor of the church.

Following are the specifications:

GREAT ORGAN.

- (Under expression except First Open Diapason and low octave of Open Diapason, 16 ft.)
- Open Diapason, 16 ft., 85 pipes.
 - First Open Diapason, 8 ft., 61 pipes.
 - Second Open Diapason, 8 ft., 61 notes.
 - Philomela, 8 ft., 61 pipes.
 - Viol d Gamba, 8 ft., 61 notes.
 - Gemshorn, 8 ft., 73 pipes.
 - Octave, 4 ft., 61 notes.
 - Flute, 4 ft., 61 notes.
 - Flute Quint, 2 ft., 61 notes.
 - Flute Octavante, 8 ft., 61 notes.
 - Tuba, 8 ft., 61 pipes.
 - Chimes, 20 tubes.

SWELL ORGAN.

- Bourdon, 16 ft., 97 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 notes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Salficional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flute d Amour, 4 ft., 73 notes.
- Violina, 4 ft., 61 notes.
- Dolce Cornet, 3 rks., 183 pipes.
- Flautino, 2 ft., 61 notes.
- Fagotto, 16 ft., 85 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 notes.
- Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

- Contra Dulciana (Tenor C), 16 ft., 61 notes.
- Open Diapason, 8 ft., 73 notes.
- Violone, 8 ft., 73 pipes.
- Melodia, 8 ft., 85 pipes.
- Violoncello, 8 ft., 73 notes.
- Quintadena, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flute, 4 ft., 73 notes.
- Dulcet, 4 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Orchestral Oboe (Synthetic), 8 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Harp, 49 bars.

PEDAL ORGAN.

- Open Diapason (low octave resultant), 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Second Open Diapason, 16 ft., 32 notes.
- Bourdon, 16 ft., 44 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Octave Bass, 8 ft., 32 notes.
- Bass Flute, 8 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.
- Violoncello, 8 ft., 32 notes.
- Bassoon, 16 ft., 32 notes.

Eighteen manual combinations, affecting stops and couplers, are provided, six general combinations affecting all stops on the organ and five pedal movements.

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 Calm restraint . . . stirring cadences
 . . . startling climaxes! Like the
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THE VOICE OF INSPIRATION

Ancient Farm-House Home of New Organ

Falls Village, Conn., July 14.—Editor of The Diapason: It has occurred to me that readers of The Diapason might be interested in an account of a residence organ just completed by Clark & Fenton of Nyack, N. Y. I will venture to say that this instrument is housed in almost the last place in the world that anybody would think of looking for an organ, and that is in a century and a half old farmhouse 40 by 30 feet, according to the yardstick, located on a country road near Falls Village, Conn., and half a mile from the state road that runs between Danbury and Canaan, Conn.

For some years this house has been occupied only a few weeks during the summer as a camping-ground for the owner during the vacation period. A year ago very suddenly the idea came into his mind that the unused pantry just off the old-time kitchen might, with ceiling removed to provide an opening into the attic above, serve as an organ chamber, with a console placed in an opposite corner of the old kitchen, which, small in comparison with a modern concert hall, is by no means an insignificant room. The only fear in the mind of the owner was that the sound might not carry well through a pantry or stairway door into a room only eight feet in height. Upon consultation with Clark & Fenton he was somewhat relieved to learn that his fancy was not impossible of realization, but, on the contrary, the experiment of building an organ for this singular location was well worth trying.

Accordingly, after various consultations about specifications and the like, it was decided to go forward with the work.

Now for a word about the result of this novel undertaking. To the owner and his friends and acquaintances it has proved a most surprising success, and has quite exceeded their anticipations. The reason for this lies manifestly in the fact that the builders have shown such a deep interest in their experiment and given it as painstaking and careful attention as they put into their more pretentious undertakings. They have made an instrument by no means insignificant in quality even though it may be among the smallest in size. The owner does not consider that he is qualified to pass a critical judgment upon either the technical merits or shortcomings of this organ. On the other hand, he is content to derive his estimate from the uncritical exclamations and opinions that have spontaneously burst forth from one and all who have chanced to hear it, some saying "What a sweet tone"; others remarking that "It sounds like an organ in a theater" or a church organ. These widely-varying expressions of opinion by ordinary listeners convince the owner that he is not far from the truth of the matter or under illusion when he believes that a long-cherished dream is now fact and not fiction; and that is that in this organ of only nine stops he possesses an instrument that is a marvel, mellow and rich in tone, and yet with a capacity for power and variety that makes it sound to the listener like a veritable concert organ complete in important essentials. He considers it a unique achievement that the builders have so proportioned the character of their instrument to its environment that it should have produced upon those hearing its tones the impressions already described.

As a matter of sentiment it is almost a startling thought that in this old and quaint kitchen, with its big oven, crane, fireplace and all, one can now sit at a modern console artistically encased in panels, so specially designed by Mr. Fenton that they seem part and parcel of the antique woodwork, as did once our ancestors at the ancient melodeon, and in such a private and intimate fashion evoke sounds that pervade every room in the old house. But there the comparison ends,

Modern Organ in Ancient Farmhouse



Connecticut Building Has Instrument Which Is Seen Through Door at Left

for though the performer at the antique instrument pumped with his foot the old pedal quite as vigorously as does the modern organist depress his balanced swell, the sounds produced were quite different. Instead of nineteenth century groans, quavers, wheezing and screeching, by a beautiful contrivance specially designed for this organ, the player, as he places his foot upon the swell pedal, not only opens or closes the shutters of the swell-box, but also opens and closes the organ chamber door, the twofold crescendo thereby produced adding a double softness or power to dulciana and diapason, respectively, or giving the voix celeste an ethereal remote quality that seems hardly tangible as tone, and that has already made more than one person exclaim: "Where does the sound come from?"

Altogether this is a sensation that the owner feels others than himself might enjoy, so he cordially invites and will welcome any interested persons who during vacation months may be motoring over the state roads of northwestern Connecticut and may care to pause for an hour or so and inspect this residence organ in the old house near South Canaan.

It may be worth while noting also that this organ, built in a house of very ordinary size, at a cost no greater than thousands spend on motor cars in a few years, and amid surroundings so remote from modern conveniences that a small electric plant is depended upon, is one more evidence that organs outside of churches and concert halls need not be the luxury of the

very wealthy, but in the future may invade more humble homes.

For those interested in details the specifications read:

GREAT.

Open Diapason, 8 ft.
Melodia, 8 ft.
Dulciana, 8 ft.
Flute Harmonique, 4 ft.

SWELL.

Salicional, 8 ft.
Voix Celeste, 8 ft.
Oboe, 8 ft.
Clarinet, 8 ft.
Flute, 4 ft.

PEDAL.

Bourdon, 16 ft.

All stops are enclosed except the great open diapason and melodia. There are eleven couplers, six combination pistons, a tremolo and a crescendo pedal.

Very truly yours,

LEE M. DEAN.

Played by Walter Hirst.

Walter Hirst, A. A. G. O., of Dana's Musical Institute at Warren, Ohio, headed a committee to combine the choirs of Warren to hear Harvey B. Gaul of Pittsburgh talk on "Hymnology" at the Presbyterian Church May 6, with Mr. Hirst giving illustrations at the organ. On May 17 a festival of the Episcopal choirs of the Youngstown region was held and Mr. Gaul made an address and directed the service. The singers numbered 225 and the procession of vested choirs, each led by its own crucifer, presented an impressive picture. The service was held in Christ Church, Warren, of which Mr. Hirst is organist, and the service music was played by him.

The Church Organ in the \$5,000 Class

By GORDON BALCH NEVIN

Plenty of discussion is being waged these days regarding the tonal design of large organs. Little is said of the small and medium-size instruments. Indeed, almost nothing about the organs in the \$5,000 class. It seems to me that the most serious crimes are perpetrated in the design of these little organs, and that more help is needed in this class than in any other.

A year or more ago I offered an article in this magazine on the design of a two-manual instrument costing from \$8,000 to \$10,000. Much to my surprise, a large number of letters from organists, organ builders and organ salesmen came to me after the publication of that article, all of them highly praising the scheme projected. This very satisfactory response prompts me to offer a scheme in what is practically the smallest organ class—the \$5,000 class, for use in churches seating not over 600.

The problem in these little instruments is, of course, two-fold—to secure the maximum of variety and to achieve a decent ensemble. In the practical working out of this problem we are instantly brought face to face with one great cardinal truth: No two manual stops shall be of the same tonal family, unit stops only excepted. In illustration, if three flutes are listed on the manuals, they must be of three different types, as, for instance, clarabella type, gedeckt type, harmonic type, or, if two diapasons are listed, one must be of the grave, solid, fundamental type, and the other of the more keen, geigen or violin character.

The one reed to be introduced, and there must be one in any organ worthy of the name, must be of the chorus type, such as the cornopean. The oboe, which has traditionally been the first included reed on small organs, is utterly unsatisfactory in the position of an only reed. I am extremely happy to see that William H. Barnes is strongly advocating this treatment in his writings; it is a belief that I have held for years, but I believe Mr. Barnes is the first man to urge the chorus type of reed publicly for the quite small organs. I am certain that not one builder in the land has consistently urged the exclusion of the commonplace oboe and the use of the more virile chorus type; tradition has included the oboe, probably because Hook, Johnson, Jardine and others of the late '80's used it.

As may be noted, the unit has been mentioned in this article, which brings up the next point. One unit rank, in a small job, can be a source of economy, the reason being that to get a fair pedal organ we will inevitably resort to extension to secure one of the 16-ft. pedal stops. Having done this on thirty-two notes of a stop, we might as well "go the whole hog" and unify the stop, adding two octaves on top and thus securing some upper pitches.

Personally this writer has no use for a completely unified organ. He has a theory that runs to a formula: One unit rank is permissible at \$5,000. Two unit ranks are possible at \$10,000. Three units are unobjectionable at \$15,000. At \$20,000, and upwards, why bother to put in switches when you have money for pipes? In any event, only the softer stops should be so treated. You cannot unify powerful stops and preserve a satisfactory balance; most theater organs prove that!

Another question in small organ design centers in the matter of swell-boxes. Shall there be one or two? Obviously, two are better than one, and also, obviously, two will cost twice as much as one. Very likely cost will settle the matter, and we will provide only one box. This may not be so serious a matter if the different registers are voiced on a suitable scale of power. Indeed, where a satisfactory organ chamber is provided it is usually well to enclose the whole organ, pedals included, providing thick shades over the whole instrument. The ad-

Console of New Organ in Old Farmhouse



vocates of unenclosed diapason ensembles no doubt will disagree with this, but the crux of the matter is that a small organ has no diapason ensemble. I am quite willing to permit expressionless diapasons after and above twenty-five ranks; the nine or ten-rank organ is a totally different proposition. Ten-rank organs should be treated more as are chamber organs, and these are usually completely under expression.

So now we append a small organ scheme:

GREAT.

Open Diapason, 8 ft.
Clarebelle (medium scale), 8 ft.
Dulciana, 8 ft.
Flute Harmonic, 4 ft.

SWELL.

Liebleh Bourdon (unit), 16 ft.
Geigen Diapason, 8 ft.
Gedeckt (unit), 8 ft.
Salicional, 8 ft.
Voix Celeste, 8 ft.
Flute (unit), 4 ft.
Flute (unit), 2 3/4 ft.
Flautina (unit), 2 ft.
Cornopean, 8 ft.

PEDAL.

Bourdon (44 pipes), 16 ft.
Gedeckt (Swell), 16 ft.
Flute (Bourdon Ext.), 8 ft.

Full complement of couplers, etc.

Analysis of this scheme reveals eight straight ranks, one unit rank and one independent pedal rank providing 16-ft. and 8-ft. pedal stops. Nothing radical, nothing tricky; a comparatively safe organ for the average small church organist, and yet possessing a large variety of effects, with good solidity, and topped off with the flare of the chorus type reed. Indeed, a competent recitalist could present a decent program upon this little instrument—granted that he approached it in the right frame of mind and with a properly selected program.

If funds permit, add some of the things the public loves: Vox humana, harp, chimes, any one or all of them. After that your problem changes. In the larger instruments the designer must strive for complete families of tone; the small instruments demand, first, variety; second, voicing that shall coalesce into a satisfactory ensemble.

But it is a crime to place vox humana, harp or chimes in any instrument that offers less than the specification given above; essentials will be sacrificed if it is done.

I hope to see our high-class builders giving more thought to their smaller specifications, for, as certainly as the sun shines in the sky, if they do not do so they will be playing directly into the hands of those who are advocating the completely unified organ. Only by offering the buyer something that permits and can be demonstrated to permit more effects for the money expended can this be combated.

Kreuzburg to Danbury Position.

Sherman J. Kreuzburg has been appointed organist and choirmaster of St. James' Episcopal Church at Danbury, Conn., and will leave the First Methodist Church of Asbury Park, N. J., to accept the new position. The church in Danbury has a boy choir and also a choral club of young girls. Last June there was installed a carillon by the Meneely Company of Watervliet, N. Y. This is the first carillon to be made in America. It can be played from a clavichord in the tower or from a small keyboard at the organ console. This allows the use of the carillon as a set of chimes and melodies may be played upon it while the organist accompanies the melody on the organ. Mr. Kreuzburg is a pupil of Seth Bingham of Columbia University and the Madison Avenue Presbyterian Church, New York City.

Ralph Kinder's Recital No. 1,108.

When Ralph Kinder played his half-hour recital at the Church of the Holy Trinity in Philadelphia on the evening of May 27 preceding the evening service it was the 1,108th recital by Mr. Kinder in this church. This program concluded the series for the season and the recitals will be resumed Oct. 7. Mr. Kinder's organ school, which is one of his important activities, is enjoying its most prosperous era thus far and a long waiting list of pupils awaits Mr. Kinder in September.

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Representative American Cantatas, Part I.

The value of the sacred cantata has not been recognized sufficiently by our choirmasters—whether as a way of presenting an entire unified musical service or as a practical means of increasing interest within the choir itself. A third value, overlooked even oftener, arises from the fact that the best sacred solos by American composers are to be found almost exclusively in cantatas, and many of these solos have not been reprinted separately. I can remember suggesting to the publisher several times the reprinting of Dr. H. A. Matthews' "O Lovely Voices of the Sky," as one of the best Christmas solos; when finally the suggestion was carried out, the solo found as wide an audience as any American number of equal quality has ever had.

Pending similar action by our publishers, it seems as though there might be considerable value, if only for church soloists, in a series of articles describing our representative American cantatas. By "American" I shall mean works composed in America, sometimes by men of foreign birth, but appealing to our taste and helping to form our tradition. By "representative" I shall mean not only what I personally regard as the finest cantata, but also those works which have had most general use in this country.

If it were a matter of selecting the best oratorio, it would take any critic about five seconds to name the "Hora Novissima" of Parker, in full confidence that all competent colleagues would agree. In the case of cantatas, however, the choice is not nearly so simple, and for the first article I shall describe the cantatas of three composers who have specialized in this form with marked success—the cantatas of Dr. H. A. Matthews of Philadelphia, of J. S. Matthews of Providence, and of Dr. T. F. H. Candlyn of Albany. All three of these men, as it happens, were born in England and received their training under an English cathedral tradition; all three have done their only significant work in this country; Dr. Candlyn served with the A. E. F., and the other two are always thought of as Americans. Two of the three hold chairs in American colleges and J. S. Matthews lives in a university town.

First for the compositions of Dr. H. A. Matthews, who has composed more cantatas of high merit and wide popularity than any other American composer. Though brought up in a boy choir tradition, he writes invariably as though more at home with a mixed choir, preferring its infinitely more varied and less austere tonal effects, indulging in rather luscious harmonization at times and in a more emotional type of melody than would be ideal for boys' voices. This is not to say that the cantatas do not go well with any type of choir. Technically they do not make excessive demands; the part leading is more practical than that of any other composer of today whose name occurs. The cantatas, in brief epitome, are:

"The Story of Christmas." (G. Schirmer). Seventy-one pages. Solos for SATB; parts available for harp and tympani. Sections particularly useful include: Men in unison and chorus or quartet, "Behold, the Days Come." Fine Advent section. Soprano solo, "The Angel Gabriel Was Sent"; use page 11 as solo. Tenor or soprano, "O Lovely Voices of the Sky." Perhaps the finest American Christmas solo. Published separately. Orlean, "The Quest of the Magi." Make cadence at end of third page. Alto and chorus or quartet, "Sleep, Holy Babe." An exquisite number. Published separately, arranged for women's voices. "The Life Everlasting." (G. Schirmer). Forty-seven pages. SATB solos. Parts available for brass and tympani. For Easter or general use. Sections: Baritone, "In My Father's House." Alto obligato and chorus or quartet, "He Will Swallow Up Death."

Published separately. Very effective and melodious. T or S, "Blessed Are They." Useful in Advent.

"The Triumph of the Cross." (G. Schirmer). Seventy-six pages. STBar solos. Lent or Good Friday. Sections: Baritone, "I Came from the Father," Quartet a cappella, "Come unto Him," Luscious and easy. T or S, "Was Ever Loneliness So Great?" S or T obligato with chorus or quartet, "O Saviour of the World." Very effective. Published separately. All of these sections may be used in non-liturgical churches at communion.

"The Conversion." (G. Schirmer). Fifty-five pages. Saints' days or general. STBar solos. Parts available for strings, brass and tympani. Sections: Quartet a cappella, "The Prayer of the Penitent," published separately. Very effective and easy. Useful in Lent. T or S, "O Master, Let Me Walk with Thee." Fellowship with Christ, Y. M. C. A., etc. S and chorus, or quintet, "They That Wait upon the Lord." Very melodious and effective. Strength of God. Chorus or quartet, "From All Thy Saints in Warfare." Saints, Patriotic. Published separately. "The City of God." (G. Schirmer). Seventy-two pages. Church festival; originally written for the Protestant tercentenary; uses "Ein feste Burg" effectively. Parts available for orchestra. S or T, "Rejoice Ye with Jerusalem." Thanksgiving or church festival. Excellent, bright solo.

My own favorite among these is the badly named "Story of Christmas," and that seems to be the most popular. The word "story" suggests something infantile, quite wrongly in this case. Certainly the title should be changed; indeed, I have known of cases where it was changed without consulting the composer. He has never been so consistently bright and fresh in melodic inspiration as in this beautiful work with its superlative solo for high voice.

By the same token, "The City of God" has been least successful, I believe. Cantatas should not be written to order. It is the only one of the set which I have not given at least once; but I heard it in its first season and liked it fairly well. The high solo is very useful.

What recommends "The Conversion" and "The Life Everlasting" is that they are for general use in almost any season of the church year. Both are easy enough to go well with a quartet, but interesting enough to please nearly everyone. I trust that Dr. Matthews, who is at the height of his powers, will write more cantatas with fine solos and sections for solo obligatos; those are his specialties. There is no man writing in this country who employs the idiom of the mixed choir more effectively.

His brother, J. S. Matthews, has not departed from his affection for the voices of boys, and he writes always, I think, in the idiom of the boy choir, though that does not prevent very satisfactory performances by mixed choirs. His delicacy is always delightful; there is something most refined about his melodic line. This delicacy, in which he resembles his son-in-law, Mr. Barnes, and also Dr. Dickinson, appears most delightfully in his carols, some of which are parts of his Christmas cantata. The cantatas are:

"The Paschal Victor." (Gray). Seventy-seven pages. Parts available for orchestra. Sections for Good Friday and Easter. Solos for T or S and Bar. Sections: T and quartet, "The Light of the World." T obligato and quartet or chorus, "Look upon the Saving Victim." Bar or A, "How Quiet Lie the Far Judean Hills." Easter. T-Bar duet, "Dear Master, We Would Seek Thee." Communion. T and chorus, "The Following Love." Whitsunday.

"The Eve of Grace." (Gray). Seventy-one pages. Solos for S or T, Bar or A. Christmas and Epiphany. Sections: Chorus carol, "Where Wilt Thou Lodge." Published separately. S-Bar duet, "The Dayspring." S, "The Virgin's Lullaby, Red are the Roses." Published separately. Carol for quartet or chorus, "The Little Door." Perhaps the loveliest American carol. Published separately. Carol, "Dark, Dark Was the Night." Published separately. "The Way, the Truth and the Life."

(G. Schirmer). Sixty-eight pages. STBar solos. Sections: T, "O That I Knew." Soul's Search for God. Quartet, "Blessed Are They That Have Not Seen." Exquisite. Faith. Baritone and chorus or quartet, "No Man Cometh unto Me." Atonement. S or T, "Lead Us, O Father." Guidance. Baritone and chorus or quartet, "Through the Night." Published separately. Fine march rhythm and sturdy tune. Pilgrims.

I suppose that "The Paschal Victor" is our most popular line cantata. It is in the repertoire of many choirs that do not sing any other American cantata. The other two are little behind in quality, the third having the advantage of usefulness in various seasons and being also a little more grateful to the mixed choir tone than the other two. I have long ago exhausted adjectives in describing the perfect carol, "The Little Door." Nobody ever tires of it, and that says a good deal for a carol.

Dr. Candlyn is younger than the two other composers—he is still in his thirties—and he has an idiom often less direct in appeal to audiences brought up on Barnby hymns, but often, I think, he is more original. He has been deeply interested in the older schools of music. Three of his cantatas have leading themes which are either Gregorian or in imitation of Gregorian melodies. One of the sections of his second Christmas cantata has the finest imitation of the ancient carol to be found. Always his cantatas have more organic unity than those of other composers of our day in this form—a unity sometimes indicated in the libretto but uniquely successful in musical expression. His latest cantata, for instance, which is certainly destined to be his most popular so far, as it is the easiest, is in three sections, any of which may be used as a separate anthem, each in a mood of its own, but all bound together musically.

"The Prince of Peace." (Gray). Fifty-four pages. Christmas. Sections: B and Chorus, "The Promise." Fine anthem for Advent. Gregorian melody. Organ, "The Peace of Bethlehem." Atmospheric. Three pages. Chorus, "All the Hosias of Morning Sing." A jubilant number. Alto, "The Song of Mary," published separately. Useful for Mother's Day. S, "There Fared a Mother Driven Forth." Chesterton's great poem. Chorus, "O Conquering Galilean." A paean. Needs chorus.

"The Light of the World." (Gray). Sixty-six pages. The prize-winning cantata in the Strawbridge & Clothier contest—the keenest competition for a church music prize on record; at least five of the cantatas have been published, all of merit. The needs of the chorus, and the intention to use with tableaux, altered the usual cantata form; this cantata is a series of scenes of the Nativity depicted in music. There are rather unimportant solo parts for SABar. The sections: Chorus or quartet, "O Little Town of Bethlehem." Very pretty tune, of Celtic flavor. Published separately. A or mezzo and quartet or chorus, "The Manger—O my Dear Hert." The composer's most delicate melody. Published separately. Both these numbers can be presented well by quartet.

"A Song of Praise." (Gray). One hundred and twenty-three pages. For double chorus and SATBar. A difficult work, composed for the choir of St. Bartholomew's Church in New York. Really a short oratorio. Most useful sections are three solos: T, "There Is an Eye that never Sleeps." Love and Power of God, Nature. Easy and effective. Baritone, "I Sing th' Almighty Power of God." Power of God, Nature. S, "Rise, My Soul, and Stretch Thy Wings." Harp ad lib. Aspiration, Praise. For a big voice; one of the finest solos for a dramatic soprano; starts on high A. Written for Miss Grace Kerns.

"The Four Horsemen." (Gray). Fifty-two pages. Solos for S or T and Bar. One part may be given to chorus of children. In last section there is a part for congregation and choir on "Jerusalem, the Golden." Sections may be used as separate anthems: Section 1, "Before the Throne." Adoration. Section 2, "The Horsemen." Wrath. Section 3, "The New Jerusa-

lem." Peace. This section has a lovely tenor solo which may be used separately, a setting of Vaughan's "My Soul, There Is a Country."

"A Song of Praise" is too difficult for most choirs, but those who present such things as Parker's "Hora Novissima" might well give a living composer an opportunity to be heard in so interesting a work. All three of the other cantatas are reasonable in their demands and most rewarding in their production. Candlyn is evolving a new type of cantata, more unified in structure, loftier in tone, more appealing to an intelligent audience than most sacred works in extended form. And in his latest cantata, "The Four Horsemen," he has given us a work that is so dramatic and melodious that it is sure to be popular also.

New Duties for Carl F. Mueller.

In addition to his church work at Montclair, N. J., Carl F. Mueller will take up his duties in September at the State Teachers' College in Montclair as director of choral activities. A mixed chorus of upwards of 100 voices, a boys' and girls' glee club and an orchestra will receive his attention. Another new activity for Mr. Mueller, announced recently by Union Theological Seminary, is his connection with the new school of sacred music conducted by Dr. Clarence Dickinson. His special work will be the volunteer choir and he will organize a "laboratory choir" for demonstration work. The H. W. Gray Company is to publish two of Mr. Mueller's organ compositions and the White-Smith Company has taken three organ pieces and a Christmas anthem. At the Central Presbyterian Church in Montclair Mr. Mueller has three choirs and a fourth is to be organized in the fall. Mrs. Mueller is her husband's loyal aid and has charge of the primary choir.

To "Humanize" the Recital.

Henry F. Seibert of New York played the following recitals recently: Four New York residence recitals in May, a dedicatory recital, June 14, at Lakewood, Cleveland; re-engagements at Shelby, Ohio, June 15 and 17, and a dedicatory recital July 13 at Rocky Mount, Va. During the early summer months Mr. Seibert has been teaching a class of pupils, some of whom are organists from points as distant as Texas. Mr. Seibert is also devoting much time to the preparation of programs to be given at Town Hall. He has already made many bookings for next season, after having played more than seventy recitals last season. His endeavor to "humanize" the organ recital has met with enthusiastic response and he is assuming leadership in a movement to provide a program for the layman and the musician.

Article on Making of Organ.

The June issue of Connecticut Industry, a monthly magazine published by the Manufacturers' Association of Connecticut, has as its leading article an interesting and informative illustrated story by C. B. Floyd, vice-president of the Hall Organ Company of West Haven, on "The Making of an Organ." Mr. Floyd describes briefly and clearly for the benefit of the layman the various processes involved in the construction of an organ and reveals some of the mysteries to those who have not known of the mechanism which produces the music of the instrument. There are large pictures showing an organ in the erecting room, work under way in the console room, the manufacture of metal pipes and the voicing room.

Kilgen for New Washington Church.

In October, on its hundredth anniversary, the Fourth Presbyterian Church of Washington, D. C., will dedicate its beautiful new edifice at Thirteenth and Fairmont streets. A century ago a frame building was erected in the downtown district of Washington to serve as a place of worship. Last year, when work was begun on the new building, which is now near completion, the same cornerstone was used that marked the church of 1828. A feature of the building will be the three-manual Kilgen organ under construction in St. Louis.

Recent M. P. Möller Contracts

Among the many organ contracts recently placed with us, the following have great significance because of size and the careful investigations made by their discriminating designers and buyers:

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Official Journal of the National Association of Organists.

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CHICAGO, AUGUST 1, 1928

MEN OF LONG SERVICE

C. W. Pearce has prepared for the Musical Times of London an interesting list of organists of cathedrals and colleges in Great Britain who have served unusually long terms. On this roll of honor, which contains eighty-six names of men who have been at one post forty years or longer, one finds the name of Dr. Henry Edward Ford, who served Carlisle Cathedral sixty-seven years, from 1842 to 1909. We hope someone will tell the later and better-known gentleman of the same name that Henry Ford became an honored name before the invention of the flivver. A close second to Dr. Ford was Dr. William Child, who played at the chapel royal and St. George's, Windsor, for sixty-five years, from 1632 to 1697. Zachariah Buck played at Norwich Cathedral fifty-eight years, from 1819 to 1877. Robert Augustus Atkins presided at the keyboard in St. Asaph Cathedral fifty-five years, retiring in 1889. John Camidge played at York Minster for forty-seven years and was succeeded by his son, Matthew, who played forty-one years, an aggregate service of eighty-eight years by father and son.

Glancing down the list one finds many veterans still in service. For instance, Frederick Robert Frye has played the organ at Chelmsford Cathedral since 1876, a period of fifty-two years, and Dr. Arthur Henry Mann has served an equal length of time at King's College, Cambridge. Brendan J. Rogers has been at the Dublin Catholic Cathedral forty-six years and Frank Maspratt at the Limerick Cathedral forty-three years.

It would be interesting to prepare a similar list of American organists who have served, say, longer than twenty-five years, and The Diapason will be pleased to have its readers co-operate by sending in the names of those who have played terms in excess of a quarter century, with the dates and other information. Long service should be regarded as an honor and in no sense as an indication of tottering old age. When the great railroads honor the men who have worked for them long periods, as they do, notably in the case of the Pennsylvania, why should not organists? We frequently record the celebration of an anniversary of twenty-five or thirty years by an organist in America. A list such as that prepared by Dr. Pearce would be most interesting as a record for preservation by our readers.

ON TO PORTLAND

All work and no play made Jack a dull boy, according to the old saying, long before there were so many organists, and the adage still holds true. In this modern world more attention is paid to this than in the days of the past, and while at one time a vacation was something looked upon askance by many employers, today it is deemed a necessity by all who are in any way up to the times. In fact,

many intelligent employers would not think of having men keep at their tasks year after year without a play period at least once a year, for the purely selfish reason that they realize that such men would soon become dull in mind and sluggish in spirit. Even the chap who takes off two or three afternoons a week to play golf and lets his secretary do his work on Saturday has the plausible explanation to offer that otherwise his mental efforts would not be up to the mark when he is at his desk. Just as this is written a letter comes from the policyholders' service bureau of one of the largest life insurance companies accompanying a little volume devoted to outdoor recreation for employes, and in the announcement it is set forth that increased specialization in manufacturing processes and the resultant monotony to workers has brought a great need for organized play. According to a study of outdoor recreation for employes made by the insurance company, employers are encouraging and supporting various programs of recreational activities because they realize that systematic play increases the efficiency of their workers.

All of which brings us down to our subject.

Organists are much like other people. They need a rest, but what is even more important, a change of atmosphere, once a year. They need to hear other organists and to associate with their colleagues in the profession. During the busy season they have little opportunity for this. The thousands in the small towns and cities are tied down to their tasks without a chance now and then to hear an organ recital. For these there has been established a valuable agency by which they are offered annually a week of recreation of mind and body. It is the convention of the National Association of Organists. For a score of years these conventions have been held without interruption. They have provided recitals by men of established reputation who stand in the front row among performers. At the same time they have served to bring before their fellow organists men and women just budding into greatness. A long list could be prepared of those whose names now are household words and who received their first hearing outside their homes at an N. A. O. convention. Then there are social events and discussions and the formation of acquaintances that are delightful. One can hardly attend a gathering of local organists anywhere at which someone does not bring up reminiscences of one of the conventions and of the friendships created at the time.

It is therefore no more than a pleasant duty for The Diapason to remind its readers of the approaching convention at Portland, Maine, at the close of this month. Portland is a summer resort and the gateway to the Maine coast. It has a splendid municipal organ, built some years ago by the Austin Company, but kept strictly up to date by additions and changes. The hotels are comfortable. Railroad service is good from all points.

Let us all shout "On to Portland," and if anyone who goes feels that he did not receive more than his money's worth in genuine *re-creation* of his organistial self, we shall feel sure that something is wrong with him.

MODERN SPEED

It's a lucky thing the organ was modernized in the present age, or it would have to do something to keep up with present-day sales methods. The newspapers tell the story of a theater owner in a suburb of New York—yes, it was a "million-dollar theater"—who was about to buy a certain organ, but wanted a demonstration. There being no organ of that manufacture right handy, he got a Chicago school on the telephone and for half an hour listened to the persuasive strains of the impassioned vox humana and its unified colleagues as they joined in a testimonial to the superb qualities of the brand which they bore. The prospective purchaser, now thoroughly enchanted by the notes of this Lorelei among organs, wafted over the wires for a thousand miles from the shores of Lake Michigan to the Atlantic Ocean, was ready to sign on

the dotted line. So the salesman tossed the theater owner into his trusty airplane, always hitched outside the office, ready to take prospects from the seventh heaven into which the music has borne them, an octave or two higher to the next higher heaven traversed by organ builders' airships. Thus was he carried to the organ factory, where he promptly closed the deal. The story is getting too fast for the newspaper men to follow, but undoubtedly the last chapter tells of the delivery of the instrument by radio. This is a world of quick action.

The Diapason is pleased to be able to present to its readers this month the specification and an illustrated description of the new organ of 200 speaking stops in the cathedral at Passau, Bavaria. The story is interesting for more than one reason. This instrument, it is asserted, no doubt accurately, is the largest church organ in the world, which in itself makes it worthy of special attention. It is also an indication of a new impetus received by organ building in Germany, where since the war few except small and moderate-sized instruments have been built, but where there is at present a strong movement on behalf of modernization of the instrument. It is also interesting to note that the present head of the firm which built the Passau organ—G. F. Steinmeyer & Co.—is Hans Steinmeyer, who for some time lived in the United States and no doubt obtained many ideas incorporated in the new organ on this side of the ocean.

From London has been received the interesting program of what is called "the first field day for music educationists British and American," held July 7 with Sir Henry Hadow and Dr. Walker Damrosch as presiding officers. Sessions were held at Aeolian Hall and at Amen House, Warwick Square, and in the evening there was a dinner at Verrey's restaurant. The object of the gathering was to bring together musical educators of the two nations and in view of the large number of Americans in England this summer a large attendance from both countries was expected. The morning session was devoted to a consideration of instrumental activities and it is noted that Professor Hamilton C. Macdougall of Wellesley, a staff writer of The Diapason, was chairman of a session devoted to musical appreciation work. One of the features of the afternoon was a discussion of the training of children's voices, opened by Dr. Ernest Bullock, organist of Westminster Abbey. Sir Hugh P. Allen was chairman at the dinner and among the speakers listed were Percy A. Scholes, Mrs. Frances E. Clark of Camden, N. J., Herbert Wiseman of Edinburgh and Harvey Grace. A resolution was proposed by Sir Landon Ronald, and no doubt adopted, that there should be called a joint British and American educationists' conference to be held in 1929.

Something entirely novel in organ recitals was introduced July 10 when Professor Charles Gourlay Goodrich, organist, and connected with the department of modern languages at Monmouth College, played what he called an "appreciation recital" at the First Presbyterian Church of Monmouth, Ill., in honor of the Rev. Dr. and Mrs. George S. Fulcher. Professor Goodrich gave this graceful expression to his admiration for his minister friend just before the latter's departure for Europe to fill several preaching appointments. Professor Goodrich writes that Dr. Fulcher is the only clergyman of his acquaintance who regularly reads The Diapason. We are happy to say that there are a number of others to whom the same word of commendation can apply.

To mark the completion of the four-manual electric organ in the Basilica di Santa Maria Immacolata in Genoa and at the same time the centenary of the firm of organ builders, the house of Balbiani has issued a handsome booklet, a copy of which has been received by The Diapason. The Italian organ building concern traces

its history from its foundation by Natale Balbiani in 1828. There are pictures showing the organ front, the console, etc. The instrument, which has ninety sets of pipes, was given to the church in Genoa by Benedetto Chiappa. The inaugural recitals were played May 16 by Professor Franco Michele Napolitano and May 17 by Fernando Germani, the Italian organist. Undoubtedly the new organ is the largest and most modern in Italy.

The choir had just sung beautifully a "Hymn to the Virgin," an antique composition, credited on the calendar as of the fourteenth century, reports one of our correspondents from a city in the East. Immediately following it the minister's voice rang out sonorously, and with a tinge of impatience came the opening words of the Psalter, Psalm 96, "O sing unto the Lord a new song!"

THE RESIDENCE PIPE ORGAN.

[An editorial in the Music Trade Review.]

The residence pipe organ, the instrument designed for the home, is evidently coming into its own with a rapidity not generally realized by the trade at large, but quite evident to those who have followed the progress being made by this particular division of the music industry. In fact, the demand for instruments of the sort is quite strong enough to encourage a growing number of manufacturers of large pipe organs to enter the smaller organ field.

Nor are all these small organs of the roll-playing type, for scores are sold that have only the regular consoles for manual playing. The purchasers either play themselves or feel that it is worth while to hire the services of a competent organist for the purpose of securing the music they most desire. The result of this has been that organ schools in several of the larger cities have been hard pushed to take care of those applying for instruction. Many of these students, with piano training perhaps, have ambitions to become organists in theaters, but others quite frankly believe that there is an opportunity for income in performing in the homes.

This development of the small organ is something that should interest the general music dealer. He may hesitate, in fact has hesitated in the past, about going after residence organ business, under the impression that it would mean a substantial investment for a sample instrument and perhaps a financing problem beyond his means. But his close contact with the music-loving public in his community places him in an ideal position to talk residence organs. A catalogue will serve quite well for the introductory purposes, and the man who reaches the point where he is willing to spend from \$6,000 to \$10,000 or \$12,000 for an organ for his home will not hesitate to spend a day in traveling to some nearby center to see and hear the instrument actually installed and in operation. The field at present offers a sound opportunity for increased revenue and should not be overlooked.

Picture of Convention.

The cut of the assemblage at the convention of the American Guild of Organists in Detroit which appeared in The Diapason last month was reproduced from a photograph taken at the Institute of Arts in Detroit by the Paramount Portrait Studios. Copies of the photograph, of large size, may be obtained by sending remittance of \$1.50 to the Paramount Studios, 406 Madison Theater building, Detroit.

Church Gives Detroit Man Trip.

Beecher Aldrich, organist and choir-master of Christ Church, Detroit, with Mrs. Aldrich, sailed on the steamer Minnekahda July 7 for a two months' vacation in England, Belgium, Germany and France. In Salisbury, England, he will have the advantage of a course of lectures on organ and choir training by Dr. Walter G. Alcock, cathedral organist. The vestry, with several other parishioners, united in providing this vacation for Mr. Aldrich, who for nearly seven years has given conscientious service on behalf of the music of the church.

The Free Lance

By HAMILTON C. MACDOUGALL

With almost appalling industry Lynnwood Farnam has made up twenty programs, including the entire organ literature of J. S. Bach, which he will play next season in the Church of the Holy Communion, New York. These programs are made up with the same scholarly care that marks all Farnam's work at the organ or away from it.

But I am by no means converted to the view of the non-inspired works of the great J. S. B. expressed by another Bach enthusiast, Riemenschneider, and quoted by Farnam in his programs, to the effect that it is through the study of less perfect works that one comes to an understanding of masterpieces. To illustrate how the thing reacts in my case: I take down my Beethoven volume containing the early piano variations of Beethoven, and play the variations on a march by Dessauer. My feelings can only be adequately expressed by the remark Beethoven himself is said to have made on hearing one of his early works: "Why! Did I write that? Beethoven, what an ass thou wert!" Or, an even more striking instance of misplaced affection is the remark of Queen Titania to Bottom, who, you remember, wears an ass' head; as she fondles him she says "Thy fair, large ears."

No! Let our organ masters spend their energies on masterpieces and leave the works on what composers have tried what Burns calls "their 'prentice han'" to the callow and perspiring student.

The comic papers are always taking the joy out of life, and now comes that bold and slashing litterateur, Clarence Lucas, in the Musical Courier, asserting that the Unfinished Symphony was so left because Schubert's genius commanded incompleteness. What a blow! All my life I've been ecstatically emotionalizing over the inevitable and ravishing beauty in *posse* of the missing third and fourth movements of the B minor. "Nay," says C. L., "Schubert's genius frequently failed him; his quartets, quintets and sonatas abound in beautiful and poetic movements surrounded by monotonous and unworthy movements that mar the whole."

That is to say, in the case of the Unfinished Symphony the composer's guardian angel intervened and we can cherish its incompleteness.

(Note—My first sentence seems to imply that the Musical Courier is a comic paper; comic in the Aristophanic sense only.)

Have you heard anything about the Canadian folksong festival that was held May 24 to 28 at the Chateau Frontenac, Quebec? There seems to be a wealth of melody and tradition in the songs of the Habitants, and this is deemed worthy of preservation by the Canadians, both French and British. The program before me covers the first concert only, but I am impressed by the variety of the offerings; there were not only male-voice renditions by a quartet and the Chanteurs of Saint Dominique (thirty-four voices), solos, a performance of George Bowles' prize-winning quartet on eight folksong melodies by the Hart House Quartet, but also a revival (?) and reconstruction of the thirteenth century play, "Le jeu de Robin et Marion," listed as a folk-comedy opera in one act. In this revival Professor Jean Beck (University of Pennsylvania), Dr. Paul Morin (Montreal), Wilfred Pelletier and Signor Agnini (Metropolitan Opera House, New York), Carlo Sodero and the orchestra of the Royal Twenty-second Regiment worked together. Another interesting feature was a musical play going back to 1705, with weavers, flax-beaters, spinners and fullers carrying on their work while singing old folksongs. E. W. Beatty offered \$3,400 in prizes for orchestral and vocal compositions based on folksongs of the Habitants.

ORGAN AT FLORAL PARK, L. I.

Three-Manual Installed in Prominent Church by M. P. Möller.

A three-manual built by M. P. Möller, Inc., installed in the Methodist Church of Floral Park, N. Y., stands in one of the most prominent churches of Long Island. The scheme of stops of this instrument is as follows:

GREAT ORGAN.

- Bourdon, 16 ft., 61 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 61 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Tuba Profunda, 16 ft., 73 pipes.
- Tuba Mirabilis, 8 ft., 73 notes.
- Tuba Clarion, 4 ft., 61 notes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Geigen Principal, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Echo Salicional, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Lieblich Piccolo, 2 ft., 61 pipes.
- Contra Fagotto, 16 ft., 85 pipes.
- Oboe, 8 ft., 73 notes.
- Clarion, 4 ft., 73 notes.
- Cornopean, 8 ft., 85 pipes.
- Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

- Viole d'Gamba, 8 ft., 73 pipes.
- Quintadena, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tuba, 8 ft., 73 notes.
- Dulciana Mixture, 3 rks., 183 pipes.
- Harp, 49 bars.

ECHO ORGAN.

- Fern Flöte, 8 ft., 73 pipes.
- Muted Viole, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 notes.
- Vox Humana, 8 ft., 61 pipes.
- Flute, 4 ft., 61 notes.
- Chimes, 21 bells.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 32 pipes.
- Octave, 8 ft., 32 notes.
- Bass Flute, 8 ft., 32 notes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Flauto Dolce, 8 ft., 32 notes.
- Fagotto, 16 ft., 32 notes.
- Tuba Profunda, 16 ft., 32 notes.
- Tuba Mirabilis, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.

Offers \$6,000 for National Anthem.

Six thousand dollars in cash prizes for a national anthem—a first prize of \$3,000, a second prize of \$1,000, and ten prizes of \$100 each, besides ten other prizes of \$100 each in a preliminary competition for words only—are offered by Florence Brooks-Aten, founder of the Brooks-Bright Foundation for the promotion of international understanding through education. Details may be obtained from the National Anthem Competition, Room 2017, 342 Madison avenue, New York.

WATCH

for the
September
Advertisement
of the

Bennett
Organ
Company

GOTHIC
ORGAN DESIGN

The Golden Age of Art, which gave us Shakespeare, the great painters, and the great Gothic Cathedrals of Western Europe and England, gave us also the fundamental structure of organ tone—the Diapason Chorus. Many modern organs, like many modern buildings, ignore art and beauty as a fundamental characteristic, and are designed for purely utilitarian and most necessary requirements.

The perpendicular pointed characteristics of a Gothic structure are well illustrated in the true Diapason Chorus of 16', 8', 4', Twelfths, Fifteenths, and Fifth sounding Mixtures, which provide a beauty of musical form and outline of tone not approached by any other method, and, as in a fine work of architecture, these upper partials absorb perfectly, and blend into the lower lines, to an aesthetic satisfaction impossible when the arch is truncated and everything squared off, as in a factory building or similar structure.

A complete pipe organ of classic design, equipped with Seven Octaves and Melody Couplers, is like a great modern Gothic Cathedral equipped with electric lights, modern plumbing and similar representative developments of this age. The application of steel in a modern building has greatly increased the useful capacity of the building, just as the intelligent application of electricity to a group of organ pipes has enormously extended its capacity and musical register, so that it is not necessary, as frequently done in these later days, to build organs within the bare outline of a tracker instrument.

Beginning with the Atlantic City Municipal instrument, a renaissance and redevelopment of the Diapason Chorus began, which has extended in all directions, to our great gratification.

MIDMER-LOSH, Inc.

Merrick, Long Island, N. Y.

ORGAN AND CHOIR

MOST RECENT PUBLICATIONS

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| <p>Organ</p> <p>A Slavic Romance, J. S. Matthews</p> <p>Children's March, "Over the Hills and Far Away," Grainger-Barnes</p> <p>Fantasy on an Old English Air, J. S. Matthews</p> <p>Introduction and Fugue, Sidney Homer</p> <p>Idyl, C. Bullis</p> <p>Italian Serenade, Maykapar-Leighter</p> <p>Little Star, Moussorgsky-Brennecke</p> <p>Moment Musical, Op. 65, Brown-Barnes</p> <p>Nocturne in E flat, Op. 9, No. 2, Chopin-Breck</p> <p>O Promise Me, DeKoven-Barnes</p> <p>Overture to the Opera, "Alicia," Handel-Gaul</p> <p>Reverie, Walter Nash</p> <p>Spring Caprice, J. S. Matthews</p> <p>Third Suite for Organ, Op. 39, E. S. Barnes</p> <p>Sacred Songs</p> <p>Hear Us, O Saviour, B. Hamblen</p> <p>Heavenly Love, A. L. Scarmolin</p> <p>I'm a Pilgrim, H. Johnson</p> <p>Just for Today, M. T. Salter</p> <p>O Light of Love Divine, C. W. Coombs</p> <p>The Key to Love Divine, Walter Nash</p> <p>The Shadows of the Evening Hours, Sumner Salter</p> <p>The Stranger, R. H. Woodman</p> | <p>Choir</p> <p>A Ballad of Christ on the Waters, E. S. Barnes</p> <p>A Russian Easter Alleluia, H. B. Gaul</p> <p>Bow Down Thine Ear, O Lord, G. Federlein</p> <p>Communion Hymn, R. A. Laslett Smith</p> <p>Four Communion Service Responses, W. Berwald</p> <p>God that Madest Earth and Heaven, C. Huertler</p> <p>He Is Risen, E. S. Barnes</p> <p>He Who Would Vallant Be, R. Broughton</p> <p>Hymn, W. R. Cowles</p> <p>List! The Cherubic Host (From "The Holy City"), Gaul-Deis</p> <p>Mass No. 7 in D, E. Marzo</p> <p>Open Our Eyes, W. C. Macfarlane</p> <p>The Seven Vials, from the Oratorio, "The Apocalypse," P. Gallico</p> <p>Thus Saith the Lord of Hosts, J. H. Rogers</p> <p>Sacred Duets</p> <p>Christian, the Morn Breaks Sweetly O'er Thee, Harry Rowe Shelley</p> <p>Saviour, When Night Involves the Sky, Harry Rowe Shelley</p> |
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G. SCHIRMER, Inc., New York
3 east 43^d street

Dr. Dinty Moore Visits England

By ROLAND DIGGLE

You may remember that in the spring after I had given my 2223d recital (without repeating a number) the local organists gave a testimonial concert on my behalf in order that I might take a trip to England and investigate the possibility of importing a clarinet stop for my organ at the Wesavem Church. Hence early in April I took the \$8.67 and sailed away. I spent some five weeks in and around London and at the request of the contributors to the above fund I am going to give you my impressions of the trip. Needless to say, in so short a time it was impossible to do more than touch the many things in which I was interested, and this letter is not any more than it is intended to be—a personal impression of a short trip to London and the south of England.

Let me get the worst thing out of the way first—the weather. You have heard about the English weather. Well, take my word for it, it is all you have heard, and then some. I have not seen so much rain for ten years, and yet at the end of the only three fine days that I had, everyone was saying: "We need some rain badly." Believe me, they got it.

Perhaps the most lasting impression was the train journey from Plymouth to London. Surely there is not a more glorious piece of country in the world than this, with its lush grass, its magnificent trees, its wild flowers and charming landscapes. It was easy to imagine oneself in fairyland. Truly a sight I shall not soon forget! Oh, yes, the fly in the ointment—lunch on the train, and my first cup of English coffee. O death, where is thy sting?

Now to our mutton. What of the organs? My first experience was the glorious Willis organ in Westminster Cathedral. Here is an instrument any country could be proud of. Certainly the finest organ I heard on my trip. It has everything that I like in an organ and is tonally and mechanically as near perfection as you could wish. I might almost say the same of the instrument in St. Paul's Cathedral. Some of the reeds I liked even better. However, the repairs now going on in the cathedral are inclined to make the organ sound a little too brilliant—that is, to my American ears. With the dome cut off the cathedral is little more than a good-sized church. I heard the rebuilt organ at St. Ann's, Soho. Here again is an organ containing many lovely things, with an up-to-date Willis console that was a joy to play.

Other organs that I liked were in Westminster Chapel, Third Church of Christ, Scientist, St. John's Church, Hove, and the Central Hall, Westminster. All of them are tonally interesting, but mechanically quite uninteresting.

Then I visited many of the old London churches and a number of the larger parish churches in the suburbs. Here I found what I concluded was the average English church organ. I may have been unlucky with my selection of churches, but I found the organs disappointing. Nearly all would have one or two beautiful stops, but the full organ would be harsh and shrill, there would be an almost total absence of solo stops, and while the buildup would be good, there was small opportunity for registration as we understand it—merely a change of dynamics—p—mf—f—without change of quality. You must remember that these impressions only cover thirty to forty organs in and around London. The majority were in very good condition and the only real difference between old and new was mechanical.

Now as to the organists. I know I shall be sent to perdition for saying it, but I should say that the curse of English organ music is the Royal College of Organists. I heard some twenty-five to thirty organists, all of them F. R. C. O.'s. They all played

exactly alike. They all used about the same registration. They all played the same stuff. They all accompanied the service in the same way. And they all did what improvising they did on the same lines. In fact, it struck me that all sorts of nice little pigs were put in the machine at one end, but they all came out just sausage at the other. There was a total lack of individuality in everything they did, or, any way, that was my impression. It was noticeable in so many ways. I heard the same piece played by many different organists, and they all did the same things—registration, phrasing, etc. You would swear that they had all studied under the same teacher. The service playing was much the same and you knew what was going to happen in every instance.

After talking with a number of them I came to the conclusion that the real reason was that no fairly good stop could be obtained without "pull" and that the dozen or so leading lights of the profession would push their pupils for every opening that was worth while. As they are all more or less connected with the Royal College of Music and the Royal College of Organists, every pupil soon learns that unless he follows the strait and narrow path he will be out of luck. He must play his Bach just so, he must not lower his dignity by playing anything that the average man in the street would enjoy, he must accompany the service in such and such a way, because that is traditional. There you have it. "Tradition"! I wish I had a dollar for every time I heard that word in those five weeks. How they thrive on it! I heard one cathedral organist say that when his organ was rebuilt he would have only fifty-eight notes on the manual and twenty-eight on the pedal. You know you can't expect much progress with that sort of a teacher.

Well, there it is. I may be all wrong, but you go over there and try to get a post without having studied at the Royal College or without your F. R. C. O. diploma. Even then don't expect anything worth having without the pull of the big boys.

I hope any English readers will not misunderstand this. I am not criticizing the system; it may have its good points in keeping all the worthwhile posts a close corporation for the benefit of tradition. I don't know.

The playing that impressed me most was that of Dr. Henry G. Ley of Eton College, G. D. Cunningham, the Birmingham city organist, who is to tour here after Christmas; Reginald Goss Custard at the Bishopgate Institute and one or two others. Their playing is typically English and quite different from the French school. I don't know how I would explain it except that with the French school I long to be the player and with the English school I would rather be the composer of the music played. That may sound vague, but I feel that it has some sense.

It seemed to me that there were far too many organ recitals in London. Nearly all the city churches have a weekly organ recital from 1 to 2. I heard fifteen or twenty of them. In the first place, very few of the organs are fit for recital use, the churches are cold and musty and the programs full of Smart, Gade, Rheinberger, Mendelssohn, etc.—dreary affairs with an average attendance of fifteen to forty (actual count). Here again I don't criticize, but give my impression.

I heard Dr. Albert Schweitzer give a recital in Westminster Abbey. The large abbey was nearly filled, but I confess, as an heretic, that I was bored to death. I suppose I don't understand the tradition, but to see 3,000 people sit while the great man played such pieces as Adagio from the First Mendelssohn, the Andante from the Sixth Mendelssohn, two or three of the easy chorale preludes of Bach and others along the same line—well, I began to wonder what the dear souls in the poets' corner thought of it all.

At another recital by a very clever organist I heard the second movement of the Sorobji organ symphony. Unless you have seen this work words will convey nothing. It is 107 pages long and the second movement took thirty-five minutes. That such unlyrical noises could proceed from any musical

instrument seems incredible, but what was more incredible was the fact that some 200 people could sit through it without laughing.

I found very little interest in the modern composer. The usual diet is Rheinberger, Bach, Mendelssohn, Wesley (I heard the Choral Song and Fugue twelve times), Smart, Franck, with a little Widor and early Karg-Elert. The English composer is very much neglected. I did hear a few numbers by Hollins and Wolstenholme, but the organists who played them usually did so in fear and trembling that it might get into the Police Gazette. As for American music, I did not see or hear a single number in all the five weeks I was there. Is it any wonder that the publishers have almost stopped publishing organ music? I asked a number of them the reason and they all said the same thing—that the organists were not interested in new things. Of course I am aware that there must be exceptions, but I am talking of the rank and file of the men I heard. There seems to be a craze for educating the public, instead of entertaining it.

What of the choirs? Again you must remember I did not go to the better-known churches. If I wanted to find out the quality of the average American choir I should not go to St. Thomas' or Grace Church, and so in London I went to the suburban parish church. I usually found a fairly good choir, boys trained with rather a hooty tone that does not tend to good diction, but which seems to be traditional, men's voices good, but with invariably a weak alto section. If all the male altos in England were laid end to end they would reach from here to there. Here we have tradition again. The poor chaps have to get the post if it is a cathedral before they are 35 and they have to sing until the grim reaper calls them home, where, please God, the male alto is an unknown quantity. On the whole the choirs do very nice work and I enjoyed most of the service accompanying. The Psalms were well done and the hymns, while on the slow side, were effective, especially with the descants which are used in so many places. In some of the churches and in two or three of the smaller cathedrals I found things rather sloppy. The choirs straggled in and out as though it was a frightful bore. I much prefer our way, with a processional hymn. The boys were careless with their vestments and the way they stood and behaved. I realize the difficulties and am only giving my impressions; so don't shoot me yet.

Two things stand out particularly—the splendid choir at the Temple Church and a beautiful service at Eton College. In both instances the boys' voices were lovely and the balance of the choir was excellent. At the Temple I tried five Sundays to get a ticket for the morning service, but even the organist, Thelban Ball, could not get any, so great are the crowds that wish to hear this choir. I am told it is all on account of the marvelous record the choir made with its solo boy, Master Lough, of "Hear My Prayer." If you have not heard it, do so. In London I heard that the Victor Company had already made nearly \$2,000,000 from this record alone. Anyway, I went to an afternoon service and it was worth the trip across to hear. The choir is smart and well disciplined, the voices are fresh, the diction is first-class and the accompanying beautiful to the nth degree. The nearest approach to this service is Grace Church, New York.

The Eton choir is smaller, with only sixteen boys and eight men the day I heard them. It was a very lovely service in every way, the unaccompanied singing being especially good. Dr. Ley's accompaniment to the Psalms was most interesting and his playing of the Reubke Sonata as a postlude gave me one of the biggest thrills of the trip. I hope he will tour here before long, for he has the divine fire. Here at Eton I found tradition in its finest sense. This beautiful afternoon service going on year after year with no one in the congregation—the day I was there I was the only listener—must bring a blessing of peace and comfort to the whole community.

What a beautiful spot it is! Walking around with Dr. Ley I got a wonderful impression of English college life at its best. Dr. Ley, who was a choir boy at St. George's, Windsor, knows every corner, and his talk soon tells how he loves it all. They have four organs—a stunning Willis in the concert hall, a fine Hunter in the lower school chapel, the one in the college chapel and a small practice organ.

Regarding the theater organs I only heard five or six, but these I found very good. The builders John Compton and Hill, Norman & Beard have developed some interesting features, and while they did not seem to have the punch and variety of American instruments, the tone was pleasant and the solo stops were effective. The playing was first-class, although it lacked many of the tricks we have come to expect from our theater organists. In straight playing I believe they have the better of us, but from a firm accompanying point of view they are too—shall I say traditional?

I listened in a great deal to the radio. As you know, everything is under the control of the British Broadcasting Company and all the programs are arranged by them. I found the programs interesting, but could not help but feel that there was an effort to educate rather than entertain. I heard orchestral programs of the works of Stravinsky, Stanford, Cowan, Parry, Beethoven, etc., all well done, as were the plays and mixed programs that are given.

The organ is given a good showing, but although I listened in two or three times a week, I heard only one recital that came over at all well, outside of the theater organs, which came over splendidly. I enjoyed some of the church services, especially one from St. Martin's-in-the-Fields, where the boys sang a lovely descant to the hymns.

Perhaps the most impressive thing over the radio is the "Epilogue" about 10 p. m. on Sunday. A mixed quartet sings a hymn, there is a short Scripture reading, an anthem or solo, a prayer and closing response. The singing is really beautiful and the effect of this little service in the millions of homes in England must give more peace and comfort than many a church service. It is one of the things I shall remember longest.

There are many other memories—dinner with Henry Willis, the organ builder, at which Marcel Dupre and his wife were present, talking of his American tours and American pupils—luncheon with J. Stuart Archer, the well-known composer, and hearing him improvise in masterly fashion on the organ in Westminster Cathedral—a day at Canterbury, hearing the fine old Willis organ installed with electric action forty years ago and still working—a day at Chichester and hearing Dr. Conway, the organist, play the latest Vierne on an organ we should have put in a museum twenty years ago—a day at Hove with Guy Michell, who has written so many playable organ pieces and going with him to hear the world's largest chamber organ at Colonel Christie's home near Lewis—going with John Doane to a recital at St. Margaret's, Westminster, and hearing a very dull program and being disappointed with the organ, all of which we forgot in a fine dinner in Soho—an afternoon with Arthur Meale, the organist of the Central Hall, Westminster, and one of the most popular recitalists in England, one of the few who regularly play American music—a recital by Dr. Harold Darke at Brighton Parish church, not an interesting program and the organ rather disappointing—a recital by Dr. Walter Alcock of Salisbury Cathedral at St. Ann's, Soho, typical English program on the dry side, but splendidly played, etc.

It was a mighty interesting trip in every way. One can only gather fleeting impressions in so short a time, but such as they are give I thee.

What I want to remember: Eton at Sunset.

What I want to forget: Three organists playing Handel's Largo in a New York theater.

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

By WESLEY RAY BURROUGHS

**The Neighborhood Organist.
ORIGINAL SLIDE SOLOS.**

Several months ago we called attention to the method of playing slide solos—something that is most important to the neighborhood organist, for these add interest and variety to the show, and as most of the sets bring in phrases and choruses of old-time songs the audiences enjoy participating in the singing. The publishers of the songs illustrated by the colored slides furnish music cue sheets fully printed, so that there is no difficulty on this score. Some, however, give only the treble staff, so that the player must familiarize himself with the song featured and also any excerpts included, to add the right harmonies and pedal notes.

In this article, however, we wish to chronicle a scheme which may be followed by any clever organist who is capable of quickly adapting a melody to the different rhythms and at the same time giving added impetus to it by providing registration that will accentuate the various styles of melodic treatment.

Needless to say, the themes to be treated thus usually are popular songs. Here is the way one player put it over. "Yankee Rose" was played first, just as heard in old home week, next in southern style—imitation of a male quartet (using 16-foot vox humana), next in Scottish style with bagpipe imitation and then as a comic bit, copying the effect of a merry-go-round (flute and open without tremolo). Following this he played it "as heard in the high falsetto voice at Hop Sing's laundry" (Chinese rhythm of four sixteenths), and, as a grand finale, as played by a famous band, beginning softly and working up to a tremendous climax, with drums, etc.

One of our original arrangements on a popular air runs like this: As Reuben plays it, by Heck! on his fiddle (strings); next in oriental style, followed by chorus in Spanish style, with tambourine and castanets; then the chorus as an Irish reel, followed by an imitation of an old-fashioned music-box on the glockenspiel. A Chinese comedy effect utilizing the Chinese wood block was succeeded by the finale in imitation of the modern jazz band using the trombone, saxophone, xylophone and at the climax adding the drums and cymbals.

With a little careful thought and preparation the organist can prepare solos on any song or subject entirely to his liking and to the tastes of his particular audience.

(To be concluded.)

New Photoplay Music.

A choice selection of new picture music is received from the Bosworth Music Company. Our principal interest lies in the diverse oriental numbers.

African: "T'chaka," by Montague Ring, composer of the "Three African Dances," is a suite in three movements. (1) "Before the Battle" opens in D minor, with a theme divided between the clarinet and the oboe. The tom-tom begins and a second theme in thirds accompanies it. The reed section (brass) is introduced by a chromatic theme as if to arouse the combatants to a vigorous struggle. "Monarah" is a quaint, plaintive B minor melody assigned to the strings. (3) "War Dance" in A minor is built on a chord figure with accompanying fifths. "Jungle Drums," by A. W. Ketelbey, depicts the approach and recession of an African caravan. Developed in both major and minor modes, a weird chant is interpolated—fortissimo—as the participants give voice to their exultation. A major strain follows and the horde disappears in the distance. The drums and the tom-tom play an important part in these last two numbers.

Oriental-Algerian: "Algerian Scene,"

by Ketelbey, opens with an oboe solo in the style of a musette. A second melody is developed with changing tonalities, while just before the recurrence of this theme a contrast is afforded by a melodious section in A major.

Japanese: "A Japanese Carnival," by A. de Basque, is characterized by two principal themes, the first—in B minor—consisting of descending thirds with xylophone and wood-block accompaniment—a decidedly novel idea, especially when applied to the organ. The second theme—a major melody—is first given out by the oboe and later with the full organ.

Hawaiian: "By the Blue Hawaiian Waters," by Ketelbey. A compact synopsis of this piece would be: A dreamy introduction in thirds (strings) leads into a vigorous minor "Hula Dance"; then comes a mysterious passage denoting the arrival of Kanaka the lover. The native love call (clarinet) merges smoothly into "The Song of the Hula Girl," which gradually dies away and is succeeded by a "Dance of the Betrothal" in D minor, which ends the piece.

In the same assortment we find three looseleaf photoplay albums, each containing six numbers, the first set being written by Charles Ancliffe and the last two sets by Joseph Engelmann. "Hurry," "Dramatic Tension," "Spy Episode" and "Sunset," together with "Storm, Strife or Tempest" and "Comedy Allegro" make up the first book. The last two are the outstanding pieces for film use. In the second set "Joyous Allegro" and "A Passionate Episode" are the best. The remaining four consist of "A Mysterious Episode," "A Love Scene," "Agitato" and "Sadness." In the third set we are enthusiastic about the entire six. "Allegro Giocoso," for comedy scenes, and "The Spectre," for weird scenes, are of high musical value. "Indian War Dance" is out of the run of the average, while "A Villainous Theme" is a fine heavy tragic work. A "Love Theme" and "Molto Agitato" complete the set.

A device that we have had made for our use has proved so helpful that we pass it along. As every theater organist knows, one problem is how and where to keep the popular songs that have a pertinent application to light comedy features and straight comedies. We had a bookbinder make a cover (cardboard covered with leather binding) eleven by fourteen inches, with smooth, glossy leaves, one for each letter, and with the back—the left side—built on the style of an accordion bellows. The space between leaves when spread apart is one inch and a quarter and the entire cover will open to an extent of twenty inches if desired. We keep only the choicest hits of the popular issues, discarding the legion of ordinary, useless and unpopular numbers. Among the "A" numbers, for example, are to be found: "Ah-Ha," "Ain't She Sweet?", "After I Say I'm Sorry"—all songs that may be used on comedy films, because they are well known and also by reason of the fact that they are peculiarly applicable in many situations where their use will bring a laugh. By the use of this arrangement and the method which we have heretofore described in these columns of cataloguing our library, we have actually "set up" the film program in twenty minutes, against nearly two hours by the old hit-or-miss method.

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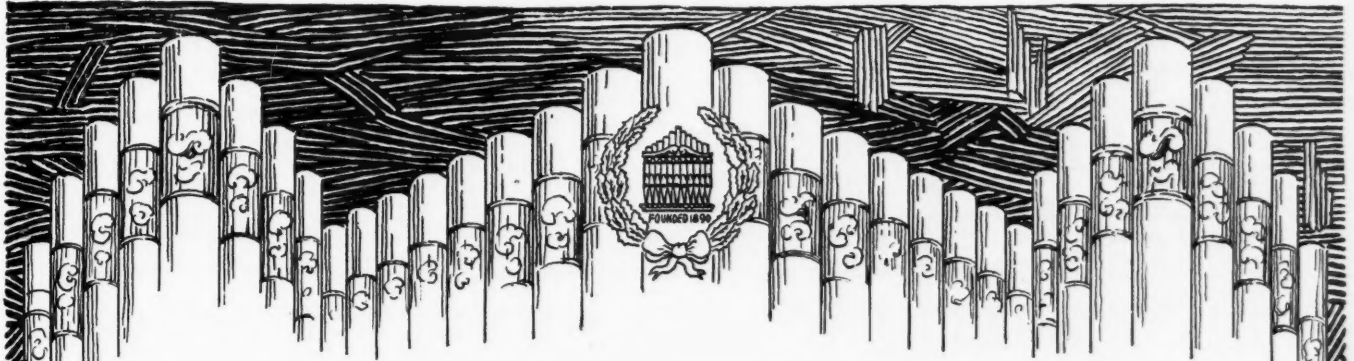
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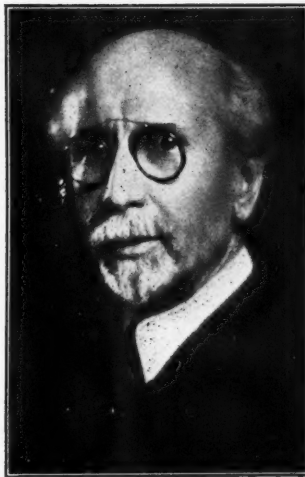
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After having made a tour of the United States, giving recitals on the latest products of the organ builder, Guilman was asked by the reporters before going aboard ship, "Now, that you have seen the latest improvements and accessories of American genius, tell us what next will the great organists require of the organ builder?" Guilman said, "Pipes, Pipes, PIPES!"

These pipes which the great composer and organist referred to have received the special attention and concentrated effort of a tone genius such as Mr. Gottfried, of whom one of the most prominent Acoustic Engineers of the Country writes, "I know of no one in the 'world of tone' whose ability inspires a greater confidence of results worth while than Mr. Gottfried."

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**Choir of St. Luke's
at Kalamazoo, Mich.;
How It Has Won Out**

By HENRY OVERLEY
Organist and Choirmaster of St. Luke's Episcopal
Church, Kalamazoo

St. Luke's Episcopal Church at Kalamazoo, Mich., maintains a choir boys' organization numbering at the present time 100 voices, divided into three groups—the "regulars," the "reserves" and the "preps." The "preps" include all the beginners in choir work. All boys 7 years of age or over, gifted with an accurate ear and the indications of a suitable voice, are eligible for enrollment, regardless of their church affiliations or creed. Two weekly rehearsal periods are devoted entirely to voice culture and choral technique. The "reserves" include those boys who have successfully completed a year's training in the preparatory class. They meet with the "regulars," and hold themselves ready at all times for substitute duty. In this manner the choir is assured of always having a complete soprano section. The "regulars" number thirty-five boys, who compose the soprano section of the mixed chorus. They rehearse three times a week—twice as a group with the "reserves" and one evening a week with the adults of the chorus. Their class work is devoted to more advanced voice work and repertoire.

The "regulars" are divided into grades, according to their experience and ability. Each year of successful accomplishment is rewarded with promotion to the next higher grade, with a proportionate increase in the monthly "pin money."

Discipline is no problem at St. Luke's. The boys are entirely self-governed by a choir boys' council of six boys, elected by themselves, and representing one boy from each grade. This council decides all questions of conduct and punishes infractions of rules. The choirmaster acts in an advisory capacity only. The result has been a group of boys who have gained a reputation for orderliness and good behavior. And they include boys from all walks of life, with the mischievous element well represented.

Three vital principles are recognized as underlying well-grounded discipline: First, the boys must have a clear vision of the importance and significance of their work. Second, autocratic rule, brute force and threats are relegated to the ash-can and the appeal is made entirely to that sense of fairness and sportsmanship which is characteristic of boys. Third, punishment is inevitable when deserved, and infractions of rules incur the ill-will of the whole "gang" rather than of one person. On the other hand, playing the game squarely assures the boy's popularity with his pals and any extra effort on his part is recognized and commended.

Such a policy develops a truly remarkable group spirit among the boys. Their interest in the choir becomes a passion, so that a boy would rather miss a meal than a rehearsal. And with it comes unbounded loyalty to the organization and pride in its achievements. Incidentally the work of managing the choir is reduced to a minimum and the worry is eliminated.

And here great opportunities await the conscientious choirmaster. With the boy enthusiastic in his work and in a receptive mood, much can be done toward developing his mental and spiritual capacities. The choir that is interested in a boy solely because of his voice is a hopelessly selfish organization and dare not hope to succeed. Boys, with all the latent possibilities of sterling manhood, need but a little encouragement and guidance to bring out their manly qualities and help overcome their weaknesses. Better boys make better singers. And this phase of the work increases the joy of directing a hundredfold.

The musical possibilities of a well-

disciplined boy choir rest largely with the ability and devotion of the leader. Well-trained boy choirs are capable of singing the highest type of choral music in a manner that will compare very favorably with the best work of an adult group, and in some respects show decided superiority.

In the matter of tone production great pains are taken to develop a strictly natural and pure soprano tone quality. In this respect boys can excel their older sisters. A noted critic has well said that for sheer loveliness and freshness of tone a correctly trained boys' choir cannot be equaled. Such beauty of tone has nothing in common with the artificial, "hootty" quality found only too often in boy choirs and which has done more to prejudice the musical ear than perhaps any one other thing.

Boys' voices, carefully developed according to the natural laws of tone production, are capable of the clearest enunciation and diction. The range in pitch is adequate to meet the requirements of the most exacting choral music.

From an interpretative viewpoint boys make ideal chorus timbre. Individual mannerisms and peculiarities are not apt to crop out and boys are eager to follow a director's suggestions. They are gifted, moreover, with a keen sense of imitation and imagination—both invaluable assets. Boys will also learn and memorize new scores more readily than the average adult group.

St. Luke's choir has a women's contralto section, rather than one of boys. While there are a large number of boys who sing a lovely second soprano part, the true contralto quality is scarce among boys. And for an ideal blend of parts the women's voices are considered preferable to the artificial and unnatural tones of the male counter-tenors and falsettos.

Once a year the choir, including forty boy sopranos and an augmented adult section of thirty-five volunteer voices, gives a program of unaccompanied choral numbers in the local city auditorium, for the benefit of the annual summer camp outing. The programs consist of both sacred and secular compositions, and feature the work of the master composers. So successful have these concerts become, that a series of out-of-town engagements is being arranged for the coming season.

An audience of 1,500 attended the concert given last spring, representing over \$900 in tickets sold. Advertisements in a sixteen-page souvenir program libretto cover all the printing and advertising expenses, thus taking care of a large percentage of the overhead.

These concerts have grown in five years from a rather informal program given by a chorus of thirty-five before an audience of 400 to their present unique status among the city's musical events.

St. Luke's choir makes no claim to

blazing new trails or creating startling innovations. It does aim, however, to contribute its share to the maintenance of a high standard in choral music. And it believes thoroughly and wholeheartedly in boys, and is seeing that faith justified.

Opens Wicks Organ at Whiting, Ind.

George E. Ceiga, organist of Plymouth Congregational Church at Whiting, Ind., presides at the organ built by the Wicks Pipe Organ Company for the new church edifice. A recital by Mr. Ceiga on the evening of July 10 was an event of dedication week. He was assisted by Eugenie Covert Doll, soprano, and James E. Spanier, violinist. Mr. Ceiga's offerings were the following: Sonata in C minor (First movement), Guilman; A Southern Fantasy, Hawke; "Chinoiserie," Swinnen; "Piece Hero'que," Cesar Franck; Largo from "New World" Symphony, Dvorak; "Variations de Concert," Bonnet; "Clouds," Ceiga; Three Pieces for Organ, Vienne; Finale from Sonata in C minor, Guilman.

Pours Glue over Console.

Serious damage was done to the mechanism of the large organ in the Scottish Rite Temple at San Jose, Cal., when an unknown person poured several quarts of glue on the console. The damage was discovered June 20 by Leroy V. Brant, temple organist. J. B. Jamison of the Estey Company expressed the belief the work was done by an anti-organ crank who had operated in other cities in northern California. The organs of the Stockton Methodist Church and a Jewish synagogue in San Francisco have also been damaged during the past year.

Four-Manual for LaPorte, Ind.

A contract for a four-manual organ to be installed in the new First Methodist Church at LaPorte, Ind., has been signed by the church board of trustees with M. P. Möller. It is stipulated that the organ, the first four-manual instrument in LaPorte, must be completed by Nov. 15, in plenty of time for the dedication of the structure. The organ will be built in three sections, to be placed at the right, center and left of the front of the auditorium, with an echo organ in the tower.

News from St. Louis

By DR. PERCY B. EVERSDEN

St. Louis, Mo., July 20.—The summer has seen the organists forsake their accustomed haunts and seek new surroundings for the birth of new ideas. Charles Galloway and Ernest P. Stamm are the only two who have given recitals during the month, the former playing a complimentary program to the students attending the summer school at Washington University and the latter offering an attractive program at a vesper service at the Second Presbyterian.

Changes in location at theaters have taken away Stuart Barrie, who has gone to Indianapolis, and sent Tom Terry to the Ambassador and Ernest Hares to the Loew house.

Hugo Hagen is passing the summer in California and William John Hall has gone East for the vacation months.

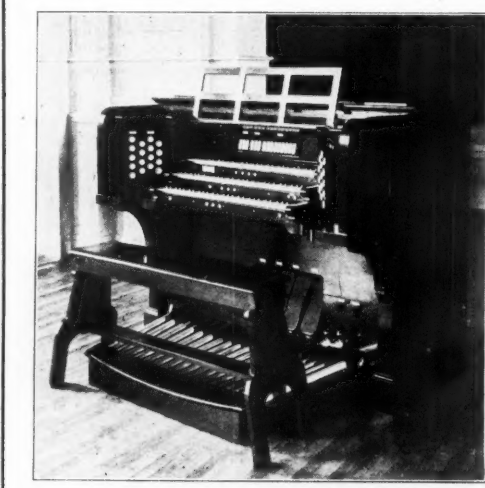
Death of Dr. Carl Hiller.

Dr. Carl Hiller, 58 years old, Woodhaven, Queens, N. Y., died in the Lutheran Hospital in Brooklyn June 26. He had been ill seven months. Dr. Hiller was for thirty-five years organist and choir director at Immanuel Lutheran Church, South Ninth street and Driggs avenue, Brooklyn. He was a member of the Arion Singing Society of Brooklyn and of the United Choirmasters' Society, and for many years before the world war was director of various German singing societies in Brooklyn and arranged many of the public park concerts given by these societies. Surviving are his widow, three daughters, a son, and a sister.

Dr. Minor C. Baldwin Weds.

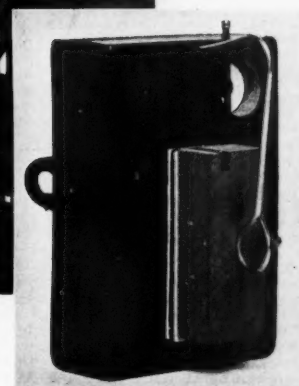
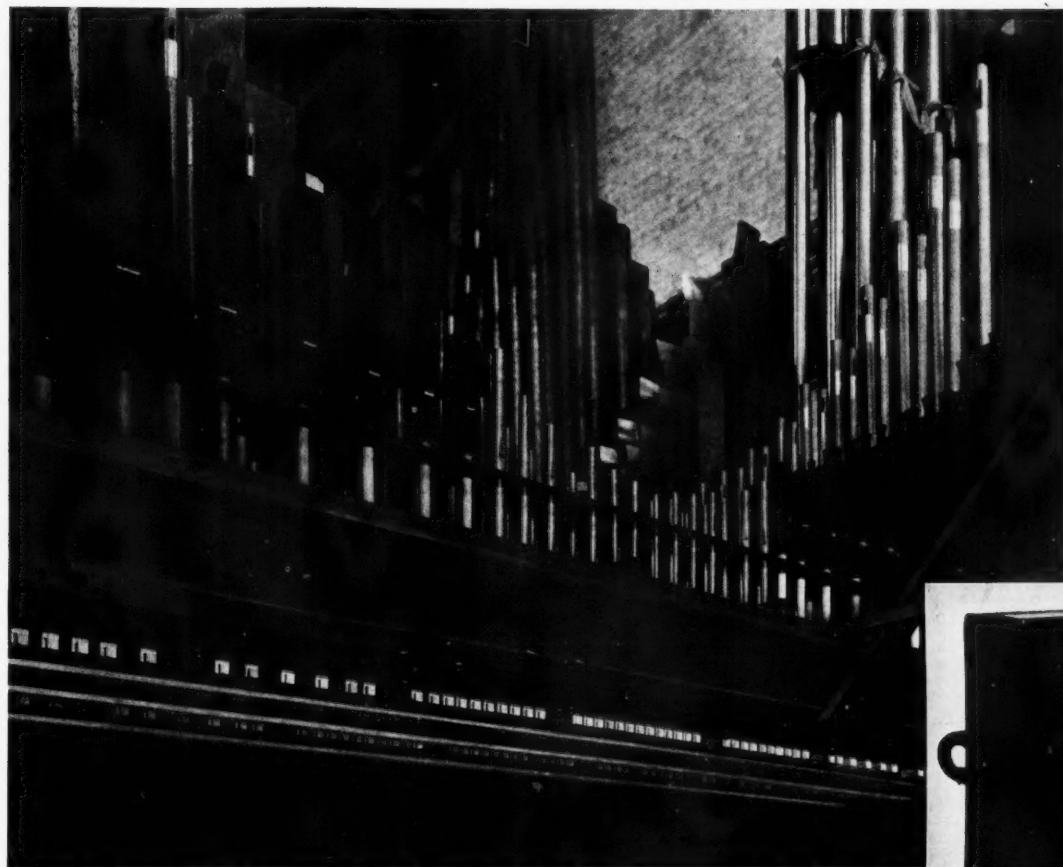
Word comes from Orlando, Fla., that Dr. Minor C. Baldwin and Mrs. Louise Gardner Sproat were married in St. Luke's Cathedral recently. Dr. Baldwin has been an Orlando winter resident for the last ten years and is well known because of his many recitals throughout the country.

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Looking at the large illustration, you see a Hall Organ exactly as you would see it on entering an organ chamber. Near the bottom of the picture are the armatures of the magnets. Their accessibility is obvious. The insert shows an upright, close-up view of an armature, illustrating how easy it is to slip a spring to one side for adjustments.

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**Four-Manual and Echo Instrument
Divided—String Organ in Muted
and Orchestral Sections—
Console on Elevator.**

A four-manual and echo organ is being built by the Austin Organ Company for the new Masonic Temple at Providence, R. I. In this auditorium, seating about 3,500 persons, the organ will be installed in chambers at each side of the stage, with the echo organ above the ceiling. The console will be on an elevator in the orchestra pit, but arranged also to be detached and located in any other position suitable for special Masonic functions. The organ will be installed in the building ready for use in time for Thanksgiving day of this year.

One of the features of this instrument is to be a floating string organ, placed in its own swell-box, but playable from the solo, swell and orchestral manuals and from the pedal. This string organ will operate in two sections, one denominated "muted strings" and the other "orchestral strings." There will also be a comprehensive equipment of traps.

Following is the scheme of stops:

GREAT ORGAN.

Double Open Diapason, 16 ft., 73 pipes.
First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Wald Flöte, 4 ft., 73 pipes.
Twelfth, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Trumpet, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Chimes (from Echo), 25 notes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Claribel Flute, 8 ft., 73 pipes.
Viole d'Amour, 8 ft., 73 pipes.

Echo Salicional, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Nazard, 2½ ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Contra Posaune, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana (special chest), 8 ft., 61 pipes.
String Organ.

ORCHESTRAL ORGAN.

Contra Viole, 16 ft., 73 pipes.
English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 61 pipes.
Flute Celeste, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Chimney Flute, 4 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Cor Anglais, 8 ft., 73 pipes.
Harp, 8 ft., and Celesta, 4 ft., 61 bars and resonators.
String Organ.

SOLO ORGAN.

Solo Diapason, 8 ft., 73 pipes.
Wald Horn (special), 8 ft., 73 pipes.
Solo Violoncello, 8 ft., 73 pipes.
Orchestral Flute, 4 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Orchestral Trumpet (special design), 8 ft., 73 pipes.
String Organ.
Tremolo.

ECHO ORGAN.

Gedeckt, 8 ft., 73 pipes.
Muted Viole, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 61 pipes.
Fern Flöte, 4 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Cathedral Chimes Forte.
Cathedral Chimes Pianissimo, 25 bells.

PEDAL ORGAN.

Resultant Bass (Resultant in lowest octave only), 32 ft., 32 notes.
First Open Diapason, 16 ft., 32 pipes.
Second Open Diapason (Great), 16 ft., 32 notes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (Swell), 16 ft., 32 notes.
Viole (Orchestral), 16 ft., 32 notes.
Gross Flöte (First Open Extension), 8 ft., 32 notes, 12 pipes.
Gedeckt (Bourdon Extension), 8 ft., 32 notes, 12 pipes.
Violoncello (Violone Extension), 8 ft., 32 notes, 12 pipes.
Octave Quint, 5½ ft., 32 notes.

Tuba Profunda (Solo Extension), 16 ft., 32 notes, 12 pipes.
Trombone, 16 ft., and Clarion, 8 ft., 44 pipes.
Posaune (Swell), 16 ft., 32 notes.
String Organ.

STRING ORGAN (Floating).

Muted Strings.

First Rank, 8 ft., 73 pipes, unison pitch.
Second Rank, 8 ft., 61 pipes, sharp pitch.
Third Rank, 4 ft., 73 pipes, unison and sharp pitch.
Fourth Rank, 2 ft., 61 pipes, unison pitch.

Orchestral Strings.

First Rank, 8 ft., 73 pipes, unison pitch.
Second Rank, 8 ft., 61 pipes, sharp pitch.
Third Rank, 8 ft., 73 pipes, unison pitch.
Fourth Rank, 8 ft., 73 pipes, sharp pitch.
Fifth Rank, 4 ft., 73 pipes, unison pitch.
Sixth Rank, 2 ft., 61 pipes, unison pitch.

TRAPS.

Bass Drum Strike.
Bass Drum Roll.
Snare Drum Strike.
Snare Drum Roll.
Cymbal.
Triangle.
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Reform Advocated in Choir Loft Design

This article is written after more than thirty years' experience with and observation of spaces provided for choirs, usually called the "choir loft," and after a study of the requirements and needs of singers so as to enable them to render the best service. It has to do more particularly with choir lofts of the long, narrow streamline model, stretching possibly twenty-five feet across the front of the organ and at the rear of the pulpit, with a depth of only a few feet, allowing scarcely room for two rows of chairs and holding about twenty singers. The back of the organist is usually to the choir, the leader, the preacher, the ushers and the congregation, and he sees things through a glass, darkly.

Many blunders, little hitches and embarrassing situations are attributed to the choir under this scattered arrangement, which should be laid at the doors of those who planned this style of choir loft. We are really appealing to official boards, music committees, organ manufacturers and architects who design such places to give the choir more consideration in this respect, so that better results may be attained, and if what is said here will aid or inspire those responsible in that direction, the object of this article will have been accomplished.

What we are contending for is group arrangement that will encourage co-operation and concentration. You have seen the great band, orchestra and mass choir directors, how compactly they arrange their musicians, so that each one is in close touch and eye-reach of him, bringing out the best in each one and producing effective work in sudden and surprising getaways, and a finish just as sudden—so sudden it is commanding and startling. If the finished artist sees the advantage of this group arrangement, how about the volunteer choir?

What chance has a director with a choir loft such as described, when he must stand perhaps in the front row of his singers, where he can see and be seen by only a few in the rear row and the one or two on his right and left in the front row, to concentrate on fine pianissimos or diminuendos, crescendos or accelerated or retarded passages? It is difficult to hold to united tempo and avoid poor attacks and finishes under this handicap. Further, the tenor or soprano and the bass or alto on the extreme ends have trouble sometimes even hearing each other, to say nothing of time exactness and unity and accord when called on to sing a duet in the anthem. Have you not often sympathized with a soloist who stands in the rear row? If his solo never reached the congregation it is because it became lost down the back of the neck of the soprano or alto in front of him.

So much for the ills; now for the remedy. We are amused and caricature the village curbstone male quartet when we see them get their heads together to make harmony, but, after all, don't they have the right idea? If the choir loft is so arranged that (presuming the singers are equally balanced in parts) the choir can bunch together in a square, say, four rows, in the order of sopranos front, with the tenors, altos and basses next in order, with an elevation of about six inches for each of the three back rows, there is opportunity for co-operation and oneness of action, and the director can say "give me one eye" and expect to get it. His position is then commanding, as it should be.

To complete this arrangement the organ console should be detached and at one side, for why give the organist the most conspicuous position in the church? Under this plan he can have a full view over the top of the console and see all the choir, the director and especially a solo singer. He would also see the preacher in the pulpit if he wishes to give a nod or signal and have an unobstructed view of the ushers and the whole congregation. To the writer's mind this is the ideal arrangement for a volunteer choir, and it is believed this plan will work to the

Members of the Diapason Club, St. Mary's, Notre Dame, Ind.



Saint Cecilia's Diapason Club of St. Mary's College, Notre Dame, Ind., was organized in 1926. The name "Diapason" was chosen as a fitting one for a club devoted to organ interests. After a period of probation those organ students who show special interest in their work and are making sufficient progress to merit membership are formally admitted to the club. The purpose of this club is to study the various schools of organ music and to cultivate a taste for the best in organ literature.

At each meeting the members respond to the roll call with the name of an organ composition and its composer. After the business meeting

the evening is devoted to a program. Points of interest in the organ world are discussed, talks on musical topics are given, papers are read, and the various members appear from time to time in organ solos. At the close of each evening's program a committee is appointed to prepare material for the following meeting.

Besides the programs given for the club members, this organization has from time to time given recitals before the student body and faculty, and in the past year two of its members have given individual recitals.

The club, now in the third year of its existence, has increased its mem-

bership considerably. Meanwhile it has made a special study of sacred music and also of the German and French schools of organ playing and the works of American composers. It has gained a practical knowledge of the different organs in the institution and has accumulated an extensive repertoire.

The present officers are: Katherine Krauss, Ogden, Utah, president; Glenyce Woodward, Hamlet, Ind., vice president; Helen Mueller, Chicago, secretary, and Lois Brachen, Chicago, treasurer. The accompanying picture does not include all the present members of the club.

increased advantage of all interested, and eliminate many embarrassments, misunderstandings and grievances which are sure to arise under the old-style choir loft in use in many churches.

WILLIAM E. BISHOP.

MANY ATTEND CHOIR SCHOOL

Organists Under Williamson's Influence at Winston-Salem.

A number of organists from various parts of the country have been in attendance at the civic summer master school of music at Winston-Salem, N. C., which occupied six weeks, beginning June 18 and closing July 27. The school of sacred music was under the direction of Dr. John Finley Williamson, director of the Dayton Westminster Choir, and Miss Sara M. Conlon, assistant supervisor of public school music at St. Louis, directed the school of public school music. The list of organists in attendance included the following:

Miss Rachel Bray, First Baptist Church, Mount Airy, N. C.

Carleton H. Bullis, F. A. G. O., Baldwin-Wallace College, Berea, Ohio.

Graydon R. Clark, Grand Avenue Congregational Church, Milwaukee.

Miss Nancy Campbell, assistant organist, Westminster Presbyterian Church, Dayton, Ohio.

A. Iver Coleman, department of music, Northwestern University, Evanston, Ill.

Miss Louise Hayes, Methodist Church, Thomasville, Ga.

Miss Naomi Henkel, Grand River Avenue Baptist Church, Detroit.

A. Leslie Jacobs, Wesley M. E. Church, Worcester, Mass.

James Philip Johnston, F. A. G. O., East Liberty Presbyterian Church, Pittsburgh.

Carl F. Mueller, Central Presby-

terian Church, Montclair, N. J.

Mrs. Helen W. Ross, First Presbyterian Church, Laurel, Miss.

Miss Helen Tolles, Memorial Presbyterian Church, Middletown, N. Y.

Miss Sumner Thorpe, First Presbyterian Church, Spartanburg, S. C.

Besides organists there were choir soloists, school music supervisors and choir directors. Twenty states were represented. The inspiring leadership of Dr. Williamson and his associates provided a period of profit to all present. There was a chance not only to become acquainted with the principles which have made the Westminster Choir famous, but to have a restful vacation in a quaint Moravian community. The appointments of Salem College, where the school is held, are

ideal.

A union Sunday evening service July 22 in the Reynolds auditorium, participated in by an adult choir assembled from the various church choirs of the city, the a cappella choir of the summer school, a high school choir and a junior choir, and a Wednesday night performance of Rossini's "Stabat Mater" brought the session to a close. In the latter the adult chorus, the a cappella choir soloists and an orchestra took part.

On the evening of July 15 Iver Coleman gave a recital on the three-manual Austin organ in the West End M. E. Church of Winston-Salem and a male choir of twenty from the summer school and the local churches sang.

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NOTES OF CHICAGO S. T. O.

The entertainment of the April meeting was in the hands of Vice-President Ramon Berry. Arnold Schultz played Chopin's Scherzo in B flat minor and an Arabesque by Leschetizky. There are a lot of lovely things that might be said about Mr. Schultz, but he prefers to remain in obscurity for the moment. If I may judge by his music, he will not remain there long. Miss Helen Snyder has sung for us before and has since been engaged indefinitely at the Dells with Coon-Sanders' Nighthawks. She sang: "Lenz," Hildach; Nocturne, Curran; "Musetta's Waltz Song," "La Boheme," Puccini; "To a Messenger," La Forge. Mr. Berry himself gave the last number on the program. He played: "Somewhere a Voice is Calling," Tate; Toccata from the Gothic Suite, Boellmann, and "Little Gothic of Mine," Burleigh. That last was an encore and Ramon's mother was in the audience.

The May meeting was announced as a jazz meeting and we had scheduled several artists outside our own ranks who were unable to attend at the last moment. After some reconnoitering we got going—and we who were on the performing end had a whale of a good time! We can only hope that our audience was as satisfied. Andy Rizzo of Roy Detrich's band (Avalon-Capitol) was there in full force with his accordion and apparently was wound up. Anita de Mars accompanied him. Then Lou Webb put on some of his inimitable organ jazz and Helen Snyder produced a few popular songs on the spur of the moment. Ramon Berry contributed some organ jazz also and was almost assisted by J. Gibbs Spring singing "The Man I Love." But J. Gibbs couldn't maintain his dignity when Ramon made remarks about the color of his tie, and to redeem himself, he did two numbers with the piano, Anita de Mars accompanying again.

The June meeting was in the hands of Edward Benedict of radio fame. He told stories, sang funny songs, played the piano and whistled. All he omitted was dancing. He was assisted by Mollie Rosen at the piano, Bettye Hill sang a group of contralto songs. Miss Hill is a pupil of Louise St. John Westervelt.

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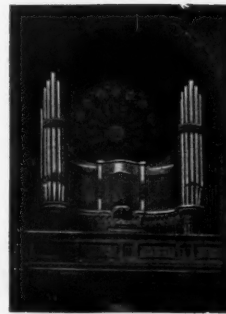
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St. Charles' Catholic Church at Woonsocket, R. I., is to have a three-manual organ designed by Pietro A. Yon of St. Patrick's Cathedral, New York, which is under construction at the plant of George Kilgen & Son, Inc., at St. Louis. The casework and the woodwork of the console are to be of an unusually beautiful design. A five-rank ripieno is a feature of the specification. The stop list is as follows:

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- Open Diapason, 16 ft., 61 notes.
- Open Diapason No. 1, 8 ft., 61 pipes.
- Open Diapason No. 2, 8 ft., 85 pipes.
- Double Flute, 8 ft., 61 pipes.
- Viol d'Gamba, 8 ft., 61 pipes.
- Melodia, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Octave, 4 ft., 61 notes.
- Flute, 4 ft., 61 notes.
- Ripieno, 5 ranks, 305 pipes.
- Tower Chimes, 20 notes.

SWELL ORGAN.

- Bourdon, 16 ft., 97 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 notes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Quintadena, 8 ft., 73 notes.
- Flute d'Amour, 4 ft., 73 notes.
- Violina, 4 ft., 61 notes.
- Flautina, 2 ft., 61 notes.
- Vox Humana, 8 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

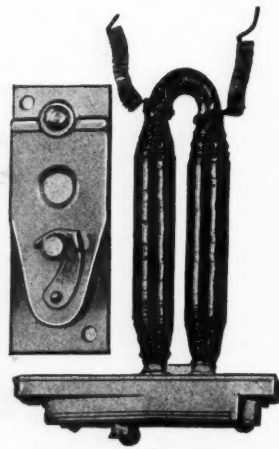
- Bass Flute, 16 ft., 49 notes.
- Open Diapason, 8 ft., 61 pipes.
- Violoncello, 8 ft., 61 pipes.
- Melodia, 8 ft., 85 pipes.
- Dolce, 8 ft., 61 notes.
- Flute, 4 ft., 61 notes.
- Ficcilo, 2 ft., 61 notes.
- Orchestral Oboe, 8 ft., 61 notes.
- Clarinet, 8 ft., 61 pipes.
- Harp, 61 notes.
- Tremolo.

PEDAL ORGAN.

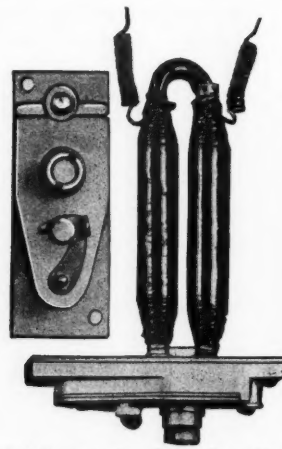
- Diapason (20 from Great), 16 ft., 12 pipes.
- Sub Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.
- Violoncello, 8 ft., 32 notes.

Engaged to Joseph W. Clokey.

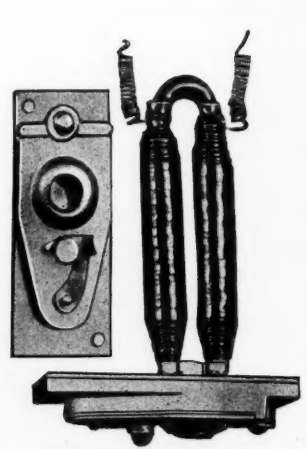
An interesting announcement is that of the betrothal of Hope Tabor Ford, daughter of Mr. and Mrs. Harry A. Ford of Los Angeles, to Joseph W. Clokey of Claremont, Cal. Miss Hope is an accomplished musician and a talented singer and is a member of the faculty of the musical department of Pomona College. Mr. Clokey, head of the organ department of the same institution, not only is an able organist, but is one of the most gifted American composers.



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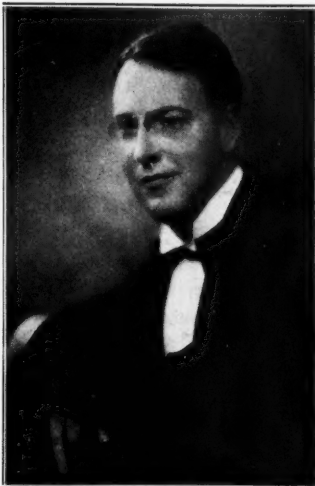
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Since it was originally installed many changes have been made in the scheme, though the specification that appeared in The Diapason for April, 1927, is the present one, except for the addition of two 16-ft. pedal stops, a diaphone and salicional, which the Kimball Company is adding. New wind chests have been installed for all the divisions, the latest design of M. P. Möller. The new chambers were specially constructed with hard maple walls. The organ speaks into the large music-room, which is 20 by 30 feet, with 12-foot ceiling. The Austin console and player have been retained.

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Piano and organ pupils of Alice Harrison gave a recital at the Congregational Church of Eagle Rock, Cal., on the evening of June 23. There were eight groups of organ numbers.

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Mrs. Allene K. Bixby, organist and choir director at the First Presbyterian Church of Endicott, N. Y., made the season just closed an interesting one at her church and in the three sister cities—Binghamton, Endicott and Johnson City—through an unusual arrangement by which one Sunday evening a month was devoted to the works of a certain composer and that composer was invited to be present and speak. In October there was a program of compositions by John Prindle Scott and Mr. Scott delivered a very interesting address. After the service there was a reception for the guest of the evening in the church parlors. In November a James H. Rogers night was arranged. The Rev. R. Paul Schearrer, pastor of the church, gave an account of Mr. Rogers' life. Mr. Rogers, who could not be present, sent a cordial letter containing suggestions for the program. December was devoted to Christmas music and in January Gena Branscombe was present and a program of her compositions was presented. One of the numbers was a part of her new work, "Pilgrims of Destiny." Mrs. Tenney (Gena Branscombe) delivered a splendid talk. March was devoted to Easter music and in April Paul Bliss was the guest. His "Mary," a cycle of sacred songs, was pronounced the best number on the program. At the suggestion of the pastor, an evening of Mrs. Bixby's compositions was held in May. It included Mrs. Bixby's first anthem, inscribed to Mr. Schearrer, a sacred duet and several solos. The organ numbers also were compositions of Mrs. Bixby. After the service a delightful party for the organist was held. The first choir of the church gave a short program. The three cities on which Mrs. Bixby's church draws are industrial centers, two of them being shoe manufacturing cities. The church is an active one, due in no small part to the co-operation of the pastor

Mrs. Allene K. Bixby



and the organist.

The men's class of the church, the "Bethel Brotherhood," sponsored the appearances of the composers arranged by Mrs. Bixby and was the financial backer of her enterprise.

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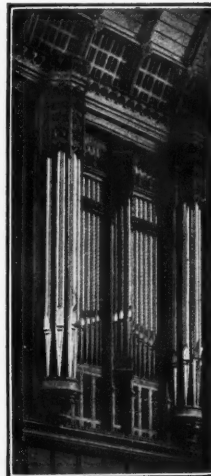
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As part of its equipment the school possesses a two-manual Kimball, a newer three-manual Kimball with chimes, harp, various traps, double-touch, etc., and a large Wurlitzer which is the largest instrument of the group.

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It is claimed for the Vermont Knauss school that it is the oldest in the country devoted exclusively to theater organ playing and that it is the only school with a studio building especially designed and built for the purpose for which it is used. The school was established in 1924. The enrollment in the past season included students from seventeen states, from California to Rhode Island.

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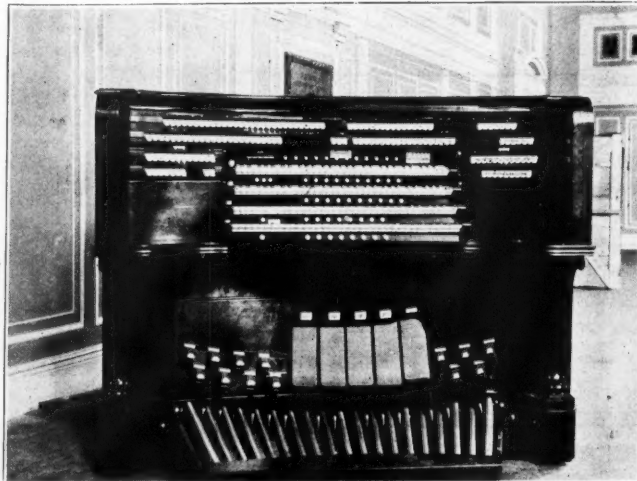
The Magnetic Organ Action Company, manufacturer of the new electric action described in the May issue, has made a number of interesting tests, both of its action and the conditions to be met in organ construction. These tests were made by an eminent engineer, Dr. A. S. Langsdorf, director of the industrial engineering and research department of Washington University, who is not connected either with the Magnetic Organ Action Company or any other manufacturer.

Quoting from the report of the tests which were made partly in the manufacturer's factory and partly in the Washington University laboratories:

"The tests may be grouped under four headings, as follows: Test No. 1 had for its object the determination of the relation between the pull of the magnet and the length of the valve opening; or, in other words, to discover how the pull of the magnet varies from point to point throughout the stroke. Test No. 2 was designed to measure the force required to hold the valve mechanism in equilibrium at any point throughout the stroke, with the air pressure on, but with the magnet inactive. Test No. 3 was arranged to ascertain the maximum speed of operation of the magnet which will permit a given valve opening under given conditions of air pressure and diameter of pipe opening. Test No. 4 is a life test to find out how many make-and-break contacts may be made with a given contact switch, for various types of magnet winding."

In order to make tests 1 and 2 it was necessary to construct a special weighing balance. With the magnet

Console of Portland Municipal Organ



depending from the magnet frame. The results follow:

Test No. 1.—Relation between pull of magnet and length of valve opening.

Valve Opening (Inches)	Force (Grams)
0 (Breaking point)	107
1/32	130
1/16	240
3/32	250
1/8	275
5/32	200
3/16	100
7/32	240 (?)
1/4	400

Note: Frictional resistance amounted to approximately 3 grams.

Test No. 2.—Relation between length of valve opening and force required to hold valve in equilibrium. Test made with 1-inch top board opening.

Valve Opening (Inches)	Force (Grams) With 7 1/2-inch pressure	Force (Grams) With 10-inch pressure
0	130	174
1/32	137	177
1/16	140	182
3/32	140	181
1/8	125	147
5/32	130	147
3/16	126	148
7/32	128	151
1/4	135	155

Note: This test was made with valve spring in place.

Test No. 3.—Relation between speed of magnet and length of stroke. One-inch pipe hole, one-inch valve, ten-inch air pressure, 12 volts, one-eighth inch stroke.

Time (Minutes)	Reading of Speed Counter (R.P.M.)	Strokes per Min.
0	11,912	
1	12,469	557
2	12,997	528
3	13,526	529
4	14,034	508
5	14,531	487

Average: 521.8

Three-fourth-inch pipe hold, one-inch valve, seven and one-half-inch air pressure, twelve volts, one-eighth inch stroke.

Time (Minutes)	Reading of Speed Counter (R.P.M.)	Strokes per Min.
0	19,915	
1	20,543	628
2	21,145	602
3	21,724	579
4	22,304	580
5	22,848	544

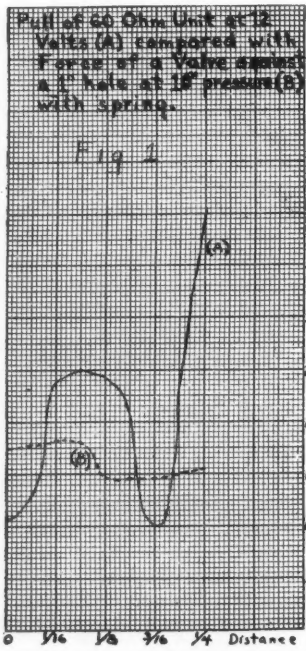
Average: 586.6

Time (Minutes)	Reading of Speed Counter (R.P.M.)	Strokes per Min.
0	24,352	
1	24,783	421
2	25,185	402
3	25,589	404
4	26,008	419
5	26,411	403

Average: 410

One-half-inch pipe opening, one-inch valve, seven and one-half-inch air pressure, twelve volts, one-eighth inch stroke.

Time (Minutes)	Reading of Speed Counter (R.P.M.)	Strokes per Min.
0	28,543	
1	29,120	577
2	29,653	533



de-energized and with no air pressure in the valve chest, weights were added to the scale pans until the balance arm was level. Thereafter the nut was raised until the valve was closed and the bubble was in the middle of its tube. In order to measure the force acting on the valve stem with any desired valve opening, it was then only necessary to lower the nut a distance equal to the length of the opening desired and to add weights to one or the other of the pans until the bubble indicated a level position of the balance arm. In order to make test No. 3 the balance arm and knife edge were removed and the magnet was energized through a contact maker driven by an adjustable speed motor. The corresponding length of stroke of the valve stem was measured by allowing the lower end of the valve stem to come into contact with an adjustable set screw supported by a bent bar

The test was started at 2:25 p. m. May 19 and has continued with two or three negligible interruptions, aggregating not over ten minutes, up to the time of writing this report (3 p. m., June 8). This amounts to slightly more than twenty full days of twenty-four hours each, so that the total number of make-and-break operations totals somewhat more than 3,744,000. The results up to date are as follows:

- a. The contact switch of the plain 60-ohm coil shows considerable wear, the silver wire being worn somewhat more than half way through.
- b. The contact wire of the 80-ohm shows a slight amount of wear.
- c. The contact wire of the 60-ohm coil (with spark eliminator) shows no appreciable wear.

The life test was discontinued at 3:15 p. m.

Figure 1 is a diagram comparing tests No. 1 and No. 2. Note the strong starting and finishing pull's compared with actual requirements. These give the magnets their speed and ability to hold the valve full open while the key is depressed. The low point at 3/16 inches has been removed by further refinement since these tests were made and will now read about 200 grams; however, momentum was satisfactorily taking care of this. The portion between 0 and 3/64 inches which falls below the wind curve serves to tighten the tension and take up the give of the felt of the valve. The unit, properly installed, will never fail to open, it is claimed, and take its full stroke whether playing a solo stop or full organ with big chords, and the response and release will be a revelation.

The contacts used on test No. 4 were the standard 98 per cent silver of .0012 thickness against phosphor bronze.

James Cole on Welte Staff.

James Cole, a well-known organ builder of New England, who has been active in the East for a number of years, has been appointed New England representative of the Welte organ division of the Welte-Mignon Corporation, with headquarters in Boston.

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Miss Gertrude Krieg, a daughter of Mr. and Mrs. H. E. Krieg, Freeport, Ill., is the proud possessor of the great collection of organ music acquired during his distinguished career by Clarence Eddy. Miss Krieg was one of Mr. Eddy's most talented pupils. Among other items in the library are the complete works of Bach, all the compositions of Guilman and works of nearly all prominent writers for the organ both of the past and the present day. Miss Krieg, who is only 16 years old, began to study with Mr. Eddy when she was 13. She has been for the last two years organist of the Embury Methodist Church of Freeport.

Otto T. Hirschler Promoted.

Otto T. Hirschler has been appointed dean of the music department of the California Christian College, with which he has been associated for four years as head of the organ and piano

departments. When Mr. Hirschler first assumed his duties at the college he had six pupils enrolled. His work there has grown till it takes up his whole teaching time. He has enjoyed an extended experience as a church organist and director, and as a teacher in prominent institutions. He was head of the organ and theory department of Albion College, Michigan, from 1915 to 1917, and of Coe College, Cedar Rapids, Iowa, from 1917 to 1919, since which time he has been in Los Angeles. Mr. Hirschler holds one of the important organ positions in southern California, at the First Methodist Church, Long Beach, with a large four-manual Skinner organ at his command.

Butte Choir Gives 22 Festivals.

The choir of the First Baptist Church, Butte, Mont., under the leadership of Edward C. Hall, choirmaster and organist, has closed one of the most successful years in the history of the church. Beginning in September last year, the choir united in making each Sunday a special effort. Aside from this, it has given twenty-two choral festivals. On Jan. 1 the church dedicated the new Baptist Hymnal for regular use in the service of song. The choir made its slogan one new hymn-tune each Sunday until June 1. Twenty-three new hymns have been added to the repertoire and many less familiar tunes have been learned by both choir and congregation. Through July and a part of August Professor Hall is giving a series of special twilight organ recitals from the works of the best American composers. The programs will include also organ and piano duets and organ, piano and violin trios.

Carl Weinrich Takes Bride.

Carl Weinrich, organist of the Church of the Redeemer, Paterson, N. J., and Miss Edna Tompkins, teacher in English in the Central high school, were united in marriage June 30 at Morristown. Mr. Weinrich is considered one of the accomplished organists of New Jersey. His bride is a graduate of the Paterson high school and of Bucknell University.

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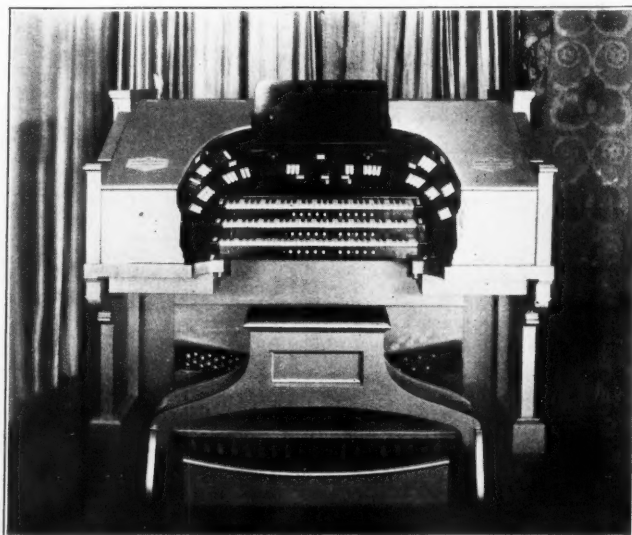
Of the two distinguishing characteristics of theater organ playing which sets that style distinct and apart, staccato touch and constant use of the tremulants, the latter is the more outstanding. In fact, if one were to ask the average "legitimate" organist just what was the predominating distinction, it would be safe to wager that, in nine cases out of ten, he would mention the latter.

Prior to the so-called prostitution of the organ by the movie coterie, the tremulant was relegated to a place quite well to the bottom of the organist's "bag of tricks." Anathema was the name of the organist who chanced such a foolhardy attempt at emancipation from his inherited slavery of pedantry and time-honored custom. An organ was made to be played in the main without the tremulants. The tremulant was only for the occasional inconsistent whine of a badly-voiced oboe rank, to be used—usually without the organist's personal and intimate knowledge of it—to cover up imperfect reed sets, and, of course, for the vox humana.

That it might have other than a deleterious effect in more general use was simply not admitted. That it might contribute much to emotional playing was not even thought of, for with few exceptions the majority of the worthy gentlemen who "carried on the traditions and ideals (like Chinamen) of their noble instrument" were devoid of the emotional complex. Perhaps this is sounding them too deeply in their aesthetic consciousness, for other instrumentalists in the majority suffer from the same lack of emotional intelligence. But not quite in the same ratio. What is it about the organ which impels the cultivation of a Van Dyke, dignity plus, and an austere, almost Puritanical, attitude toward anything savoring of brightness, brilliance or life in an organist's playing? Is it not paradoxical that an instrument which has such unlimited possibilities and which ought to have inculcated a more encompassing and sympathetic comprehension of the art of music because of its very capabilities has been responsible for much of the musical Comstockery which has plagued the art since the time it could be used as a medium of musical expression?

To just what extent this concerns the matter of the use of a tremulant perhaps is straying too far from the subject at hand, which is a discussion of the use of this adjunct on the instrument. Suffice it to say that the new lease on life which the "movie" business gave the organ and its music has more or less been woven about the increased interest and affection for the instrument. And much of the increased interest and affection can be directly traced to the use of this

Robert-Morton Console in New Ball Studio



Claude B. Ball, a veteran among teachers of "movie" playing in Chicago, has fitted up a new studio which is said to be the last word in theater organ studios—a strong statement, in view of what has been done in the last year or two. Mr. Ball's studio has been established in the new Finchley House, a tall office building of artistic design which was recently com-

pleted on Jackson boulevard, near Wash-ash avenue, adjoining Kimball Hall. In his headquarters on the eleventh floor Mr. Ball has installed a new Robert-Morgan organ, the console of which is illustrated above. Mr. Ball is well known to theater managers and his fellow organists and he emphasizes the fact that he has had marked success in placing his pupils in positions.

mechanical adjunct. I can bring to mind the noon-day recitals of two internationally famous legitimate organists in two of the leading cities of this country. If anyone ought to know the organ's capabilities and how best to bring them out interestingly these two gentlemen should. Would it interest you to know that in one city of some 500,000 inhabitants the usual recital attendance is around ninety to 100 and that in the other instance, with a population of over 3,000,000 people, the noonday recitals are lucky to average 400? The programs are played in a scholarly manner and as interesting as a debate upon the devastating effect of ethelial debris upon the follicles of the hair.

Of course, all of the ailments and faults of such conditions are not entirely curable by the continuous use of the tremulant. That would be ridiculous, to say the least! But there can be no doubt that the pendulum ought to start swinging toward the other direction soon. And undoubtedly it will if anything like improvement in playing styles is to become an early reality.

The tremolo is to the organ exactly what the vibrato is to a stringed instrument. It is by no means conjectural to state that vibrato in the orchestra is the rule and not the exception! The desideratum in woodwind and

brass instrument playing is to get a natural vibrato of substantial timbre and when that type of tone is finally achieved, after weary years—sometimes a lifetime—of meticulous practicing, the consummation of the player's desires in this regard has become an actuality. I say to the legitimate

organist in particular: Listen to the solo woodwind and brass instrumentalists. Observe the rich, sonorous, palpitating, sensuous, vibrato-like timbre of tone. Here it is produced without artificiality, as in the rocking of the hand in string instrument playing. An aural test may be made which will speak a more eloquent volume than this ineffectual essay. Then observe the string section in the orchestra. Ninety-five per cent of the time the players will be using vibrato.

But at this point the proposition will be advanced that the organ is not an orchestra and is not imitative of it. It is an organ, pure and simple. An instrument of lugubrious and phlegmatic character. An ecclesiastical accessory.

If such is the fact, what is the need for, year by year, following in the wake of orchestral tone with the imitation of every instrument to be found in even the most pedantically and ethically constructed organ? And when the matter of tone and tone-coloring is finally disposed of, will not the orchestra still be found to be the best medium for painting in musical colors we have to date? And does not the organ by mere aural investigation prove its tonal analogy to the orchestra?

If you can admit this much of the symposium, then the tremolo has established its right to constant use. And that is why the "movie" organists, good, bad or indifferent, are more "listenable" even to many cultured ears than some of their more learned contemporaries. Shall an art, or musical science, so envelop its characteristics as to make of them a *sanctum sanctorum* where none but the erudite may enter and then only with reverential consideration for the ethics involved, or shall it be what an art has been evidently designed by Nature to be—something to be loved, adored and appreciated by the masses? If the latter—and every art seems to derive its genus from the folk characteristics—then it were well to take stock of the matter and not to regard the orthodox methods with too much veneration and respect. Perhaps they are done and have served their purpose. Off with the old; on with the new!

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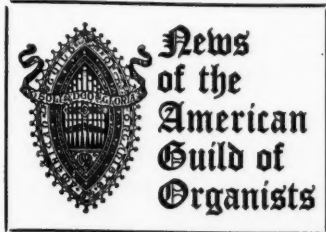
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News of the American Guild of Organists

[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.]

Western New York.

The Western New York chapter had the honor of entertaining the Buffalo chapter, Saturday, June 23. The visitors made the trip to Rochester in a bus and were tendered a reception at the Eastman School of Music by a committee of which Warren H. Gehrken was the chairman. Dr. Howard Hanson welcomed them to the school and Harold Gleason conducted a tour of the buildings and the Eastman Theater, where Robert Berentsen gave a special demonstration of picture playing.

At 5:30 supper was served in the parlors of Christ Church by a committee headed by Miss Alice Wysard and Mrs. Wallace I. Miller. Words of welcome were spoken by the Rev. Charles C. Williams Carver and a response was made by Leonard Adams of the Buffalo chapter. A report of the Detroit convention was made by William J. Gompf and the dean of the local chapter.

In the evening the interesting recital in Kilbourn Hall by Leonard Adams and Edward Hardy, representing the Buffalo chapter, and Harold Gleason brought the meeting to a very pleasant close. The program: Prelude-Elegie, E. Hardy; "The Old Hurdy-Gurdy Man," Goossens; Toccata and Fugue in D minor, Bach, and Londonderry Air, arranged by E. H. (Mr. Hardy); Chorale and Minuet, Boell-

mann; Aria in D major, Bach; Gavotte in A major, Gluck-Brahms, and "Grand Choer" in C major, Hollins (Mr. Adams); "Piece Heroique," Franck; Chorale Prelude, "Rejoice Now, Ye Christians," Bach; "Vermeiland," Hanson, and Toccata, "Thou Art the Rock," Mulet (Mr. Gleason).
GEORGE HENRY DAY.

Central Ohio.

On the occasion of the annual banquet and election of officers of the Central Ohio chapter the following officers were elected for the year:

- Dean—Glenn Grant Grabill, A. A. G. O.
- Sub-Dean—Frederick C. Mayer, A. A. G. O.
- Secretary—Miss Edith Pedrick.
- Registrar—Mrs. Clara Strickler.
- Treasurer—Miss Jessie M. Crane.
- Librarian—Miss Dorothy MacFadon.

On this occasion Bert E. Williams, conductor of the symphony orchestra of Loew's Ohio Theater, Columbus, gave a talk on "An Inside View of the Motion Picture Organist," in which Mr. Williams explained just how pictures are set to music and related many incidents from his experience in the "movie" field.

The banquet was well attended and was held at the Fort Hayes Hotel, Columbus.

G. G. GRABILL, Dean.

Philippi Plays for Chapter.

Daniel R. Philippi, organist of Christ Church Cathedral, St. Louis, gave a recital July 13 in the public auditorium at Portland, Ore., under the auspices of the Oregon chapter, American Guild of Organists. The audience was an interested, appreciative one and included women members of church religious orders.

Selections played included the Prelude and Fugue on Bach, Liszt; "Ronde Francaise," Boellmann; Passacaglia, Bach; "La Fileuse," Raff, and Chorale in A minor, Franck. Mr. Philippi was the guest of honor at a dinner given by the chapter afterward.

Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., July 19.—William F. Paul, secretary of the Pennsylvania chapter of the Guild, has accepted the position of organist and choir-master of St. Luke's Reformed Episcopal Church, Frankford, where he will play a new Möller organ.

Organ lofts are now largely occupied by "subs." Katharine O'Boyle is at Grace Baptist Temple, substituting for Kenneth Hallett; Lawrence Curry is at Calvary Methodist for Ellis C. Hamman, and J. C. Warhurst is at the Overbrook Presbyterian mornings and at the Arch Street Presbyterian in the evenings. Mrs. Garton Green is at St. Mark's Lutheran for J. McE. Ward.

The warden of St. Clement's Church has announced that the present building will be moved to a point forty feet west of its present location to provide for the widening of Twentieth street from Pennsylvania boulevard to the Parkway. The edifice will be placed on rollers and relocated without interruption of services. Several buildings at the rear of the church were purchased to make possible the new location. St. Clement's was built in 1857 and was the first Anglo-Catholic parish in the United States. It is gratifying to a large number of people that the present notable fane need not be demolished.

Harold C. May of Port Carbon, Pa., has been appointed organist and choir-master of the First Methodist Church of Pottsville, Pa. He succeeds C. Grant Sterner. Mr. May has been acting as substitute at the First Presbyterian Church and for a decade has been organist of the Garden Theater of Pottsville.

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- Notes on the Choral Service
- The Choral Service
- Organ Accompaniments
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Catholic Church Music
By ARTHUR C. BECKER

In the brief of the Holy Father he makes known the fact that the Motu Proprio of Pius X. must be considered the law for sacred and liturgical music. At this time there is hardly a person interested in the well-being of the music of the church who is not thoroughly familiar with all that the Motu Proprio stands for and the abuses it has striven to abolish, which in most instances it has succeeded in doing in a most admirable manner.

Of course it is a well-known fact that local conditions have much to do with the development of an idea and with the substitution for a style sanctioned by years of usage of another style which, while reverting to the sixteenth century, is new to modern ears, accustomed as they are to a more modern idiom of expression. This does not mean that modern music is excluded; it only means that a style much in vogue in secular music should be banished from the sacred precincts of the church. At the present time, however, popular interest seems to be aroused more than ever before to a keen appreciation of what sacred music stands for, or what its function is, and this tends to stimulate interest in the liturgic movement.

Twenty-five years have passed since Pope Pius X. pointed the way for a reform in church music and much has been done along these lines. Considering the opposition presented from so many sources it is indeed gratifying to note this progress, but still there is room for improvement and only by continually emphasizing the necessity for better music will a universal reform come about.

Churchmen and organists were not prepared for anything seemingly so drastic as that which is recommended in the Motu Proprio after years of listening to and performing compositions that were more secular than sacred and fitted for the concert hall rather than the church. In fact, these churchmen and organists were not prepared for any "away from opera movement" and naturally looked askance at any ruling that deprived them of melodies with which they were familiar.

Even to this day one finds organists and singers sticking to the old "stand-bys" and refusing to acquaint themselves with the really beautiful in sacred music. However, there is no excuse for the choirmaster who does not use all his resources to further the cause of true liturgical music when he is confronted by examples of its worth all around him.

For centuries Catholic writers were busily engaged in works on apologetics and dogma, replying to attacks made on Catholic tenets, and naturally music, not being doctrinally important, suffered to a great extent. No bounds were put on the musical part of the service and abuses crept in and made rapid headway. As no authority seemed to take the lead in keeping the music of the service on the high plane it should occupy, choirmasters took matters into their own hands and were diverted from what is fitting and proper for accompaniment of the service, gradually introducing profane compositions that by constant use became the standard of church music.

Times have changed considerably and the movement has made strides in the right direction. Although one sometimes hears song hits or operatic arias in country churches, the Motu Proprio is generally respected and all those sincere in their art are striving to comply with it in every respect, not only because it is the will of the church but in the interest of good music. Best of all, the layman is gradually acquiring a keener appreciation of good music and therefore enters into accord with the spirit of the movement. People are beginning to realize that there is real worth in the Gregorian and music derived from it, and that such music expresses the

joys and sorrows of the changing seasons. The pope stresses the fact that "all rules not yet observed must be sought out and must be put into practice." This should stimulate interest in the liturgy and liturgical music, leading to general adoption of these rules.

AUSTIN FOR PASADENA, CAL.

Three-Manual for Catholic Church Entirely Under Expression.

The Austin Organ Company is building an interesting three-manual organ for St. Andrew's Catholic Church at Pasadena, Cal. The entire instrument is to be under expression. There will be an echo division. Following is the list of speaking stops:

- GREAT ORGAN.**
Open Diapason, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Keraulophon, 8 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Tuba, 8 ft., 61 pipes.
- SWELL ORGAN.**
Lieblich Gedeckt, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Sallcional, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Flageolet, 2 ft., 61 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Tremulant.

- CHOIR ORGAN.**
Hohl Flöte, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Tremulant.

- ECHO ORGAN.**
Open Diapason, 8 ft., 61 pipes.
Lieblich Gedeckt, 8 ft., 61 pipes.
Echo Viole, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 20 tubes.
Tremulant.

- PEDAL ORGAN.**
Open Diapason, 16 ft., 44 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Gross Flöte, 8 ft., 32 notes.

C. A. Gridley Joins Aeolian.

The Aeolian-Votey organ representation in the South has been taken over by Clarence Asbury Gridley. Both Mr. and Mrs. Gridley have a wide personal acquaintance in the South, of which they are natives, Mr. Gridley being a member of an old Florida family and Mrs. Gridley a descendant of a long line of founders and governors of Alabama. Their home is beautiful "West Lawn," in Huntsville, a colonial mansion of historic associations. Mr. Gridley does most of his traveling by automobile. He covers the states east of the Mississippi and southwest of the Ohio, including Virginia, southern West Virginia and the "boot" of Louisiana, going over into Texas on occasions. His headquarters will continue to be at "West Lawn," Huntsville, Ala.

Leroy Wetzel Leaves St. Mary's.

Leroy Wetzel has retired as organist and choirmaster of St. Mary's Catholic Church, Chicago, where he has been in charge of the Paulist Choristers since Father Finn went to New York some years ago.

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In Los Angeles and Southern California

By **ROLAND DIGGLE, Mus. D.**

Los Angeles, Cal., July 14.—The master class which Palmer Christian is holding at the college of music in the University of Southern California is in full swing at this writing. The college of music must be commended for bringing so splendid an organist to our doors.

At the meeting of the State Music Teachers' Association in Los Angeles an afternoon was devoted to the organ. An organ was deputed under the leadership of Ernest Douglas brought forth the following: "The Organ, Considered as a Member of the Orchestra," "Expression in Organ Interpretation" and "Appreciation of the Organ; Is It Growing"? Among those taking part were Walter F. Skeele, David L. Wright and others. There were other papers of interest. Among those playing on the organ in the Elks' lodge room were Miss Florence Barnes, who played numbers by Bonnet, Stoughton and Dvorak, Mrs. Geneva Costello Jacob, in numbers by MacDowell and Bossi, and Allan Bacon, who played Karg-Elert's "The Nymph of the Lake," Scherzo from the Second Symphony of Verne and the "Ride of the Valkyries," Wagner.

Charles H. Marsh, who has spent the last two years in France, studying with Dupre and others of the foremost musicians of the day, has returned to Hollywood and is busy teaching and playing. Mr. Marsh has written a number of excellent songs and his organ pieces are played a great deal.

Another Dupre pupil is to come to California in the person of Arthur Poyster, who moves to Redlands as head of the organ department. Mr. Dupre spoke in most glowing terms of Mr. Poyster when I talked with him in London a month ago and I shall look forward to hearing him on the fine Casavant at Redlands early in the fall.

Stanley W. Williams and his family are spending July and August at his summer home on Balboa Island. It is a lovely spot and not so far away but that the joyous sound of an organ prospect can be heard and, if necessary, reached P.D.Q.

The day I sailed from England a colored gentleman without a bean and driving a car belonging to a church smashed up my nice new Buick and broke my little girl's arm. Thank goodness, the angels who look after little children were on the job, and it was no worse. She is doing splendidly, and if the gods are kind to me the bills will be paid by 1940.

Lynnwood Farnam is spending the summer in southern California and when he is not "Baching" finds time to visit his many friends. He was present at a luncheon given by a number of the local organists to Palmer Christian early in the month, when we all had a splendid time.

The joint picnic of the A.G.O. and the Musicians' Guild was held at Balboa late in June. Twenty were present. Those of us who remember the jolly times we used to have find it difficult to understand the indifference shown today.

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FOR SALE—ESTEY TWO-MANUAL organ with blower. Perfect condition. Suitable for small church, residence, theater or studio. Price reasonable. F. H. Sargent, 373 Concord street, Framingham, Mass.

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FOR SALE—TWO-MANUAL HOOK-Hastings tubular organ in splendid condition. Can be seen and heard. Address Charles A. Ryder, 959 Katherwood Drive, S. W., Atlanta, Ga.

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Scheirer to Birmingham Church.

James E. Scheirer, formerly of Atlanta, has been appointed organist of the First Baptist Church at Birmingham, Ala., and has taken up his duties there. He presides at a four-manual Austin organ at this church. Mr. Scheirer also is to be head of the organ department of the Birmingham Conservatory of Music. He has severed his connection with the sales department of the Austin Organ Company.

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FOR SALE—FOURTEEN-STOP Johnson organ, tracker action, electric blower. Can be seen in Westminster Presbyterian Church, South Bend, Ind. For information inquire of Calvin Brown, 4539 North Richmond street, Chicago, Ill.

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FOR SALE—CONSOLE, THREE-manual, pneumatic, thirty-two-stop Kimball, perfect condition. Radiating, concave pedals. Bench \$100.00. Adolph Steuterman, 102 North Second street, Memphis, Tenn. [14]

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WANTED—CONSOLE AND ACTION maker and organ mechanics. Address F-2, The Diapason. [8]

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POSITION WANTED—PIPE ORGAN expert, with years' experience in erecting and maintenance of organs. Can furnish the best references and willing to travel or take maintenance of a big theater circuit. Write and learn more. Edward Kristinak, 2679 East Ninety-sixth street, Cleveland, Ohio.

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All of Great Except Diapasons To Be Enclosed—Echo of Three Sets of Pipes and Chimes Provided in Specification.

The Austin Organ Company has been commissioned to build a four-manual organ for St. Paul's Methodist Church at Muskegon, Mich. It will have a comprehensive scheme, embracing nearly fifty speaking stops, with three sets of pipes and chimes in the echo. All of the great except the three diapasons will be under expression. The specification of stops is as follows:

GREAT ORGAN.

- Double Open Diapason, 16 ft., 73 pipes.
- First Open Diapason, 8 ft., 73 pipes.
- Second Open Diapason, (Double Diapason), 8 ft., 73 notes.
- *Flute Harmonique, 8 ft., 73 pipes.
- *Principal, 4 ft., 73 pipes.
- *Flute, 4 ft., 73 pipes.
- *Fifteenth, 2 ft., 61 pipes.
- *Mixture, 3 ranks, 183 pipes.
- Tuba, 8 ft., 73 pipes.

*Enclosed.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Triangular Flute, 4 ft., 73 pipes.
- Mixture, Dolce, five ranks, 305 pipes.
- Waldhorn, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe d'Amore, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN.

- Dulciana, 16 ft., 73 pipes.
- Geigen Principal, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Harp, 8 ft., 61 bars.
- Celesta, 4 ft., 49 notes.
- Tremulant.

ECHO ORGAN.

- Fern Flöte, 8 ft., 61 pipes.
- Vox Angelica, two ranks, 8 ft., 122 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Chimes, 25 bells.
- Tremulant.

PEDAL ORGAN.

- Contra Bourdon, 32 ft., 32 pipes.
- Open Diapason (bearded), 16 ft., 32 pipes.
- Second Open Diapason (from Great), 16 ft., 32 notes.
- Bourdon (from Contra Bourdon), 16 ft., 12 pipes.

- Dolce Bourdon (from Swell), 16 ft., 32 notes.
- Dulciana (from Choir), 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Octave Flute, 8 ft., 12 pipes.
- Super Octave, 4 ft., 12 pipes.
- Trombone, 16 ft., 32 pipes.
- Tromba, 8 ft., 12 pipes.

George W. Grant, head of the organ department at Virginia College, Roanoke, Va., is in charge of two summer courses for the instruction of organ offered at the college. Besides being instructor of organ at Virginia College, he is organist and choirmaster of St. John's Cathedral, Roanoke. He is also organist for the Elks' Lodge in that city.

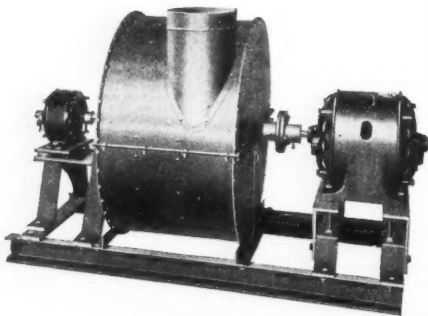
The Society of Women Composers of England celebrated its sixteenth birthday last month with a competition for the Cobbett medal for quartet playing by the chamber music section July 4 and a performance of new chamber works by women composers July 7.

G. Harold Brown, A. R. C. O., former dean of music at Des Moines University, has been placed in charge of the organ work at Drake University, Des Moines, Iowa. Mr. Brown is organist and choirmaster at the First Methodist Church of Des Moines.

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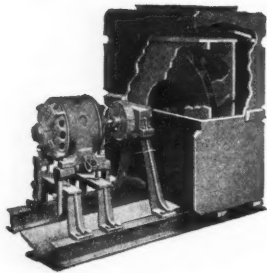
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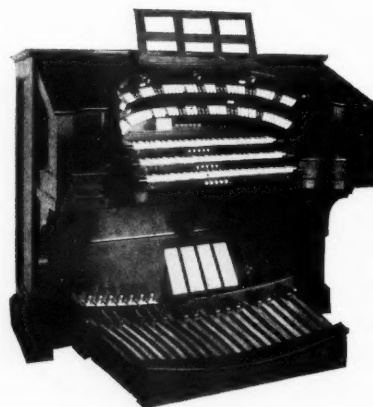
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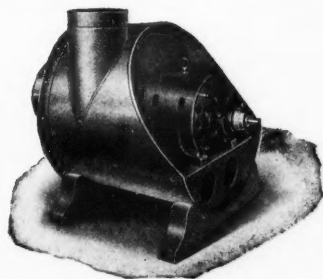
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